Welcome to

City & Guilds of London Art School

Overview

This handbook will be your first point of reference throughout your studies at the Art School for information on your course, the Art School, learning and teaching, the student charter, academic regulations and policies. Copies of the handbooks are kept in the Art School Office and the Library; and are always available online via the Art School's Moodle site.

Some of the documents which you will be given whilst studying at the Art School are important and you should keep them, particularly as future employers may wish to see evidence of your achievements. Make sure that you keep:

- Your programme specification
- Individual unit descriptors
- Your award certificate – this is evidence of the qualification which you have obtained
- Your final transcript – this is a record of your achievement which lists your grades for the assessments

In addition, you are advised to familiarise yourself with the contents of this Handbook and the associated regulations which are mentioned in it.

Your course is validated by Ravensbourne University London. The relationship between the University and the collaborative partner is described as a *validation*. The term validation is used to describe courses which lead to an award of the University but which have been developed by a partner organisation for delivery by the staff of that organisation. As the awarding body the University retains ultimate responsibility for the quality and standards of the awards. Students on validated courses are not enrolled as Ravensbourne students.

If you have any questions regarding the information herein, please contact your Head of Department, the Principal, Tamiko O'Brien, t.obrien@cityandguildsartschool.ac.uk or Head of Academic Affairs & Quality, Wesley Schol, w.schol@cityandguildsartschool.ac.uk

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Part One: Course information

The Course

The City & Guilds of London Art School has an unbroken tradition of teaching sculpture, wood and stone carving since it was founded in 1879. We play a crucial role in keeping alive the skills essential for preserving the world's most important monuments and buildings, and are proud to offer the UK's only BA and PgDip/MA courses in carving.

Based upon the longstanding and very highly regarded Historic Carving Diploma courses that were taught at undergraduate and postgraduate levels for many years, the new BA (Hons) Historic Carving course with its 2 pathways in Architectural Stone and Woodcarving & Gilding already has a well developed and tested curriculum with excellent links to the industry, including live projects offering you unparalleled opportunities to develop your skills and professional networks.

The curriculum focuses on the wide range of skills required to become a professional carver. These include not only advanced carving techniques, but also drawing, modelling, casting, portraiture, artistic anatomy, ornament study, heraldry, design, the history of carving in architecture and sculpture and professional skills related to project managing, working as a freelance practitioner or as a member of a specialist team.

Working within the Historic Carving Department you will work alongside students from the pathway that you selected at interview, as well as at times those students on the other pathway. If you chose the Woodcarving & Gilding Pathway you will specialise in woodcarving techniques as well as gilding and engage in frame conservation. If you chose the Architectural Stone Pathway you will specialise in carving stone as well as letter cutting and the restoration of stone carvings. At times you will also work alongside your peers on the Conservation BA (Hons), specifically during the 1st year Art Histories lecture and seminar programme and during field trips such as the regular Venice trip and the Cathedrals trip.

Throughout the course there is an emphasis on developing professional practice skills alongside a grounding in research skills and creative problem solving. These attributes, while prerequisites for a career as a practising freelance carver, also equip you for postgraduate study and/or other practice based careers within the creative sector.

Exit Awards

While the course is designed to run over 3 years, should you need to leave at an earlier stage there are 'exit awards' as described below.

- 1st year/Level 4 of the course is made up of units to a total of 120 credits. Successful completion of 1st year/Level 4 results in progression to the 2nd year/Level 5, or if you wish to leave at this stage you will have achieved a Certificate in Higher Education.

- 2nd year/level 5 of the course is also 120 credits and successful completion results in progression to 3rd year/Level 6, or if you wish to leave the course at this stage you will have achieved a Diploma in Higher Education.

- 3rd year/Level 6 of the course is 120 credits and successful completion will result in a BA (Hons) Historic Carving degree.

Term Dates

The confirmed term dates for the first year of your course are as follows.

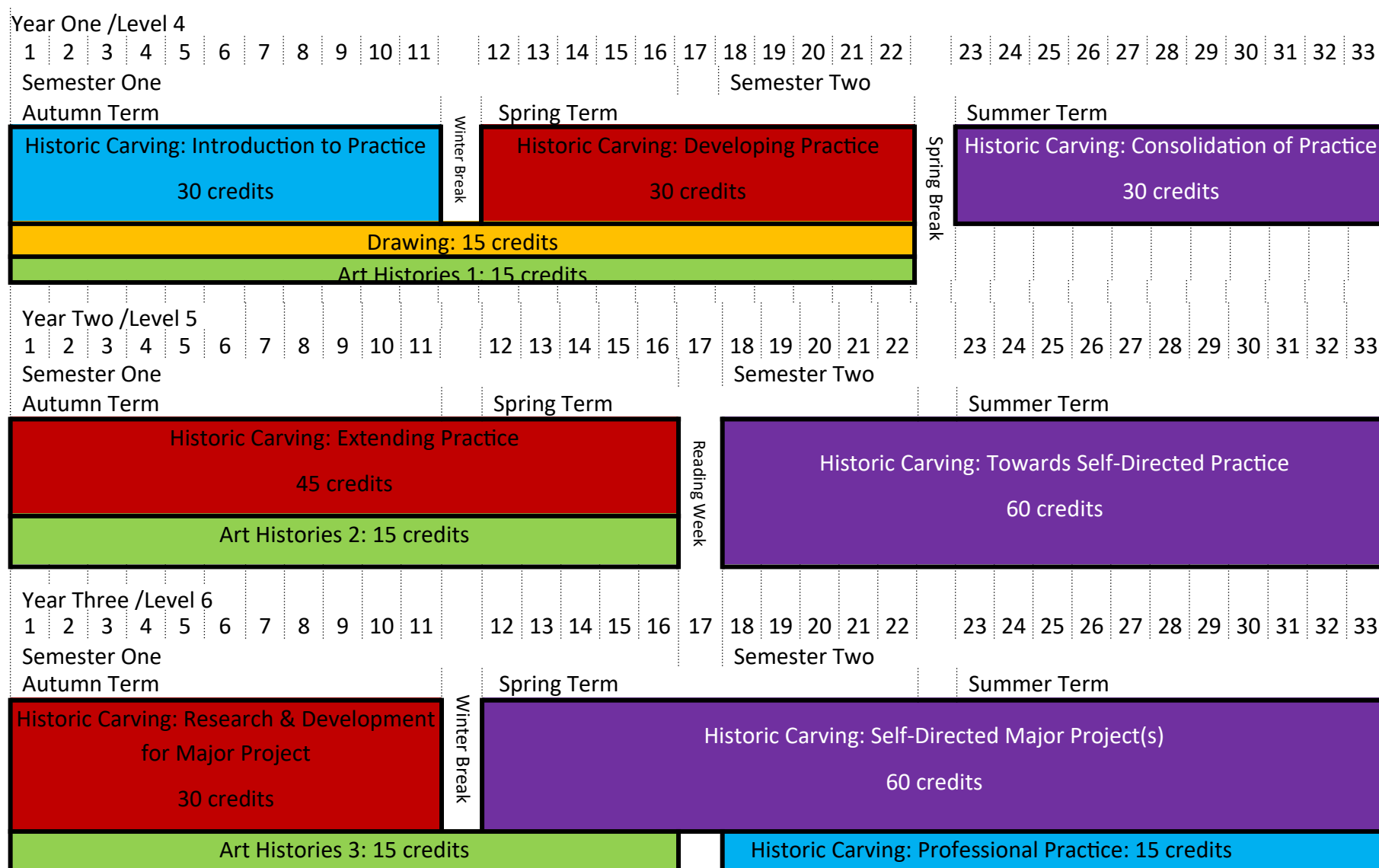|		
Autumn Term	28 September 2020	- 11 December 2020
Spring Term	04 January 2021	- 19 March 2021
Summer Term (YR 1 & 2)	12 April 2021	- 21 June 2021
Summer Term (YR 3)	12 April 2021	- 28 June 2021

Course Aims

- Provide a specialist education in Historic Carving centred on carving workshop practices to sustain, champion and ensure the vitality of these 'endangered' skills;
- provide a balanced and holistic curriculum that meaningfully integrates historical, critical, cultural, professional, technical, social and theoretical contexts with carving practices;
- enable students to develop a carving professional practice through contextual research, exploration, analysis, skills development and synthesis;
- foster a creative learning environment that supports students from all backgrounds to be pro-active participants in their own learning, preparing them for the challenges of their professional futures and/or further study.

Validation and Marking

Together with all other City & Guilds of London Art School BAs and MAs, your course is validated by Ravensbourne University London. With a home in the Art School's Kennington campus, your course is owned, designed, taught and supported by the Art School's expert team of staff. To award your degrees, Ravensbourne must ensure the standards expected of UK degrees and the quality of the provision are met by your course.

In line with a national and European scheme your course is delivered over 3 years and each year corresponds to a level of study. Each level of study comprises of 120 credits. Credits are awarded on successful completion of a unit of study and are specific to the level. The course is divided into units of study worth 15, 30, 45 or 60 credits. There is an expectation that each credit notionally requires 10 hours of learning. You will need to complete 120 credits (i.e. 1200 hours of learning) each year or level to progress to the next stage of the course and 360 credits (3600 hours of learning) to be awarded the BA (Hons) degree.

Course diagram

Year One /Level 4

| 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 | 9 | 10 | 11 | | 12 | 13 | 14 | 15 | 16 | 17 | 18 | 19 | 20 | 21 | 22 | | 23 | 24 | 25 | 26 | 27 | 28 | 29 | 30 | 31 | 32 | 33 |

Semester One

Semester Two

Autumn Term — Winter Break — Spring Term — Spring Break — Summer Term

Historic Carving: Introduction to Practice
30 credits

Historic Carving: Developing Practice
30 credits

Historic Carving: Consolidation of Practice
30 credits

Drawing: 15 credits

Art Histories 1: 15 credits

Year Two /Level 5

| 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 | 9 | 10 | 11 | | 12 | 13 | 14 | 15 | 16 | 17 | 18 | 19 | 20 | 21 | 22 | | 23 | 24 | 25 | 26 | 27 | 28 | 29 | 30 | 31 | 32 | 33 |

Semester One

Semester Two

Autumn Term — Spring Term — Reading Week — Summer Term

Historic Carving: Extending Practice
45 credits

Historic Carving: Towards Self-Directed Practice
60 credits

Art Histories 2: 15 credits

Year Three /Level 6

| 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 | 9 | 10 | 11 | | 12 | 13 | 14 | 15 | 16 | 17 | 18 | 19 | 20 | 21 | 22 | | 23 | 24 | 25 | 26 | 27 | 28 | 29 | 30 | 31 | 32 | 33 |

Semester One

Semester Two

Autumn Term — Winter Break — Spring Term — Summer Term

Historic Carving: Research & Development for Major Project
30 credits

Historic Carving: Self-Directed Major Project(s)
60 credits

Art Histories 3: 15 credits

Historic Carving: Professional Practice: 15 credits

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BAHC1.1: Historic Carving:
Introduction to practice

Overview	BAHC1.1

Credits / ECT value	30 (15)

Overview

This unit sets out to introduce you to Historic Carving at undergraduate level. It will introduce you to the aims and structure of the course, its approach to research and practice as well as the Library and technical facilities.

Through a series of projects and technical workshops you will be introduced to the fundamentals of carving practice. Exploring approaches to making and visual research the unit aims to support you to begin to develop your practical knowledge of, and confidence with, the tools and materials employed for carving practice.

For students on the Woodcarving & Gilding pathway the unit will focus on essential skills such as tool sharpening and joinery techniques progressing to chip carving and shallow relief. Wood technology lectures will provide a grounding in the material properties of wood and how these inform its historical and contemporary usage.

For students on the Architectural Stone pathway the unit will focus on essential masonry techniques, tool sharpening and carving ornament on mouldings. The geological formation and properties of stone and how these influence carving decisions will be considered during the unit.

Alongside your work within your specialist pathway you will work alongside your peers on an introduction to the elementary principles of design and layout for lettering and on an introduction to modelling in clay. Both Lettering and Modelling will involve project work that compliments and supports your main carving practice.

The unit will introduce you to the Personal Development Archive that you will use to support and record your learning process through the rest of the course. This will become a valuable tool and resource for your personal development as a carver.

Group discussions and one-to-one tutorials are intended to enable you to consider the contexts, materials and technical issues relevant to carving and to reflect on the progress of your work.

This unit runs alongside the Art Histories 1 (BAHC1.2) unit that introduces and considers the History of Western Art in relation to the traditional linear method of Art History and the Drawing Unit (BAHC1.3) that focuses on foundational methods of analysing 3 dimensional form through drawing. You will soon recognise the strong relationship between all of the 1st year units and you are urged to consider your timetable with its different elements as an interrelated whole. The curriculum has been designed to provide you with a meaningful and holistic experience that prepares you for the challenges of the next level of study and professional practice as a carver.

Learning Outcomes	*In order to successfully complete this unit your work should demonstrate:*
	1. Knowledge of basic workshop practices;
	2. introductory level technical skills in carving practice;
	3. selection of appropriate historical and contextual research material;
	4. organisation of time available to manage work on a range of projects.

Learning Hours	300

Learning hours breakdown	Scheduled learning and teaching activities:	75	%
	Guided independent learning:	25	%

Essential References	You are advised to cross reference the Reading List for the unit, Art Histories 1 (BAHC1.2) and to refer to the Historic Carving Department Reading List

Brooke-Little, J.P. (1950) *Boutell's heraldry*. London: Warne.

Hasluck, P.N. (1977) *Manual of traditional woodcarving*. London: Dover.

Hill, P.R. & David, J.C.E. (1995) *Practical stone masonry*. London: Donhead.

Lanteri, E. (1985) *Modelling and sculpting animals*. London: Dover.

Lanteri, E. (1985) *Modelling and sculpting the human figure*. London: Dover.

Nichols, T.B. & Keep, N. (2009) *Geometry of construction: For builders, architects, engineers*. London: Routledge.

Onians, D. (2001) *Essential woodcarving techniques*. Lewes: Guild of Master Craftsman.

Penny, N. (1993) *The materials of sculpture*. New Haven: Yale University Press.

Rich, J.C. (1988) *The materials and methods of sculpture.* London:

Dover.

Rowe, E. (2012) *Practical woodcarving: Elementary and advanced*. London: Dover.

Warland, E.G. (2006) *Modern practical masonry*. Shaftesbury: Donhead.

Wheeler, W. & Hayward, C.H. (1973) *Practical woodcarving and gilding*. London: Evans Brothers.

Learning & teaching	BAHC1.1

Learning & Teaching Methods

The unit will be delivered with a range of learning and teaching methods including: demonstrations, technical workshops, peer learning on supervised group projects, lectures, 1 to 1 tutorials, group discussion reviewing progress.

Indicative Content

The following table is indicative of the unit content that may for example include:

- Induction and orientation, course content and learning strategies
- Induction to the personal development archive
- Workshop practice, Health & Safety

Architectural Stone Pathway	Ornamental Woodcarving & Gilding Pathway
Introductory carving project	Tool-sharpening
Basic Masonry	Basic joinery
Carving practice: Stone carving	Carving practice: Woodcarving
• Classical Mouldings	• Chip carving
• Carving ornament on mouldings	• Carved Mouldings
	• Simple Leaf in relief
Carving practice: Lettering in stone	Carving practice: Lettering in wood
• Elementary principles of design and layout	• Elementary principles of design and layout

Both pathways

Carving Practice: Modelling and casting

Modelling and casting an ornamental relief

Assessment	BAHC1.1

Assessment will be based on the presentation of work produced during the unit including developmental, practical and contextual

research material with completed project work.

Requirements	Your presentation should include the following:
	• Carving project work;
	• lettering project work;
	• modelling project work;
	• personal Development Archive.

Alternative forms of assessment	These are the standard requirements for the assessment of this unit. Alternative forms of assessment will be detailed in the unit or project brief for those students who possess a needs assessment for specific learning difficulties, such as dyslexia and dyspraxia. For students with other specific learning difficulties, such as AD(H)D, or students with a disability, alternative forms of assessment will be designed in relation to your individual needs assessment.
Date & time	Formative Assessment takes place midway through the unit in the form of a 1 to 1 tutorial with your Personal Progress Tutor, while the Summative Assessment takes place at the end of the unit and will involve a number of tutors reviewing all of the work that you submit for assessment. The week, date and time of your summative assessment will be notified in unit briefings and detailed on Moodle.
Marking Criteria	Your grade for the unit will be determined by your achievement of each learning outcome when judged against the marking criteria.

Grade			Marking Criteria	
PASS	1st	85-100%	There is consistent and strong evidence with outstanding examples that demonstrate…
		70-84%	There is substantial and strong evidence with excellent examples that demonstrate…
	2.1	60-69%	There is substantial evidence with some very good examples that demonstrate…
	2.2	50-59%	There is consistent evidence with some good examples that demonstrate…
	3	40-49%	There is adequate evidence, with some sound examples that demonstrate…
FAIL		35-39%	There is inadequate evidence, with some examples to demonstrate…
		1 – 34%	There is inadequate evidence to demonstrate…
		0%	No work submitted to demonstrate…

Academic good	Submissions that are considered to be the result of collusion or

practice	plagiarism or other forms of academic misconduct will be dealt with under the Art School's 'Upholding of Academic Integrity' Policy, and penalties may involve the loss of academic credits. Except where the assessment of an assignment is group based, the final piece of work that is submitted must be your own work. You must ensure that you acknowledge all sources you have used. You will find very useful guidance on good academic practice and avoiding plagiarism on the Course Moodle site, while there are also hard copy leaflets on Referencing available in the library.
Feedback	Written and verbal feedback will be provided within 20 term-time days of the summative assessment.

BAHC1.2: Art Histories 1

Overview	BAHC1.2
Credits / ECT value	15 (7.5)

Overview

The Art Histories 1 unit runs alongside BAHC1.1 Historic Carving: Introduction to Practice and BA HC1.3 Drawing and sets out to compliment your practical investigations and research on those units by introducing you to key themes and concepts in the traditions of the history of art, the history of British Architecture and the history of decorative styles, principally based on a Western art historical perspective.

The unit is shared with the BA (Hons) Conservation Studies course and will relate art histories to cultural and social contexts as well as to developments in theories and criticism relating to the visual arts. Western art history and its status will be presented but also questioned and considered as a partial and specific view, with wider perspectives enriching and questioning our understanding of this linear and developmental approach to art and its narratives.

Through a series of lectures, seminars, visits, discussions and tasks, you will be supported to develop academic knowledge and skills that will support your research and understanding as a practising historic carver. Learning on this unit will enable you to recognise, understand and contextualise historic artefacts through knowledge acquired as well as through an understanding of research resources available to you. Working alongside students studying Conservation will provide opportunities for discussion of historic artefacts from a range of perspectives relevant to your research and professional practice.

The unit considers two specific themes:

- History of Art and Architecture: an introduction to the key styles and factors that have shaped European and British Art and architecture from the Classical period, the Middle Ages, and through until the Modern period.
- History of Decorative Style: an Introduction to the key styles and historical factors that have shaped the made and decorated object from the 15th century until the Modern and late-modern periods. As shown by the course outline, these themes are integrated and complement one another chronologically.

Workshops and talks introducing essay writing, academic conventions and research methodologies will support you to write a short (1-2,000 word) essay based on the content of the unit. You will also conduct a short presentation in which you will examine and discuss a specific artefact in its historical, material and social context.

Learning Outcomes	*In order to successfully complete this unit your work should demonstrate:*
	1. Knowledge of key themes and concepts in relation to the history of Western Art, and their relationship to carving practice;
	2. application and effective communication of basic research skills;
	3. critical reflection, interpretation and contextualisation.

Learning Hours	150

Learning hours breakdown	Scheduled learning and teaching activities:	30	%
	Guided independent learning:	70	%

Essential books and journals

Gombrich, H.E. (1995) *The story of art.* London: Phaidon.

Harrison, C. (2010) *An introduction to art*. London: Yale University Press.

Harrison C. & Wood P. (2002) *Art in theory 1900-2000: An anthology of changing ideas.* Oxford: Blackwell.

Kemp, M. (ed.) (2000) *The Oxford history of Western art*. Oxford: Oxford University Press.

Nuttgens, P. (1983) *The story of architecture*. London: Phaidon Press.

Useful Libraries:

The National Art Library at the V&A: a specialist collection focusing on art and art history.

The British Library: comprehensive coverage of scholarly books; also offers access to numerous electronic resources.

Learning & teaching	BAHC 1.2

Learning & Teaching Methods	The unit will be delivered with a range of learning and teaching methods including: lectures, seminars, site visits, essay supervision and tutorials, self-managed research.
Indicative Content	This course offers a chronological introduction to the rich tradition of architectural design, sculpture, furniture and decorative style in Europe. It does so by focusing on the key stylistic movements and

the historical factors that have shaped them. Emphasis will be placed on the technical challenges of making and construction and where possible, examples will be drawn from works held in London collections or with public access, so that you can follow up your own interests by viewing real objects and buildings in situ.

Areas covered include: the Language of Classicism; Romanesque and Gothic; Intellect and Harmony in the Renaissance; Boldness and Theatricality in the Baroque; Froth and Frivolity in Rococo and Revivalism.

Assessment	BAHC1.2

Assessment will be based on the submission of a short essay based on the unit content. (Suggested word count 1,000 – 2,000 and a short illustrated presentation (5 minutes).

Requirements

You should submit work based on the unit comprising:

- A short essay (1,000-2,000 words);
- a short presentation (5 minutes).

Alternative forms of assessment

These are the standard requirements for the assessment of this unit. Alternative forms of assessment will be detailed in the unit or project brief for those students who possess a needs assessment for specific learning difficulties, such as dyslexia and dyspraxia. For students with other specific learning difficulties, such as AD(H)D, or students with a disability, alternative forms of assessment will be designed in relation to your individual needs assessment.

Date & time

The week, date and time of your assessment will be notified in unit briefings and detailed on Moodle.

Marking Criteria

Your grade for the unit will be determined by your achievement of each learning outcome when judged against the marking criteria.

Grade			Marking Criteria	
PASS	1st	85-100%	There is consistent and strong evidence with outstanding examples that demonstrate…
		70-84%	There is substantial and strong evidence with excellent examples that demonstrate…
	2.1	60-69%	There is substantial evidence with some very good examples that demonstrate…
	2.2	50-59%	There is consistent evidence with some good examples that demonstrate…

	ω	40-49%	There is adequate evidence, with some sound examples that demonstrate…
	FAIL	35-39%	There is inadequate evidence, with some examples to demonstrate…
		1 − 34%	There is inadequate evidence to demonstrate…
		0%	No work submitted to demonstrate…

Academic good practice

Submissions that are considered to be the result of collusion or plagiarism or other forms of academic misconduct will be dealt with under the Art School's 'Upholding of Academic Integrity' Policy, and penalties may involve the loss of academic credits. Except where the assessment of an assignment is group based, the final piece of work that is submitted must be your own work. You must ensure that you acknowledge all sources you have used. You will find very useful guidance on good academic practice and avoiding plagiarism on the Course Moodle site, while there are also hard copy leaflets on Referencing available in the library.

Feedback

Written and verbal feedback will be provided within 20 term-time days of the summative assessment.

BAHC1.3: Drawing

Overview	BAHC1.3

Credits / ECT value	15 (7.5)
Overview	Drawing and analytical observation are both essential for carving practice and you will soon see how fundamental drawing is at every stage of the course. This unit runs alongside and compliments BAHC1.1, Historic Carving: Introduction to Practice and BAHC1.4 Historic Carving: Developing Practice as well as Art Histories 1 BAHC1.2 and you will be encouraged to recognise how your work from all of these units interrelates.
	During the unit you will be introduced to constructive, linear drawing methods by drawing directly from the human form as well as drawing from historical artefacts. Anatomy classes will enable you to develop a structural understanding of the human form that will prove important for the development of your practice and your ability to interpret and analyse historical sculpture and ornamental forms.
	The unit enables you to develop an approach to drawing and drawing skills through objective analysis as opposed to an illustrative approach. Through a series of intensive taught sessions you will explore: the picture-plane, volume, structure, linear perspective and foreshortening, tonality, rhythm and movement.
Learning Outcomes	*In order to successfully complete this unit your work should demonstrate:*
	1. Knowledge of the underlying principles of constructive, linear and tonal drawing;
	2. ability to visually analyse and interpret material;
	3. development of practical drawing skills to inform carving practice.
Learning Hours	150
Learning hours breakdown	Scheduled learning and teaching activities: 65 %
	Guided independent learning: 35 %
Essential References	Bridgman, G. (1971) *Bridgman's life drawing*. London: Dover.
	Bridgman, G. (1972) *The human machine: the anatomical structure*

& mechanism of the human body. London: Dover.

Bridgman, G. (1973) *Constructive anatomy*. London: Dover.

Learning & teaching	BAHC1.3

Learning & Teaching Methods	The unit will be delivered with a range of learning and teaching methods including: drawing workshop sessions, demonstrations and anatomy classes
Indicative Content	The unit is largely taught in the Drawing Studio and will include: • Life Drawing from observation • Anatomy workshops Practical drawing sessions exploring the picture-plane, volume, structure, linear perspective and foreshortening, tonality, rhythm and movement.

Assessment	BAHC1.3

	Assessment will be based on a presentation of work produced during the unit.
Requirements	Your presentation should include the following: • A portfolio of completed drawings and studies, to include examples of linear perspective, tonal drawings, structural drawings, figurative and anatomy drawings.
Alternative forms of assessment	These are the standard requirements for the assessment of this unit. Alternative forms of assessment will be detailed in the unit or project brief for those students who possess a needs assessment for specific learning difficulties, such as dyslexia and dyspraxia. For students with other specific learning difficulties, such as AD(H)D, or students with a disability, alternative forms of assessment will be designed in relation to your individual needs assessment.
Date & time	Formative Assessment takes place midway through the unit in the form of a 1 to 1 tutorial with your Personal Progress Tutor, while the Summative Assessment takes place at the end of the unit and will involve a number of tutors reviewing all of the work that you submit for assessment. The week, date and time of your summative assessment will be notified in unit briefings and detailed on Moodle.
Marking Criteria	Your grade for the unit will be determined by your achievement of each learning outcome when judged against the marking criteria.

Grade			Marking Criteria
PASS	1st	85-100%	There is consistent and strong evidence with outstanding examples that demonstrate and at times exceeds…
		70-84%	There is substantial and strong evidence with excellent examples that demonstrate…
	2.1	60-69%	There is substantial evidence with some very good examples that demonstrate…
	2.2	50-59%	There is consistent evidence with some good examples that demonstrate…
	3	40-49%	There is adequate evidence, with some sound examples that demonstrate…
FAIL		35-39%	There is inadequate evidence, with some examples to demonstrate…
		1 – 34%	There is inadequate evidence to demonstrate…
		0%	No work submitted to demonstrate…

Academic good practice

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Feedback

Written and verbal feedback will be provided within 20 term-time days of the summative assessment.

BAHC1.4: Historic Carving:

Developing Practice

Overview	BAHC1.4

Credits / ECT value	30 (15)
Overview	Building on the unit BAHC1.1 Historic Carving: Introduction to Practice this unit sets out to enable you to progressively develop your carving research and practice skills to produce carved objects based on project work. For students on the Woodcarving & Gilding pathway the unit will focus on carving a moulded ornamental frame in a period style suitable for gilding , and a gothic leaf. For students on the Architectural Stone pathway the unit will focus on carving a classical Acanthus leaf and working on a section of a Norman ornament. Besides these projects you will continue to work alongside your peers on a Lettering project that will involve setting out a Trajan alphabet in preparation for carving in the next unit, and continue to work with clay on modelling project work. Each of these projects will introduce you to different ways of working with 3 dimensions and carving 'problems' by closely studying and at times copy carving from historical artefacts. While you learn more about the history of carved architectural and ornamental features through the Art Histories 1 unit, and experience methods of visually analysing and drawing such artefacts in the Drawing unit, this unit will provide you with the opportunity to bring together your practical, contextual and technical learning. You will carve objects that relate to the long history of sculpture and in this way you will begin to develop a sensitivity and appreciation for the decisions and solutions of sculptors and craft workers of the past. This unit usually includes an intensive 2 to 3 day trip to visit medieval buildings, providing an opportunity to study original wood and stone carvings in situ alongside students studying BA (Hons) Conservation Studies, providing you with important insights in to the professional role of carvers as part of the conservation and preservation of heritage sites.

Learning Outcomes	*In order to successfully complete this unit your work should demonstrate:*
	1. Knowledge of design criteria of carving practice;
	2. a range of basic technical skills in carving practice;
	3. ability to evaluate the progress of your carving practice;
	4. material, historical and contextual research informing carving practice;
	5. development of strategies for time management to support work on a range of projects.

Learning Hours	150		
Learning hours breakdown	Scheduled learning and teaching activities:	85	%
	Guided independent learning:	15	%
Essential References	Please refer to the essential reading for Units BAHC1.1 & BAHC1.3		

Learning & teaching	BAHC1.4

Learning & Teaching Methods	The unit will be delivered with a range of learning and teaching methods including: demonstrations, technical workshops, peer learning on supervised group projects, lectures, 1 to 1 tutorials, group discussion reviewing progress.
Indicative Content	The unit includes a range of approaches to learning, the following table is indicative of the projects that may be included:

Architectural Stone Pathway	Ornamental Woodcarving & Gilding Pathway
Carving practice: Stone carving	Carving practice: Woodcarving
• Classical Acanthus leaf • Norman ornament	• Gothic Leaf • Moulded ornamental frame
Lettering Carving Practice:	Lettering Carving Practice:
• Setting out of a Trajan alphabet	• Setting out of a Trajan alphabet

Both Pathways

Modelling 3 dimensional forms in clay

Assessment will be based on a presentation of work produced during the unit.

Requirements

Your presentation should include the following:

- Carving project work;
- lettering project work;
- modelling project work;
- personal Development Archive.

Alternative forms of assessment

These are the standard requirements for the assessment of this unit. Alternative forms of assessment will be detailed in the unit or project brief for those students who possess a needs assessment for specific learning difficulties, such as dyslexia and dyspraxia. For students with other specific learning difficulties, such as AD(H)D, or students with a disability, alternative forms of assessment will be designed in relation to your individual needs assessment.

Date & time

Formative Assessment takes place midway through the unit in the form of a 1 to 1 tutorial with your Personal Progress Tutor, while the Summative Assessment takes place at the end of the unit and will involve a number of tutors reviewing all of the work that you submit for assessment. The week, date and time of your summative assessment will be notified in unit briefings and detailed on Moodle.

Marking Criteria

Your grade for the unit will be determined by your achievement of each learning outcome when judged against the marking criteria.

Grade

		Marking Criteria	
PASS	1st	85-100%	There is consistent and strong evidence with outstanding examples that demonstrate…
		70-84%	There is substantial and strong evidence with excellent examples that demonstrate…
	2.1	60-69%	There is substantial evidence with some very good examples that demonstrate…
	2.2	50-59%	There is consistent evidence with some good examples that demonstrate…
	3	40-49%	There is adequate evidence, with some sound examples that demonstrate…
FAIL		35-39%	There is inadequate evidence, with some examples to demonstrate…
		1 – 34%	There is inadequate evidence to demonstrate…

	0%	No work submitted to demonstrate...

Academic good practice	Submissions that are considered to be the result of collusion or plagiarism or other forms of academic misconduct will be dealt with under the Art School's 'Upholding of Academic Integrity' Policy, and penalties may involve the loss of academic credits. Except where the assessment of an assignment is group based, the final piece of work that is submitted must be your own work. You must ensure that you acknowledge all sources you have used. You will find very useful guidance on good academic practice and avoiding plagiarism on the Course Moodle site, while there are also hard copy leaflets on Referencing available in the library.
Feedback	Written and verbal feedback will be provided within 20 term-time days of the summative assessment.

BAHC1.5: Historic Carving
Consolidation of Practice

Overview	BAHC1.5

Credits / ECT value	30 (15)
Overview	This 30 credit unit marks the culmination of the 1st year of the course and challenges you to consolidate and review your learning so far through a series of projects throughout this final term.
	All aspects of your practical research and realisation are brought together at this point and you will work on foliage study carvings alongside letter cutting and drawing research undertaken off site at the V&A museum. Both your technical and contextual research are intended to enable you to establish an approach to carving that is reflective, self-critical and ambitious.
	During the unit you will be challenged to work on a Live Project where you will design and produce a carving under timed conditions. This would usually be as part of a public facing event such as London Craft Week and provides you with a very useful opportunity to test and synthesise a wide range of professional practice and technical skills and celebrate your achievements. You will also be involved in supporting the 3rd year students to present their work in the Degree Show exhibition and this will provide you with an insight into working to a deadline and professional presentation skills.
	At the end of the unit you will prepare an illustrated Self-evaluation report where you will review the key achievements and challenges of your work at the end of the 1st year and indicate your plans for future development.
Learning Outcomes	*In order to successfully complete this unit your work should demonstrate:*
	1. Knowledge of the context and design criteria of carving professional practice;
	2. a range of developing technical skills in carving practice;
	3. ability to evaluate and critically reflect upon the development of your carving practice;
	4. material, historical and contextual research informing decision making in carving practice;
	5. refinement of strategies for time management to support work

on a range of projects;

6. ability to employ drawing as a key research tool for carving practice.

Learning Hours	300
Learning hours breakdown	Scheduled learning and teaching activities: 85 %
	Guided independent learning: 15 %
Essential References	Please refer to the essential reading lists for Units BAHC1.1 & BAHC1.3

Learning & teaching	BAHC1.5
Learning & Teaching Methods	The unit will be delivered with a range of learning and teaching methods including: demonstrations, technical workshops, peer learning on supervised group projects, lectures, 1 to 1 tutorials, group discussion reviewing progress.
Indicative Content	The unit includes a range of approaches to learning, the following table is indicative of the projects that may be included:

Architectural Stone Pathway	Ornamental Woodcarving & Gilding Pathway
Carving practice: Stone carving	Carving practice: Woodcarving
• Scrolling acanthus	• Acanthus bracket • Linen-fold panel

Both Pathways

Carving practice: Producing a carving under timed conditions

Lettering Carving Practice: Setting out of a Trajan alphabet

Modelling in Clay: Head Modelling, mould-making, casting and finishing

Drawing: V&A museum study week with research drawings

Assessment	BAHC1.5
Method	Presentation of work completed during the unit
Requirements	Your presentation should include the following:

- Carving project work;

- lettering project work;

- modelling project work;

- drawing project work;

- your Personal Development Archive (PDA);

- an illustrated Self-evaluation Report (suggested word count 500-750).

Alternative forms of assessment	These are the standard requirements for the assessment of this unit. Alternative forms of assessment will be detailed in the unit or project brief for those students who possess a needs assessment for specific learning difficulties, such as dyslexia and dyspraxia. For students with other specific learning difficulties, such as AD(H)D, or students with a disability, alternative forms of assessment will be designed in relation to your individual needs assessment.
Date & time	Formative Assessment takes place midway through the unit in the form of a 1 to 1 tutorial with your Personal Progress Tutor, while the Summative Assessment takes place at the end of the unit and will involve a number of tutors reviewing all of the work that you submit for assessment. The week, date and time of your summative assessment will be notified in unit briefings and detailed on Moodle.
Marking Criteria	The criteria used in marking are set out in the matrix below. Your grade for the unit will be determined by your achievement of each learning outcome when judged against the marking criteria.

Grade			Marking Criteria	
PASS	1st	85-100%	There is consistent and strong evidence with outstanding examples that demonstrate…
		70-84%	There is substantial and strong evidence with excellent examples that demonstrate…
	2.1	60-69%	There is substantial evidence with some very good examples that demonstrate…
	2.2	50-59%	There is consistent evidence with some good examples that demonstrate…
	3	40-49%	There is adequate evidence, with some sound examples that demonstrate…
FAIL		35-39%	There is inadequate evidence, with some examples to demonstrate…
		1 – 34%	There is inadequate evidence to demonstrate…

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	0%	No work submitted to demonstrate…

Academic good practice	Submissions that are considered to be the result of collusion or plagiarism or other forms of academic misconduct will be dealt with under the Art School's 'Upholding of Academic Integrity' Policy, and penalties may involve the loss of academic credits. You will find very useful guidance on good academic practice and avoiding plagiarism on the Course Moodle site, while there are also hard copy leaflets on Referencing available in the library.
Feedback	Written and verbal feedback will be provided within 20 term-time days of the summative assessment.

BAHC2.1: Historic Carving Extended Practice

Overview	BAHC2.1

Credits / ECT value	45 (22.5)
Overview	This unit runs alongside the BAHC2.2 Art Histories unit and aims to enable you to build upon the contextual knowledge, technical, practical, research, design and other professional skills that you acquired during your 1st year together with your 2nd year art historical studies to support the evolution of your carving practice. It focuses in more depth on specialist carving practices and more complex carving 'problems' and challenges you to further develop professional working strategies, such as working to deadlines and managing your time and resources while working simultaneously on a range of projects.
	This unit will support you to undertake live projects including commissions and competitions through the exploration of professional case studies and talks on professional practice. Meanwhile optional workshops in IT and documentation are intended to support you to develop a professional approach to documenting your work as it progresses.
	By the end of this unit you should have established and evolved a robust and sound approach to carving practice that can be further tested and evaluated as you reach the mid-point of the course.
Learning Outcomes	*In order to successfully complete this unit your work should demonstrate:*
	1. Knowledge and understanding of the context and design criteria of carving professional practice;
	2. a range of developed technical skills employed to support carving practice;
	3. evaluation supporting the development of your carving practice;
	4. material, historical and contextual research and problem solving informing carving practice;
	5. effective strategies for time management supporting work on a range of projects;
	6. ability to employ drawing as a key tool for research and design for carving practice.
Learning Hours	450

| Learning hours breakdown | Scheduled learning and teaching activities: | 85 | % |
| | Guided independent learning: | 15 | % |

Essential References	Gardner, A. (1927) *English gothic foliage sculpture*. Cambridge: Cambridge University Press.
	Colling, J.K. (1948) *Gothic ornaments.* London: George Bell.
	Paley, F.A. (1891) *A manual of gothic mouldings.* London: Gurney & Jackson.
	Pugin, A.C. (1987) *Pugin's gothic ornament: the classic sourcebook of decorative motifs*. London: Dover.
	Thornton, P. (1999) *Form and decoration: innovation in the decorative arts 1470-1870*. London: Weidenfeld & Nicolson.
	Please also refer to the Historic Carving Reading List and essential reading for 1st year units.

Learning & teaching		BAHC2.1

| Learning & Teaching Methods | The unit will be delivered with a range of learning and teaching methods including: demonstrations, technical workshops, peer learning on supervised group projects, lectures, 1 to 1 tutorials, group discussion reviewing progress. |
| Indicative Content | The unit includes a range of approaches to learning, the following table is indicative of the projects that may be included: |

Architectural Stone Pathway	Ornamental Woodcarving & Gilding Pathway
Carving practice: Stone carving	Carving practice: Woodcarving
• Stiff leaf carving • Undulating leaf carving • Drapery carving	• Corinthian capitol • Gothic running frieze • Drapery carving Introduction to Gilding

Both Pathways

Lettering Carving Practice: Carving lower case letters; Calligraphy workshop with visiting tutor

Drawing: Life drawing, tonal drawings of ornament, sketch drawing

	Assessment	BAHC2.1

Method

A presentation of work made during the unit

Requirements

Your presentation should include the following:

- Carving project work;
- lettering project work;
- modelling project work;
- drawing project work;
- your Personal Development Archive (PDA).

Alternative forms of assessment

These are the standard requirements for the assessment of this unit. Alternative forms of assessment will be detailed in the unit or project brief for those students who possess a needs assessment for specific learning difficulties, such as dyslexia and dyspraxia. For students with other specific learning difficulties, such as AD(H)D, or students with a disability, alternative forms of assessment will be designed in relation to your individual needs assessment.

Date & time

Formative Assessment takes place midway through the unit in the form of a 1 to 1 tutorial with your Personal Progress Tutor, while the Summative Assessment takes place at the end of the unit and will involve a number of tutors reviewing all of the work that you submit for assessment. The week, date and time of your summative assessment will be notified in unit briefings and detailed on Moodle.

Marking Criteria

The criteria used in marking are set out in the matrix below. Your grade for the unit will be determined by your achievement of each learning outcome when judged against the marking criteria.

Grade

		Marking Criteria	
PASS	1st	85-100%	There is consistent and strong evidence with outstanding examples that demonstrate…
		70-84%	There is substantial and strong evidence with excellent examples that demonstrate…
	2.1	60-69%	There is substantial evidence with some very good examples that demonstrate…
	2.2	50-59%	There is consistent evidence with some good examples that demonstrate…
	3	40-49%	There is adequate evidence, with some sound examples that demonstrate…
FAIL		35-39%	There is inadequate evidence, with some examples to demonstrate…

	1 – 34%	There is inadequate evidence to demonstrate…
	0%	No work submitted to demonstrate…

Academic good practice	Submissions that are considered to be the result of collusion or plagiarism or other forms of academic misconduct will be dealt with under the Art School's 'Upholding of Academic Integrity' Policy, and penalties may involve the loss of academic credits. Except where the assessment of an assignment is group based, the final piece of work that is submitted must be your own work. You must ensure that you acknowledge all sources you have used. You will find very useful guidance on good academic practice and avoiding plagiarism on the Course Moodle site, while there are also hard copy leaflets on Referencing available in the library.
Feedback	Written and verbal feedback will be provided within 20 term-time days of the summative assessment.

BAHC2.2: Art Histories 2

Overview	BAHC2.2

Credits / ECT value	15 (7.5)
Overview	The unit runs alongside, BAHC2.1 Historic Carving: Extending Practice and builds upon your knowledge and understanding of the histories and concepts introduced during the 1st year in the Art Histories 1 unit and other Historic Carving practice units.

It sets out to expand your knowledge and understanding of the historical contexts for your carving practice in greater depth through the frame of art, architecture and decoration and includes opportunities to visit and study historical locations with the input of expert historians and theoreticians.

Workshops and essay tutorials will support the assignments that are designed to interrogate specific artefacts and relate these to themes, contexts and concepts explored throughout the taught element of the unit. (Suggested word count 2000-2500). You will also deliver a short presentation in which you will scrutinize and critically interrogate the material and historical contexts of a carved artefact. |
| Learning Outcomes | *In order to successfully complete this unit your work should demonstrate:*

1. Knowledge and understanding of key themes and concepts in Historic Carving, Decorative Arts, Architecture and Sculpture and their relationship to craft, theoretical and social contexts;

2. appropriate application of research skills, critical reflection, interpretation and contextualisation;

3. effective communication of complex findings. |
| Learning Hours | 150 |
| Learning hours breakdown | Scheduled learning and teaching activities: 20 %

Guided independent learning: 80 %

See Learning & Teaching Schedule for further information. |
| Essential References | Dent, P. (ed.) (2014) *Sculpture and touch*. London: Routledge.

Freedberg, D. (1991) *The power of images: Studies in the history* |

and theory of response. Chicago: University of Chicago Press.

Funke, J. and Grove, J. (eds.) (2018) *Sculpture, sexuality and history: Encounters in literature, culture and the arts from the eighteenth century to the present*. New York: Springer.

Getsy, D. (2004) *Body doubles: Sculpture in Britain, 1877-1905*. New Haven: Yale University Press.

Grafton, A. et al. (2010) *The classical tradition*. London: Belknap Press.

Hall, J. (2000) *The world as sculpture.* London: Pimlico.

Haskell, F. & Penny, N. (1981) *Taste and the antique.* London: Yale University Press.

Llewellyn, N. (2001) *Funeral monuments in post-reformation England.* Cambridge: Cambridge University Press.

Rose, G. (2016) *Visual methodologies.* London: Sage Publications.

Wagner, A. (2005) *Mother stone.* New Haven: Yale University Press.

Learning & teaching	BAHC2.2
Learning & Teaching Methods	The unit will be delivered with a range of learning and teaching methods including: lectures, seminars, site visits, essay supervision and tutorials, self-managed research.
Indicative Content	This unit offers an in-depth analysis of a range of examples of carved works from iconic architectural sites in London. Carving in Westminster Abbey, Charter House, St Paul's Cathedral and more will be discussed in relation to carving techniques and the various historical, aesthetic and socio-political contexts that influenced them. Learning will be facilitated by a specialist art and architectural historians, and emphasis will be placed on the technical and material challenges of making and installation.

Assessment	BAHC2.2
Method	Presentation of work produced during the unit to include an essay (2000- 2500 words) and documentation of a 3 minute visual, verbal presentation.
Requirements	You should submit: • 2000-2500 word essay following academic conventions; • documentation of a 5 minute presentation.
Alternative forms of	These are the standard requirements for the assessment of this

assessment	unit. Alternative forms of assessment will be detailed in the unit or project brief for those students who possess a needs assessment for specific learning difficulties, such as dyslexia and dyspraxia. For students with other specific learning difficulties, such as AD(H)D, or students with a disability, alternative forms of assessment will be designed in relation to your individual needs assessment.
Date & time	The week, date and time of your assessment will be notified in unit briefings and detailed on Moodle.
Marking Criteria	The criteria used in marking are set out in the matrix below. Your grade for the unit will be determined by your achievement of each learning outcome when judged against the marking criteria.

Grade			Marking Criteria	
PASS	1st	85-100%	There is consistent and strong evidence with outstanding examples that demonstrate…
		70-84%	There is substantial and strong evidence with excellent examples that demonstrate…
	2.1	60-69%	There is substantial evidence with some very good examples that demonstrate…
	2.2	50-59%	There is consistent evidence with some good examples that demonstrate…
	3	40-49%	There is adequate evidence, with some sound examples that demonstrate…
FAIL		35-39%	There is inadequate evidence, with some examples to demonstrate…
		1 – 34%	There is inadequate evidence to demonstrate…
		0%	No work submitted to demonstrate…

Academic good practice	Submissions that are considered to be the result of collusion or plagiarism or other forms of academic misconduct will be dealt with under the Art School's 'Upholding of Academic Integrity' Policy, and penalties may involve the loss of academic credits. Except where the assessment of an assignment is group based, the final piece of work that is submitted must be your own work. You must ensure that you acknowledge all sources you have used. You will find very useful guidance on good academic practice and avoiding plagiarism on the Course Moodle site, while there are also hard copy leaflets on Referencing available in the library.
Feedback	Written and verbal feedback will be provided within 20 term-time days of the summative assessment.

BAHC2.3: Historic Carving Towards

Self-Directed Professional Practice

Overview	BAHC2.3

Credits /

ECT value

60

(30)

Overview

This unit runs for the whole of the second semester of the 2nd year and supports you to continue to develop your carving practice and professional approaches with an emphasis on the further development of practical hand skills, visual analysis and professional skills including evaluation and review.

This stage of the course involves a diagnostic element as you will be expected to use all opportunities to assess your strengths as a practitioner and understand the demands of your specialist area.

While continuing to work with a number of set and live projects you will also be increasingly engaged in the development of your own themes and ideas with some planning for your 3rd year major project work. Professional Practice talks and workshops will support you in the practical elements of planning your project to ensure its feasibility and to learn how to cost and manage a professional commission. In the later part of the unit you will give a presentation on your plans for the 3rd year including a preliminary proposal for your major project and the theme for your dissertation.

The unit will require you to develop an increasingly self-motivated and organised approach to your studies. Beginning at the mid-point of the course it requires you to take an increasingly self-managed approach to your studies as you prepare for self-directed practice in the 3rd year.

Learning Outcomes

In order to successfully complete this unit your work should demonstrate:

1. Knowledge and understanding of historical, contemporary and social contexts of your carving practice;

2. knowledge and understanding of the context and design criteria of carving professional practice;

3. a range of developed technical skills employed to effectively support carving practice;

4. analysis, evaluation and critical reflection supporting your carving practice

5. material, historical and contextual research, design and problem

solving informing carving practice;

6. effective and productive approach to project management to support carving practice;

7. ability to embed visual analysis and interpretation through drawing and modelling to inform and reflect upon carving practice.

Learning Hours	600		
Learning hours breakdown	Scheduled learning and teaching activities:	75	%
	Guided independent learning:	25	%

Essential References	Gardner, A. (1927) *English gothic foliage sculpture*. Cambridge: Cambridge University Press.
	Bridaham, L.B. (2006) *The gargoyle book: 572 examples from gothic architecture*. London: Dover.
	Colling, J.K. (1948) *Gothic ornaments*. London: George Bell.
	Paley, F.A. (1891) *A manual of gothic mouldings.* London: Gurney & Jackson.
	Pugin, A.C. (1987) *Pugin's gothic ornament: the classic sourcebook of decorative motifs*. London: Dover.
	Thornton, P. (1999) *Form and decoration: innovation in the decorative arts 1470-1870*. London: Weidenfeld & Nicolson.
	Please also refer to the Historic Carving Reading List and essential reading for 1st year units.

Learning & teaching	BAHC2.3

Learning & Teaching Methods	The unit will be delivered with a range of learning and teaching methods including: demonstrations, technical workshops, peer learning on supervised group projects, lectures, 1 to 1 tutorials, group discussion reviewing progress.

Indicative Content	Architectural Stone Pathway	Ornamental Woodcarving & Gilding Pathway
	Carving practice: Stone carving	Carving practice: Woodcarving
	• Restoration project • Life study	• 18th Century Scroll • Regency leaf • Gilding
	Both Pathways	
	• Drapery study and research • Modelling Transcription project • Lettering project	

- Major Carving Project-plan /dissertation presentation workshop with visiting tutor

Assessment	BAHC2.3

Method

A presentation of work produced during the unit

Requirements

Your presentation should include the following:

- Carving project work;
- lettering project work;
- modelling project work;
- drawing project work;
- personal Development Archive including outcomes of the professional practice workshops;
- Illustrated Self-evaluation report (indicative word count, 500-750 words).

Alternative forms of assessment

These are the standard requirements for the assessment of this unit. Alternative forms of assessment will be detailed in the unit or project brief for those students who possess a needs assessment for specific learning difficulties, such as dyslexia and dyspraxia. For students with other specific learning difficulties, such as AD(H)D, or students with a disability, alternative forms of assessment will be designed in relation to your individual needs assessment.

Date & time

Formative Assessment takes place midway through the unit in the form of a 1 to 1 tutorial with your Personal Progress Tutor, while the Summative Assessment takes place at the end of the unit and will involve a number of tutors reviewing all of the work that you submit for assessment. The week, date and time of your summative assessment will be notified in unit briefings and detailed on Moodle.

Marking Criteria

The criteria used in marking are set out in the matrix below. Your grade for the unit will be determined by your achievement of each learning outcome when judged against the marking criteria.

Grade

Marking Criteria

PASS	1st	85-100%	There is consistent and strong evidence with outstanding examples that demonstrate…
		70-84%	There is substantial and strong evidence with excellent examples that demonstrate…
	2.1	60-69%	There is substantial evidence with some very good examples that demonstrate…

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	2.2	50-59%	There is consistent evidence with some good examples that demonstrate…
	3	40-49%	There is adequate evidence, with some sound examples that demonstrate…
	FAIL	35-39%	There is inadequate evidence, with some examples to demonstrate…
		1 – 34%	There is inadequate evidence to demonstrate…
		0%	No work submitted to demonstrate…

Academic good practice Submissions that are considered to be the result of collusion or plagiarism or other forms of academic misconduct will be dealt with under the Art School's 'Upholding of Academic Integrity' Policy, and penalties may involve the loss of academic credits. Except where the assessment of an assignment is group based, the final piece of work that is submitted must be your own work. You must ensure that you acknowledge all sources you have used. You will find very useful guidance on good academic practice and avoiding plagiarism on the Course Moodle site, while there are also hard copy leaflets on Referencing available in the library.

Feedback Written and verbal feedback will be provided within 20 term-time days of the summative assessment.

BAHC3.1: Historic Carving: Research & Development for Major Project

Overview	BAHC3.1

Credits / ECT value	30 (15)

Overview	The 3rd year provides you with an intensive year of study with a substantial period of self-directed research and practice. This unit runs during the first term of the 3rd year and primarily focuses on the research and development phase of your major carving project work and your lettering project. It runs alongside your work on the HC3.2 Art Histories 3 unit.

The unit requires you to take considerable responsibility for independently managing your carving practice and laying down the strong foundations for a sustainable, achievable and suitably ambitious final project(s). To do well on this unit you will need to draw upon all of the skills you have developed so far on the course and be fully engaged, pro-active, ambitious and committed.

During the first half of the unit, you will use drawing and modelling to develop maquettes and models that you can work from and use to test design decisions. You will continue to deepen your understanding of the materials, techniques and processes involved in carving, as well as your contextual knowledge relating to your individual final project proposals.

In the second half of the unit you will begin work on your major project work employing techniques to translate your proposals in to carved forms. Your major project work will include at least one lettering project and an ambitious carved piece.

You will attend a series of Professional Practice sessions focusing on equipping you with the readiness for constructive engagement in your future career, facilitating your transition from student to early stage professional practitioner or for further study at postgraduate level. These sessions will support you to prepare for the unit HC3.4 Professional Practice that runs in the 2nd semester.

Assessment is based on a presentation of all of your research and preparatory work such as sketchbooks, models and documentation of your practice, your Personal Development Archive and work in progress.

Learning Outcomes	*In order to successfully complete this unit your work should demonstrate:*
	1. Systematic understanding of the specific historical, contemporary and social contexts of your carving practice;
	2. systematic understanding of the appropriate professional strategies relevant to your carving practice and ambitions;
	3. a range of developed practical skills employed to plan and initiate carving project work;
	4. analysis, evaluation, self-directed research and critical reflection supporting development of your carving project;
	5. synthesis of material, historical and contextual research and design and problem-solving evidenced in your proposal and initial project work;
	6. ability to effectively employ methods of visual analysis, interpretation and design to support planning for carving practice.

Learning Hours	300		
Learning hours breakdown	Scheduled learning and teaching activities:	30	%
	Guided independent learning:	70	%
Essential References	Your project proposal and related research will determine the reading and viewing list for the unit and will be discussed and agreed with your tutor as your project work progresses.		

Learning & teaching	BAHC3.1

Learning & Teaching Methods	The unit will be delivered with a range of learning and teaching methods including: lectures, 1 to 1 tutorials, group discussion reviewing progress.
Indicative Content	• Project-plan presentation
	• Professional Practice talks
	• Workshops on Maquette making
	• Drawing research
	• Early stages of carving project work
	• Self-directed lettering project

Assessment	BAHC3.1

Method	Assessment is based on a presentation of work made during the unit to include supporting material such as sketchbooks, documentation of your practice, models as well as work in progress and your personal development archive.
Requirements	You should submit:
	• Self-directed project research, plans, drawing and 3 dimensional models;
	• work in progress on self-directed projects;
	• personal Development Archive.
Alternative forms of assessment	These are the standard requirements for the assessment of this unit. Alternative forms of assessment will be detailed in the unit or project brief for those students who possess a needs assessment for specific learning difficulties, such as dyslexia and dyspraxia. For students with other specific learning difficulties, such as AD(H)D, or students with a disability, alternative forms of assessment will be designed in relation to your individual needs assessment.
Date & time	Formative Assessment takes place midway through the unit in the form of a 1 to 1 tutorial with your Personal Progress Tutor, while the Summative Assessment takes place at the end of the unit and will involve a number of tutors reviewing all of the work that you submit for assessment. The week, date and time of your summative assessment will be notified in unit briefings and detailed on Moodle.
Marking Criteria	The criteria used in marking are set out in the matrix below. Your grade for the unit will be determined by your achievement of each learning outcome when judged against the marking criteria.

Grade			Marking Criteria	
PASS	1st	85-100%	There is consistent and strong evidence with outstanding examples that demonstrate…
		70-84%	There is substantial and strong evidence with excellent examples that demonstrate…
	2.1	60-69%	There is substantial evidence with some very good examples that demonstrate…
	2.2	50-59%	There is consistent evidence with some good examples that demonstrate…
	3	40-49%	There is adequate evidence, with some sound examples that demonstrate…
FAIL		35-39%	There is inadequate evidence, with some examples to demonstrate…
		1 – 34%	There is inadequate evidence to demonstrate…

0%	No work submitted to demonstrate…

Academic good practice	Submissions that are considered to be the result of collusion or plagiarism or other forms of academic misconduct will be dealt with under the Art School's 'Upholding of Academic Integrity' Policy, and penalties may involve the loss of academic credits. Except where the assessment of an assignment is group based, the final piece of work that is submitted must be your own work. You must ensure that you acknowledge all sources you have used. You will find very useful guidance on good academic practice and avoiding plagiarism on the Course Moodle site, while there are also hard copy leaflets on Referencing available in the library.
Feedback	Written and verbal feedback will be provided within 20 term-time days of the summative assessment.

BAHC3.2: Art Histories 3

	Overview	BAHC3.1

Credits / ECT value	15 (7.5)

Overview

This unit runs alongside BAHC3.1 Historic Carving: Research & Development for Major Project and provides you with an important opportunity to research and study in greater depth a subject related to your developing carving practice. The research that you undertake for this unit should be intimately related to your practice and directly support the development of your work. Your choice of your art-histories related theme will be based on tutorial and seminar discussion from the end of your 2nd year. It will be chosen and refined by you in to a specific question that you will interrogate through a self-directed piece of research. Group and individual tutorials will support you to develop your research investigation and the structuring of your dissertation that can take the form of a 5,000-6,000 word essay or an equivalent submission such as a project report or illustrated presentation.

The unit aims to enable you to confidently articulate your understanding of your chosen theme and the relevance of the research to your practice and future ambitions.

Learning Outcomes

In order to successfully complete this unit your work should demonstrate:

1. Systematic understanding of material concepts, theoretical and socio- political contexts in relation to your chosen theme;

2. sustained and effective application of analysis, critical reflection and a range of developed research skills;

3. effective communication of complex findings and arguments related to your chosen theme.

Learning Hours

150

Learning hours breakdown

Scheduled learning and teaching activities:	10	%
Guided independent learning:	90	%

Essential References

Your dissertation topic will determine the reading and viewing list for the unit and will be discussed and agreed with your dissertation tutor as your research progresses

Recommended

Bolker, J. (1998) *Writing your dissertation in fifteen minutes a day*. New York: H. Holt.

Buzan, T. (2006) *Use your head: innovative learning and thinking techniques to fulfil your potentia*l. London: BBC.

Buzan T. & Buzan, B. (2010) *The mind map book: unlock your creativity, boost your memory, change your life.* Harlow: Pearson.

Cottrell, S. (2008) *The study skills handbook*. 3rd edition. Basingstoke: Palgrave Macmillan.

Godfrey, J. (2010) *Reading and making notes.* Basingstoke: Palgrave Macmillan.

Greetham, B. (2008) *How to write better essays*. 2nd edition. Basingstoke: Palgrave Macmillan.

Greetham, B. (2014) *How to write your undergraduate dissertation*. 2nd edition. Basingstoke: Palgrave Macmillan.

Mann, S. (2011) *Study skills for art, design, and media students*. Harlow: Longman.

Williams, K. (2009) *Getting critical*. Basingstoke: Palgrave Macmillan.

Williams, K. (2013) *Planning your dissertation.* Basingstoke: Palgrave Macmillan.

Learning & teaching	BAHC3.2
Learning & Teaching Methods	The unit will be delivered with a range of learning and teaching methods including: lectures, seminars, 1 to 1 and group tutorials
Indicative Content	Content will depend on and emerge out of the individual students own research interests and areas of intellectual and workshop-based enquiry.

Method	Submission of a 5000–6000 word dissertation or equivalent such as a project report or illustrated presentation.
Requirements	You should submit:

- 5,000–6,000 word dissertation or equivalent

Alternative forms of assessment	These are the standard requirements for the assessment of this unit. Alternative forms of assessment will be detailed in the unit or project brief for those students who possess a needs assessment for specific learning difficulties, such as dyslexia and dyspraxia. For students with other specific learning difficulties, such as AD(H)D, or students with a disability, alternative forms of assessment will be designed in relation to your individual needs assessment.
Date & time	The week, date and time of your assessment will be notified in unit briefings and detailed on Moodle.
Marking Criteria	The criteria used in marking are set out in the matrix below. Your grade for the unit will be determined by your achievement of each learning outcome when judged against the marking criteria.

Grade			Marking Criteria	
PASS	1st	85-100%	There is consistent and strong evidence with outstanding examples that demonstrate…
		70-84%	There is substantial and strong evidence with excellent examples that demonstrate…
	2.1	60-69%	There is substantial evidence with some very good examples that demonstrate…
	2.2	50-59%	There is consistent evidence with some good examples that demonstrate…
	3	40-49%	There is adequate evidence, with some sound examples that demonstrate…
FAIL		35-39%	There is inadequate evidence, with some examples to demonstrate…
		1 − 34%	There is inadequate evidence to demonstrate…
		0%	No work submitted to demonstrate…

Academic good practice	Submissions that are considered to be the result of collusion or plagiarism or other forms of academic misconduct will be dealt with under the Art School's 'Upholding of Academic Integrity' Policy, and penalties may involve the loss of academic credits. Except where the assessment of an assignment is group based, the final piece of work that is submitted must be your own work. You must ensure that you acknowledge all sources you have used. You

	will find very useful guidance on good academic practice and avoiding plagiarism on the Course Moodle site, while there are also hard copy leaflets on Referencing available in the library.
Feedback	Written and verbal feedback will be provided within 20 term-time days of the summative assessment.

BAHC3.3: Historic Carving:
Professional Practice

Overview	BAHC3.3

Credits / ECT value	15 (7.5)
Overview	This unit runs in the second semester of your 3rd year and is focused on your professional realisation of your practice, specifically how you document and curate your work, employing a range of formats.
	Building on the knowledge and understanding you have acquired throughout the course and, more recently during the professional practice talks, seminars, study visits and workshops during the 1st semester, you are required to critically and professionally engage in the documentation and presentation of your practice.
	This will include:

- An illustrated evaluative report on your final project (500 – 750 words);
- your own website/ blog (or equivalent media) documenting and presenting your work in a coherent and professionally appropriate way;
- a professional practice folder to include a method statement relating to your project(s), planning for self-employment, and evidence of completion of an estimating exercise, including costing of your final project;
- a professional portfolio to include your CV and images of your work;
- the organization and presentation of your Degree Show.

The work from this unit provides an important step from undergraduate study to professional practice and while there are different elements that make up your assessment submission you are encouraged to see the 3rd year as a holistic period of study with the 4 units being very closely related and mutually supportive.

Learning Outcomes	*In order to successfully complete this unit your work should demonstrate:*

1. Application and effective employment of appropriate professional working strategies supporting your carving practice and ambitions;

	2. effective and considered approach to documenting and presenting your professional carving practice.
Learning Hours	150
Learning hours breakdown	Scheduled learning and teaching activities: 15 %
	Guided independent learning: 85 %
Essential References	Collins, S. (1992) *How to photograph works of art*. New York: Watson-Guptill.
	Smithson, P. (2009) *Installing exhibitions: A practical guide*. London: A&C Black.

Digital sources:

http://www.craftscouncil.org.uk/

http://www.britcoun.org.uk

http://www.hse.gov.uk

http://www.charity-commission.gov.uk

Artquest Artlaw: http://www.artquest.org.uk/artlaw/ Hundreds of articles on all aspects of art and the law.

a-n: http://www.a-n.co.uk a-n provides information, research and debate for visual and applied artists. It is a not-for-profit company, with annual subscriptions – a subscription is required for full website access to opportunities listings and articles, with some articles available for non-subscribers. Subscribers also benefit from artwork, studio and public liability insurance.

Learning & teaching	BAHC3.3
Learning & Teaching Methods	The unit will be delivered with a range of learning and teaching methods including: workshops, 1 to 1 tutorials, group discussions reviewing progress.
Indicative Content	- Sign up IT workshops - Professional Practice talks - Degree show planning meetings - Portfolio Review sessions - Self-directed professional practice

Method

Submission of work and documentation produced during the unit together with a review of the organisation, curation and project management of your Degree Show exhibition.

Requirements

You should submit:

- An illustrated evaluative report on your final project (500 – 750 words);

- your own website/ blog (or equivalent media) documenting and presenting your work;

- a professional practice folder to include a method statement relating to your project(s), planning for self-employment, and evidence of completion of an estimating exercise, including costing of your final project;

- a professional portfolio to include your CV and images of your work;

- the organization and presentation of your Degree Show.

Alternative forms of assessment

These are the standard requirements for the assessment of this unit. Alternative forms of assessment will be detailed in the unit or project brief for those students who possess a needs assessment for specific learning difficulties, such as dyslexia and dyspraxia. For students with other specific learning difficulties, such as AD(H)D, or students with a disability, alternative forms of assessment will be designed in relation to your individual needs assessment.

Date & time

Formative Assessment takes place midway through the unit in the form of a 1 to 1 tutorial with your Personal Progress Tutor, while the Summative Assessment takes place at the end of the unit and will involve a number of tutors reviewing all of the work that you submit for assessment. The week, date and time of your summative assessment will be notified in unit briefings and detailed on Moodle.

Marking Criteria

The criteria used in marking are set out in the matrix below. Your grade for the unit will be determined by your achievement of each learning outcome when judged against the marking criteria.

Grade

Marking Criteria

PASS	1st	85-100%	There is consistent and strong evidence with outstanding examples that demonstrate…
		70-84%	There is substantial and strong evidence with excellent examples that demonstrate…

	2.1	60-69%	There is substantial evidence with some very good examples that demonstrate…
	2.2	50-59%	There is consistent evidence with some good examples that demonstrate…
	3	40-49%	There is adequate evidence, with some sound examples that demonstrate…
FAIL		35-39%	There is inadequate evidence, with some examples to demonstrate…
		1 – 34%	There is inadequate evidence to demonstrate…
		0%	No work submitted to demonstrate…

Academic good practice

Submissions that are considered to be the result of collusion or plagiarism or other forms of academic misconduct will be dealt with under the Art School's 'Upholding of Academic Integrity' Policy, and penalties may involve the loss of academic credits. Except where the assessment of an assignment is group based, the final piece of work that is submitted must be your own work. You must ensure that you acknowledge all sources you have used. You will find very useful guidance on good academic practice and avoiding plagiarism on the Course Moodle site, while there are also hard copy leaflets on Referencing available in the library.

Feedback

Written and verbal feedback will be provided within 20 term-time days of the summative assessment.

BAHC3.4: Historic Carving: Self-Directed Major Project

Overview	BAHC3.4

Credits / ECT value	60 (30)

Overview	This unit marks the culmination of your studies on the course and runs from the end of the 1st term through to the end of the summer term, spanning 1.5 semesters. It builds upon the Research and Development phase of unit BAHC3.1 and will require you to draw upon all of the professional, technical, contextual and creative skills and knowledge you have developed and acquired so far on the course. It will test your ability to sustain an ambitious self-directed programme of work to a successful conclusion.
	Students on the Woodcarving & Gilding pathway will complete at least one major woodcarving project, at least one lettering work in wood and an example of work employing a decorative finish.
	Students on the Architectural Stone pathway will complete at least one major stone carving project to completion and one lettering work in stone.
	Throughout the unit you will be supported through regular tutor input including supervisory tutorials and facilitated peer group discussion of work in progress.

Learning Outcomes	*In order to successfully complete this unit your work should demonstrate:*
	1. The coherent articulation of your carving projects' ambitions in the presentation of a resolved body of work;
	2. a range of developed practical skills employed to support the production of a body of work;
	3. evidence of analysis, evaluation and critical reflection in the realisation of your carving practice;
	4. synthesis of material, historical and contextual research, design and problem-solving supporting the completion of self-directed carving project work;
	5. sustained and effective project management utilised in the production of a body of work;
	6. ability to effectively embed visual analysis, interpretation and design to sustain, inform and reflect upon carving practice.

Learning Hours	600		
Learning hours breakdown	Scheduled learning and teaching activities:	15	%
	Guided independent learning:	85	%
Essential References	Your project proposal and related research will determine the reading and viewing list for the unit and will be discussed and agreed with your tutor as your project work progresses		

Learning & teaching	BAHC3.4
Learning & Teaching Methods	The unit will be delivered with a range of learning and teaching methods including: 1 to 1 tutorials, group tutorials and peer group review.
Indicative Content	Self-directed project work including at least one lettering project and a major carving project

Assessment	BAHC3.4
Method	Assessment is based on the work that you have produced and exhibited and should also include supporting material such as sketchbooks and documentation of your practice, models and your personal development archive.
Requirements	You should submit: • Completed project work; • support work including drawings and sketchbooks; • personal Development Archive.
Alternative forms of assessment	These are the standard requirements for the assessment of this unit. Alternative forms of assessment will be detailed in the unit or project brief for those students who possess a needs assessment for specific learning difficulties, such as dyslexia and dyspraxia. For students with other specific learning difficulties, such as AD(H)D, or students with a disability, alternative forms of assessment will be designed in relation to your individual needs assessment.
Date & time	Formative Assessment takes place midway through the unit in the form of a 1 to 1 tutorial with your Personal Progress Tutor, while the Summative Assessment takes place at the end of the unit and will involve a number of tutors reviewing all of the work that you submit for assessment. The week, date and time of your summative assessment will be notified in unit briefings and detailed on Moodle.

Marking Criteria	Your grade for the unit will be determined by your achievement of each learning outcome when judged against the marking criteria.

Grade			Marking Criteria	
PASS	1st	85-100%	There is consistent and strong evidence with outstanding examples that demonstrate…	
		70-84%	There is substantial and strong evidence with excellent examples that demonstrate…	
	2.1	60-69%	There is substantial evidence with some very good examples that demonstrate…	
	2.2	50-59%	There is consistent evidence with some good examples that demonstrate…	
	3	40-49%	There is adequate evidence, with some sound examples that demonstrate…	
FAIL		35-39%	There is inadequate evidence, with some examples to demonstrate…	
		1 – 34%	There is inadequate evidence to demonstrate…	
		0%	No work submitted to demonstrate…	

Academic good practice	Submissions that are considered to be the result of collusion or plagiarism or other forms of academic misconduct will be dealt with under the Art School's 'Upholding of Academic Integrity' Policy, and penalties may involve the loss of academic credits. Except where the assessment of an assignment is group based, the final piece of work that is submitted must be your own work. You must ensure that you acknowledge all sources you have used. You will find very useful guidance on good academic practice and avoiding plagiarism on the Course Moodle site, while there are also hard copy leaflets on Referencing available in the library.
Feedback	Written and verbal feedback will be provided within 20 term-time days of the summative assessment.

Part Two: Learning & Teaching

Learning and Teaching

Learning & Teaching Strategy

The Art School provides a high level of staff contact time so that our students receive the intensive tuition and individual attention that we believe our subjects require. As active professionals and experts in their subjects, our tutors are committed to teaching at the Art School and enthusiastic about working with our students because of the level of critical engagement and the high standard of work.

We prioritise skill-based teaching and cultivate knowledge and curiosity in the historical and contemporary contexts of our subjects. The relationships between tradition and innovation and the interaction between the different subjects provide important insights and this is supported through the shared study centres of Drawing and Art Histories.

Learning is supported in a number of ways through lectures, group discussion, tutorials, seminars, field trips, workshops, demonstrations and group critiques as well as individual supervision of projects. You will be encouraged and supported to

develop your research and practice skills and to develop communication skills to articulate your ideas, proposals and

document your work through writing, verbal presentations, and visual recording. As the course progresses your knowledge of historical, theoretical and cultural issues will provide you with an invaluable frame of reference to understand and develop your practice.

Courses are delivered in the departmental studios and in workshops through projects /course units, group and seminar discussion, and tutorials. You will be encouraged to take increasing responsibility for your own learning and as the course develops, you will evaluate your learning and progress in seminars, studio discussion, critiques, and tutorials.

The Art School's Learning & Teaching Strategy can be accessed in full on Moodle>Policies & Procedures.

Definition of Terms

In this section you will find the Art School's definition of various terms you will hear in your day-to-day learning experience at the Art School.

Tutorials

All members of staff have responsibility for the welfare of any Art School student; this is known as Duty of Care. In addition to this you can expect:

1) a named Pastoral Tutor who is a point of contact for matters of a personal nature that may impact on your studies; and
2) a named Personal Progress Tutor responsible for supporting you in areas relating to your academic progress, through:
   a) the systematic monitoring of your progress with an agreed record in writing; and
   b) the discussion of unit specific and general progress.

The tutorial system is integral to the course. In addition to the frequent contact time that you have with tutors through either sign up tutorials or tutor supervised sessions, there are at least two formally arranged tutorials for you per term with a tutorial report written each term recording your progress and advice given.

While each of the roles are clearly defined with distinct responsibilities, it is possible for you to be allocated the same person for your Pastoral Tutor as for your Personal Progress Tutor. For more information on tutorials, see the Art School's Tutorial Policy, available to access on Moodle>Policies & Procedures.

Pastoral Tutor

Your Pastoral Tutor will have knowledge of the support services available, the Art School's processes and procedures and your curriculum in order to advise and support you in how best to manage the implications of personal matters. You will be notified of the name and contact details of your Pastoral Tutor in the first

few days of study at the Art School. This is important to assure that you are aware of the opportunity to discuss any personal concerns, and with whom, should it be necessary at any time. The need for Pastoral Tutorials is variable and unpredictable, though it is usually relatively low. Should you need to see your Pastoral Tutor you should contact them directly by their cityandguildsartschool.ac.uk email to book a meeting.

Personal Progress Tutorial Conducted between you and your Personal Progress Tutor, reviewing your progress and monitoring development with reference to a portfolio of your work in progress. To get the most out of tutorials you are advised to prepare for them in advance. It is advisable to have all of the material you wish to discuss with you in an easily accessible form, a list of the key things that you consider you have achieved and a list of the areas you wish to examine through discussion.

Group Tutorial Involves a group of students and staff or visiting specialists. The emphasis is on the sharing of experience and the critical examination of work to which all contribute. Differing solutions to project work are examined, encouraging working as a team, group debates and critical response.

Seminar Can be either staff- or student-led. Involves a group of students with a member of staff, seeking to explore and expand an aspect of course work and encourage debate. Seminars may be based on specific reading or following the study of an artefact or exhibition. They help to define the critical framework and to develop your confidence in the expression of your opinions and engage you in critical discourse with your peers.

Studio Seminar Studio seminars are normally conducted by a member of the studio staff, they sometimes may be student-led, under the guidance of a tutor. These seminars offer you the opportunity to discuss your own and other's work together with wider issues concerning the history and theory of art in a formal and critical manner. They also provide opportunity for you to formulate your ideas, to promote an exchange of views and encourage speculative discourse.

Lecture Given to student groups by staff and visiting speakers presenting a body of information in a formal way. They provide a common taught element to a group of students. To get the most out of Lectures you should understand your own role as an active participant by taking notes, identifying areas to follow up with research after the lecture and by engaging in the questions and answers session at the conclusion of the lecture.

Projects These are tutor-instigated elements of teaching, introducing a range of differing standpoints. They are intended to enhance the student's understanding, skills and knowledge, to encourage discussion and debate between students and between staff and students, and to promote personal research. At the end of each

project there is a critical review of the work produced.

Live Project	Provide you with an opportunity to participate in commissions or other forms of working with a client to a deadline. They enable you to experience the pace, responsibilities and issues associated with professional work in your subject area.
Collaborative Project	Provides opportunities for you to work on similar projects, both jointly or concurrently, developing and exchanging ideas and experiences.
Critical Review	Crits are usually led by a tutor with a group of students, normally in discussion of studio based work. They provide useful opportunities for you to engage in discussion surrounding your own work and that of your peers. For Fine Art there may be an emphasis on methods of presentation and how an artwork is 'read'.
Written Submissions	Written submissions come in a range of forms. Whether they are essays, written reports, proposals or evaluation documents, they are intended to enable you to develop your study and research skills and your ability to express concepts, findings and arguments coherently in written form.
Dissertation/Thesis	Generally the culmination of the written theoretical and historical components of the course. You will be supported through individual and group tutorial supervision and through sessions led by the Library regarding referencing and citation.
Workshop /demonstration	Instruction in skills provided by staff and specialist visitors, often supported by technical staff, who use demonstration and example as a method of teaching the characteristics of materials, sound working practice and techniques.
Gallery /Museum Visits	The Art School takes full advantage of its central location to utilise the city's cultural resources. Group visits under staff supervision to galleries and/or museums are organised while you are also encouraged to seek out specific artefacts/ artworks and exhibitions through tutorial advice as well as your own research.
Study Trips	Conservation and Historic Carving students may attend the annual Art Histories study trip to Venice, staying at the Giorgio Cini Foundation on the Island of San Giorgio Maggiore. Fine Art students may also benefit from an organised study trip to a European City. Such trips are usually carefully organised and engage you in an intensive few days of visits, talks, drawing and research.

Moodle

The Art School's online learning platform is Moodle, available at moodle.cityandguildsartschool.ac.uk Moodle acts as your own personal website for your time at City & Guilds Art School. It is where you can go to access all sorts of information, including:

- Course information: timetables, project briefs, forms

- Lecture notes, presentations, recordings, and readings
- Online assessment
- Research & study skills: essay writing, referencing & citation
- Access to Learning information Bursary and prize information
- News and updates

As it is used to communicate news and updates regarding your courses, make sure that you regularly check Moodle for announcements and information (e.g. timetable changes). All students will receive an induction to Moodle during your first weeks at the Art School. For more information on or assistance, contact the Librarian.

Writing Fellow	As part of the Royal Literary Fund's Fellowship Scheme, a Writing Fellow is available two days a week during term time ,to offer support for any student who wishes to received advice on good writing practice for specific purposes, be it for written assignments, personal statements or grant applications. Email writingfellow@cityandguildsartschool.ac.uk to make an appointment.
Referencing	Referencing is an important part of any written assessment, as the method by which you acknowledge the background reading and research that you have done to inform your argument. When writing an essay, you need to provide sufficient information about this background reading so that the person assessing your work can identify your sources. Proper referencing is also important as a way of avoiding *plagiarism* (the presentation of someone else's work and/or ideas as one's own). Plagiarism is a serious academic offence, and will result in a formal investigation. In order to provide students with direction and support with referencing, the Library has produced a guide to referencing and citations, based on the Harvard system. It can be accessed on the Library's Moodle page.
Assessment	Assessment is another word for judgement and is an integral part of the learning process. In teaching we use three forms:
Types of assessment	*Diagnostic* Usually occurs early on in a unit; through tutorial discussion, project work and/or a skills audit, your tutor will work with you to identify your strengths as well as areas for improvement or further exploration. *Formative* Focuses on looking forward at the development of your work. It usually occurs part way through a unit, for example in a *Progress*

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Tutorial or through a group presentation. Tutors will advise you on

areas for improvement, for development, for consideration, and indicate your strengths and any areas for concern with your work-in-progress. Feedback from formative assessment will concentrate on ways that you can improve your work in relation to the learning outcomes of the unit.

Summative

Is applied to work submitted for unit assessment. Feedback from summative assessment identifies achievement against the learning outcomes. While the main focus is looking back at the work from the unit, there will also be some advice on areas for development.

Forms of assessment

The different forms of assessment can be applied through:

Self-Assessment

Which is undertaken by you. In addition to the process of constant self-assessment intrinsic to learning and making work, there are occasions when you will be required to conduct formal self-assessment, for example by completing a Self-Evaluation form.

Peer-Assessment

Or *Peer-evaluation* may be undertaken by a fellow student, or a group of students. This may occur informally during critiques and seminars or at the end of a unit.

Tutor Assessment

Is undertaken for all formal assessments of your work. Sometimes this is in conjunction with self and or peer-assessment.

Means of assessment

The work you should submit for formal assessment will always be clearly communicated as assessment Requirements. Marks are determined by assessing the extent to which your work demonstrates the unit Learning Outcomes and Marking Criteria.

There are two ways in which the assessment work /requirements may be assessed:

Component

Assessment provides an individual mark for each separate Requirement, with an overall unit grade determined through a predetermined, mathematical formula.

Holistic

Assessment (typically a *portfolio of work*) considers all of the Requirements as a single body of work, providing the unit grade.

What to submit for Assessment

Specific requirements for the display and presentation of work, oral and written presentations will be indicated in each unit specification and any related project briefs.

These will be discussed and explained in Unit briefing sessions.

Learning Outcomes & Unit Assessment

Learning Outcomes are the skills and knowledge that you will be able to demonstrate upon successful completion of each of the units on your course and against which your work will be assessed.

The work you submit will be judged against the Learning Outcomes that are detailed in the relevant Unit Specification.

To pass a unit your work will need to demonstrate that all of the Learning Outcomes have been met.

Grading work

To determine what grade the work should receive, the tutors consider how well the Learning Outcomes have been met, using the Art School's standard Marking Criteria.

PASS	Distinction	85-100%	There is consistent and strong evidence with outstanding examples that demonstrate…
		70-84%	There is substantial and strong evidence with excellent examples that demonstrate…
	Merit	60-69%	There is consistent evidence with some very good examples that demonstrate…
	Pass	50-59%	There is adequate evidence with some good examples that demonstrate…
FAIL		40-49%	There is inadequate evidence, with some examples of potential to demonstrate…
		1-39%	There is inadequate evidence to demonstrate…
		0%	No work submitted to demonstrate…

Assessment process

In terms of procedure, for all units on the course, the following stages are adhered to:

1	2	3	4
Work is assessed by a range of staff including your tutor, to get different perspectives on your achievment; this may involve team marking, or double marking	Marks are discussed and agreed amongst tutors	External Examiners review a sample of work across the spectrum of achivement	Marks are provisional until confirmed by the Examination Board, usually at the end of the Acadmic year

Assessment Deadlines

In order to be awarded the full marks your assessment submission deserves, you must ensure your work satisfies the learning outcomes, assessment requirements and deadlines provided.

	While any work submitted late will be assessed and you will receive
	an indicative mark, it will be recorded as a 'Late Submission' with any mark capped at 50% on your student record.
	If you believe that either the quality or completeness of your work may have been effected by other factors such as health or circumstances outside of your control, please seek guidance on the submission of Extenuating Circumstances. Advice is available on how to make an application from Access to Learning or from the Office Administration team. Forms are available in the Art School office and can be downloaded from Moodle>Art School Office Information.
	If you believe that you have an on-going condition that impacts upon your work you are advised to seek guidance from Access to Learning as early as possible.
	Please be advised that there are no extensions to deadlines.
	There is an Extenuation Panel that meets as needed to deal with both claims for extenuation and consideration of academic misconduct. Every claim for extenuation should be supported by appropriate documentary evidence (eg, a doctor's letter).
External Examiners	External Examiners are appointed to all courses in order to ensure that our courses are comparable to courses at the same level in other institutions and that the quality and standards of the course are maintained at an appropriate level.
	External Examiners do not mark students' work.
	External Examiners do however see the assessed work of a sample of students across the full range of attainment (including any failed work) in order to check the appropriateness of standards and the marks awarded. They might also meet students in order to find out their views about the course.
	External Examiners write an annual report reflecting upon the course that is used as an important reference for Annual Monitoring.

	The External Examiners for both the MA Art & Material Histories and MA Fine Art courses are:
	• Studio Practice
	  Mick Finch, Course Leader, BA Fine Art, Central Saint Martins, University of the Arts London
	  www.arts.ac.uk/colleges/central-saint-martins/people/mick-finch
	• Thesis
	  Rachel Withers, Course Leader, BA History of Art and Design, Bath School of Art and Design
	  www.bathspa.ac.uk/our-people/rachel-withers

Grade Descriptors	Following are the detailed Grade Descriptors for each of the MA Classification bands:
Pass with Distinction	85-100%
	Evidence of a systematic, precise and profound knowledge and understanding of the subject and its wider contexts and debates with an individual insight and critique in to future developments, issues and methodologies relevant for the subject. Analysis and extensive exploration of self-directed research that potentially contributes new ideas, processes or knowledge to the subject or is ground breaking in a way that would be recognised by subject experts. Fully realised ambitious goals building upon extensive and consistently outstanding research, reflection, planning and exploration that demonstrates a profound level of personal insight and creative original problem solving. Communication is compelling, demonstrating an exceptional and integrated critical awareness of diverse audiences and contexts. Evidence of consistent outstanding judgment and decision-making an ability to manage complex issues and unpredictable circumstances to outstanding results. Evidence of consistent outstanding critical awareness, originality, motivation and commitment in the analysis and application of professional working practices. Execution embodies ground-breaking use of technical skills with a profound understanding of the conceptual and ethical contexts of technical choices.
Pass with Distinction	70 -84%
	Evidence of a systematic, precise and profound knowledge and understanding of the subject and its wider contexts and debates with an individual insight and critique in to potential future developments or issues for the subject. Analysis and extensive exploration of self-directed research that potentially contributes new ideas, processes or knowledge to the subject or is potentially ground breaking in a way that could be recognised by subject experts. Fully realised ambitious goals building upon extensive and at times excellent research, reflection, planning and exploration that demonstrates a profound level of personal insight and creative problem solving. Communication is compelling, demonstrating an exceptional and integrated critical awareness of diverse audiences and contexts. Evidence of outstanding judgment and decision-making and an ability to manage complex issues and unpredictable circumstances to excellent results. Evidence of outstanding critical awareness,

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	originality, motivation and commitment in the analysis and
	application of professional working practices. Execution embodies potentially ground-breaking use of technical skills with a profound understanding of the conceptual and ethical contexts of technical choices.
Pass with Merit	60 -69%
	Evidence of a systematic and extensive knowledge and understanding of the subject and its wider contexts and debates with insight in to potential future developments or issues for the subject. Analysis and exploration of self-directed research demonstrates originality and self-direction in tackling and solving complex problems. Achievable and mainly ambitious goals are met, building upon extensive and very effective research, reflection, planning and exploration. Communication is persuasive, demonstrating a very good, effective and integrated critical awareness of diverse audiences and contexts. Evidence of astute judgment and decision-making and an ability to deal with complex issues and unpredictable circumstances to very good results. Evidence of very good critical awareness, originality, motivation and commitment in the analysis and application of professional working practices. Execution embodies highly effective use of technical skills with a very good understanding of the conceptual and ethical contexts of technical choices.
Pass	50 -59%
	Evidence of an accurate knowledge and understanding of the subject and a sound grasp of its wider contexts and debates with some insight in to issues for the subject. Analysis and exploration of self-directed research demonstrates effective self-direction in tackling and solving problems. Achievable and well-constructed goals are largely met, building upon effective research, reflection, planning and exploration. Communication is effective, demonstrating a sound critical awareness of audiences and contexts. Evidence of sound judgment and decision-making and an ability to comprehend, identify and employ solutions for complex issues and unpredictable circumstances. Evidence of a good level of critical awareness, motivation and commitment in the analysis and application of professional working practices. Execution embodies effective use of technical skills with understanding of the conceptual and ethical contexts of technical choices.
Fail	40 -49%
	Evidence of a limited knowledge and understanding of the subject and its wider contexts and debates with little evidence of insight in to issues for the subject. Limited evidence of analysis and

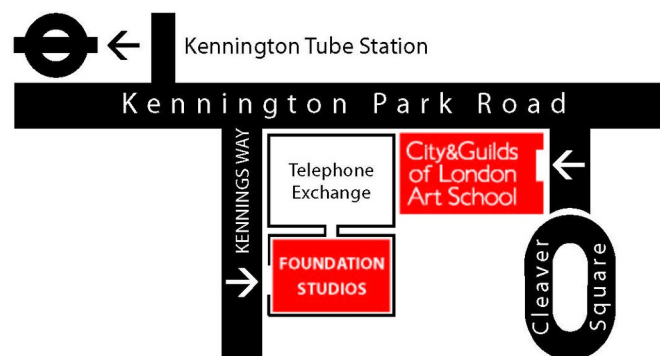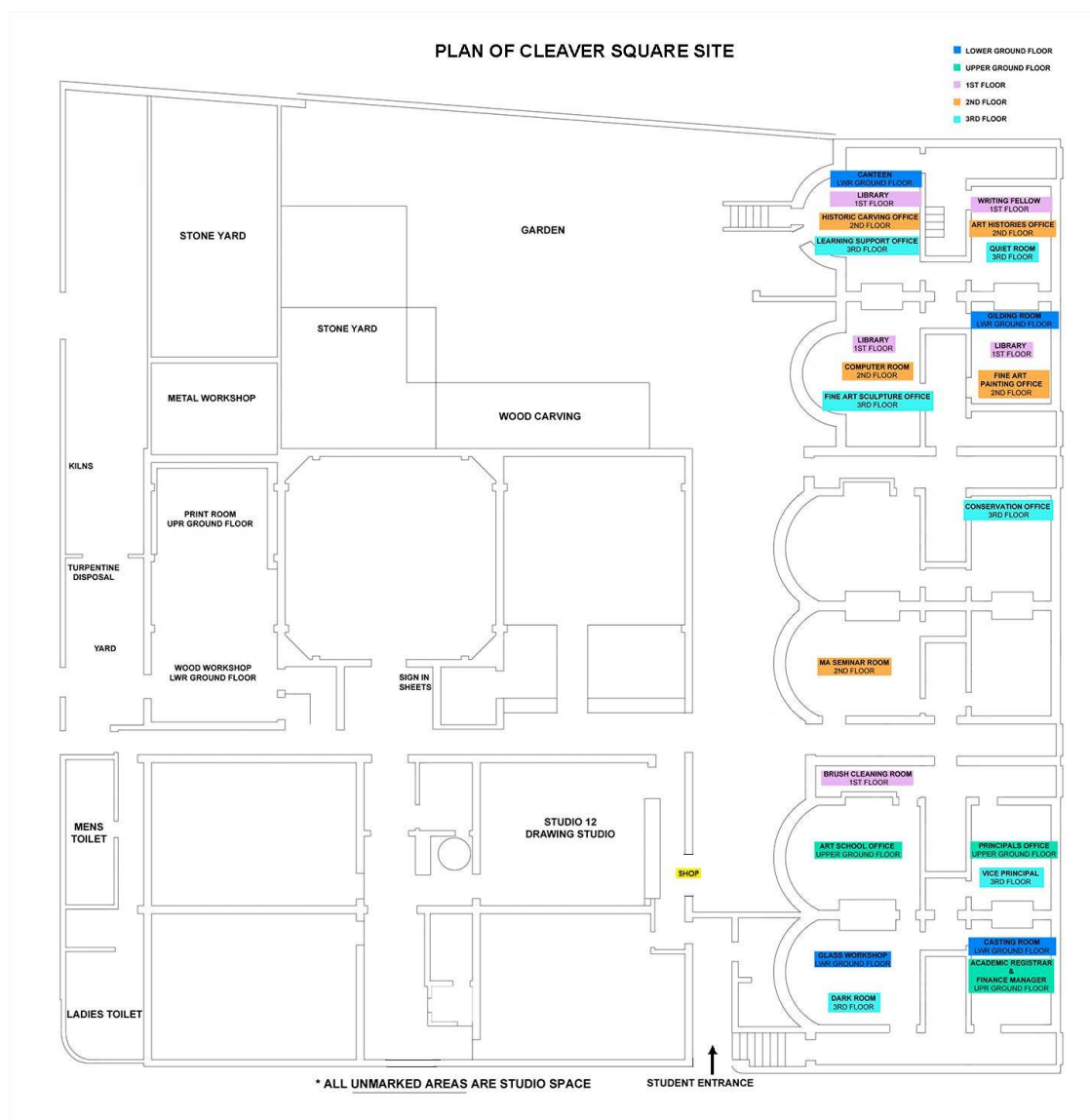|	
	exploration of self-directed research and self-direction in tackling
	and solving problems. Goals are not met and may be ill judged. Evidence of research, reflection, planning and exploration is lacking with little evidence of its effective employment. Communication is largely ineffective, demonstrating a lack of critical awareness of diverse audiences and contexts. Judgments and decision-making are not sound and critiques are not well argued. Insufficient evidence of the analysis and application of appropriate professional working practices. Execution demonstrates limited or rudimentary technical skills with a lack of awareness of the conceptual and ethical contexts of technical choices.
Fail	1 -39%
	Little or no evidence of knowledge and understanding of the subject, its wider contexts, debates and issues. Little or no evidence of analysis and exploration of self-directed research. Goals are ill judged and not met. Little or no evidence of research, reflection, planning and exploration. Communication is ineffective, demonstrating little or no critical awareness of diverse audiences and contexts. Judgments, critiques and decision-making are poor. Little or no evidence of the analysis and application of appropriate professional working practices. Execution demonstrates very limited technical skills with a little or no awareness of the conceptual and ethical contexts of technical choices.
Fail	0%
	Non-submission

Part Three: The Art School
City & Guilds of London Art School

Opening Hours Cleaver Square	Monday	08:45 through to 20:00
	Tuesday	08:45 through to 20:00
	Wednesday	08:45 through to 20:00
	Thursday	08:45 through to 20:00
	Friday	08:45 through to 18:00
Opening Hours Kennings Way	Monday	08:45 through to 18:00
	Tuesday	08:45 through to 18:00
	Wednesday	08:45 through to 18:00
	Thursday	08:45 through to 18:00
	Friday	08:45 through to 16:30

Location & Orientation

Kennington Tube Station

Kennington Park Road

KENNINGS WAY

Telephone Exchange

City&Guilds of London Art School

FOUNDATION STUDIOS

Cleaver Square

Plan of Cleaver Square

PLAN OF CLEAVER SQUARE SITE

- LOWER GROUND FLOOR
- UPPER GROUND FLOOR
- 1ST FLOOR
- 2ND FLOOR
- 3RD FLOOR

STONE YARD

GARDEN

STONE YARD

METAL WORKSHOP

WOOD CARVING

KILNS

PRINT ROOM
UPR GROUND FLOOR

TURPENTINE DISPOSAL

YARD

WOOD WORKSHOP
LWR GROUND FLOOR

SIGN IN SHEETS

MENS TOILET

STUDIO 12
DRAWING STUDIO

SHOP

LADIES TOILET

* ALL UNMARKED AREAS ARE STUDIO SPACE

STUDENT ENTRANCE

CANTEEN LWR GROUND FLOOR
LIBRARY 1ST FLOOR
HISTORIC CARVING OFFICE 2ND FLOOR
LEARNING SUPPORT OFFICE 3RD FLOOR

WRITING FELLOW 1ST FLOOR
ART HISTORIES OFFICE 2ND FLOOR
QUIET ROOM 3RD FLOOR

GILDING ROOM LWR GROUND FLOOR
LIBRARY 1ST FLOOR
LIBRARY 1ST FLOOR
FINE ART PAINTING OFFICE 2ND FLOOR

COMPUTER ROOM 2ND FLOOR
FINE ART SCULPTURE OFFICE 3RD FLOOR

CONSERVATION OFFICE 3RD FLOOR

MA SEMINAR ROOM 2ND FLOOR

BRUSH CLEANING ROOM 1ST FLOOR

ART SCHOOL OFFICE UPPER GROUND FLOOR

PRINCIPALS OFFICE UPPER GROUND FLOOR
VICE PRINCIPAL 3RD FLOOR

GLASS WORKSHOP LWR GROUND FLOOR
DARK ROOM 3RD FLOOR

CASTING ROOM LWR GROUND FLOOR
ACADEMIC REGISTRAR & FINANCE MANAGER UPR GROUND FLOOR

The Art School Office

During term time, the Art School Office is open for casual enquiries at the following times:

	Morning	Afternoon
Monday	closed	14:00-16:00

Tuesday	09:30-12:30	14:00-16:00	
Wednesday	closed	14:00-16:00	
Thursday	09:30-12:30	14:00-16:00	
Friday	closed	14:00-16:00	

You are welcome to schedule appointments with Art School Office staff outside of these times. To make an appointment please call 020 7735 2306, or email office@cityandguildsartschool.ac.uk. As well as in English, if at all helpful, we may also be able to assist you in French, German, Japanese and Portuguese.

Meeting Rooms	There are usually two meeting rooms available for students to book for Art School business, or activity relating to the course. Should social-distancing rules relax, please contact the Art School Office to enquire about booking.
Art School Shop	The shop is located at Reception, and is open throughout the day (except for one hour at lunchtime). It is stocked with essential items such as:

- Paper, pencils, charcoal & other drawing materials
- Brushes
- Canvas
- Notebooks and sketchbooks
- Oil & acrylic paints
- Specialist tools

A complete list of art materials for sale and prices is available on Art School Shop page of Moodle, and in the shop itself. Only Contactless Payment is accepted.You should also acquaint yourself with London's art suppliers, some of which are listed here:

- Cornelissen
- Stuart Stevenson
- Green & Stone
- Atlantis
- London Graphic Centre

The Library

The Sackler Library, situated across three rooms on the first floor of the terraced houses, holds a collection of books, journals and magazines to support all taught programmes in the Art School. You will receive a full library induction from the Librarian, Harriet Lam, at the start of your first term at the Art School; and on-going research and study support is offered through both scheduled, course-specific workshops and one-to-one drop in sessions.

Library opening hours (term time only)	Monday	09.00 – 19.00
	Tuesday	09.00 – 19.00
	Wednesday	09.00 – 19.00
	Thursday	09.00 – 19.00
	Friday	10.00 – 17.00

Library Catalogue	The library catalogue is available to access online at: https://u014350.microlibrarian.net.

| Borrowing | You will automatically be given a library account on enrolment, which entitles you to borrow:

- Up to 10 books for 2 weeks
- Up to 3 DVDs for 7 nights

Please present your student ID card to the librarian or evening library assistants to borrow items.

Items requested by another student must be returned within 1 week. Items can be renewed if they haven't been requested by another student. All journals and magazines are for reference use only and may not be removed from the library. Books should be returned to the librarian or evening library assistants during library opening hours. |
| --- | --- |

Fines	Late fees are not charged; however, please note that all items that you borrow from the library are your responsibility and that others

may need access to the same material. You will be charged the full replacement cost of any item that you lose, damage or fail to return within one month of borrowing, plus an administration fee of 10% of the value. As a small library we generally only hold single copies of each title, and it is important that books remain available for all library users.

London Library	www.londonlibrary.co.uk
	The Art School holds an institutional membership to the London Library. BA, Diploma and MA students can request to borrow London Library books. Please note that fines will be charged should these not be returned in time.
	Although the Art School Library does not directly subscribe to any electronic resources, you can request articles from the London Library's online resources (such as JSTOR). Please ask the librarian for more information.
Portfolio Collection	The Library also holds a collection of historic portfolios, mostly relating to ornamental and architectural design. Please speak to the Librarian for more information.
Library environment	Please respect your fellow students by turning mobile phones to silent whilst in the library, and keeping noise to a minimum in the quiet study room. Only bottled water is allowed in the library. Please do not bring any other food or drink into the library as it may damage the books.
Suggestions	We welcome your input regarding the library's collections. Feel free to make any purchase suggestions, either by email or in person.

Computer Room

The Computer Room is on the second floor of the terraced houses, above the Library. There are additional computer facilities in the Foundation building and in the Library. The Computer Room is also where IT staff are based. Joe Hale is both a Tutor in Digital Media and Digital Media Technician. His current working hours are Thursdays 10:00 – 18:00 during term time. Chris Halliwell is the IT Manager and is available 09:00 – 17:00 on all other days.

Opening hours (term time only)	Monday	09.00 – 20.00
	Tuesday	09.00 – 20.00
	Wednesday	09.00 – 20.00
	Thursday	09.00 – 20.00
	Friday	09.00 – 18.00
Staffed hours*	Monday	09.00 – 17.00
	Tuesday	09.00 – 17.00
	Wednesday	09.00 – 17.00
	Thursday	10.00 – 18.00
	Friday	09.00 – 17.00

*The IT staff do not have fixed times when they offer student facing support. You can ask for assistance at any time staff are available, but you are also welcome to arrange a time with them in advance.

Equipment Loan	The Art School DSLR cameras and tripods are available for loan from Reception, as is a projector. Items must be returned to Reception by the end of the day.

A photographic lighting kit is available for loan from IT Services, as is other equipment including media players, an audio amplifier, a graphics tablet, another projector, card readers, cables, adaptors and so forth. This is not a comprehensive list of what is available

and it would be best to discuss your needs with the IT staff on a project by project basis. All equipment loaned by IT is provided on a first come first served basis and may be booked in advance. Any equipment that is damaged or lost whilst in your care must be replaced, and should not to be taken off Art School premises under any circumstances.

Printing & photocopying

Multifunction Printers/Photocopiers are located in the Computer Room, Library and Foundation building. Print jobs sent to the "CGLAS Follow Me" queue can be retrieved from any of those machines. The printers can also scan to email, although you will typically find the flatbed scanners offer you greater control over the result.

You can associate your ID card with the printer card reader in order to expedite logging in to retrieve your jobs, but you can also log in by entering your network account credentials directly on the touchscreen. The printers will handle a variety of paper types and thicknesses, but non-standard papers and acetates should always be fed via the bypass tray, and please consult the IT staff first.

You can top up the balance of your print account at Reception.

Saving your work

You are ultimately responsible for saving and backing up your work. If you would like advice on saving / backing up, please ask the IT staff. Please do not store files you need on the open access machines. If you do this the file is at risk of deletion should the machine fail, and you will not be able to access your files without also having access to that particular computer. Network storage shares are provided to allow secure, short term storage of your data on the network, thus making it accessible from all campus computers. Use of this will be covered in greater detail in the IT induction.

The Drawing Studio

The Drawing Studio focuses on the diverse applications of drawing that can both inform and stimulate the development of your

practice as artists and crafts specialists. Timetabled day and evening classes provide opportunities to engage with drawing through a range of ideas and approaches, in response to a variety of subjects, including the figure. Specialist drawing tutors provide structure and focus for each drawing class, specific to the requirements of your course, whilst building on your individual abilities and experience. Elective drawing seminars, workshops and lectures, staffed by visiting tutors, artists and crafts specialists are also arranged at different times during the academic year. The Drawing Studio door and noticeboard as well as Moodle will display the timetable of all the drawing classes, as well as inform you about Drawing Studio activities. Whilst the Drawing Studio is a facility open to all students, priority is given to those who are timetabled to attend classes as a part of their course.

The Print Room

	The Art School has a well-equipped Print Room to which all students have access. With full time technical support students are encouraged to make full use of the facilities.
Opening hours	Monday to Friday, 09.30-16.30
Equipment	• Off-set lithographic press for plate printing • Screen-printing vacuum beds and darkroom UV exposure unit • Etching presses for intaglio work
Aims & Objectives	Print Room staff aim to: • provide the technical means to develop students' potential in print as a creative process; • differentiate between different methods of printmaking; • help the development of innovative ideas within printmaking; • an understanding of the historical development in printmaking. It is important to gain a sense of printmaking as a means of expression and to exploit the various techniques. We encourage students to explore the potential of the medium to the full and to develop personal ideas, rather than to stick within the stringent boundaries of project requirements. Self-initiation is strongly encouraged and is essential in developing an aesthetic awareness and knowledge of image-making possibilities. As part of your Print Room experience, you will be expected to relate and translate studio work into print, for example by using etching, silkscreen, transferring photocopies, offset etching, monotype and mono-print. Experimentation and multimedia printmaking will help to resolve ideas within a given objective. Work is supervised at all times and advice is always readily available from experienced and professional staff. Printmaking will equip you with valuable technical, creative and professional skills while helping you to meet the demands of the current market.
Print Room H&S	Health & Safety in the Print Room is very stringent. All of these

safety instructions must be read and the Health & Safety book signed by students using the Print Room. Students must make themselves aware of the codes of practice, which are on the walls in the Printmaking Studio. All materials, tools and equipment must be cleaned at the end of each session. Remember, a clean room makes a clear print.

General Health & Safety Guidelines

- Familiarise yourself with the location and operating instructions of the fire extinguishers and the First Aid box, including eye washes
- Goggles must be worn when using the spit-bite technique
- Hands must be washed after inking and before handling the press blankets
- Press and acids must not be used unsupervised; acids are only prepared by staff and fellows
- Hot plate controls must not be adjusted
- Pressure on the presses must not be adjusted
- The metal guillotine must not be operated by students
- Music is prohibited in the Print Room

The Printmaking Studio houses a wide range of potentially dangerous machinery and chemicals. Protective masks and goggles must be worn where specified and hands should be washed after each session and always before eating and drinking. Hands, hair and loose clothing should be kept clear of all machinery when in use. If a piece of machinery is malfunctioning do not attempt to correct the fault yourself. Call a technician or member of staff immediately.

When using the aquatint box you must wear a protective mask. In the long term, the rosin dust can do damage to the throat and lungs. When melting rosin dust on a plate make sure that the fume cupboard is closed.

Students should never handle acid bottles or baths. Only staff should deal directly with any acid or chemical mixtures. Acid baths should only ever be used in the presence of a member of staff.

Corrosives & Irritants

Be aware that corrosives and irritants can cause severe burns. In any emergency situation call the first aiders immediately and, if necessary, dial 999 for the emergency services.

Inhalation

Vapour in high concentrations is extremely irritant and corrosive to the respiratory tract. Severe over-exposure will result in coughing and wheezing, shortness of breath and chest pain. It may also cause lung damage. Protective respiratory masks may be obtained from the Art School shop.

Skin Contact

Liquid causes irritation and burns following prolonged skin contact. There is no evidence of skin absorption occurring. If affected wash well with water and remove contaminated clothing. Protective PVC

clothing, rubber boots/gloves should be worn.

Eye Contact	Liquid causes severe burns to the eyes which may result in permanent damage unless it is removed immediately. Both high and low vapour concentrations may also cause eye irritation. If affected the eye(s) must be irrigated immediately with clean water, forcing the eye open if necessary. Continue washing the eye for fifteen minutes. Protective goggles or a face shield should be worn.
Ingestion	Ingestion of nitric acid and its solutions will cause local corrosive injury to the tissues contacted. The severity of the injury will be dependent on the strength of the solution involved. Nitric acid is of relatively low systemic toxicity. If affected wash out mouth immediately with water.

Wood Workshop

The Wood Workshop is open for students from all departments across the Art School to use as part of their study. The workshop supports the fabrication of both art and design work, and teaches the making of practical constituents such as stretchers, plinths, and stands for modelling. Furthermore, it is a place where students can test new ideas and develop working methodologies as part of their ongoing experimentation and research within their chosen subject area.

Opening hours (term time only)			
	Monday	09.30-13.00	14:00-16:30
	Tuesday	09.30-13.00	14:00-16:30
	Wednesday	09.30-13.00	14:00-16:30
	Thursday	09.30-13.00	14:00-16:30
	Friday	09.30-13.00	14:00-16:30

Equipment

The workshop is equipped with a good range of machinery for both woodworking and joinery, including sawing, sanding and planning equipment, tools for stretcher and frame making, and a variety of hand tools which are available for loan.

Wood Workshop Health & Safety

Students are required to complete a Health & Safety induction covering safe working practices within the workshop, including methods and processes for working with materials. Inductions are carried out either as part of subject courses, or individually as required.

Darkroom
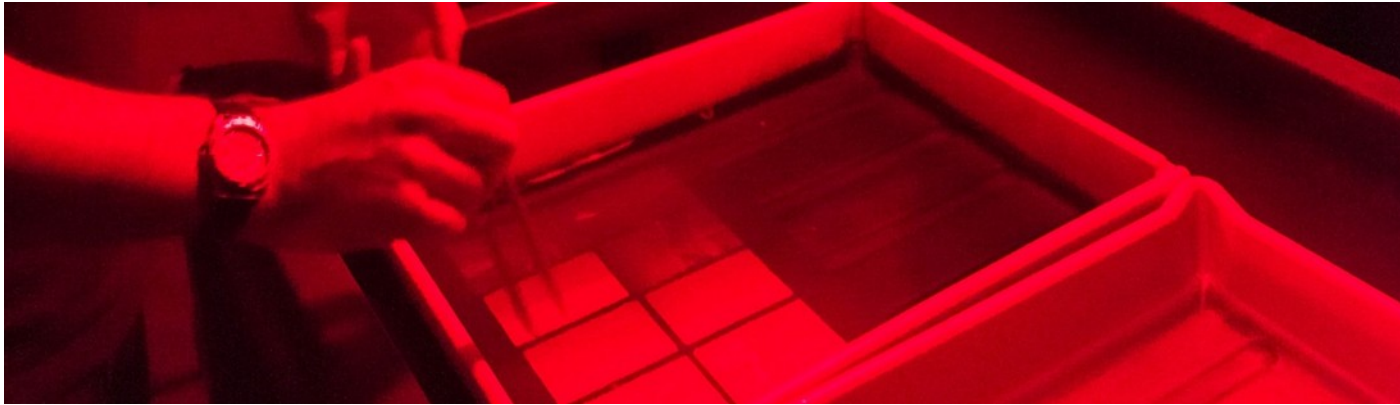
There is a small darkroom on the third floor for traditional black and white analogue photography. The darkroom is managed by Nick Middleton and after inductions are completed students may use this facility on a first come first served basis.

Glass Workshop

The Glass Workshop is open for students from all departments across the Art School to use as part of their study. In the workshop students are supported in learning and using techniques and processes relating to the use of glass as a creative medium. In line with the Art School's other workshop areas, it is a place where students can test out new ideas and develop working methodologies as part of their ongoing experimentation and practical research within their chosen subject area. Additionally, the workshop provides a programme of lessons devised for specific courses. This includes sessions on processes and techniques relating to the creative use of glass for first year BA and MA Fine Art students, and introductory sessions for all Foundation students.

Opening Hours		Morning	Afternoon
	Monday	09.30 – 13.00	14.00 – 16.30
	Tuesday	09.30 – 13.00	14.00 – 16.30
	Thursday	09.30 – 13.00	14.00 – 16.30

Equipment

The workshop is equipped with:

- glass kiln
- glass grinder
- linisher
- work benches
- sandblaster
- a range of bench & hand tools

Glass Workshop Health & Safety

Students are required to complete a Health & Safety induction covering safe working practices within the workshop, including methods and processes for working with materials. Inductions are carried out either as part of subject courses, or individually as required.

Metal Workshop

The Metal Workshop is open for students from all departments across the Art School to use as part of their study. In the workshop students are supported in learning and using techniques and processes relating to the fabrication of works in metal and metal casting and finishing. In line with the Art School's other workshop areas, it is a place where students can test out new ideas and develop working methodologies as part of their ongoing experimentation and practical research within their chosen subject area. Additionally, the workshop provides a programme of workshop sessions as is relevant. This includes metal fabrication techniques (including welding) the exploration of techniques and methods of construction and introductory sessions for metal casting.

Opening Hours

	Morning	Afternoon
Monday	09.30 – 13.00	14.00 – 16.30
Thursday	09.30 – 13.00	14.00 – 16.30
Friday	09.30 – 13.00	14.00 – 16.30

Equipment

The workshop is equipped with:

- electric arc welding and plasma cutting machines
- fume extraction
- bench and hand tools
- personal protective equipment
- foundry equipment

Metal Workshop Health & Safety

Students are required to complete a Health & Safety induction covering safe working practices within the workshop, including methods and processes for working with materials. Inductions are carried out either as part of subject courses, or individually as required. Steel Toecap boots must be worn at all times.

Student Life & Experience

Student Voice

The student voice is vital to the Art School's culture of lively self-reflection and evaluation. All students participate in termly Student Fora, which are organised department by department. In addition each class will elect student representatives who attend Boards of Studies and the Art School Student Representatives meeting, each term. Students are also elected to sit on variously: Academic Board; and Site & Environment Sub Committee.

Chair of Students

Elected by the student body each June, the Chair of Students serves from 1 October through to 30 September. As with the Art School's Fellowship positions, it is an unpaid post, though access to facilities and expertise is made available throughout the term of office. The Chair of Students will usually be appointed to the Board of Trustees for the Art School charity.

Electoral Register

Students have an important role to play outside of the Art School both as practitioners and, as appropriate, as part of the electorate. While UK residency and UK (or Irish or qualifying Commonwealth) citizenship are necessary to vote in a General Election, the rules for Local Elections are more liberal. If a student has British, Irish, Commonwealth or EU citizenship, they should be eligible to vote in Local Elections and, if living in London, the Mayoral Elections. The Art School encourages students to register to vote and be active participants in democracy wherever they can.

Student Ambassadors

Students often act as ambassadors for the Art School at various

events, such as Art16 and Livery Company dinners.

Student employment	The Art School provides some opportunities for employment at Art School events such as London Craft Week, on and off site, and in the Library.
Project Man Band	Each year, under the stewardship of Nina Bilbey, students come together to play music as the Project Man Band.
Sugar Pot: Art & Cake	Local café Sugar Pot provide healthy, organic lunches, snacks and drinks, locally-sourced where possible, from *Art & Cake*, based at the Art School's main site. Open from 9am to 4pm, Monday to Friday during the main term dates.
Prizes	There are a significant number of competitions and prizes for students to enter.

Part Four: Access to Learning
Student Support & Services

Rights & Responsibilities	This section of the handbook will tell you about both your rights within the Art School, and the responsibilities that you have towards the Art School, its staff and your fellow students. In general, you must not: behave in any way that disrupts or adversely affects the conduct or reputation of the Art School, stop others from enjoying the full facilities that the Art School offers, inhibit freedom of speech, bring a firearm or any other offensive weapon onto School premises, engage in racial, sexual or other forms of harassment of any member of the Art School.
Identity & Access Card	The Art School *Identity & Access Card* is the electronic entry card which gives you access to the premises during the Art School opening hours. It also records your attendance and will be used as an official register: in the case of an emergency, such as a fire, this register will be used to determine your presence in either building.

Usage

- You must tap in with your *Identity & Access Card* on the entry pad every time you arrive at either building.
- You must tap out with your *Identity & Access Card* on the entry pad every time you leave either building.
- Failure to use the *Identity & Access Card* as instructed will

result in an inaccurate attendance record and register.

- The *Identity & Access Card* will not allow entry outside of Art School hours.
- The *Identity & Access Card* will not allow exit from the building after the official closing time.
- At the end of your studies you must surrender your *Identity & Access Card* to the Art School; failure to do so will incur a cost of £20.

Loss

Should you lose your *Identity & Access Card*, you must report the loss immediately by emailing admissions. Not only will swift action prevent misuse of your card but it also allows for the speedy re-issue of a replacement. Unfortunately, as the *Identity & Access Card* are not cheap, will incur a cost of £20 for a replacement.

NUS /Card	You may also wish to apply for a https://www.totum.com card from the NUS (National Union of Students), which comes with 1-year free ISIC (International Student Identity Card). For a small cost this will also help you to get discounts in various outlets, and may be recognised more widely than your Art School ID, particularly abroad.
Attendance	It is essential that you attend all scheduled sessions on time as poor attendance and lateness will affect both your performance and results and that of others. Your attendance will be monitored via your identity & access card, as described above, throughout your time at the Art School.
Sickness	If you are ill and cannot attend for whatever reason you must notify the Art School by contacting Reception on extension 214, via (+44) (0) 7091 1687) as soon as possible. As with work, if you are ill for longer than seven consecutive days you should provide a medical certificate (or fit note) from your GP.
Timeliness	Travelling in London can be problematical and it is easy to become delayed. For those sessions that are time sensitive (eg, lectures) please try to leave plenty of time for travel. You are asked to arrive at your Art Histories lectures 5 minutes before the designated start time. It is at the discretion of the tutor holding the session whether or not to admit latecomers.
Site Access	You are required to use your *Identity & Access card* to access Art School premises by swiping the card at the front doors. Should you enter the building with other students in a group then you must each swipe in with your own *Identity & Access card*.
	If you forget your card, please use the buzzer and a member of staff at Reception or the Art School Office will let you in once you have identified yourself and signed in.
	The system has been installed to enhance campus security and to

intruders gaining access to the buildings; please be sure to keep your *Identity & Access card* on you at all times when on the premises. All external visitors must sign the registers at reception on entering and leaving the buildings

Security of personal property	You are responsible for the safety and security of your personal property. All personal property is brought onto campus entirely at your own risk and the Art School does not accept liability for any loss or damage to property, however caused. Any thefts or damage to personal property should be reported immediately to the Art School Office.
Post	You should not have mail or parcels delivered to the Art School and the Art School will not take responsibility for **any** deliveries.
Emails	To adhere to data protection legislation the Art School will only communicate with you via the @cglas.ac.uk account provided. To ensure you know your Art School email address and how it functions, you will have received a brief induction at enrolment. All correspondences from the Art School, including the Office, Library, IT and your tutors will come via the CGLAS account, so it is vital it is checked on a regular basis. If it is easier for you to manage, it is possible for you to set your Art School account to automatically forward all emails to another account.
Working practices	Wherever you are in the building, whether you are in a studio, workshop or communal space, please treat it and the other occupants of the building with respect and consideration. You have to be aware of the Health & Safety implications of what you are doing and put neither yourself nor others at risk. In extreme cases, failure to operate in accordance with Art School policies may result in severe disciplinary action.
	Every Friday at 15.30 all students are asked to tidy the studios. In addition, all students should clear away at the end of every day.
Childcare	The Art School does not provide childcare facilities. On Health & Safety grounds students are not permitted to bring their children into the Art School at any time.
Pets	The Art School environment is not conducive to having pets on the premises. Please keep your pets at home.
Health Care	If you have not yet done so, it is vital that you register with a local GP. If you need advice please see the Office Manager. It will also be helpful for you to find out where your local dentist is. Full time students may be exempt from prescription charges. Please let the Art School Office know if you are experiencing difficulties.
Access to Learning	Our key objectives are to: • Assist students to access their learning • Enable students to participate in course activities • Help to support students' wellbeing

We adopt a whole institution approach to supporting students, from application through to interview, enrolment and beyond. We believe that by informing and training staff and involving staff in the plans we make for student access to learning, asking for staff and student feedback and reflecting on our methods, we can achieve the best possible, reasonable assistance for our students, to provide an integrated, equal, inclusive platform for learning for all students enrolled at City & Guilds of London Art School, the Access to Learning Department provides:

- Advice & support for health conditions
- Advice & support for mental health, anxiety & depression
- Course-based Needs Assessments
- Assistance with Disability Support Allowance applications
- Personal Learning Plans
- Support for learning
- Support for disability
- The Learning Mentor
- Counselling
- Advocacy
- Pastoral support
- General advice & information

Any student, at any point in their program, can register with Access to Learning. Registering your information allows us to observe our duty of care and the effective safeguarding of your rights to disclosure and confidentiality.

If you have any particular needs or support issues, early disclosure is essential to ensure the timely provision of any appropriate advice or assistance. Any Access to Learning enquiries can be sent to: access@cglas.ac.uk

Frequently Asked Questions

How can I inform the Art School of my situation/needs? If you have enrolled, and know that you will need some help with writing, or are worried that a long-term condition means you need to make regular doctors' appointments and you might be late, what should you do? You should first inform the Art School of your situation or specific needs in one of the following ways:

- disclose your situation on your Application or Enrolment Forms
- send a completed Access to Learning Form, from Moodle to:
    Access to Learning
    City & Guilds of London Art School
    124 Kennington Park Road, London SE11 4DJ
- email access@cglas.ac.uk
- talk to your Pastoral Tutor, who will advise you and/or, with your permission, refer you to *Access to Learning*
- talk to your Personal Progress Tutor, or your Head of Department, who will advise and/or will, with your permission, refer you to *Access to Learning*

Will my information be treated as confidential? The Art School respects your right to confidentiality in relation to your disclosure. We will not give out information about your situation or your needs unless you give us permission to do so.

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What happens after I have disclosed/ completed registration with Access to Learning?

On receipt of the information you have provided, Access to Learning will email you to arrange a meeting in the first few weeks of the term. The meeting will discuss and identify the type and level of assistance required and what the Art School may be able to provide.

There will be a formal assessment following the meeting to confirm arrangements for assistance, if it is required.

There may be another meeting with you to complete a Learning Plan or an Access Plan, depending on your situation. This Plan will set out any specific requirements agreed with you and will be used to ensure that you are provided with the agreed adjustment or support identified.

What should I do if I am planning to apply for Government DSA funding?*

Please contact Access to Learning so that we can advise you on making an application. You will need to supply specific information to apply for DSA funding:

- **For a specific learning difference such as dyslexia:**
  Evidence in the form of a post-16 diagnostic assessment, in English, from an educational psychologist or suitably qualified specialist teacher

- **If you have a disability:**
  Provide a diagnostic assessment from a relevant professional

- **If you have an on-going situation or health condition that impacts upon your access to learning, making, your wellbeing or attendance:**
  Provide diagnostic and/or valid documentary evidence of your situation or condition, (such as a letter from your GP or specialist)

Remember not all students are able to apply for DSA funding: Foundation students, International students and students enrolled on Diploma courses are not funded by Student Finance DSA.

*Disabled Student Allowance. We encourage and assist students with a recognised condition and valid supporting documentation to apply for government funding wherever possible. Students with a valid diagnosis for conditions such as dyslexia, Chronic fatigue syndrome (CFS/ME), depressions, and many others, are recognised as eligible for DSA. Students enrolled on BA or MA courses can apply online at: www.yourdsa.com

Would tutors and technicians need to know about my situation?

Some staff members may need to know about your situation so that they can provide you with the appropriate assistance or support. It may be necessary to inform other tutors of any relevant information regarding your Learning or Access Plan to ensure you receive what you need to engage with the course. Disclosure is

discussed and agreed with you in advance.

I have never been diagnosed with a learning difficulty, but feel that I need some extra advice, support or help, what should I do? Email or visit Access to Learning to discuss your concerns and speak to your Pastoral Tutor for advice.

I need confidential advice that isn't listed above and I would rather discuss it before registering with Access to Learning what should I do? You don't need to be Registered with Access to Learning to obtain help and advice; email or visit Access to Learning to discuss your concerns.

I have a situation or condition that impacts upon my experience /learning /wellbeing what should I do? We always recommend you share this information with your Pastoral Tutor. Email or visit Access to Learning to discuss your concerns.

How will staff be told about my situation? Where required, staff members will be informed about your needs via the Learning or Access Plan made after your first meeting. We may also e-mail, phone or meet with them, if appropriate. With your permission we might email your tutor and arrange a meeting to discuss your Learning or Access Plan.

What if I don't want anyone to know about my situation? You may choose to keep all information about your situation, condition or Learning or Access Plan entirely confidential so that information cannot be disclosed to any other person. It is your right to do this; but please be aware that the Art School will be restricted in its ability to meet your needs if you do so.

Is there ever a time when disclosure may occur without my permission? In case of an emergency, or if there are concerns about the health, safety and/or the wellbeing of you, another student or student group, our Duty of Care will be observed and this may result in disclosure to an appropriate person.

Access to Learning Team

Head of Access to Learning

Teresita Dennis	access@cglas.ac.uk
Availability	Mondays 09:30-16:30 term time

As well as being the Head of Access to Learning, Teresita is a Senior Lecturer on MA Fine Art and a practising artist.

Teresita is trained to support students to access and participate in their education. Working one-to-one with students and with the core teaching, technical and administrative staff, in order to offer practical solutions, advice and strategies for students who declare a need. Teresita will advise on all matters related to or impacting upon the student's ability to access learning and participate in art school work and life and will liaise between individual students and their Departments within the School, to help establish the most

supportive infrastructure, to enable the student to manage more effectively, their individual situations in relation to their studies. Teresita can also arrange for assistance/support and adjustments, where appropriate and possible, for students registered with the Access to Learning Department.

The Learning Mentor

Catrina Julliard   access@cglas.ac.uk

Catrina has 15 years' experience in education, working with a range of special educational needs and disabilities; enabling students to access learning, overcome barriers to learning, and achieve their best. Catrina is a qualified Specialist Teacher (dyslexia and literacy difficulties) and understands the impact dyslexia and other learning difficulties can have on self-esteem and achievement at all levels of the educational system. Catrina works with students who need help to meet some of the written requirements of their course, especially those who cannot, for whatever reason, access DSA funding to support their learning.

Specialist Tutors   access@cglas.ac.uk

Students in receipt of DSA funding for one-to-one non-medical support are able to access tutorials, on- or off-site, by arrangement with their DSA designated provider. Occasionally, a student may choose to self-fund this type of specialist support.

Counsellors   access@cglas.ac.uk

The Art School does not have a counselling service for students, though we do publish a list of affordable options in the local area: please see Moodle for further information and other useful links.

Through the provision of placement opportunities for final year trainee therapists from the *Centre for Freudian Research* (CFAR), there is limited access to on-site counsellors at a very low cost. In spite of being trainees in *Lacanian* methods, all the therapists are highly qualified and experienced in their chosen field. They come into the Art School during the day and some evenings by appointment, to see students in the Art School building during term time, and we have a quiet and private room for the sessions to take place. The service is completely confidential and all the trainees are recommended and supervised by *CFAR*. There is no discussion between Art School staff and the therapists except in a situation where there is serious concern for a student's welfare, in which case Access to Learning will be contacted. It is between the student and the therapist to decide how often they may meet, but students are asked to arrive for their appointment on time and to contact the therapist at least 24 hours before an appointment if they are unable to attend. There is a minimum charge of £3.00 for each session at the student's discretion, which should be given to

the therapist at the start of each session.

Royal Literary Fellow   writingfellow@cityandguildsartschool.ac.uk

The Art School is privileged to participate in a scheme with the Royal Literary fund where each year a writer in residence is awarded a placement with the Art School funded by the RLF. They are based at the Art School for two days per week to offer help and advice to students with writing, whether that is essays, applications, letters, project reports or CVs. Please note, the Writing Fellow is not trained to work with students with dyslexia.

Pastoral Tutors

Each student is appointed a Pastoral Tutor at the start of the year. He or she is there to provide you with a contact should you need advice or want to talk about something that is troubling you that is impacting on your studies. Your Pastoral tutor will email you for an initial meeting in the first term and again later in the year. You will have their email address if you need to see them at any point during the year, you may see them regularly, if it helps you.

Personal Progress Tutors

Undergraduate and Postgraduate students are appointed a Personal Progress Tutor at the start of the year, while Foundation students will be allocated theirs on specialisation. Your Personal Progress Tutor provides tutorials on your work and will advise, support and monitor your progress throughout the year. If you are having any difficulties with your work or experience in the Art School you can discuss this with your Personal Progress Tutor and they can advise you.

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Payment of fees & other charges

Tuition fees are the Art School's main source of income.

While some of you receive Student Loans, bursaries or other financial awards for part of your fees, you remain responsible for the payment of your fees in full.

All fees are payable on or before the first day of the year. Students cannot be allowed to begin or continue attendance at the Art School if they have unpaid fees. The Art School reserves the right to charge a re-submission fee to cover the cost of representing cheques.

You are fully liable for the timely payment of tuition fees and all other fees associated with your course.

If you are enrolled on the basis of a sponsor it is your responsibility to make sure they make the necessary payments. The Art School reserves the right to charge you directly if the sponsor subsequently fails to pay.

If at any point you have any financial difficulties please discuss the matter immediately with the Senior Art School Administrator.

All students must clear their debts before the end of the year.

No student will be assessed while owing funds to the Art School. Without assessment you cannot be awarded your qualification.

Grants, financial awards & hardship

Each year, the Art School provides financial support to students through grants and financial awards.

Student loans

If you are a UK national and studying your first Honours degree

with the Art School you are most likely eligible for support from the Student Loan Company (SLC). Student loans can cover maintenance as well as up to £6,150 of your fees.

You can apply for a Postgraduate Loan if you start a full-time or part-time master's degree course, and don't already have a master's degree or higher qualification. This will allow you to borrow up to £10,000 to pay your fees and help with living costs. For further information see www.gov.uk/postgraduate-loan.

Further information on all aspects of student funding is available at: www.gov.uk/browse/education/student-finance and www.sfengland.slc.co.uk

If you are not resident in England please try the following:
- Northern Ireland: www.studentfinanceni.co.uk
- Scotland: www.saas.gov.uk
- Wales: www.studentfinancewales.co.uk

Financial Support fort EU students

The Art School is committed to all of our current and prospective students, and we welcome students from the European Union (EU) as well as from across the world.

The Art School values and participates in the European cultural environment and believe that knowledge and practice are not defined by national boundaries. EU students remain eligible for undergraduate and postgraduate financial support in academic year 2019/20.

The government has confirmed that students from the EU will be classified as International students from 2020/21.

Prizes

Each year a number of prizes are awarded to outstanding students. These prizes and their values are subject to change and tend to vary from year to year. Prize winners are normally announced at the Foundation Private View in May, when the final grades are posted at the end of June for BA students and in September for MA students.

Council Tax

As a full time student you may be exempt from paying Council Tax; if this is the case, please complete and submit a Council Tax Letter Request form, from the Art School Office.

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