

**Course Code:**

USJD301

**Session:**

2017/2018

**1. Course Title:**

Studio 3 - Silversmithing &amp; Jewellery

**Version**

1.1

**2. Date of Production/ Revision:**

April 2017

**Date of Approval**

19 April 2017 PACAAG

**3. Level:**

SCQF level 9

**4. Credits:**

80

**5. Lead School/Board of Studies:**

School of Design

**6. Course Contact:**

Andrew Lamb

**7. Course Aims:**

- advance fundamental design skills through a project-based programme, centred around studio-practice,
- support the development of advanced practical and critical processes in the context of specialist study,
- enhance information gathering methods and interpretation skills, including the use of ICT,
- enhance communication skills - visual, verbal and written,
- encourage students to exercise initiative in self-directed projects and manage time effectively,
- ensure students understanding of the key principles of professional practice within the specialist discipline and its related professional culture.

## **8. Intended Learning Outcomes of Course:**

By the end of this course students will be able to:

- a) an increasing knowledge and understanding of the design methods and critical and practical processes of the specialist discipline;
- b) an increased knowledge of appropriate research methods used in the gathering, analysis and synthesis of source materials for practical application;
- c) a developed understanding of professional practice in relation to the specialist discipline;
- d) an awareness of ethical issues related to their subject specialism.
- e) generate creative ideas, concepts, proposals and solutions, in response to more complex project briefs;
- f) an ability to combine appropriate practical processes and exploration of materials to respond to more complex specialist project briefs within a professional context;
- g) demonstrate an increased ability in a range of practical skills associated with the specialist discipline.
- h) communicate increasingly complex ideas and information effectively, to a variety of audiences, using visual, verbal or written presentation methods;
- i) gather, edit and process information from a range of sources, using appropriate methods, including ICT;
- j) demonstrate increasing levels of self-motivation in directed and independent learning, take initiative in responding to project briefs and manage time effectively;
- k) apply critical judgement and make reasoned responses to the critical judgments of others;
- l) practise in ways which take account of own and others' roles and responsibilities and of Health & Safety regulations in their studio practice and adhere to safe working practices.

### **Silversmithing & Jewellery**

To successfully complete this stage students are required to demonstrate:

- a) evidence of developed competence in a range of projects, both technical and conceptually based, which address a wide variety of the constraints that apply to the creative process;
- b) developed craft skills and breadth of knowledge through the technical core programme;
- c) increasing personal skill in the presentation of design concepts (through projects such as subject-specific national competitions offered by professional bodies) which reflects the increasing complexity of studio work;
- d) advanced knowledge of the subject (through regular seminar presentations and the experience of a professionally-oriented field trip).

## **9. Indicative Content:**

A studio based course exploring subject specialist approaches to research, drawing, design and technical knowledge which can be applied to different project briefs

**10. Description of Summative Assessment:**

No.	Assessment Method	Description of Assessment Method	Weight %	Submission week (assignments) or length (exam)
1	Portfolio	Review of Portfolio Submission	100%	End of Session

**10.1 Please describe the Summative Assessment arrangements:**

Portfolio submission and studio feedback

**11. Formative Assessment:**

Portfolio submission

**11.1 Please describe the Formative Assessment arrangements:**

Portfolio submission and tutorial feedback

**12. Collaborative:**Yes No **12.1 Teaching Institutions:**

N/A

**13. Requirements of Entry:**

None

**14. Co-requisites:**

None

**15. Associated Programmes:**

None

**16. When Taught:**

Semesters 1 and 2

**17. Timetable:**

To be published on the virtual learning environment

**18. Available to Visiting Students:**Yes No

<b>19. Distance Learning:</b>	
Yes <input type="checkbox"/>	No <input checked="" type="checkbox"/>

<b>20. Placement:</b>	
Yes <input type="checkbox"/>	No <input checked="" type="checkbox"/>

<b>21. Learning and Teaching Methods:</b>		
<b>Method</b>	<b>Formal Contact Hours</b>	<b>Notional Learning Hours (Including formal contact hours)</b>
Lecture		
Studio	80	800
Seminar/Presentation		
Tutorial		
Workshop		
Laboratory work		
Project work		
Professional Practice		
E-Learning / Distance Learning		
Placement		
Examination		
Essay		
Private Study	Not Applicable	
Other (please specify below)		
<b>TOTAL</b>	<b>80</b>	<b>800</b>

<b>22. Description of "Other" Teaching and Learning Methods:</b>
directed /self-directed study one-to-one guidance and progress check

<b>23. Additional Relevant Information:</b>
N/A

<b>24. Indicative Bibliography:</b>
<p><b>Technical Reference</b></p> <ul style="list-style-type: none"> <li>• Jewelry Concepts and Technology - Oppi Untracht</li> <li>• Surface and Texture - Polly O'Neil</li> <li>• The Craft of Silversmithing - Alex Austin</li> <li>• Jewellery and Silversmithing Techniques - Carles Codina</li> <li>• Mokume Gane - Ian Ferguson</li> </ul>

## Contextual Design Reference

- Sustainable Jewellery - Julia Manheim
- How to wrap five eggs - Hideyuki Oka
- The Fat Booty of Madness - Florian Hufnagl
- The New Jewelry: Trends and Traditions - Peter Dormer and Ralph Turner
- Adorn: New Jewellery - Amanda Mansell
- Pioneers of modern craft. - Margot Coatts
- The art of work: an epitaph to skill - Roger Coleman.
- The meanings of modern design: towards the twenty-first century - Peter Dormer
- The art of the maker: skills and its meaning in art, craft and design- Peter Dormer
- The culture of craft: status & future - Peter Dormer
- Objects of desire: design and society, 1750-1980 -Adrian Forty
- Modernism in design - Paul Greenhalgh
- Quotations and sources: on design and decorative arts -Paul Greenhalgh
- The persistence of craft, A&C Black, 2002 - Paul Greenhalgh
- Obscure objects of desire: reviewing the crafts in the twentieth century - Tanya Harrod
- The crafts in Britain in the twentieth century - Tanya Harrod and Helen Clifford
- Making and metaphor: a discussion of meaning in contemporary craft - Gloria A Hickey
- Craft classics: an anthology of belief and comment -John Houston
- Craft in society: an anthology of perspective - Noris Ioannou
- The story of craft: the craftsman's role in society - Edward Lucie-Smith
- International crafts - Martina Margetts
- Abstracting craft: the practiced digital hand - Malcolm McCullough
- The work of craft: an inquiry in to the nature of crafts and craftsmanship -Carla Needleman