

**Course Code:**

USJD401

**Session:**

2017/18

**1. Course Title:**

Studio 4 (Essay)

**Version**

1.1

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

April 2017

**Date of Approval**

19 April 2017 PACAAG

**3. Level:**

SCQF level 10

**4. Credits:**

100 (Essay/curatorial rationale/critical journal)

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

School of Design

**6. Course Contact:**

Anna Gordon and Helen Marriott

**7. Course Aims:**

- To demonstrate the ability to undertake a sustained period of independent self-directed study at the threshold of professional practice
- To confidently apply appropriate design methods, materials processes and technologies through independent self-directed study in Silversmithing or Jewellery Design
- To offer insights and specialist interpretations and solutions to matters raised by individual Silversmithing or Jewellery Design interests

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

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

- exercise autonomy, initiative, individuality and judgement in undertaking self-directed

- project work
- identify and define a self-directed project for a specialist and specified Silversmithing or Jewellery Design context
  - demonstrate an informed understanding of the design process and how a Silversmithing or Jewellery Design collection is developed using various research, analysis, exploration and interpretation methods and approaches
  - demonstrate in-depth subject specialist skills and knowledge relating to the characteristics, terminology and practice of a particular Silversmithing or Jewellery Design area
  - deal with complex subject specialist matters including any ethical or professional issues raised by the discipline
  - offer insights and specialist interpretations and solutions to matters raised by individual Silversmithing or Jewellery Design interests
  - work under guidance and with others to develop an individual position in relation to specialist Silversmithing or Jewellery Design interests
  - manage time and resources effectively and exercise safe working practices
  - communicate with, and make formal presentations to, informed and professional level audiences
  - use appropriate software to support and enhance specialist work (sourcing, navigation, selection, retrieval, evaluation, manipulation, management)

**9. Indicative Content:**  
 A self-directed major project which develops a Silversmithing or Jewellery Design Collection demonstrating sophisticated design development, employing in-depth, self-directed subject specialist technical skills

**10. Description of Summative Assessment:**

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

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

**11. Formative Assessment:**  
 By 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:**

Successful completion of Stage 3

**14. Co-requisites:**

N/A

**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 **19. Distance Learning:**Yes No **20. Placement:**Yes No **21. Learning and Teaching Methods:**

Method	Formal Contact Hours	Notional Learning Hours (Including formal contact hours)
Lecture		
Studio	100	1000
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>100</b>	<b>1000</b>

**22. Description of "Other" Teaching and Learning Methods:**

- self-directed study
- one to one guidance
- individual tutorial
- progress review

**23. Additional Relevant Information:**

N/A

**24. Indicative Bibliography:**

**Technical Reference**

- Jewelry Concepts and Technology - Oppi Untracht
- Surface and Texture - Polly O'Neil
- The Craft of Silversmithing - Alex Austin
- Jewellery and Silversmithing Techniques - Carles Codina
- Mokume Gane - Ian Ferguson

**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