

**Course Code:**

USJD411

**Session:**

2017/18

**1. Course Title:**

Studio 4 - Silversmithing &amp; Jewellery (Dissertation)

**Version**

1.1

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

April 2017

**Date of Approval**

19 April 2017 PACAAG

**3. Level:**

SCQF level 10

**4. Credits:**

80 (dissertation)

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

School of Design

**6. Course Contact:**

Anna Gordon and Helen Marriott

**7. Course Aims:**

- consolidate high level and complex design skills through a project-based programme, centred around studio-practice;
- consolidate practical and critical processes in the context of specialist study;
- consolidate information gathering methods and interpretation skills, including use of appropriate ICT;
- ensure that students have effective communication skills – visual verbal & written;
- encourage autonomy and effective time management in individually negotiated programmes of study;
- consolidate students' understanding of the potential of their own work within a range of professional practices.

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

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

- a) a knowledge and understanding of the specialist discipline at a high level, and the capability to relate this knowledge to personal practice;
- b) the ability to articulate and synthesise knowledge and understanding of an independently selected historical and / or theoretical subject in the form of an extended essay or dissertation;
- c) a detailed knowledge of appropriate research methods used in the acquisition, analysis and synthesis of source materials for practical application;
- d) a consolidated understanding of professional practice and the context for personal work.
- e) an awareness of ethical and professional issues related to your subject specialism;
- f) an ability to work with complex design issues at a professional level and demonstrate a high level of creativity in producing design solutions;
- g) an ability to source, evaluate, and make individual creative use of materials and processes at a professional level;
- h) an ability to combine appropriate practical processes and exploration of materials to resolve an individually negotiated programme of study at a professional level.
- i) communicate ideas through the use of verbal visual, and written materials at a professional level to informed audiences;
- j) synthesise complex information from a range of sources using appropriate methods, including ICT;
- k) take significant responsibility and initiative in the construction and resolution of an individually negotiated programme of study and manage time effectively;
- l) formulate independent critical judgement and reasoned responses to the critical judgments of others;
- m) practise in ways which show a clear awareness of own and others' roles and responsibilities;
- n) take account of Health & Safety regulations and adhere to safe working practices.

**Silversmithing & Jewellery**

To successfully complete this stage students are required to:

- a) pursue an integrated, supervised programme of study which is largely self-directed. Students are expected to be fully committed to undertaking an agreed project of considerable complexity and creativity;
- b) demonstrate the use of appropriate information-gathering and design development methods appropriate their personal project and to this level of the programme;
- c) show evidence of placing their chosen project(s) within an appropriate professional framework, with making skills and supporting materials of a high standard.

**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:**

Portfolio submission

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

Portfolio submission ad tutorial feedback

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

N/A

**13. Requirements of Entry:**

Successful completion of Stage 3

**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

**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	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>

**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