

Course Code:

TBC

1. Course Title:

Studio 4

2. Academic Session:

2011-2012

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:

By Portfolio Submission

10.1 Please describe the Summative Assessment arrangements:

Degree show exhibition

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:

BA (Design) Silversmithing and Jewellery. BA Silversmithing and Jewellery design

14. Co-requisites:

N/A

15. Associated Programmes:

None

16. When Taught:

Terms 1, 2 and 3

17. Timetable:

Monday - Friday

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)		
TOTAL		

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