

**1. Programmes:**

Programme Title	UCAS Code (Completed by Registry post approval)	GSA Code (Completed by Registry post approval)
BA (Hons) Silversmithing and Jewellery Design	W721	DESSJD

Head of School	Irene McAra McWilliam
Head of Department/Programme Leader	Helen Marriot/Anna Gordon
Programme Contact	Helen Marriot/Anna Gordon

Minimum Duration of Study	48 Months
Maximum Duration of Study	<a href="#">Click here to enter text.</a>
Mode of Study	Full-time
Award to be Conferred	BA (Hons) Silversmithing and Jewellery Design
Exit Awards	Stage 1 Certificate of Higher Education Stage 2 Diploma of Higher Education Stage 3 BA Silversmithing and Jewellery Design Stage 4 BA (Hons) Silversmithing and Jewellery Design
Source of Funding	SFC

**2. Academic Session:**

2011/2012

**3. SCQF Level:**

SCQF 10

**3.1 Credits:**

480

**4. Awarding Institution:**

University of Glasgow

**5. Teaching Institutions:**

The Glasgow School of Art

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

<b>7. Programme Accredited By:</b>
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None
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<b>8. Entry Qualifications</b>	
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<b>8.1 Highers</b>	4 Highers at ABBB (one sitting) or AABB (two sittings).
<b>8.2 A Levels</b>	3 A Levels at ABB (one sitting) or AAA (two sittings) AND GCSE English at Grade A
<b>8.3 Other</b>	Fine Art and Design, and Product Design 30 points overall in the Diploma, including 5 in 3 subjects at Higher Level, normally including English and Visual Arts or Design Technology. Students not presenting English at grade 5 or above at Higher Level will be required to submit an IELTS or TOEFL.
<b>8.4 IELTS Score Required on Entry</b>	6.0 for first year entry

<b>9. Programme Scope:</b>
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The BA (Hons) Silversmithing and Jewellery Design course aims to provide a balanced programme covering aspects of body adornment and fine metalworking from the development of original design concepts through to the finely crafted finished work. The course embraces as broad an approach to silversmithing and jewellery as possible, from designing for the mainstream jewellery or silverware industries to the pursuit of very personal works intended for gallery exposure. We encourage links with manufacturing jewellers as well as individual makers, gallery curators and collectors allowing us to demonstrate potential fields of interest and employability beyond GSA. We also look at the notion of design in a wider context beyond our individual specialism.

<b>10. Programme Aims:</b>
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The aims of the programme are:

The specific aims of the programme enable students to develop the necessary skills in a supportive and stimulating environment over the 4 stages of the programme. These aims cover design specialism (studio), design domain (design process) and design context (FoCI), and offer students the opportunity to:

- develop intellectual, theoretical and practical skills in the practice of design in Silversmithing & Jewellery
- experience a supportive and stimulating studio learning environment which encourages

creative enquiry, teamwork, discussion and debate

- develop an awareness of social, cultural and ethical considerations, expectations and accountability within the context of international design practice
- develop a range of high level practical skills in the subject of Silversmithing and Jewellery
- become articulate in the presentation of ideas and design projects, whether visually or verbally
- experience associated technologies associated with Silversmithing & Jewellery
- develop supporting skills relating to wider knowledge domains (including FoCI)

#### **10.1 Stage 1 Aims:**

The aims for Stage 1 offer students the opportunity to:

- exercise a degree of independence in carrying out set project work using a broad range of approaches to create responses
- undertake a range of set projects investigating aspects of drawing, research, exploration and outcomes
- demonstrate an outline knowledge of the fundamental creative processes and methods associated with Silversmithing & Jewellery (DP)
- demonstrate fundamental practical skills and processes associated with Silversmithing & Jewellery (Studio)
- work under guidance and with others in developing awareness of the broader subject of design in relation to Silversmithing & Jewellery
- manage organization of work within set deadlines and develop safe working practices
- convey, present and evaluate ideas in a structured and coherent form using a range of communication methods
- use standard IT applications to process and obtain a variety of information
- demonstrate an understanding of the accepted theories and principles associated with Silversmithing & Jewellery

#### **10.2 Stage 2 Aims:**

The aims for Stage 2 offer students the opportunity to:

- exercise initiative in carrying out and interpreting set project work using a range of approaches to create responses and solutions
- undertake a range of set projects with an emphasis on skill acquisition and familiarization of a range of design contexts
- demonstrate an understanding of the key stages of the design process associated with Silversmithing and Jewellery design
- demonstrate a working knowledge of a broad set of skills (process, materials and technical)
- take account of broad discipline matters including any ethical or professional issues raised by the discipline
- manage organization of work in relation to resources and deadlines and develop safe working practices
- convey specialist information to a range of audiences for a range of purposes
- use a range of software applications to process and obtain information and for design development
- demonstrate relevant knowledge and understanding of some of the core theories, principles and concepts associated with Silversmithing & Jewellery

### **10.3 Stage 3 Aims:**

The aims for Stage 3 offer students the opportunity to:

- exercise autonomy in undertaking and interpreting set project work and draw on a range of sources to make objective judgements
- undertake a range of subject specialist projects within the context of Silversmithing and Jewellery
- demonstrate a broad understanding of the design process in relation to a subject specialism and how it can be applied to a range of different contexts
- demonstrate a broad knowledge of the key subject specialist skills (process, materials and technical) relating to the characteristics of Silversmithing & Jewellery
- identify and deal with subject specialist matters including any ethical or professional issues raised by the discipline
- manage time and resources in relation to set project briefs and exercise safe working practices
- make formal and informal presentations to a range of audiences

- use a range of IT applications to support and enhance work
- demonstrate understanding of selected theories, concepts and principles (historical, cultural and contextual) associated with Silversmithing and Jewellery Design

#### **10.4 Stage 4 Aims:**

The aims of Stage 4 offer students the opportunity 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 area
- manage time and resources effectively and exercise safe working practices
- communicate with, and make formal presentations to, informed and professional level audiences
- use appropriate digital technologies to support and enhance specialist work
- demonstrate an informed understanding of the theories, concepts and principles (Historical, Cultural and Contextual) associated with individual Silversmithing or Jewellery Design interests

#### **11. Intended Learning Outcomes of Programme:**

After full participation in and successful completion of the programme, students should be able to:

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## **11.1 Intended Learning Outcomes of Stage 1**

### **Knowledge and Understanding**

- an outline knowledge of the fundamental characteristics of Silversmithing and Jewellery
- an understanding of the fundamental creative processes and methods associated with Silversmithing and Jewellery
- an outline knowledge of the design contexts associated with Silversmithing and Jewellery
- an understanding of the accepted theories and principles associated with Silversmithing and Jewellery

### **Applied Knowledge and Understanding**

- fundamental practical skills and processes associated with Silversmithing and Jewellery Design
- a range of set projects investigating aspects of research, exploration and outcomes

### **Professional Practice: Communication, Presentation, Working with Others**

#### **i) Generic Cognitive Skills:**

- present and evaluate ideas familiar to the discipline of Silversmithing and Jewellery Design
- use a range of approaches to create responses to and answer set project briefs

#### **ii) Communication, ICT and Numeracy Skills**

- convey ideas in a structured and coherent form
- use a range of forms of communication effectively
- use standard applications to process and obtain a variety of information
- use standard formulae for making numeric calculations and measurements

#### **iii) Autonomy, Accountability and Working with Others:**

- exercise a degree of independence in carrying out set project work
- manage organization of work within set deadlines
- take account of health and safety regulations and develop safe working practices
- work under guidance with a range of qualified practitioners
- work with others in developing awareness of the broader subject of design in relation to Silversmithing and Jewellery Design

## 11.2 Intended Learning Outcomes of Stage 2

### **Knowledge and Understanding**

- a working knowledge of the differing characteristics and practices associated with Silversmithing and Jewellery
- an understanding of the key stages of the design process associated with Silversmithing and Jewellery
- a broad knowledge of a range of design contexts associated with Silversmithing and Jewellery
- an outline knowledge and understanding of some core theories, principles and concepts associated with Silversmithing and Jewellery

### **Applied Knowledge and Understanding**

- a range of skills, processes and materials associated with the different Silversmithing and Jewellery Design areas
- a range of set projects with an emphasis on skill acquisition across both Silversmithing and Jewellery

### **Professional Practice: Communication, Presentation, Working with Others**

#### **i) Generic Cognitive Skills:**

- undertake analysis, evaluation and synthesis of ideas and matters associated with Silversmithing and Jewellery Design
- use a range of approaches to create responses and solutions to defined project briefs

#### **ii) Communication, ICT and Numeracy Skills**

- convey specialist information to a range of audiences for a range of purposes
- use a range of standard applications to process and obtain subject discipline information and for image manipulation
- work with formulae for making subject specific numeric calculations and measurements

#### **iii) Autonomy, Accountability and Working with Others:**

- exercise initiative in carrying out and interpreting set project work
- manage organization of work in relation to resources and deadlines
- take account of health and safety regulations in studio and workshop practice and continue to develop safe working practices
- continue to work under guidance with a range of qualified practitioners

- work with others in developing a broad understanding of the wider discipline of Silversmithing and Jewellery Design

- take account of broad discipline matters including any ethical or professional issues raised by the discipline

### **11.3 Intended Learning Outcomes of Stage 3**

#### **Knowledge and Understanding**

- a broad knowledge of the scope and practice characteristics of Silversmithing and Jewellery

- an understanding of the design process specific to a subject specialism and how it can be applied to Silversmithing and Jewellery

- a broad knowledge of potential design contexts in Silversmithing & Jewellery

- an understanding of selected theories, concepts and principles associated with Silversmithing and Jewellery

#### **Applied Knowledge and Understanding**

- a selection of the key processes, materials, practical and technical skills associated with Silversmithing and Jewellery Design

- a range of subject specialist projects of research, exploration and outcomes

Professional Practice: Communication, Presentation, Working with Others

#### **i) Generic Cognitive Skills:**

- undertake analysis, evaluation and synthesis of ideas, concepts and matters raised by Silversmithing and Jewellery Design

- draw on a range of sources to make objective judgements

#### **ii) Communication, ICT and Numeracy Skills**

- make formal and informal presentations to a range of audiences about specialist Silversmithing and Jewellery Design matters

- use a range of IT applications to support and enhance work

- test formulae and develop individual skills in making subject specific numeric calculations and measurements

#### **iii) Autonomy, Accountability and Working with Others:**

- exercise autonomy in carrying out and interpreting set project work



- manage time and resources in relation to set project briefs
- continue to take account of health and safety regulations in studio and workshop practice and adhere to safe working practices
- work under guidance with qualified and/or specialist practitioners
- work with others in developing a subject specialist understanding of Silversmithing and Jewellery Design
- deal with subject specialist matters including any ethical or professional issues raised by the discipline

#### **11.4 Intended Learning Outcomes of Stage 4**

##### **Knowledge and Understanding**

- specific knowledge relating to the characteristics, terminology and practices of Silversmithing or Jewellery
- an informed understanding of the design process and how a Silversmithing or Jewellery Design subject specialism is developed using a range of research, exploration and interpretation methodologies and approaches
- an informed knowledge of design contexts for individual, subject specialist, Silversmithing or Jewellery Design interests.
- informed understanding of the theories, concepts and principles (including historical, cultural and contextual) associated with individual Silversmithing or Jewellery Design interests.

##### **Applied Knowledge and Understanding**

- subject specialist processes, materials, practical and technical skills associated with individual Silversmithing or Silversmithing Design interests
- a self defined subject specialist project of research, exploration and outcomes which reflects individual Silversmithing or Jewellery Design interests

##### **Professional Practice: Communication, Presentation, Working with Others**

###### **i) Generic Cognitive Skills:**

- Identify, define, conceptualize and analyze individual, subject specialist, Silversmithing or Jewellery Design interests
- offer insights and specialist interpretations and solutions to matters raised by individual Silversmithing or Jewellery interests

- review and consolidate knowledge, skills, the practice and thinking associated with individual, subject specialist, Silversmithing or Jewellery Design interests

- demonstrate individuality and judgement in dealing with subject specialist Silversmithing or Jewellery Design interests

### **ii) Communication, ICT and Numeracy Skills**

- make formal presentations to informed audiences about specialist Silversmithing or Jewellery Design matters

- communicate with professional level peers, senior colleagues and discipline specialists

- use a range of digital technologies appropriately to support and enhance specialist work

- apply and practice individual skills in making subject specific numeric calculations and measurements

### **iii) Autonomy, Accountability and Working with Others:**

- exercise autonomy and initiative in undertaking self directed project work

- manage time and resources effectively in relation to self directed project work

- continue to take account of health and safety regulations in studio and workshop practice and adhere to safe working practices

- work effectively under guidance in a peer relationship with qualified and/or specialist practitioners

- work with others in developing a critical position as an individual Silversmithing or Jewellery practitioner and contribute to ongoing studio debate

- deal with complex subject specialist matters including any ethical or professional issues raised by the discipline

## **11.5 Intended Learning Outcomes of Stage 5**

Knowledge and Understanding

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Applied Knowledge and Understanding

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Professional Practice: Communication, Presentation, Working with Others

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## 12. Assessment Methods:

Students are set projects throughout the year varying in length from a few days to a number of weeks. Each project brief states what the outcomes of the project should be and students are assessed on these outcomes. The projects cover all aspects of the course and are assessed formatively and summatively by staff in the department as well as being externally moderated where appropriate.

## 13. Learning and Teaching Approaches:

The learning outcomes are

- (a) Knowledge and understanding**
- (b) Practice: Applied knowledge and understanding**
- (c) (Generic) Cognitive Skills**
- (d) Communication, ICT and Numeracy Skills**
- (e) Autonomy, Accountability and working with others**

The following methods are applied to all categories of learning outcomes

- directed study
- self-directed study
- work in progress appointment (recorded)
- one-to-one guidance and group guidance
- group work / group tutorials
- lecture
- seminar
- critique
- progress review
- self evaluation / staff evaluation
- I.T, library and workshop induction

Additional methods for-  
category (b) and (e)

- Practical/technical demonstration

categories (b),(c),(d) and (e)

- work in progress presentation
- formal presentation

category (e)

- peer evaluation

**14. Relevant QAA Subject Benchmark Statements and Other External or Internal Reference Points:**

Art and Design 2008

<http://www.qaa.ac.uk/Publications/InformationAndGuidance/Pages/Subject-benchmark-statement--Art-and-design.aspx>

**15. Additional Relevant Information:****Enrichment of Learning Experience**

Archives and Collections Centre (ACC) - The School has one of the largest and most important museum and archive collections of any UK art school and these provide an excellent study resource.

The institutional archive dates back to the School's foundation in 1845 and documents over 150 years of art, design and architectural education at the School through official papers, correspondence, photographs and press cuttings relating to the School, its staff and students. Together with over 30 Deposited Archive Collections, the size and significance of the archive continues to grow.

**Cross GSA workshops**

Students on the programme also have access to specialist workshops across GSA, however the formal mechanism for accessing these facilities is via the Programme Leader who will negotiate with the relevant Head of Department.

**Ethics Statement**

The Glasgow School of Art is committed to the ethical conduct of research and has developed policies and procedures to ensure that the importance of individual and corporate responsibility is communicated to staff and students, and that ethical approval is sought where appropriate, particularly in the case of human subject research.

In case of an ethical concern arising from their individual projects of research (e.g. research involving human participants), students will be asked to seek the advice of the programme team, where appropriate. They may also be required to complete the GSA Application Form for Ethical Approval, for consideration by the programme team and, where appropriate, the GSA Ethics Committee.

**Internationalisation**

In line with the Glasgow School of Art internationalisation strategy, we intend to enhance curriculum and learning opportunities in ways that enable students and graduates to operate effectively in international and global contexts

We can do this by creating programme opportunities and support mechanisms for international projects for students that build on international partnerships.

There is also the opportunity to explore international internship and work placement opportunities for students. We intend to develop, refine and strengthen international collaborative educational partnerships in order to deepen transcultural understanding, promote opportunities for students and staff and enhance the international reputation of the School. We could do this by establishing

academic staff exchange as a core feature of key international partnerships and consolidating existing partnerships and recruitment potential.

We will continue to develop and provide appropriate support for an increasingly culturally diverse community of students and staff in order to enhance the educational experience of all students

#### 16. Programme Structure and Features:

REFERENCE NUMBER	TITLE OF COURSE	CREDIT	ASSESSMENT WEIGHTINGS %
<b>STAGE 1</b>	<b>TERMS 1, 2 AND 3</b>	<b>CRD: LEVEL 7</b>	<b>EX CW</b>
<b>TOTAL CREDITS</b>		<b>120</b>	
	Studio 1	80	66.8%
	Design Theory 1	10	8.3%
	Design Process 1	10	8.3%
	Cross-School Course	10	8.3%
	FoCI Critical Inquiry 1: Places, Economies, Cultures	10	8.3%
<b>STAGE 2</b>	<b>TERMS 1, 2 AND 3</b>	<b>CRD: LEVEL 8</b>	<b>EX CW</b>
<b>TOTAL CREDITS</b>		<b>120</b>	
	Studio 2	80	66.8%
	Design Theory 2	10	8.3%
	Design Process 2	10	8.3%
	FoCI 2: Contemporary Cultures in Art, Design and Architecture	10	8.3%
	FoCI - Origins, Histories and Consequences of Design	10	8.3%
<b>STAGE 3</b>	<b>TERMS 1,2 AND 3</b>	<b>CRD: LEVEL 9</b>	<b>EX CW</b>
<b>TOTAL CREDITS</b>		<b>120</b>	
	Studio 3	80	66.8%
	Design Domain 3	20	16.6%
	FoCI 3: Approaches to Research in Art and Design Criticism	10	8.3%
	FoCI - Contexts of Critical Inquiry in Design: Situation, Relation, Research	10	8.3%

STAGE 4	TERMS 1,2 AND 3	CRD: LEVEL 10	EX CW
<b>(Essay)</b>			
<b>TOTAL CREDITS</b>	<b>120</b>		
	Studio 4	100	83.3%
	FoCl 4 (Essay / Curatorial Rationale / Critical Journal)	20	17.0%

STAGE 4	TERMS 1,2 AND 3	CRD: LEVEL 10	EX CW
<b>(Dissertation)</b>			
<b>TOTAL CREDITS</b>	<b>120</b>		
	Studio 4	80	66.8%
	FoCl 4 (Dissertation)	40	33.2%

**17. Can exemptions be granted?**

Yes  No

If yes, please explain: [Click here to enter text.](#)

**18. Does the programme comply with GSA APEL policy?**

Yes  No

If yes, please explain:

GSA recognizes that applicants come from a wide variety of social, cultural and educational backgrounds and are willing to consider applications for admission from those who do not have the published conventional qualifications for admission and/or who wish to gain recognition for formal or informal study undertaken elsewhere.

**19. Are there any arrangements for granting advanced entry?**

Yes  No

If yes, please explain:

It is possible to enter the programme at Stages Two and Three. This includes the formal articulation agreement which exists between the Department and Cardonald College.

**20. Are there any arrangements for allowing students to transfer into the programme?**

Yes           No

If yes, please explain stating requirements and levels to where this can apply:  
Via GSA internal transfer process (dependent on evidence of aptitude and potential and space availability)

**21. Are there any arrangements for allowing students to transfer into other programmes?**

Yes           No

If yes, please clarify:  
As above

**22. What are the requirements for progressing from each stage?**

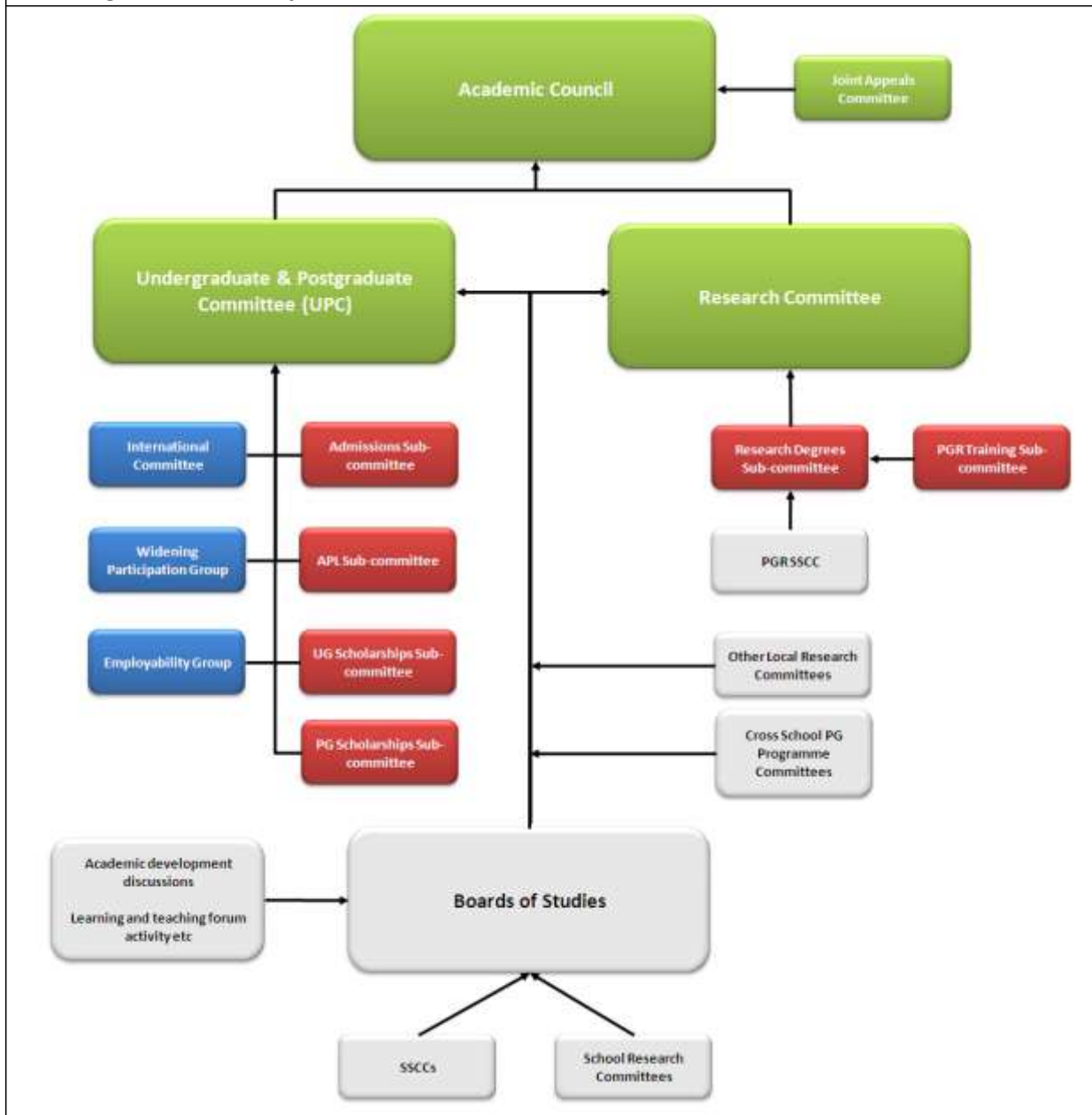
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**23. Please confirm that the programme follows GSA Board of Examiner policy and procedures, including External Examiner participation:**

Yes           No

If no, please explain: [Click here to enter text.](#)

24. Please explain programme management and committee arrangements up to, but not including, Boards of Study:



25. Please explain the systems and arrangements regarding:

**a) Quality assurance of the management, operation and monitoring of the programme**

Responsibility for the conduct of the programme will rest with the Programme Leader. A staff/student consultative committee will meet to consider operational matters, while the examination board will be responsible for the award of the degree and for issues relating to progression. All committees connected to the programme will operate according to standard procedures determined by the Academic Council of the Glasgow School of Art. The staff/student consultative committee will report to the School of Design Board of Studies, which in turn reports to the Undergraduate Committee.

The teaching team will be led by the Programme Leader. The Programme Leader will have executive



responsibility for the direction, coordination and administration of the programme. He/ She will be primarily responsible for the initiation of the programme developments and will have particular responsibility for the monitoring of student progress and for the continuous monitoring of the quality of the programme in line with The Glasgow School of Art procedures.

In order to ensure that quality standards are monitored and the quality of provision continually enhanced the BA (Hons) Silversmithing and Jewellery Design Programme will undertake the following:

- regular Programme Team meetings
- student/ staff consultative committee
- Annual Programme Monitoring
- Periodic Review
- Institutional review in accordance with the Quality Assurance Agency (QAA) and the Scottish Credit and Qualifications Framework (SCQF)

#### **b) Student feedback and representation**

There are 2 appointed students representatives for each year group on the programme. These student representatives form the student staff consultative committee (SSCC) which meets once a term to discuss matters arising and general student concern.

#### **c) Programme based student support**

##### **Project Briefs**

In anticipation of the learning and teaching support needs of a cohort which is likely to include ESL students and, dyslexic students, the programme will employ the same briefing guidelines used on the previous BA (Hons) Design, Silversmithing and Jewellery undergraduate pathway to ensure a clear understanding of the teaching and learning experience.

Briefs will be dyslexia-friendly and use plain language (therefore clearer for all students). Academic and support staff contact time will be made explicit. Students will be aware of with whom and when they can expect contact. Reading lists and online resources will be identified to encourage students to use independent study time effectively. Aims and level learning outcomes of the brief will be made clear and relate directly to those in the student handbook. Work requirements and assessment criteria will be made explicit and will relate to the specified aims. Briefs will include a suggested timetable for students (highlighting key dates) to assist them manage their studio and independent study time effectively.

##### **Support for International Students and Pastoral Care**

The Glasgow School of Art provides a comprehensive student network and specified support staff for international students.

The School also offers an orientation programme for all new international students allowing them to meet other international students and staff at the beginning of their studies.

Students may contact any member of staff if they are experiencing problems of a personal nature or relating to general welfare that may be affecting their academic progress. Staff will then advise students as to the most appropriate sources of support where required.

#### **EXTERNAL EXAMINER:**

Mrs Cara Murphy

Associate Lecturer, University of Ulster