

**Glasgow School of Art Course Specification**

**Course Title: Silversmithing and Jewellery Design Studio 1**

*Please note that this course specification is correct on the date of publication but may be subject to amendment prior to the start of the 2023-24 Academic Year.*

<b>Course Code:</b>	<b>HECOS Code:</b>	<b>Academic Session:</b>
USJ101		2023-24

<b>1. Course Title:</b>
Silversmithing and Jewellery Design Studio 1

<b>2. Date of Approval:</b>	<b>3. Lead School:</b>	<b>4. Other Schools:</b>
PACAAG April 2020	School of Design	N/A

<b>5. Credits:</b>	<b>6. SCQF Level:</b>	<b>7. Course Leader:</b>
80	7	Michael Pell

<b>8. Associated Programmes:</b>
None

<b>9. When Taught:</b>
Semesters 1 and 2

<b>10. Course Aims:</b>
<ul style="list-style-type: none"> <li>• To provide a broad diagnostic experience which prepares students for specialist study in Silversmithing and Jewellery Design</li> <li>• To develop fundamental skills, creative processes and use of media in drawing appropriate for study in Silversmithing and Jewellery Design</li> <li>• To develop practical and critical processes and working methods appropriate for specialist study in Silversmithing and Jewellery Design</li> <li>• To convey and present creative ideas in a coherent form</li> </ul>

<b>11. Intended Learning Outcomes of Course:</b>
<p>By the end of this course students will be able to:</p> <ul style="list-style-type: none"> <li>• exercise a degree of independence in carrying out set project work using a broad range of approaches to create responses</li> <li>• undertake a range of set projects exploring aspects of research, exploration and outcomes</li> <li>• demonstrate an understanding of the fundamental creative processes and methods associated with Silversmithing and Jewellery Design</li> <li>• demonstrate fundamental practical skills and processes associated with Silversmithing and Jewellery Design</li> </ul>

- develop an outline knowledge of the fundamental characteristics within Silversmithing and Jewellery Design
- 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

### 12. Indicative Content:

A range of set studio and workshop projects exploring the fundamental characteristics, creative and technical processes associated with the specialist discipline

### 13. Description of Summative Assessment Methods:

Assessment Method	Description of Assessment Method	Weight %	Submission week (assignments)
Portfolio	Review of Portfolio Submission	100%	End of Session

#### 13.1 Please describe the Summative Assessment arrangements:

Portfolio submission followed by tutorial feedback

### 14. Description of Formative Assessment Methods:

Engagement with formative assessment is a mandatory requirement.  
Portfolio submission

#### 14.1 Please describe the Formative Assessment arrangements:

Portfolio submission followed by tutorial feedback

### 15. Learning and Teaching Methods:

Formal Contact Hours	Notional Learning Hours
80	800

#### 15.1 Description of Teaching and Learning Methods:

- directed and self-directed study
- practical workshop / technical demonstration
- ICT and Library Induction

Timetable: To be published on the virtual learning environment

### 16. Pre-requisites:

None

17. Can this course be taken by Exchange/Study Abroad students?	Yes
18. Are all the students on the course taught wholly by distance learning?	No
19. Does this course represent a work placement or a year of study abroad?	No
20. Is this course collaborative with any other institutions?	No
20.1 If yes, then please enter the names of the other teaching institutions:	
N/A	

**21. Additional Relevant Information:**

N/A

**22. 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