

**Glasgow School of Art Course Specification**

**Course Title: Silversmithing and Jewellery Design Studio 2**

*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>
USJD201		2023-24

<b>1. Course Title:</b>
Silversmithing and Jewellery Design Studio 2

<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	8	Marianne Anderson

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

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

<b>10. Course Aims:</b>
To develop a range of essential core studio design skills and methods which support specialist discipline design development

<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 initiative in carrying out and interpreting set project work using a range of approaches to create responses and solutions</li> <li>• undertake a range of set projects with an emphasis on skill acquisition and familiarization of a range of design contexts</li> <li>• demonstrate an understanding of the key stages of the design process associated with Silversmithing and Jewellery Design</li> <li>• demonstrate a working knowledge of a broad set of skills (process, materials and technical) and the different practices associated with Silversmithing and Jewellery Design</li> <li>• work under guidance and with others to develop a broad understanding of the wider discipline of Silversmithing and Jewellery Design</li> <li>• manage organization of work in relation to resources and deadlines and develop safe working practices</li> <li>• convey specialist information to a range of audiences for a range of purposes</li> </ul>

**12. Indicative Content:**

A range of studio based projects concerned with the acquisition of studio design skills which support specialist discipline design development

**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

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

Directed and self-directed study

**16. Pre-requisites:**

None

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