

Glasgow School of Art Course Specification

Course Title: Silversmithing and Jewellery Design Studio 3

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.

Course Code:	HECOS Code:	Academic Session:
		2023-24

1. Course Title:
Silversmithing and Jewellery Design Studio 3

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

5. Credits:	6. SCQF Level:	7. Course Leader:
80	9	Andrew Lamb

8. Associated Programmes:
None

9. When Taught:
Semesters 1 and 2

10. Course Aims:
<ul style="list-style-type: none"> • advance fundamental design skills through a project-based programme, centred around studio-practice, • support the development of advanced practical and critical processes in the context of specialist study, • enhance information gathering methods and interpretation skills, including the use of ICT, • enhance communication skills - visual, verbal and written, • encourage students to exercise initiative in self-directed projects and manage time effectively, • ensure students understanding of the key principles of professional practice within the specialist discipline and its related professional culture.

11. Intended Learning Outcomes of Course:
<p>By the end of this course students will be able to:</p> <ol style="list-style-type: none"> a) an increasing knowledge and understanding of the design methods and critical and practical processes of the specialist discipline; b) an increased knowledge of appropriate research methods used in the gathering, analysis and synthesis of source materials for practical application; c) a developed understanding of professional practice in relation to the specialist discipline;

- d) an awareness of ethical issues related to their subject specialism.
- e) generate creative ideas, concepts, proposals and solutions, in response to more complex project briefs;
- f) an ability to combine appropriate practical processes and exploration of materials to respond to more complex specialist project briefs within a professional context;
- g) demonstrate an increased ability in a range of practical skills associated with the specialist discipline.
- h) communicate increasingly complex ideas and information effectively, to a variety of audiences, using visual, verbal or written presentation methods;
- i) gather, edit and process information from a range of sources, using appropriate methods, including ICT;
- j) demonstrate increasing levels of self-motivation in directed and independent learning, take initiative in responding to project briefs and manage time effectively;
- k) apply critical judgement and make reasoned responses to the critical judgments of others;
- l) practise in ways which take account of own and others' roles and responsibilities and of Health & Safety regulations in their studio practice and adhere to safe working practices.

Silversmithing & Jewellery

To successfully complete this stage students are required to demonstrate:

- a) evidence of developed competence in a range of projects, both technical and conceptually based, which address a wide variety of the constraints that apply to the creative process;
- b) developed craft skills and breadth of knowledge through the technical core programme;
- c) increasing personal skill in the presentation of design concepts (through projects such as subject specific national competitions offered by professional bodies) which reflects the increasing complexity of studio work;
- d) advanced knowledge of the subject (through regular seminar presentations and the experience of a professionally-oriented field trip).

12. Indicative Content:

A studio based course exploring subject specialist approaches to research, drawing, design and technical knowledge which can be applied to different project briefs

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 and studio 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 and tutorial feedback

15. Learning and Teaching Methods:

Formal Contact Hours	Notional Learning Hours
80	800

15.1 Description of Teaching and Learning Methods:

directed /self-directed study
one-to-one guidance and progress check

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