

**Glasgow School of Art Course Specification**

**Course Title: Silversmithing and Jewellery Design Studio 4 (Essay)**

*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>
USJD401		2023-24

<b>1. Course Title:</b>
Silversmithing and Jewellery Design Studio 4 (Essay)

<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>
100	10	Anna Gordon and Helen Marriott

<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 demonstrate the ability to undertake a sustained period of independent self-directed study at the threshold of professional practice</li> <li>• To confidently apply appropriate design methods, materials processes and technologies through independent self-directed study in Silversmithing or Jewellery Design</li> <li>• To offer insights and specialist interpretations and solutions to matters raised by individual Silversmithing or Jewellery Design interests</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 autonomy, initiative, individuality and judgement in undertaking self-directed project work</li> <li>• identify and define a self-directed project for a specialist and specified Silversmithing or Jewellery Design context</li> <li>• 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</li> </ul>

- 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)

### 12. 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

### 13. Description of Summative Assessment Methods:

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

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

Portfolio Submission

### 14. Description of Formative Assessment Methods:

Engagement with formative assessment is a mandatory requirement.

By 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
100	1000

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

- self-directed study
- one to one guidance
- individual tutorial
- progress review

Timetable: To be published on the virtual learning environment

**16. Pre-requisites:**

Successful completion of Stage 3

**17. Can this course be taken by Exchange/Study Abroad students?**

No

**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