

Glasgow School of Art Course Specification

Course Title: Silversmithing and Jewellery Design Studio 4 (Dissertation)

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:
USJD411		2023-24

1. Course Title:
Silversmithing and Jewellery Design Studio 4 (Dissertation)

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	10	Anna Gordon and Helen Marriott

8. Associated Programmes:
None

9. When Taught:
Semesters 1 and 2

10. Course Aims:
<ul style="list-style-type: none"> • consolidate high level and complex design skills through a project-based programme, centred around studio-practice; • consolidate practical and critical processes in the context of specialist study; • consolidate information gathering methods and interpretation skills, including use of appropriate ICT; • ensure that students have effective communication skills – visual verbal & written; • encourage autonomy and effective time management in individually negotiated programmes of study; • consolidate students' understanding of the potential of their own work within a range of professional practices.

11. Intended Learning Outcomes of Course:
<p>By the end of this course students will be able to:</p> <p>a) a knowledge and understanding of the specialist discipline at a high level, and the capability to relate this knowledge to personal practice;</p>

- b) the ability to articulate and synthesise knowledge and understanding of an independently selected historical and / or theoretical subject in the form of an extended essay or dissertation;
- c) a detailed knowledge of appropriate research methods used in the acquisition, analysis and synthesis of source materials for practical application;
- d) a consolidated understanding of professional practice and the context for personal work.
- e) an awareness of ethical and professional issues related to your subject specialism;
- f) an ability to work with complex design issues at a professional level and demonstrate a high level of creativity in producing design solutions;
- g) an ability to source, evaluate, and make individual creative use of materials and processes at a professional level;
- h) an ability to combine appropriate practical processes and exploration of materials to resolve an individually negotiated programme of study at a professional level.
- i) communicate ideas through the use of verbal visual, and written materials at a professional level to informed audiences;
- j) synthesise complex information from a range of sources using appropriate methods, including ICT;
- k) take significant responsibility and initiative in the construction and resolution of an individually negotiated programme of study and manage time effectively;
- l) formulate independent critical judgement and reasoned responses to the critical judgments of others;
- m) practise in ways which show a clear awareness of own and others' roles and responsibilities;
- n) take account of Health & Safety regulations and adhere to safe working practices.

Silversmithing & Jewellery

To successfully complete this stage students are required to:

- a) pursue an integrated, supervised programme of study which is largely self-directed. Students are expected to be fully committed to undertaking an agreed project of considerable complexity and creativity;
- b) demonstrate the use of appropriate information-gathering and design development methods appropriate their personal project and to this level of the programme;
- c) show evidence of placing their chosen project(s) within an appropriate professional framework, with making skills and supporting materials of a high standard.

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.
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:

- 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