

Silversmithing, Goldsmithing & Jewellery

Bachelor of Arts
(Honours)



Course Handbook
2007/8

BA (Hons) SILVERSMITHING, GOLDSMITHING & JEWELLERY

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Introduction to your Course

Silversmithing, goldsmithing & Jewellery has a rich and varied history steeped in tradition and creative innovation. This specialised area of craft production plays a central role in the contemporary culture. Its products are rich in ceremonial and symbolic significance ranging from the conferring of authority and achievement to the adornment and ritualisation of the body and the articulation of domestic and public landscape. In recent years the revival of decorative traditions and the review of the meaning and function of the crafted object have all contributed to this vibrant and exciting discipline.

This vocational degree course prepares students for a rewarding career as designers and makers in the world of precious metals and associated materials, and also for postgraduate study. The course focuses on all three specialisms of silversmithing, goldsmithing & jewellery where work involves a balance of experience between traditional methods of craftsmanship and technology. Emphasis is placed on the use of a wide variety of materials, experimentation, creativity and high standards of professional practice to produce design led work suitable for the professional and commercial market. Live projects and competition participation is an integral activity and experience throughout the 3 year programme.

The course has been in operation for more than forty years where it has built an enviable reputation as a market leader in the subject. We have an excellent track record in the trade for the work and career progression of our students, who have outstanding successes in open competitions. In February 2007 the College Trophy from the Goldsmiths' Craft & Design Council Competition was awarded to the Course for the fifteenth time in sixteen years. There were over 800 entries in the 2007 competition that represented participation from companies, the self-employed, enthusiasts and jewellery courses across the UK.

The course structure is aligned to the requirement of today's student needs where most seek to be self-employed designer/makers but salaried positions are also sought and secured where appropriate. Study involves a balance between traditional methods of craftsmanship and new technology, including laser and tig welding as well as computer-aided design.

Staff are members of leading trade organisations, with considerable commercial and creative experience as practitioners. This helps to keep the course programme live, relevant and also continually informs the curriculum. Specialist designer/makers contribute their wealth of knowledge and experience to the Course through part-time teaching. These staff are primarily self-employed, but some also work for companies in the profession, again enabling the course to keep that essential live link with the industry.

Each year a series of guest lectures from designer/makers, marketing, sales, organisations etc is organised and these offer valuable UK, European and International perspectives.

The Course has excellent studio and workshop facilities that are well-equipped to provide for both hand and mechanical processes, inclusive of aspects of new technology, such as laser/tig welding and vacuum casting.

There is an excellent European cultural, educational and social field trip organised each academic year, where students and staff are constantly educated and informed about current and future developments in the industry. This comprehensively covers aspects of activity and engagement in the profession, and these visits to mainland European countries also have ramifications for European and global markets.

WHO'S WHO OF TEACHING STAFF AND OTHER CONTACTS RELEVANT TO THE SILVER/GOLD/JEWELLERY PROGRAMME

| <u>POSITION</u> | <u>NAME</u> |
|-----------------------------------|--------------------------|
| Head of College | Dianne Taylor |
| Deputy Head of College | Tina Laukkanen |
| College Registrar | Andrew Varley |
| Director of Studies:Design | Michael Poraj- Wilcynski |
| Course Leader | Brian Hill |
| Subject Lecturer: | |
| Senior Lecturer | John Cruse |
| | |
| College officer | |
| | Kerry Fox |
| | |
| Technicians | |
| Supervisory Instructor | Ian Butcher |
| Supervisory Instructor | Kevin Wilson |
| Craft Workshop Technician | Rees Thomas |
| | |
| Sessional Staff | |
| | Andrew Putland |
| | Martin Beresford |
| | Peter Lunn |
| | Rebecca de Quinn |
| | Jennifer Kidd |
| | Chris Woodcock |
| Theory | |
| | Simon Bliss |
| | Michael Poraj- Wilcynski |
| IT & CAD Technicians | |
| | Thomas Makryniotis |
| | Kevin Eyers |
| | Phil Marsh |
| Campus Librarian | Pauline Sowry |
| Subject Librarian | Lucy Hannaford |
| | |
| Resources Manager | Sharon Carter |
| | |
| Academic Counsellor | TBC |
| | |
| PA to Head of College | Laura Isaacs |

Course Structure & Diagrams

The award available on this course is:

BA (Honours) Silversmithing, Goldsmithing & Jewellery

This will be awarded on successful completion of Stage Three.

The academic year normally consists of 32 weeks. There is an additional week prior to the start of the academic year known as 'Week 0'. This is used for the enrolment and induction of Year Zero and first year students. There follows 2 semesters of 16 weeks, of which 15 will be used for teaching and learning activities. You must be in attendance for the full academic year to meet the requirements of the course.

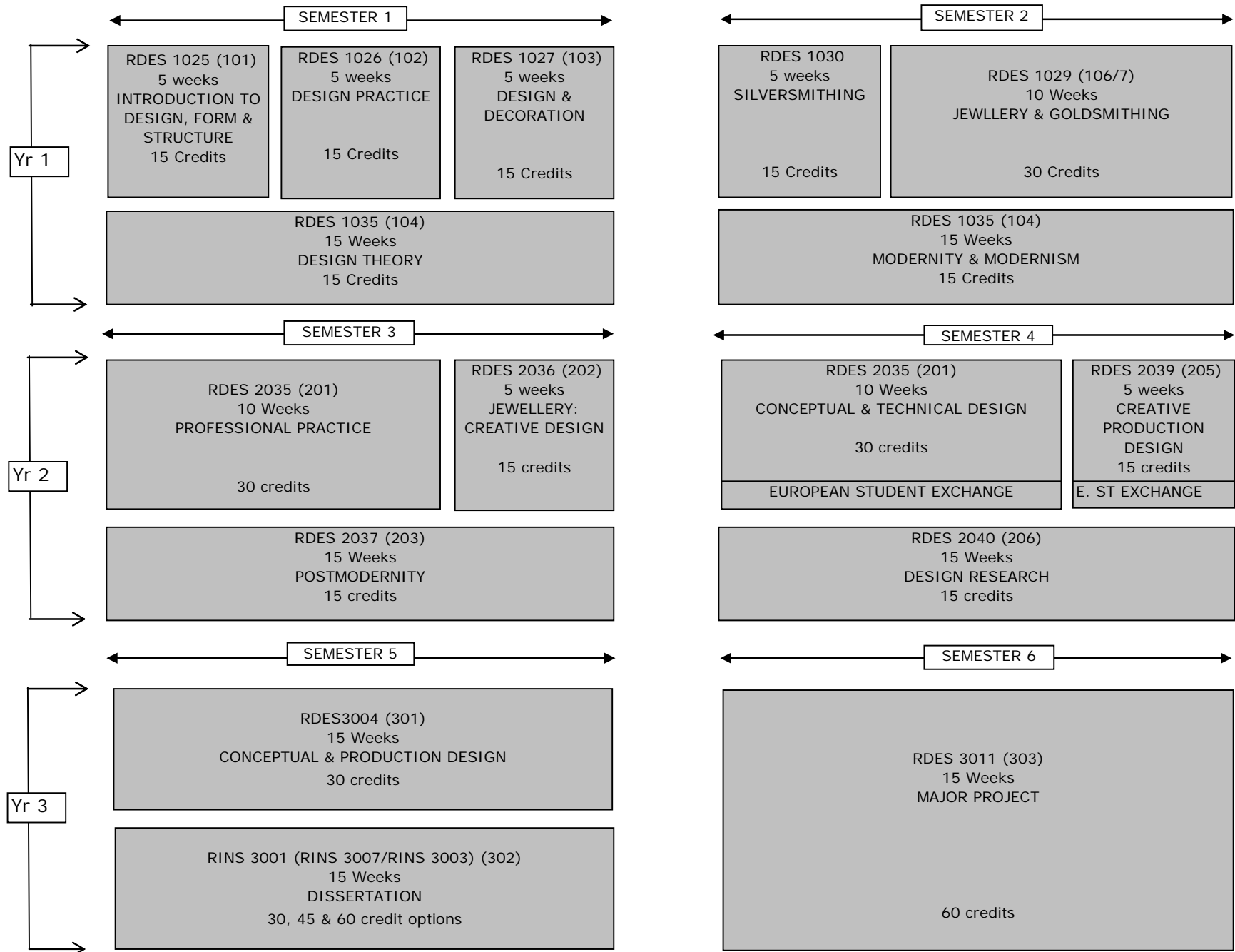
Common Undergraduate Credit Scheme

The course conforms to the University College Common Undergraduate Credit Scheme structure. For academic purposes the year is divided into 8 units, 4 per semester. Each single unit represents 150 hours study time, and is worth 15 credits. The proportion of tuition to study time varies between units reflecting their nature and level. A unit which focuses upon technical information may have a higher proportion of tuition and demonstration, whereas a unit involving individual research may require more independent study.

Each unit provides a basic format for study; however, the requirements of different units are reflected in their duration as multiples of the standard unit (1.0, 2.0, 3.0 or 4.0). The units for this course are detailed in the section on the Curriculum. You should discuss any optional units, or possible changes of course of study, with the Course Leader prior to each semester.

Course Structure Diagram

The structure of the course indicating the awards available is shown diagrammatically on the following pages:



SILVERSMITHING, GOLDSMITHING & JEWELLERY AT ROCHESTER
Single Subject Honours Degree

| LEVEL 1 | | | |
|----------------|--|------------------|----------------|
| UNIT | TITLE | MANDATORY | CREDITS |
| Sem 1 | | | |
| RSGJ1001 (101) | Introduction to Design, Form and Structure | | 15 |
| RSGJ1002 (102) | Design Practice | | 15 |
| RSGJ1003 (103) | Design and Decoration | | 15 |
| RDES1001 (101) | Design Theory | | 15 |
| Sem 2 | | | |
| RSGJ1004 (104) | Silversmithing | | 15 |
| RSGJ1005 (105) | Jewellery & Goldsmithing | | 30 |
| RDES1002 (102) | Modernity & Modernism | | 15 |
| | | | 120 |

| LEVEL 2 | | | |
|-----------------------|---------------------------------|------------------|----------------|
| UNIT | TITLE | MANDATORY | CREDITS |
| Sem 3 | | | |
| RSGJ2001 (201) | Professional Practice | | 30 |
| RSGJ2002 (202) | Jewellery: Creative Design | | 15 |
| RDES2001 (201) | Postmodernity | | 15 |
| Sem 4 | | | |
| RSGJ2003 (203) | Conceptual and Technical Design | | 30 |
| RSGJ2004 (204) | Creative Production Design | | 15 |
| RINS2002/ RINS2003 | European Student Exchange | | 30/45 |
| RDES2002 (202) | Design Research | | 15 |
| | | | 120 |

| LEVEL 3 | | | |
|--|--|------------------|----------------|
| UNIT | TITLE | MANDATORY | CREDITS |
| Sem 5 | | | |
| RSGJ3001/2 (301) | Conceptual and Production Design (option 15 credit available) | | 30/15 |
| RINS3002 (302) RINS3003 RINS3004 | Dissertation (options of 30, 45 & 60 credits available) | | 30/45/60 |
| Sem 6 | | | |
| RDES3003 (303) | Major Project | | 60 |
| | | | 120 |

Course Philosophy, Aims & Learning Outcomes

Course Philosophy

The central belief of the course team to offer a broad and rigorous degree programme that prepares students for creative professional practice in three specialist fields of precious metalwork has been a main factor in achieving its distinct identity and profile. Our graduates have long been recognised and respected by the precious metals profession and we are seen as a strong centre for educating students who attain the highest levels of skills and knowledge in the subject. External Examiners and consultants have been consistent in their recognition of these qualities that are implicit within the course.

The course maintains its unique profile and distinct identity and responds positively to the changes and opportunities in the development of contemporary practice by promoting a culture of creativity, conceptual awareness, innovation, competitiveness and opportunism that embraces developments in technology. The content, nature and outcomes of the course reflect and promote the ambitions of students entering the vibrant designer/maker community. Career progression is good and the course design reflects the aspirations of the growing number of self-employed practitioners.

The course brings together traditional craft skills with the demands of contemporary practice underpinned by a developed understanding of conceptual and theoretical contexts. The course design and delivery reflects this integration of practice and theory in the creation of a challenging educational environment.

The course also maintains excellent links with employers and professional bodies through work experience, employment, external contact and liaison. This is seen as an essential activity that ensures its contemporary relevance.

Course Aims

The BA (Hons) course in Silversmithing, Goldsmithing and Jewellery is an educational programme that is designed to provide an informed, realistic and professional environment to enable its graduates to pursue a rewarding career in the diverse field of precious metalwork and related materials in the UK, mainland Europe or overseas.

The course structure and content is designed to provide a positive forum for motivated students with creative flair to develop their skills and abilities in preparation for the professional world of work and to establish themselves individually and in groups in a changing competitive market.

The programme seeks to equip students as designers and makers with a sound understanding of precious metalwork and related materials that capitalises on the interrelationships of silversmithing, goldsmithing and jewellery. It builds upon previous learning and personal development from all components of the curriculum.

The progression of study aims to stimulate and motivate students by a shifting balance of project-based and individually-initiated creative work through successive stages of the course, with an increasing emphasis upon the students' capacity for combining cross discipline and innovation with a developing professional approach. Within this, students are encouraged to participate in the wider arena of live projects and national competitions.

The collective aims are achieved by bringing together all the interrelated experiences from the study programme which encompasses: Design; Workshop Practice; Technology; Theory; Business and Marketing.

Course Aims/Objectives

- To foster an environment where students can develop creative, imaginative and exciting design, founded upon appreciation of the principles of precious metalwork and the skills associated with the subject.
- To stimulate intellectual enquiry and curiosity through the study of craft and design theory, practice and criticism, and create a community of discourse which encourages collaboration, debate and creative interaction.
- To assist students in acquiring a practical, design and intellectual base to enable graduates to respond positively to the variety of career opportunities available within the precious metalworking profession and related areas in the UK, Europe and overseas.
- To promote a sophisticated, aesthetic understanding of materials and processes employed in precious metalwork.
- To promote a speculative, challenging and ambitious approach to the subject of precious metalwork.
- To develop perceptual awareness and discriminative capacity, through the ability to research, analyse and develop solutions to visual and practical problems.
- To develop the ability to express observations, ideas, text and design proposals through drawing using a variety of media and methods, including three-dimensional modelling and computer-aided design.
- To ensure students understand the economics of design and manufacture relative to the need to evolve products that are aesthetically formed, technically sound and commercially viable.
- To foster the students' awareness of broader cultural and social issues and their relationship to design in the wider European and international markets.
- To promote fine craftsmanship and the importance of linking good design with efficient and effective, creative manufacture.
- To instil appreciation and confident application of current and established technology through the accurate use of hand and machine tools, including computer controlled systems, laser and water jet cutting, laser/tig welding.

- To foster the students' awareness of broader cultural and social issues and their relationship to design in the wider European and international markets by promoting industrial placements, education exchanges and European field trips.
- To create a balanced programme of learning from one which is initially staff-directed, to a progressive experience of independent study which will develop and enhance personal motivation, a competitive and co-operative spirit and the acquisition of conceptual and design skills that will sustain students throughout their working lives.

Course Learning Outcomes

The course outcomes have been continuously refined and developed to ensure that they reflect the range, diversity and challenges that students experience over the degree programme. In particular they have been developed so that important changes in the direction of content, balance of conceptual and technical skill, integration of practice and theory are made explicit and accessible.

By completion of Stage 1, students should be able to:

Knowledge and Understanding

- Conduct research, utilise data and information to develop solutions to design problems and investigate the subject.
- Demonstrate developing analytical and critical abilities, to formulate independent judgements and reasoned arguments.
- Demonstrate innovative and creative abilities in the design process and positively respond with an open mind to practical and conceptual design problems.
- Demonstrate an increasing understanding and aesthetic appreciation of a range of media available as analytical, creative and descriptive methods of communication.
- Demonstrate a growing knowledge of materials and their inherent structural and aesthetic qualities.
- Appreciate and exhibit a developing understanding of professional practice, business concepts, materials and processes.

Skills and Other Attributes

- Exhibit the initial development of fine craftsmanship and the practical ability to select and utilise materials and appropriate technology in skilful and imaginative ways.
- Acquire interpersonal skills necessary to meet deadlines, plan and organise work schedules and communicate effectively throughout the programme.

By completion of Stage 2, students should be able to:

Knowledge and Understanding

- Demonstrate research, creativity, imaginative and speculative powers applied to the formulation of ideas and the development of design concepts.
- Demonstrate the academic rigour to critically engage with theoretical issues, formulate structured arguments, engage in analysis and the developing skills of the independent learner.
- Demonstrate the capacity to analyse the relationships that exist between different study areas and communicate ideas and concepts.
- Exhibit the ability to respond both aesthetically, creatively, innovatively, intellectually and practically to the design process.
- Embrace an effective knowledge and understanding of the business needs, work practices and diversity of a European and international design and craft based industry.

Skills and Other Attributes

- Demonstrate a developing ability for precise hand craftsmanship together with the intuitive and methodical strategies applied to technological processes, including computer-enhanced systems.
- Demonstrate a developing ability to engage in positive self-directed study and accept responsibility for the development and management of the proposal through reflective and professional practice.

By completion of Stage 3, students should demonstrate:

Knowledge and Understanding

- Evidence of ambitious personal initiative and an accomplished ability to organise work effectively across a range of creative specialisms, adhering to professional standards of production and communication, underpinned by reflective practice and independent study.
- A sophisticated knowledge and understanding of the contextual dimensions of the subject supported by advanced levels of research combined with critical and analytical skills.
- The ability to create a range of demanding, speculative and innovative work realised through an accomplished understanding of aesthetics and structural potential of materials, processes and theoretical enquiry.
- The ability to engage in focused, effective and creative critical analysis, integration and synthesis of ideas and information and interdisciplinary practice in the design process for self-initiated projects and sustained periods of independent study.

Skills and Other Attributes

- The ability to produce accomplished levels of craftsmanship using both traditional and contemporary technological processes that are expressed with creative sensitivity, aesthetic understanding and finish appropriate to the needs of professional practice.
- Evidence of the acquisition of advanced levels of professional knowledge and the application of business practice and market analysis.

The Curriculum

STAGE/LEVEL 1

SUMMARY OF FIRST YEAR CONTENT

INTRODUCTION

Prior to the start of the academic year all students will undertake a series of inductions, both course specific and general, to enable them to meet the University's legal duties under the Health & Safety at Work Regulation 1992.

The Introductory Stage

The first year of the Course provides a common diagnostic experience across all the distinct elements of precious metalwork. All parts of the programme are structured and primarily staff-led and are mandatory. Each of the seven study units must be successfully completed to ensure a satisfactory assessment and progression at the end of the stage. Study in theory runs parallel with studio practice units across both semesters.

Stage One concentrates on the development of the students' abilities to conduct basic investigations, evaluate findings, and organise and realise creative, practical and theoretical ideas and concepts in both 2 and 3 dimensions that respond to the divergent needs of the different craft areas. This is combined with an introduction to the alternative applications and demands of hand processes and technology.

The programme centres upon an introduction to each of the distinct areas of precious metalwork, silversmithing, goldsmithing, and jewellery. It is concerned with a period of exploration of each and, through project work, will integrate the values of creative design, product development and 3D realisation.

In the first year emphasis is placed upon developing creative design ideas that, by necessity, respond to quite distinct alternative scales of resolution and aesthetic concerns of specialisms. Students develop drawing through exploratory projects and evolve abilities of visual perception, imagination and enquiry and subsequently expand their skills and craftsmanship to embrace the effective communication of ideas and proposals. Studies promote developing a systematic approach to solving design problems, understanding the fundamentals of materials and processes and creating precious metalwork that appropriately responds to the values of creative design, craftsmanship and technology. To stimulate, challenge and inform this process, the theory studies relate to the studio practice by investigating perception and the cultural meaning of objects. They also promote an awareness of practice for using an aesthetic theory and historical perspective on technology, materials and form. Aspects of business studies are concerned with basic concepts and evolve as an inherent experience through the designated lectures, the design programme and workshop practice.

By completion of Stage 1, students should be able to:

Knowledge and Understanding

- Conduct research, utilise data and information to develop solutions to design problems and investigate the subject.
- Demonstrate developing analytical and critical abilities, to formulate independent judgements and reasoned arguments.
- Demonstrate innovative and creative abilities in the design process and positively respond with an open mind to practical and conceptual design problems.
- Demonstrate an increasing understanding and aesthetic appreciation of a range of media available as analytical, creative and descriptive methods of communication.
- Demonstrate a growing knowledge of materials and their inherent structural and aesthetic qualities.
- Appreciate and exhibit a developing understanding of professional practice, business concepts, materials and processes.

Skills and Other Attributes

- Exhibit the initial development of fine craftsmanship and the practical ability to select and utilise materials and appropriate technology in skilful and imaginative ways.
- Acquire interpersonal skills necessary to meet deadlines, plan and organise work schedules and communicate effectively throughout the programme.

| | |
|---------------------------|---|
| Unit Title | Introduction to Design, Form and Structure |
| Unit Code | RSGJ1001 (101) |
| Location | Rochester |
| Level & Credit | Level 1; 15 credits |
| When Taught | Stage 1; Semester 1 |
| Duration | 5 Weeks |
| Learning Hours | 150 |

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|-----------------------------|-------------------|
| Date First Approved | March 2001 |
| Date of This Version | April 2006 |

Content

This unit is designed to start your introduction to the methodologies associated with the processes of design combined with a variety of fundamental and important workshop processes/techniques. This unit will particularly focus on the development of your skills in developing creative design solutions, and the form and structure of artefacts.

These will form a sound basis for the manufacture of your design ideas to be realised in all study units following this introductory period.

Design involves research, visual drawing, conceptual development (thinking about problems and having taken in hand research and the exploration of ideas, formulating solutions to problems) and the selection/presentation of a proposal.

This unit promotes your skills of inspirational research as the key to designing creative and individual artefacts for manufacture.

These skills are encouraged through techniques of exploratory drawing, creative thinking and introductory workshop sessions that familiarise you with elementary techniques and a grasp of the structural and aesthetic possibilities of materials.

A design, selected at the end of this unit will be the main construction task that you will undertake within the workshop periods of the following Unit; Design Practice.

Indicative content

Introductions to techniques of research and in particular how to engage in visual investigations, collate information and apply this to the development of design ideas. Within this you will focus on the aesthetic qualities of line, form, pattern and texture and the observation and communication of forms through freehand drawing that will significantly contribute to the development of design ideas. These should be recorded in your sketchbook and also inform maquettes and models produced to support the development of design ideas. You will also be expected to exhibit an understanding of the functional requirements of your design solutions.

Workshop Inductions that enable you to safely use tools and essential machinery. You will also engage with processes and techniques (5 x 1 week exercises of basic hand forming and assembly methods) and develop an understanding of materials, product forms and solders that encourage experimentation with the physical nature and potential of metals.

Aims

This unit aims to

A1 Introduce you to the fundamental principles of design and evolve abilities of design development in precious metalwork.

A2 Develop your visual sensitivity and practical ability to investigate and record research.

A3 Develop your awareness and practical ability to investigate and express observations through freehand drawing.

A4 Develop an appreciation and practical experience of metals, materials, techniques and processes.

Learning Outcomes

On successful completion of this unit you will be able to demonstrate:

LO1 Comprehension of the nature of precious metalworking through applied practical evidence of the principles of design.

LO2 Methods of research to solve visual and functional problems.

LO3 A developing ability and appreciation of the values of freehand drawing.

LO4 A fundamental practical understanding of the properties of metals, materials and workshop practice methods.

LO5 The development of self-management skills, and the initial commencement of your critical and analytical judgements on your own work.

Teaching and Learning Methods

Project briefing, seminar sessions, tutorials and critique to consider and discuss design proposals in relation to the demands of the set project and contemporary practice. Technician and academic staff supported studio and workshop practice. Guest lecture series. Information/guidance sheets. Short course in specialist skills.

Assessment Requirement

Assessable Components

Design research, development & drawing
Workshop processes & techniques

Weighting&LearningOutcomes

50% LO1, LO2, LO3, LO5
50% LO4, LO5

Assessment Criteria

On completion of this unit you will have produced evidence of:

Creativity and Originality

A developing understanding of precious metalwork. (LO1, LO2)

Creativity and Originality

The ability to develop design solutions supported by research, critical and creative thinking and forms of visual exploration and communication. (LO1, LO2, LO3)

Technical Knowledge and Skills

A developing awareness of the aesthetic and potential quality of materials and technical processes. (LO4)

Self-Management Skills

Developing self-management skills. (LO5)

Essential Reading

- | | |
|----------------|--|
| Lefteri, C. | <u>Metals : Materials for Inspirational Design,</u> Rotovision,2004 |
| Manzini, E. | <u>The Material of Invention: Materials and Design,</u> Arcadia, 1986 |
| McCreight, T | <u>The Complete Metalsmith: an illustrated handbook,</u> Davis Publications, 1991 |
| Pipes, A | <u>Drawing for designers,</u> Laurence King 2007 |
| Powell, D. | <u>Presentation Techniques: A Guide to Drawing and Presenting Design Ideas,</u> Little/Brown, 1999 |
| Rabinovitch, B | <u>Contemporary silver: commissioning, designing, collecting</u> Merrell Holberton, 2000 |

Reccomended Reading

- | | |
|--------------|---|
| Untracht, O. | <u>Metal Techniques for Craftsmen,</u> Robert Hale, 1975 |
|--------------|---|

| | |
|---------------------------|----------------------------|
| Unit Title | Design Practice |
| Unit Code | RSGJ 1002 (102) |
| Location | Rochester |
| Level & Credit | Level 1; 15 Credits |
| When Taught | Stage 1; Semester 1 |
| Duration | 5 Weeks |
| Learning Hours | 150 |

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| Date First Approved | March 2001 |
| Date of This Version | April 2006 |

Content

This unit continues with the development of design research skills, and the 3D realisation of design proposals through workshop practice. Your design for construction from the previous study unit will be your task for manufacture in this unit.

Part of our overall strategy on the course is to offer you opportunities to engage in live projects and competition work where possible. This offers many values; working to a customer requirement; aspiring to professional standards of expectation; liaising with the industry; generating a competitive spirit; fostering teamwork within the student body etc. This unit therefore requires you to respond to a 'live' project generated by an external company of professional standing.

This unit provides an opportunity for you to begin to learn about professional design practice alongside concept development and creative workshop practice. One of the key research elements of this unit is the production of a dossier dedicated to the work and professional context of a designer of your choice. This dossier should contain an analysis of the characteristics of their work and their position in the industry.

Your design skills will be called upon to engage in both primary and secondary research in the generation of design ideas. These will be supported by the development of sketch books that record experimentation and investigation through the application of a broad range of graphic media in the development of design proposals.

Workshop sessions will focus on the development of techniques including: bending, seaming; basic hammered/formed contours, die making, stamping; basic lathe work; rolled and devised patterns and textures; and assembly methods applied to both synthetic and natural materials. You will also be encouraged to experiment with the structural qualities of material and make models to test ideas.

The design you develop in this unit is the one you will produce in the next unit Design Development 103.

Indicative content:

Design development through the presentation of illustration work and exploratory graphic studies.

Precious metalwork workshops that promote both a theoretical and practical understanding of basic metallurgy and techniques.

Experimental and developmental structure making, and the modelling of proposals. Research leading to the presentation of a research folder.

Aims

This unit aims to

- A1 Develop visual research and evolve original, personal design approaches.
- A2 Develop understanding and appreciation of drawing as an analytical, creative and descriptive process.
- A3 Establish a safe and aesthetic approach to the application of practical, hand and machine techniques of construction.
- A4 Provide an ongoing introduction to theory, information and knowledge in silversmithing, goldsmithing and jewellery.

Learning Outcomes

On successful completion of this unit you will be able to demonstrate:

- LO1 Essential skills of research, experiment and creative design relating to specific design tasks, and initial skills of presentation.
- LO2 The safe use of basic hand and machine processes to fabricate design ideas in metal and associated materials.
- LO3 Understanding of theoretical information and the nature of the precious metalworking crafts.
- LO4 The continuing development of self-management skills and critical/analytical judgements.

Teaching and Learning Methods

Project briefing, seminar sessions, tutorials and critique to consider and discuss design proposals in relation to the demands of the set project and contemporary practice. Technician and academic staff supported studio and workshop practice. Guest lecture series. Information/guidance sheets. Short course in specialist skills.

Assessment Requirement

| <u>Assessable Components</u> | <u>Weighting & Learning Outcomes</u> | |
|--|--|---------------|
| Design Task/s: research, development & drawing | 50% | LO1, LO3, LO4 |
| Construction of selected design/s; | 50% | LO2, LO4 |

Assessment Criteria

On completion of this unit you will have produced evidence of:

Creativity and Originality

Applied design methodology including critical and analytical research, experiment and creative design. (LO1)

Communication and presentation

A developing ability to employ illustrative techniques including painting in the presentation of design proposals. (LO1, LO4)

Technical Knowledge and Skills

Efficient, effective and safe use of hand and machine processes. (LO2)

Technical Knowledge and Skills

A growing understanding of theoretical ideas that underpin technical skills in support of design and making. (LO3)

Self-Management Skills

Developing your ability to respond to briefs, organise work and adhere to deadlines. (LO4)

Essential Reading

- | | |
|------------------|--|
| Crowe, J | <u>The jeweller's directory of gemstones</u> A & C Black, 2006 |
| Drutt English, H | <u>Jewellery of our time: art ornament and obsession</u> Thames and Hudson, 1995 |
| Krupenia, D | <u>The art of jewellery design: production jewellery by 20 top designers</u> Quarry Books, 1997 |
| McGrath, J | <u>The encyclopaedia of jewellery making techniques</u> Quarto, 1995 |
| Olver, E | <u>The jeweller's directory of shape and form</u> A & C Black |
| Powell, D | <u>Presentation techniques: a guide to drawing & presenting design ideas</u> Little/Brown 1999 |

Recommended Reading

- | | |
|-------------|--|
| Untracht, O | <u>Metal techniques for craftsmen</u> Robert Hale, 1975 |
|-------------|--|

www.whoswhoingoldandsilver.com

| | |
|---------------------------|------------------------------|
| Unit Title | Design and Decoration |
| Unit Code | RSGJ 1003 (103) |
| Location | Rochester |
| Level & Credit | Level 1; 15 Credits |
| When Taught | Stage1; Semester 1 |
| Duration | 5 Weeks |
| Learning Hours | 150 |

| | |
|-----------------------------|-------------------|
| Date First Approved | March 2001 |
| Date of This Version | April 2006 |

Content

This is your first introduction to designing and making for the goldsmithing/small work market.

Artefacts in this category of work are varied and wide ranging in their style and form, ranging from small accessories, giftware, clocks and watches to objects d'art. Designers also incorporate many decorative finishes, including enamel, semi and precious gemstones, engraving, chasing, diamond milling within the design of their manufactured products.

Decorative devices play a significant role in the in the field of goldsmithing and are often an integral element in the design process. Decorative forms are key to designing for personal identities, fashion and adornment.

Working in the field of goldsmithing therefore offers you an opportunity to experience a change in scale of work and to significantly broaden your range of skills in the design and application of decorative surface treatments.

Your design proposal developed in this unit will be constructed in the next study unit.

Your selected design for construction, from the previous study unit, will be your task for manufacture in this one.

Indicative content

Research, analysis and the generation of ideas for design proposals and the definition of conceptual ideas through drawing and modelmaking.

Precious metalworking workshops that promote an understanding and ability to use a varied range of surface enrichments and forming techniques, methods of assembly and finishes.

An investigation and critical engagement with the design, production and manufacture and the range of materials and techniques associated with the scale and nature of work.

Aims

This unit aims to

- A1 Develop your personal qualities of research and response to demands within project work.
- A2 Extend visual sensitivity and express observations, ideas and proposals through freehand drawing and modelmaking.
- A3 Extend basic practical skills and an aesthetic awareness in 3-dimensional work.
- A4 Extend theoretical knowledge, skills and comprehension of visual and functional problems.

Learning Outcomes

On successful completion of this unit you will be able to demonstrate:

- LO1 Exploration, experiment and illustration of a range of images and ideas through the sketchbook and modelmaking.
- LO2 Selecting and applying the most appropriate processes of construction to the creative needs of decoration design.
- LO3 A greater understanding of theoretical studies and their relationship to design proposals.
- LO4 The continuing development of self-management skills and critical/analytical judgements.

Teaching and Learning Methods

Project briefing, seminar sessions, tutorials and critique to consider and discuss design proposals in relation to the demands of the set project and contemporary practice. Technician and academic staff supported studio and workshop practice. . Guest lecture series. Information/guidance sheets. Short course in specialist skills.

Assessment Requirement

| <u>Assessable Components</u> | <u>Weighting & Learning Outcomes</u> |
|---|--|
| Design tasks; research, development & drawing | 50% LO1, LO3, LO4 |
| Manufacture; Construction of selected design | 50% LO2, LO4 |

Assessment Criteria

On completion of this unit you will have produced evidence of:

Creativity and Originality

A growing confidence in research analysis and development through models, drawing and sketchbooks. (LO1)

Technical Knowledge and Skills

A growing ability to select appropriate materials and processes to realise decorative design proposals. (LO2)

Critical Analysis

A developing understanding of theoretical ideas and information and their relationship to design. (LO3)

Self-Management Skills

A developing ability to engage in reflective practice. (LO4)

Essential Reading

- Barros, A. Ornament and Object: Canadian Jewellery and Metal Art 1946-1996, Boston Mills Press, 1997
- Crafts Council Out of this world: the influence of nature in craft & design 1880-1995, Crafts Council, 1995
- Eleuteri, L. Twentieth-Century Jewellery: Art Nouveau to Modern Design, Electa 1994
- Hoggard, L 'Fruits de Mer' in Crafts, Crafts Council, 2002
- McGrath, J. The Encyclopedia of Jewellery Making Techniques, Quarto, 1995
- McGrath, J. The Jeweller's Directory of Decorative Finishes, A & C Black, 2005
- Powers, A Nature in design
Conran Octopus. 2002
- Trilling, J. Ornament: A Modern Perspective,
University of Washington Press, 2003

Reccomended Reading

www.theabds.co.uk

www.whoswhoingoldandsilver.com

| | |
|---------------------------|----------------------------|
| Unit Title | Design Theory |
| Unit Code | RDES1001 (101) |
| Location | Rochester |
| Level & Credit | Level I, 15 Credits |
| When taught | Stage 1, Semester 1 |
| Duration | 15 Weeks |
| Learning hours | 150 hours |

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|-----------------------------|-----------------|
| Date first approved | |
| Date of this version | May 2006 |

Content

This is an introduction to areas of design theory which explore how we perceive and structure information (perception), the meanings we attribute to forms of communication (semiotics), and the social and cultural contexts within which human communication takes place (anthropology). In particular, the unit aims to focus these theoretical areas of investigation on the design and the use of goods (consumption). The unit will address the following questions: How do we receive information about the world in which we live? What do we understand by language? How do we attribute meanings to things? How do we use design to communicate to others? What role does communication and design play in our every day lives?

Indicative lectures with bibliographic references:

Three introductory lectures on perception: The Senses, Gestalt Theory, Colour Communication

(Key texts: Bloomer, C. "Principles of Visual Perception", Van Nostrand, 1990, pp.11-25. Chandler, D. "Visual Perception 1, 2 & 3", www.aber.ac.uk)

Three introductory lectures on semiotics: Language, Signs and Meaning, Sign Systems
(Key texts: Barthes, R. "Mythologies", Paladin 1973, pp.104-5. Baudrillard, J. "The System of Objects", Verso 2002, pp.65-9)

Three introductory lectures on design and anthropology: Introduction to Anthropology, Decoration and Design, Myth

(Key texts: Bull, M. *Soundscapes of the Car: A Critical Study of Automobile Habitation*, in Miller, D (ed) "Car Cultures", Berg 2001, pp.185-200. Clark, A. J. *The Aesthetics of Social Aspiration*, in Miller, D (ed) "Home Possessions", Berg 2001, pp.23-45)

Aims

This unit aims to:

A1. Explore a range of theoretical studies that inform the practice of design

A2. Examine theories of perception, communication and cultural meaning

A3. Promote and support research skills

A4. Develop writing skills and, through seminar discussion and the analysis of texts, develop the ability to structure logical arguments

Learning Outcomes

On successful completion of this unit you will be able to demonstrate:

LO1. An understanding of the key concepts relating to perception, language and meaning of objects and images.

LO2. A critical awareness of aspects of theory and the development of argument.

LO3. The production of an essay that investigates and promotes, through research and argument, a theoretical point of view about design.

LO4. The development of self-management skills.

Teaching and Learning Methods

The unit is taught through a combination of lectures, seminars and tutorials.

Object Analysis (1000 words)

In preparation for the essay assignment, you are required to submit a study of an object or image. These observations should be linked to perceptual theory wherever possible. This analysis is not formally assessed but is used as a stepping stone in the development of the essay. You will receive informal feedback about the strengths and weaknesses of the piece.

Assessment Requirements

Essay (2000 words)

Students are required to write a critical study of a product of their choice. The essay should include references to the topics discussed in the lectures and seminars.

Assessment Criteria

On completion of this unit you will have produced evidence of:

Knowledge and Understanding

A developing knowledge and understanding of perceptual theory, language and the meaning of objects and images. (LO1)

Critical Analysis

A developing ability to engage in critical analysis and structural argument. (LO2)

Research

A developing ability to engage in research and structural argument in the production of an essay. (LO3)

Communication and Presentation

A developing ability to communicate ideas and information in a professional manner that adheres to academic conventions. (LO3)

Self-Management Skills

An ability to organise tasks, respond to set assignments, contribute to discussion and debate and to adhere to deadlines. (LO4)

| | |
|---------------------------|----------------------------|
| Unit Title | Silversmithing |
| Unit Code | RSGJ 1004 (104) |
| Location | Rochester |
| Level & Credit | Level 1; 15 Credits |
| When Taught | Stage 1; Semester 2 |
| Duration | 5 Weeks |
| Learning Hours | 150 |

| | |
|-----------------------------|-------------------|
| Date First Approved | March 2001 |
| Date of This Version | April 2006 |

Content

This is your second study unit in the year to be dedicated to the design of larger scale work and provides the opportunity to research and explore domestic silverware that is often functional but also enjoyed for aesthetic reasons.

The UK is strongly represented in silversmithing and the work of many of the leading practitioners in this field can be sourced on the ADBS and Goldsmiths' Company websites.

For this unit you are expected to research this subject area to establish a dossier of designer's work that you find interesting and inspirational. You will also be expected to familiarise yourself with the historical development of silversmithing and the rich contribution it has made to the domestic landscape. You will be introduced to the work of early twentieth century silverware in the Modernity and Modernism unit and this will also inform your design research for this unit.

You are required to draw upon this research to support the development of ideas in your sketchbook and precious metalwork workshops that test creative ideas and develop innovative approaches to your design solutions. Modelmaking, in support of your design development, is also seen as an essential and integral aspect in the formulation and testing of creative design ideas.

You will also be encouraged to develop technical drawing skills and illustrative techniques including gouche and wash techniques.

The concept design developed in this unit will be realised in three dimensions in the following study unit.

Your finalised design for construction from the previous study unit will be your task for manufacture in this unit

Indicative content

Visual research and the analysis and testing of design proposals.

The development of creative solutions for silverware that serves different functional needs.

Experimental, structural and decorative modelmaking.

Theoretical investigations into materials and techniques that support the design and construction of artefacts in silver or base metal.

Mechanical and freehand drawing including: projection and sectional diagrams and illustration using wash techniques.

Aims

This unit aims to

- A1 Extend skills of investigation, experiment, analysis and development of creative silversmithing design.
- A2 Develop knowledge and greater aesthetic and constructional awareness through mechanical drawing.
- A3 Realise innovative design concepts in three dimensions.
- A4 Provide a theoretical base that promotes the development of ideas and a feeling for the nature of materials and methods.

Learning Outcomes

On successful completion of this unit you will be able to demonstrate:

- LO1 Methods of research, and the collation of research material.
- LO2 Visual communication skills that develop and record the details of large scale forms and their construction.
- LO3 The manipulation and execution of metals, materials, processes and techniques in the three dimensional realisation of decorative design ideas.
- LO4 A theoretical, aesthetic and functional understanding of hand and technological processes and the use of materials.
- LO5 The continuing development of self-management skills and critical/analytical assessment of your own and others work.

Teaching and Learning Methods

Project briefing, seminar sessions, tutorials and critique to consider and discuss design proposals in relation to the demands of the set project and contemporary practice. Technician and academic staff supported studio and workshop practice. Guest lecture series. Information/guidance sheets. Short course in specialist skills. Information/guidance sheets.

Assessment Requirement

| <u>Assessable Components</u> | <u>Weighting & Learning Outcomes</u> |
|---|--|
| Design tasks; research, development & drawing | 50% LO1, LO2, LO4, LO5 |
| Manufacture; construction of selected design | 50% LO3, LO4, LO5 |

Assessment Criteria

On completion of this unit you will have produced evidence of:

Creativity and Originality

A broad range of visual and critical research and the integration of aesthetic ideas in the processes of design development. (LO1, LO2)

Communication and Presentation

A developing confidence in visual communication used to define large-scale work. (LO2)

Technical Knowledge and Skills

The ability to select materials and the execution of processes in the realisation of 3D decorative design. (LO3, LO4)

Self-Management Skills

Reflective practice and a developing professionalism. (LO5)

Essential Reading

- | | |
|-----------------------------|--|
| Beylerian, G. | <u>Material Connexion: The Global Resource of New and Innovative Materials for Architects, Artists and Designers</u> , Thames and Hudson, 2005 |
| Clifford, H | <u>Twentieth Century Silver</u> , Crafts Council, 1993 |
| Fabian, A. & Ten Hompel, S. | <u>A Field of Silver: Silver in a Field</u> , 2002 |
| Finegold, Rupert | <u>Silversmithing</u> , Chilton, 1983 |
| Rabinovitch, B. | <u>Contemporary Silver: Commissioning, Designing, Collecting</u> , Merrell, 2000 |
| Smith, K. | <u>Silversmithing: A Manual of Design and Technique</u> , Crowood, 2005 |
| DVD | <u>The Theory and Practice of Hand Raising with Christopher Lawrence</u> , Goldsmiths' Company, 2005 |

Reccomended Reading

www.theabds.co.uk

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|---------------------------|-----------------------------------|
| Unit Title | Jewellery and Goldsmithing |
| Unit Code | RSGJ1005 (105) |
| Location | Rochester |
| Level & Credit | Level 1; 30 Credits |
| When Taught | Stage 1; Semester 2 |
| Duration | 10 Weeks |
| Learning Hours | 300 |

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|-----------------------------|-------------------|
| Date First Approved | March 2001 |
| Date of This Version | April 2006 |

Content

This double length unit is designed to introduce you to a longer span of study time to begin the process of working towards the second year curriculum where greater levels of independence and autonomy are encouraged and required. This is seen as part of a phased strategy as you work towards the challenges and demands in the degree year where choice of subject, design direction and the nature of your work will be negotiated with academic staff.

This unit includes two elements. The first provides you with a wider remit and licence to explore jewellery design. The unit also sets a tone of self-reliance that encourages a broad look at the specialism and encourages, speculation and innovation.

In responding to the project theme you should, document your research material and record the most inspirational material within your sketchbook. Your developmental research, including: sketch ideas, drawings and technical illustrations should be compiled in a dossier that charts the conceptual development of the design process that leads to a final design proposal.

Be striking, adventurous and distinctive with your thinking for this speculative project, and also use maquettes and model making to develop your ideas. Incorporate any materials that you feel will complement and enhance the use of silver or base metal.

Your designs need to be put into context and you should develop imaginative approaches to the illustration of your design work. For instance, simulating your designs as worn by fashion models or as a presentation for a prospective client. Your final design solution will be manufactured in Part 2 of this study unit.

Your selected design for construction from the previous study unit will be your task for manufacture.

The second element involves a concept design project that calls upon you to utilise every aspect of the design process and to develop in order to progress as far as you can with the development of your design solutions for goldsmithing.

Be striking, adventurous and distinctive with your thinking for this speculative project task and use maquette and model making to develop your ideas. Incorporate any materials that you feel will complement and enhance the use of silver or base metal and the aesthetic qualities of your design. Your ideas need to be presented in context and you will need to research the contemporary marketing of goldsmithing artefacts in magazine advertisements and commercial images and displays so that you can develop a convincing contextual setting for your work. You should draw upon the theoretical ideas explored in the **Design Theory** unit in the first semester to also help establish an appropriate visual context for your proposed design.

You should keep a comprehensive record of the design process including your research findings, sketch books and remember to photograph any maquettes and models that you construct.

Indicative content

The development of creative design solutions, including visual research and the analysis of findings in the preparation of initial proposals.

Experimental and structural modelmaking.

Theoretical investigation that support design and construction.

Drawing in both freehand and technical modes that include projection, sections and perspective angles as appropriate to your design.

Project management and 3 dimensional development of the design.

Both large a small scale hand or machine processes and appropriate combinations of the two.

Aims

This unit aims to

A1 Continue and extend skills of research, investigation, experiment, analysis and the communication of visual ideas.

A2 Foster the development of more refined and cohesive approaches to jewellery/goldsmithing and develop freehand descriptive work using a variety of media and technical drawing.

A3 Realise creative design concepts in three dimensions.

A4 Develop a theoretical and contextual understanding of design.

A5 Develop competence in specific hand and mechanical workshop processes and procedures.

Learning Outcomes

On successful completion of this unit you will be able to demonstrate:

LO1 Visual and theoretical research.

LO2 Ideas generation and the development of design solutions for individual items of jewellery and goldsmithing.

LO3 Visual communication skills employed in the definition of precise small-scale forms and their enrichment with decorative treatments.

LO4 The ability to develop aesthetic and functional ideas realised through developing skills in the use of hand and technological processes, construction techniques and materials.

LO5 The development of the ability to organise tasks and meet deadlines and engage in reflective practice

Teaching and Learning Methods

Project briefing, seminar sessions, tutorials and critique to consider and discuss design proposals in relation to the demands of the set project and contemporary practice. Technician and academic staff supported studio and workshop practice. Guest lecture series. Information/guidance sheets. Short course in specialist skills. .

Assessment Requirement

| <u>Assessable Components</u> | <u>Weighting & Learning Outcomes</u> |
|---|--|
| Design tasks; research, development & drawing | 50% LO1, LO2, LO3, LO5 |
| Manufacture; construction of selected design | 50% LO4, LO5 |

Assessment Criteria

On completion of this unit you will have produced evidence of:

Creativity and Originality

Widening methods of visual and critical research, and the collection of outcomes and the integration of aesthetic ideas for differing scales of work. (LO1)

Creativity and Originality

Ideas generation and visual communication skills that define both jewellery and goldsmithing. (LO2, LO3)

Technical Knowledge and Skills

The ability and growing confidence in the manipulation of materials and processes in the construction of design. (LO4)

Self-Management Skills

The continuing development of self-management skills and a sustained engagement with the demands of the unit. (LO5)

Essential Reading

- Astfalck, A. New Directions in Jewellery, Black Dog, 2005
- Dormer, P. and Drutt-English, H. Jewellery of our Time: Art, Ornament and Obsession, Thames and Hudson, 1995
- Game, A. Jewellery Moves, NMS, 1998
- Le Van, M 1000 rings: inspiring adornments for the hand Lark Books, 2005
- McCreight, T Colour on Metal: 50 artists share insights & techniques Guild publishing, 2001
- Quickenden, K. Virtual Gallery of Contemporary Jewellery, BIAD, 2000 (cd-rom)

www.Dazzle-exhibitions.com (on-line exhibitions of contemporary jewellery)
www.acj.org.uk
www.whoswhoingoldandsilver.com

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|---------------------------|--------------------------------|
| Unit Title | Modernity and Modernism |
| Unit Code | RDES1002 (102) |
| Location | Rochester |
| Level & Credit | Level 1, 15 Credits |
| When taught | Stage 1, Semester 2 |
| Duration | 15 Weeks |
| Learning hours | 150 hours |

| | |
|-----------------------------|-----------------|
| Date first approved | |
| Date of this version | May 2006 |

Content

This unit strives to articulate the notion of modernity and modernism by examining some of the key intellectual, philosophical and aesthetic positions that influenced design and the visual arts from the late nineteenth century. Beginning with the emergence of theories of modernity, the content of the unit presents a series of lectures and associated texts that examine important concepts in the development of the modernist sensibility. Within each lecture and seminar, case studies are used to provide detailed examination of the various aesthetic and critical positions adopted by key protagonists of the modern movement.

Indicative lectures with bibliographic references:

The Philosophy of Modernity

(Key text: Simmel, G. "The Metropolis and Mental Life" (1902-03) in Harrison, C. and Wood, P. "Art in Theory 1900-1990, Blackwell, 1995, pp.132-5)

The Abolition of Ornament

(Key text: Loos, A. "Ornament and Crime: Selected Essays", Ariadne Press, 1998, pp.167-176)

Simultaneity: The Influence of Cubism on Design

(Key text: Edwards, S. and Wood, P. "Art of the Avant Gardes", Yale UP, 2004, pp. 136-50)

Design and Mechanisation

(Key text: Hannes Meyer, *The New World* (1927), in Benton, T., Benton, C. and Sharp, D. "Form and Function", Granada, 1975, p.106)

The Avant Garde: Art, Design and Revolution

(Key text: Lodder, C. "Russian Constructivism", Yale UP, 1983, pp.159-63)

Rationalism: Material and Form

(Key text: Le Corbusier, "Towards a New Architecture", Architectural Press, 2001, pp.136-150)

Concrete and Expressive Utopias

(Key text: Walter Gropius, *The Opening of the Staatliche Bauhaus in Weimar* (1919) in Conrads, U. "Programmes and Manifestoes of Modern Architecture", Lund Humphries, 1970, pp.49-53)

Modernism and the Decorative Arts

(Key text: Benton, C and Benton, T. *Avant Garde Sources*, in Benton, C., Benton, T. and Wood, G. "Art Deco – 1910-39", V&A Publications, 2003.

Internationalism and Design

(Key text: Aynsley, J. "Nationalism and Internationalism: Design in the Twentieth Century", V&A, 1993, pp.8-23)

Structuralism

(Key text Barthes, R. *Mythologies*, Vintage, 1993, The New Citroen, pp 88-90)

Aims

This unit aims to:

A1. Provide an overview of key concepts and case studies essential to an understanding of the idea of modernity and modernism in design.

A2. Introduce and examine a range of critical and historical texts by modernist designers and historians that articulate ideas about form, production, materials, ornament and space.

A3. Consolidate the skills of essay writing and, through the seminar programme, of oral presentation and discussion.

A4. Promote developed research skills.

Learning Outcomes

On successful completion of this unit you will be able to demonstrate:

LO1. A familiarity with some of the key aesthetic and intellectual positions associated with modernism and modernity.

LO2. An understanding of some of the key ideas in primary texts and case studies considered as part of the lecture programme.

LO3. An ability to produce a fluently written essay (or presentation) that responds to themes addressed in the unit and that adheres to academic conventions of presentation.

LO4. The ability to investigate, access, collate and apply research.

Teaching and Learning Methods

The unit is taught through a combination of lectures, seminars and tutorials.

Object Analysis (1000 words)

In preparation for the essay assignment, students are required to submit a study of an object or image. These observations should be linked to the central concerns of the unit. This analysis is not formally assessed but is used as a stepping stone in the development of the essay. Students receive informal feedback about the strengths and weaknesses of the piece.

Assessment Requirement

Written assignment (essay or presentation) of c.2000 words. Assessment weighting: 100%.

Assessment Criteria

On completion of this unit you will have produced evidence of:

Knowledge and Understanding

A knowledge and understanding of the key ideas associated with Modernity and Modernism. (LO1, LO2)

Critical Analysis

The ability to engage in critical analysis and evaluation in the presentation of logical arguments. (LO3)

Information and IT Application

The ability to engage in research that supports the academic study of the subject. (LO2, LO4)

Communication and Presentation

The ability to communicate ideas and information in a developing professional manner that adheres to academic conventions. (LO3)

Self-Management Skills

An ability to organise tasks, respond to set assignments, contribute to discussion and debate and to adhere to deadlines. (LO3)

SUMMARY OF YEAR 2 COURSE CONTENT

Stage 2

The Development Stage

The second year of the Course provides the opportunity for more detailed study within the parameters of precious metalwork.

The second year is designed to build upon the values of the first year studies and to extend each student's development as it relates to research, experiment, creative design, presentation and the manufacture of ideas in specific fields of precious metalwork and related materials. The development stage of the course allows the students, over the 6 semester structure, to progressively move away from a course-led schedule towards a more student-directed approach, in which they are encouraged to be increasingly self-motivated and self-reliant. Projects will therefore be varied and contain a wider choice and licence for creative interpretation; some units within the structure will, by intent, be integrated to provide students with the opportunity to effectively extend the boundaries of their expectations. The resulting effectiveness of this approach will provide an educational balance between personal direction and the rigours of the Course, and encourage students to adopt initiative, self-motivation, independence and lateral thinking. As in Year 1, theory runs parallel with studio practice units across both semesters and the integrated study culminates in a pilot essay that is designed to support the drive, ambition and self-direction for the dissertation in the degree year. European exchange opportunities are an option for students to consider and undertake within year 2. Under the CUCS framework it is important to note that assessments in year 2 will contribute 25% of the honours degree classification.

The development stage of the Course will both extend and focus development in design and manufacture across the specialisms of the course programme - silversmithing, goldsmithing and jewellery.

The studio practice units will integrate the values of design, production and market considerations through project parameters that give due consideration to the alternative demands of singular pieces or series production. The projects develop an understanding of the process of designing and manufacturing for different market requirements that will require personal strategies, which utilise both hand craftsmanship and appropriate technological processes to achieve the ambitions of the students.

Study opportunities will be provided, including live projects and competition participation in partnership with industry and professional organisations. This is seen as an essential activity and involvement for the student experience and is integrated in the second year curriculum.

At the concluding part of the second year, students will analyse and identify their strengths and intentions for their third year aims and personal design intentions through an initial statement of intent for their degree year.

By completion of Stage 2, students should be able to:

Knowledge and Understanding

- Demonstrate research, creativity, imaginative and speculative powers applied to the formulation of ideas and the development of design concepts.
- Demonstrate the academic rigour to critically engage with theoretical issues, formulate structured arguments, engage in analysis and the developing skills of the independent learner.
- Demonstrate the capacity to analyse the relationships that exist between different study areas and communicate ideas and concepts.
- Exhibit the ability to respond both aesthetically, creatively, innovatively, intellectually and practically to the design process.
- Embrace an effective knowledge and understanding of the business needs, work practices and diversity of a European and international design and craft based industry.

Skills and Other Attributes

- Demonstrate a developing ability for precise hand craftsmanship together with the intuitive and methodical strategies applied to technological processes, including computer-enhanced systems.
- Demonstrate a developing ability to engage in positive self-directed study and accept responsibility for the development and management of the proposal through reflective and professional practice.

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|-----------------------------|------------------------------|
| Unit Title | Professional Practice |
| Unit Code | RSGJ 2001 (201) |
| Location | Rochester |
| Level & Credit | Level 2; 30 Credits |
| When Taught | Stage 2; Semester 3 |
| Duration | 10 Weeks |
| Learning Hours | 300 |
| Date First Approved | |
| Date of This Version | April 2006 |

Content

An important aspect of your second year experience is to provide you with the opportunity to develop a personal approach to your projects and encourage your creative and informed ability to respond to the demands of projects. In particular, the wider and more open framework of the stage two curriculum is also seen as an important developmental phase in which you can explore the subject and experiment and speculate in preparation for your third year studies, where the selections of theme, subject, type and scale of work will be largely self initiated.

Stage two is therefore is an important year in which to really establish a good methodology to your work and your time management. The time span of the study units and the projects within this stage will require you to plan your workload carefully, operate a flexible approach to tasks and fully utilise the opportunities available to you across the year. This unit runs in parallel to the **Postmodernity** unit and the aesthetic and cultural ideas in this area of study will additionally support your engagement with contemporary design and aesthetics. You are also required to investigate the markets identified in the tasks and to collate research in a professional and business dossier in support of each of the three tasks.

It is also important to note that your assessments this year will contribute 25% of your grades towards your honours classification for your degree.

This unit asks you to engage in **three tasks**.

The first is to develop a creative design proposal in response to a national competition. This design proposal should be developed over the duration of the unit.

The second is to develop a creative design for jewellery. Your design development needs to be supported by research and advanced creative and technical workshops will help you in the preparation of a design prototypes. Where appropriate you may also have access to the rapid prototyping technology to realise your concepts.

The third task is to develop a creative design proposal in response to the demands of the giftware market. This will require you to focus particularly on the combination of decorative form aligned with constructional techniques and processes.

The completed design will be manufactured in the next unit.

Indicative content

Design development in two specific areas of precious metalworking, ideas generation and the formulation of individual responses to 'live' briefs.

Application of visual and critical research techniques, including the continuing use of the sketch/ideas book, experimental structure and modelmaking employed in the visualisation of concepts.

Refinement of conceptual ideas through freehand and technical drawing and, where appropriate, computer aided design.

Research of designer/makers and organisations within the precious metals profession.

Presentation of business and professional studies.

Forming by hand and production processes; hand formed components and fixtures; forming by machine process; machine-formed components and fixtures; decorative crafts; hand and mechanical surface treatments; the manipulation of natural and synthetic materials.; finishing and polishing.

Aims

This study unit aims to

- A1 Develop the ability to research, experiment and engage creatively within selected fields of precious metalwork.
- A2 Develop ingenuity and personal skills in research, analysis and presentation through combinations of drawing.
- A3 Research, select and collate information relating to commercial design and the contexts of contemporary practice.
- A4 Investigate and develop creative skills in hand and mechanical production techniques.

Learning Outcomes

On successful completion of this unit you will be able to demonstrate:

LO1 Extended research, experiment and creative design development to meet the requirements of a diverse range of scaled work in precious metalwork.

LO2 Visual communication skills, including freehand and technical drawing and the creation of experimental structures.

LO3 Knowledge and understanding of designers in the precious metals profession and the ability to place your work in a commercial context.

LO4 Increasing confidence in the application of creative constructional skills through the accurate use of machine tools and higher levels of hand craftsmanship.

LO5 Time and management, the organisation of tasks, simultaneous problem solving and the ability to meet deadlines.

LO6 Critical and analytical judgements in the creation of design solutions and the realisation of three dimensional artefacts.

Teaching and Learning Methods

Project briefing, critique and seminar sessions to absorb, reflect and debate work generated and in relation to project requirements and how work relates to contemporary practice. Design tutorials, technician and academic staff supported studio and workshop practice. Timetabled tutor and technician instruction. Tutorial guidance and supervision. Information/guidance sheets. Short courses in specialist skills. Guest lecture series.

Assessment Requirement

| <u>Assessable Components</u> | <u>Weighting & Learning Outcomes</u> |
|---|--|
| Design tasks; research, development & drawing | 50% LO1, LO2, LO3, LO5,LO6 |
| Manufacture; construction of designs | 50% LO4, LO5,LO6 |

Assessment Criteria

On completion of this unit you will have produced evidence of:

Creativity and Originality

The ability to engage in extended research and a critical approach to creative design development. (LO1) (LO6)

Creativity and Originality

The ability to communicate ideas in visual format inclusive of modelmaking and maquettes in support of design development. (LO2)

Technical Knowledge and Skills

The ability to critically consider, select and manipulate materials and employ appropriate processes in the production of 3D objects. (LO4)

Technical Knowledge and Skills

The application of creative construction skills as well as high levels of hand and mechanical craftsmanship to meet the needs of complex designs. (LO4)

Critical Analysis

A contextual and critical understanding of the precious metals profession and the commercial framework in which it operates. (LO3) (LO6)

Self-Management Skills

The ability to self-manage and respond to greater levels of autonomy that demand reflective practice. (LO5)

Essential Reading

- | | |
|---------------------------|--|
| Dormer, P | <u>The new jewelry: trends & traditions,</u> Thames & Hudson, 1994 |
| Dreyfuss, H. | <u>Designing for People,</u> Allworth Press, 2003 |
| Goldsmiths Company DVD | <u>Creation: an insight into the mind of the modern silversmith</u> Goldsmiths Company, 2004 |
| Greenhalgh, P. | <u>The Persistence of Craft,</u> A & C Black, 2002 |
| Olver, E | <u>The art of jewellery design: from idea to reality</u> A & C Black 2002 |
| Quickenden, K. CD-ROM | <u>Virtual Gallery of Contemporary Jewellery</u> Birmingham Institute of Art and Design, 2000 |

Reccomended Reading

Retail Jeweller, J-Dex, TJF

www.theabds.co.uk

www.whoswhoingoldandsilver.com

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|---------------------------|------------------------------------|
| Unit Title | Jewellery : Creative Design |
| Unit Code | RSGJ2002 (202) |
| Location | Rochester |
| Level & Credit | Level 2; 15 Credits |
| When Taught | Stage 2; Semester 3 |
| Duration | 5 Weeks |
| Learning Hours | 150 |

| | |
|-----------------------------|------------|
| Date First Approved | March 2001 |
| Date of This Version | April 2006 |

Content

Jewellery design offers you the opportunity to engage in a broad range of creative practice and in particular, to express individuality and to design with personal identity as a key aesthetic and conceptual concern. You are therefore encouraged to be innovative and speculative in the creation of your design work. You should experiment with materials and their combinations, consider underlying structure and, importantly, the incorporation of decorative devices in the development of designs.

The main objectives within this 5-week study unit are:

- a) To ensure that you develop a creative design proposal for construction, that will to be manufactured in the next study unit (204).
- b) To successfully construct your design from the previous unit for the giftware competition.

Indicative Content

Visual research and investigation of the contrasts and differing needs inherent in commissioned or 'one off' items of jewellery.

Visual and technical considerations of design relating to form, assembly and the appropriate application of methods of enrichment, including various chromatic contrasts and natural or synthetic materials.

Freehand drawing relating to research and the development of design possibilities and proposals using a variety of media and methods.

Optional use of computer software as part of the creative design process.

Calculations relating to precious metals, gems and other materials within defined cost/weight limits in support of personal design proposals.

According to the scale and nature of the design proposal study will embrace aspects of the following workshop processes: forming by hand processes, forming through tool making or basic machine processes, making components, assembly and mounting, findings, decorative applications, hand and mechanical surface treatments and finishing and polishing.

Aims

This unit aims to

- A1 Extend the ability to research and experiment in the specialist field of jewellery.
- A2 Foster personal judgement and methodology defined through drawing.
- A3 Provide an understanding of materials and basic costs in the application of estimation and costing procedures.
- A4 Demonstrate the importance of technology, and the accurate use of hand tools.
- A5 Promote advanced self management in the organisation of tasks and a professional approach to design and making.

Learning Outcomes

On successful completion of this unit you will be able to demonstrate:

LO1 Methods of research, experiment and design development in creating innovative jewellery design.

LO2 Personal judgement and individual methods of jewellery design demonstrated through drawing.

LO3 An understanding of the requirements of professional practice relating to business calculations and procedures.

LO4 Creative and practical skills through the 3-dimensional realisation of design projects that demonstrate an aesthetic understanding of materials and forms.

LO5 Self-management and understanding of the context of contemporary design and practice.

Teaching and Learning Methods

Project briefings, critique and seminar sessions to absorb, reflect and debate work generated and in relation to project requirements and how work relates to contemporary practice. Design tutorials, technician and academic staff supported studio and workshop practice. Timetabled tutor and technician instruction with tutorial guidance and supervision. Information/guidance sheets. Short course in specialist skills. Guest lecture series.

Assessment Requirement

| <u>Assessable Components</u> | <u>Weighting & Learning Outcomes</u> |
|---|--|
| Design tasks; research, development & drawing | 50% LO1, LO2, LO3, LO5 |
| Manufacture; construction of selected designs | 50% LO3, LO4, LO5 |

Assessment Criteria

On completion of this unit you will have produced evidence of:

Creativity and Originality

Methods of research and the ability to experiment in the design of creative and innovative jewellery. (LO1)

Creativity and Originality

The ability to demonstrate personal judgement and critical reflection through drawing for design. (LO2)

Technical Knowledge and Skills

The ability to engage with business calculations and procedures and to present this material in a professional manner. (LO3)

Technical Knowledge and Skills

Creative and practical skills in the realisation of 3-dimensional designs employing hand and mechanical production methods. (LO4)

Critical Analysis

The ability to make informed aesthetic judgements relating to decoration and form. (LO4)

Self-Management Skills

The ability of self-management alongside a contextual awareness of contemporary design and practice. (LO5)

Essential Reading

| | |
|--------------------|--|
| Astfalck, J. | <u>New Directions in Jewellery</u> , Black Dog, 2005 |
| Belsher, H | <u>Jewellery unlimited</u> Association for contemporary Jewellery, 2004 |
| Cheung, L | <u>New directions in jewellery 2</u> Blackdog, 2006 |
| Druitt English, H. | <u>Jewellery of our Time: Art, Ornament and Obsession</u> , Thames and Hudson, 1995 |
| Fraser, S. | <u>Contemporary Japanese Jewellery</u> , Merrell, 2001 |
| West, J. | <u>Made to Wear: Creativity in Contemporary Jewellery</u> , Lund Humphries, 1998 |

Recommended Reading

Schmuck Magazin TJF

www.acj.org.uk www.whoswhoingoldandsilver.com www.dazzle-exhibitions.com

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|---------------------------|----------------------|
| Unit Title | Postmodernity |
| Unit Code | RDES2001 (201) |
| Location | Rochester |
| Level & Credit | Level 2, 15 Credits |
| When taught | Stage 2, Semester 3 |
| Duration | 15 Weeks |
| Learning hours | 150 hours |

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| Date first approved | |
| Date of this version | May 2006 |

Content

This unit explores key ideas that have contributed to the development of Postmodernism and their impact on creative practice.

Post-structuralist ideas, which emerged in the second half of the twentieth century, have challenged the credibility of the project of modernism. However, although there is a debate about whether the present situation is a continuum of modernism or marks a radical change with the formation of a new cultural paradigm, what we can say with some certainty is that bodies of theory and knowledge have been developed that draw upon a wide range of critical frameworks in order to define and further explore the subject.

These critical approaches derive from philosophy, theories of aesthetics, linguistics, anthropology, feminism, media, psychoanalytical theory, economics and ecology. They are often drawn upon when considering the aesthetics, production and consumption of objects and artefacts.

The content of this unit attempts to make a consideration of these approaches relevant to the study of design.

Indicative lectures with bibliographic references:

Defining Post-modernity

(Key text: Lyotard, J-F. *Defining the Postmodern*, in During, S. "The Cultural Studies Reader", Routledge, 1993, pp.170-173)

(Key text: Jencks, C. "What is Postmodernism?", *Art & Design*, 1986, pp.14-30)

The Postmodern Object and Aesthetics

(Key text: Berger, A. "The Portable Postmodernist", *AltaMira Press*, 2003, pp.8-11 and pp.98-101)

Post Modern Space

(Key text: Harvey, D. *The Condition of Postmodernity*, Blackwell pp.211-215)

Simulacra

(Key text: Baudrillard, J. *Simulacra and Simulation*, University of Michigan, pp.75-78)

Deconstruction

(Key text: Benjamin, A. *Derrida, Architecture and Philosophy*, in McQuillan, M. "Deconstruction: A Reader", Edinburgh University Press, 2000, pp.225-7)

The Return of Ornament?

(Key text: Trilling, J. "The Language of Ornament", Thames and Hudson, 2001, pp.12-21)

Alternative Narratives: Technology VS. Ecology and Sustainable Design

(Key text: Chapman, J. *Modern Life is Rubbish*, Blueprint, April 2006, pp.68-71)

Postmodern Consumption – Identity and Desire

(Key text: Bocock, R. "Consumption", Routledge, 1997, pp.53-7 and pp.76-82)

Aims

This unit aims to:

A1. Promote an awareness of recent developments in cultural theory in relation to design and society.

A2. Encourage students to explore ideas that can inform creative practice.

A3. Promote critical engagement with key concepts and intellectual positions considered in the unit.

A4. Consolidate the skills of essay writing, research and, oral presentation, structured argument and discussion.

Learning Outcomes

On successful completion of this unit you will be able to demonstrate:

LO1. An understanding of recent critical theory and how it relates to practice.

LO2. Recognition of the relationship between theoretical perspectives in cultural theory and design practice in order to engage in informed argument.

LO3. The ability to integrate and synthesise ideas and information.

LO4. The ability to engage in independent research.

LO5. The ability to produce a fluently written essay that adheres to academic conventions.

LO6. Self-management and independent study.

Teaching and Learning Methods

The unit is taught through a combination of lectures, seminars and tutorials.

In preparation for the essay assignment, students are required to submit a study of a contemporary object or image. These observations should be linked to the concerns of the unit and start to explore the contemporary cultural contexts of design. This analysis is not formally assessed but is used as a stepping stone in the development of the essay. Students receive informal feedback about the strengths and weaknesses of the piece.

Assessment Requirement

Written assignment of c.2000 words. Assessment weighting: 100%.

Assessment Criteria

On completion of this unit you will have produced evidence of:

Knowledge and Understanding

Knowledge and understanding of contemporary debates and key theoretical ideas associated with contemporary practice. (LO1)

Critical Analysis

A developed ability to engage in critical analysis and evaluation of research in order to develop coherent arguments. (LO2)

Integration and Synthesis

The ability to bring together a range of research in the cohesive construction of argument. (LO3)

Information and IT Applications

The ability to engage in the range and depth of research that reflects the complexity of the subjects addressed by the unit. (LO4)

Communication and Presentation

The ability to communicate in a clear, concise and accurate manner respecting academic conventions. (LO5)

Self-Management Skills

The ability to organise tasks, contribute to debate and a professional approach to autonomous study. (LO6)

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|---------------------------|--|
| Unit Title | Conceptual and Technical Design |
| Unit Code | RDES2003 (203) |
| Location | Rochester |
| Level & Credit | Level 2; 30 Credits |
| When Taught | Stage 2; Semester 4 |
| Duration | 10 Weeks |
| Learning Hours | 300 |

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|-----------------------------|------------|
| Date First Approved | March 2001 |
| Date of This Version | April 2006 |

Content

This unit encourages you to embrace technology as a creative tool, to engage in a speculative and conceptually lead design for artefacts and consider the application of precious metalwork as domestic product.

These three areas require you to think carefully about the contexts for precious metalwork and the process of design development. The unit requires you to engage with a diverse range of projects that challenge your creative abilities and conceptual skills. These will range from speculative fine art practice to the constraints of form, function and meaning for domestic design.

Opportunities will be provided to engage with high end production techniques including workshops in the use of the laser welder and, where appropriate, this technology will be incorporated into the realisation of designs.

Material costing and calculations will also be undertaken within the study unit and you will be required to present a business studies dossier for assessment.

Your selected design proposal for the 'concept lead' project will be constructed in the final study unit of Stage 2.

Indicative content:

Design development in precious metalworking, ideas generation and the formulation of individual responses to design briefs.

Visual research, collation of research and analysis and criticism.

Experimental structural and decorative design.

Technology as a creative design tool.

Drawing as creative process.

Optional use of software as creative tool.

Costing frameworks and business contexts.

Aims

This unit aims to:

- A1 Extend the range and scope of conceptual design challenges.
- A2 Extend ingenuity and personal skills of drawing and computing in the processes of research, analysis and presentation of proposals.
- A3 Consolidate research and experiment in selected fields of precious metalwork.
- A4 Explore functional and decorative hand, machine and technological tools in the creation of artefacts.
- A5 Develop the application of business skills in response to design tasks.

Learning Outcomes

On successful completion of this unit you will be able to demonstrate:

- LO1 A confident approach to a variety of conceptual and technical challenges.
- LO2 Strategies to manage research, development and the realisation of diverse proposals.
- LO3 Experimentation and speculation in the use of materials and processes.
- LO4 A consolidated, aesthetic appreciation and understanding of combinations of materials, processes, techniques and decorative forms.
- LO5 The application of proficient costing processes and techniques.
- LO6 Development of critical and analytical skills and the ability to engage with aspects of professional practice.

Teaching and Learning Methods

Project briefings, critique and seminar sessions to absorb, reflect and debate work generated and in relation to project requirements and how work relates to contemporary practice. Design tutorials, technician and academic staff supported studio and workshop practice. Timetabled tutor and technician instruction with tutorial guidance and supervision. Information/guidance sheets. Short course in specialist skills. Guest lecture series.

Assessment Requirement

| <u>Assessable Components</u> | <u>Weighting & Learning Outcomes</u> |
|---|--|
| Design tasks; research, development & drawing | 50% LO1, LO2, LO3, LO5 |
| Manufacture; construction of selected designs | 50% LO2, LO3, LO4 |

Assessment Criteria

On completion of this unit you will have produced evidence of:

Creativity and Originality

The ability to successfully engage with a wide variety of conceptual and technical challenges in precious metalwork. (LO1)

Creativity and Originality

The ability to engage in experimental and speculative work in the realisation of projects. (LO3)

Creativity and Originality

An understanding and appreciation of the aesthetics and decorative qualities associated with materials, processes and techniques. (LO4)

Self-Management Skills

The ability to develop strategies in order to manage the research, development and realisation of design proposals. (LO2)

Critical Analysis

The ability to make critical judgements about design within the context of contemporary practice. (LO6)

Technical Knowledge and Skills

An ability to engage in costing procedures and present a business dossier. (LO5)

Technical Knowledge and Skills

The ability to build on previous learning and to integrate recent technology into design. (LO4)

Essential Reading

| | |
|--------------|--|
| Ashby, M. | <u>Materials and Design: The Art and Science of Material Selection in Product Design</u> , Butterworth, 2002 |
| Le Van, M | <u>Fabulous jewelry from found objects</u> Lark Books, 2005 |
| Murray, K | <u>Craft unbound: Make the common precious</u> Craftsman house, 2005 |
| Turner, R. | <u>Jewellery in Europe and America: New Times, New Thinking</u> , Thames & Hudson, 1996 |
| Untracht, O. | <u>Jewellery Concepts and Technology</u> , Doubleday, 1991 |

Recommended reading

Hughes, R. The Colouring, Bronzing and Patination of Metals,
Thames & Hudson, 1991

Untracht, O. Metal Techniques for Craftsmen,
Robert Hale, 1975

www.autonomic.org.uk (research findings into the use of manufacturing technologies in designing and making)

www.thegoldsmithscompany.co.uk

www.theabds.co.uk

Metalsmith
Schmuck Magazin
TJF

| | |
|---------------------------|-----------------------------------|
| Unit Title | Creative Production Design |
| Unit Code | RSGJ 2004 (204) |
| Location | Rochester |
| Level & Credit | Level 2; 15 Credits |
| When Taught | Stage 2; Semester 4 |
| Duration | 5 Weeks |
| Learning Hours | 150 |

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|-----------------------------|------------|
| Date First Approved | March 2001 |
| Date of This Version | April 2006 |

Content

This unit is as an important pilot for third year projects in conceptual and production design. Innovative visual design and the careful consideration of function, aligned with simplicity of form and appropriate assembly methods should inform your design considerations. These need to be considered alongside the need to produce artefacts that are relatively cheap to produce yet have distinctive aesthetic qualities. Material and production costing and calculations should also be undertaken and integrated into your design proposal for this study unit. You should also, where appropriate, use the rapid prototyping technology as a creative tool.

This unit helps to inform and sets the scene for your career as an innovative designer capable of creative series production. This element of your design experience has been fostered throughout the programme and the minor study unit in the third year will again call on you to positively respond to the challenges of individual creativity within a production environment.

Your selected design for construction from the previous study unit will be your task for manufacture over the timescale of this unit.

You will also be required to reflect on and consider your experiences over Stages 1 and 2 and identify where your strengths have been and what you would like/intend to do next year. This will be formalised in a written statement of design intent for your degree year that you are required to submit to the Course Leader at the conclusion of this unit. This is seen as a pilot statement and forms the foundation upon which to start your degree year in September.

Indicative content

Research and investigation of international design trends.

The creation of proposals and the development of creative designs for alternative scales and categories of precious metalwork.

Application of freehand and technical drawing and 3 dimensional design development through experimental structures and modelmaking.

Costing procedures, relating to material and manufacturing costs as applied to personal designs for production multiples.

Freehand and technical drawing and the optional use of the computer software for illustration and design development.

Advanced forming and structural processes.

Aims

This unit aims to

- A1 Develop research and experiment in a specialist field of series production.
- A2 Extend and consolidate judgement and methodology by working in an integrative manner.
- A3 Ensure an evolving ability to apply costing procedures relating to both materials and production.
- A4 Clarify production methods for specific prototype making for production multiples.

Learning Outcomes

On successful completion of this unit you will be able to demonstrate:

- LO1 An informed choice and approach to production in any field of silver, gold and jewellery.
- LO2 Creative and innovative approaches to design within the constraints of series production requirements.
- LO3 Appropriate research and development of design proposals that demonstrate an effective appreciation and understanding of contemporary technology.
- LO4 Developed production skills combined with refined, aesthetic judgements.
- LO5 Applied costing procedures associated with batch production.
- LO6 Self-management with reflective practice.

Teaching and Learning Methods

Project briefing, critique and seminar sessions to absorb, reflect and debate work generated and in relation to project requirements and how work relates to contemporary practice. Design tutorials, technician and academic staff supported studio and workshop practice. Timetabled tutor and technician instruction with tutorial guidance and supervision. Information/guidance sheets. Short course in specialist skills. Guest lecture series.

Assessment Requirement

| <u>Assessable Components</u> | <u>Weighting & Learning Outcomes</u> |
|---|--|
| Design tasks; research, development & drawing | 50% LO1, LO2, LO3, LO5, LO6 |
| Manufacture; construction of selected designs | 50% LO4, LO5, LO6 |

Assessment Criteria

On completion of this unit you will have produced evidence of:

Critical Analysis

The ability to make informed judgements relating to production in specialist fields of precious metalwork. (LO1)

Critical Analysis

An effective and stimulating appreciation and understanding of contemporary practice. (LO3)

Creativity and Originality

The ability to work creatively within the constraints of series production. (LO2)

Creativity and Originality

The ability to engage in research and make critical judgements in the development of design proposals. (LO3)

Technical Knowledge and Skills

Refined aesthetic judgements and the ability to employ appropriate production skills. (LO4)

Technical Knowledge and Skills

An ability to engage with costing procedures and the research of a case study. (LO5)

Self-Management Skills

Self-management and reflective practice. (LO6)

Essential Reading

- | | |
|--------------------------|--|
| Beylerian, G. | <u>Material Connexion: The Global Resource of New and Innovative Materials for Architects, Artists and Designers</u> , Thames and Hudson, 2005 |
| Harper, C. | <u>Handbook of Materials for Product Design</u> , McGraw-Hill, 2001 |
| Lefteri, C. | <u>Metals, Materials for Inspirational Design</u> , Rotovision, 2004 |
| Quickenden, K. CD-ROM | <u>Virtual Gallery of Contemporary Jewellery</u> , Birmingham Institute of Art and Design, 2000 |
| Schadt, H. | <u>Goldsmiths art: 5000 years of jewellery and hollowware</u> Arnoldsche, 1996 |

Reccomended Reading

- | | |
|------------|---|
| Brepohl, E | <u>The theory & practice of goldsmithing</u> Brynmorgen Press 2001 |
|------------|---|

www.dazzle-exhibitions.com Regularly updated on-line exhibitions of contemporary jewellery. Includes exhibitors' contact details and forthcoming selling exhibitions)

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|---------------------------------|------------------------------------|
| Unit Title (GENERIC TBC) | Undergraduate Exchange Unit |
| Unit Code | RINS2002/RINS2003 |
| Location | Europe and International |
| Level & Credit | Level 2; 30/45 Credits |
| When Taught | Stage 2; Semester 4 |
| Duration | 10/15 Weeks |
| Learning Hours | 300/450 |

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|-----------------------------|------------|
| Date First Approved | March 2001 |
| Date of This Version | April 2006 |

Content

Following a period of preparation for study abroad, you will be based for the duration of the Exchange Unit in a non-UK higher education institution, where you will follow and complete a suitable programme of study provided by that institution. The content of this programme will be closely related to the subject matter of your University College course, but may include some elements which do not form a part of the provision at the University College. You must follow the agreed programme of study as specified in your learning agreement - any variation must be approved *in advance and in writing* by your Course Leader at the University College.

Aims

This unit aims to

- A1 broaden your educational experience and to deepen your understanding of cultural diversity.
- A2 Enable you to study within a different cultural context and gain fresh perspectives of your subject(s).
- A3 Develop your communication and linguistic skills and your command of a foreign language.

Learning Outcomes

On successful completion of this unit you will be able to demonstrate:

- LO1 Increased confidence in your ability to cope with new and unfamiliar situations and environments.
- LO2 Increased understanding of the practice of your main subject(s) in a European or international context.
- LO3 Development of your communication skills.
- LO4 A broadened and deepened understanding of your subject(s), acquiring fresh perspectives, that will inform future work.
- LO5 Reflective analysis of the learning achieved through the exchange.

Assessment Requirement

Assessable Components

Weighting & Learning Outcomes

The exchange is assessed by University College tutor(s) designated with this responsibility by your Director of Studies, ie the Exchange Unit Leader. The assessment will take account of marks/grades awarded to you by the host institution, and the report which you are required to produce, reflecting on the learning that has resulted from your experiences.

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|-------------|---|-----|
| Course work | : | 75% |
| Report | : | 25% |

You must achieve at least a pass mark in both components.

Assessment Criteria

On completion of this unit you will have produced evidence of:

Ability to anticipate and accommodate change, and to work within contexts of uncertainty and unfamiliarity.

Application of knowledge and skills in different contextual frameworks and situations.

Development of interpersonal and social skills, in particular the ability to interact effectively with others.

Evidence of acquisition of further knowledge and understanding, development of personal attributes and mastery of essential skills related to your own creative practice.

Ability to reflect, analyse and evaluate own learning and experiences

Maximum number of students to be registered

Exchanges, which are supported through the Socrates-Erasmus scheme, will be restricted to those students who meet the prevailing requirements for this scheme. Exchanges with other institutions, which fall outside the Socrates-Erasmus scheme, will be considered and are subject to the approval of the Course Leader and Head of School. Participating students must be prepared to bear a substantial portion of the costs and expenses which they will incur.

Pre-requisites

All students wishing to participate in the Exchange Unit must provide evidence to their Course Leader that they have undertaken the available preparation for exchanges and have at least a basic command of the language in which the provision of the host institution will be delivered.

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|---------------------------|------------------------|
| Unit Title | Design Research |
| Unit Code | RDES2002 (202) |
| Location | Rochester |
| Level & Credit | Level 2, 15 Credits |
| When taught | Stage 2, Semester 4 |
| Duration | 15 Weeks |
| Learning hours | 150 hours |

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|-----------------------------|----------|
| Date first approved | |
| Date of this version | May 2006 |

Content

This unit consists of a lecture series, seminar options and tutorials. In the lecture series academic staff drawn from across the design area will present aspects of their research and associated methods of investigation. Therefore, a variety of approaches to the practice and theory of design and craft are explored. This may range from introductions to advanced methodologies employed in the analysis of art and design to the consideration of issues that affect contemporary professional practice. Where appropriate lectures are supported by chaired discussions of the topics being explored and are run in conjunction with seminar options that promote further consideration and debate. Where possible, the lecture programme may also include contributions from invited external speakers.

The seminar options offer a choice of studies that are concerned with the focused consideration of ideas related to the disciplines studied within the design area at UCCA, Rochester.

These seminars and their associated tutorials will also incorporate contributions from library and study skills staff in order to enhance research and analytical skills. Individual and/or small group tutorials are also available where feedback about the choice of essay subject, the progress of research and the assessment of the unit will be given (see 'assessment requirements').

Aims

This unit aims to:

- A1. Provide students with an awareness of contemporary design theory and practice.
- A2. Encourage and develop the skills needed for the transition from semi-directed learning to independent study.
- A3. Promote an awareness of the significance of craft, design and visual/digital culture and its relationship to design practice.
- A4. Promote a critical engagement with design disciplines through seminar discussion and the focused examination of writing about craft, design and visual/digital culture.

Learning Outcomes

On successful completion of this unit you will be able to demonstrate:

LO1. An effective understanding of broad theoretical issues associated with the theory and practice of contemporary design.

LO2. Effective research related to a topic related to your discipline.

LO3. An engaged and focused understanding of key theoretical ideas related to your discipline and the ability to contribute to structured argument.

LO4. The ability to produce a critical essay that respects academic conventions and demonstrates effective communication of ideas.

LO5. Self-management and the skills associated with an independent learner.

Teaching and Learning Methods

The unit is taught through a combination of lectures, seminars and tutorials.

Assessment Requirements

Students determine their own choice of subject for the assignment. The assessment is divided into two parts consisting of a research proforma and an essay.

The Research Proforma

This is used to record the subject and title of the essay and a research question. The proforma also records the sources explored and notes the findings of investigations.

The proforma constitutes 25% of the overall grade for this unit.

The Essay

This essay deals with the subject and question that is identified in the research proforma. The essay constitutes 75% of the grade for the unit.

Assessment Criteria

On completion of this unit you will have produced evidence of:

Knowledge and Understanding

An effective understanding of theoretical ideas with evidence of ideas relating to contemporary practice. (LO1)

Information and IT Application

The ability to identify a critical issue for discussion and the skills required to engage in a breadth and depth of research. (LO2)

Critical Analysis

The ability to engage in informed structured argument that demonstrates an understanding of key theoretical ideas. (LO3)

Integration and Synthesis

The ability to integrate and synthesise a range of research material in a study that promotes and demonstrates a critical engagement. (LO4)

Communication and Presentation

The ability to communicate and present ideas in written form that adhere to academic conventions. (LO4)

Self-Management Skills

Self-management and the skills associated with an independent learner. (LO5)

Indicative Bibliography

- Berry, R The Research Project: How to Write It, Routledge, 2000
- Cottrell, S. Critical Thinking Skills: Developing Effective Analysis and Argument, Palgrave Macmillan, 2005
- Gillham, B. Developing a Questionnaire, Continuum, 2002
- Gillham, B. Case Study Research Methods, Continuum 2000
- Gray, C. Visualizing Research: A Guide to the Research Process in Art and Design, Ashgate, 2004
- Gray, C. & Malins, J. Research Procedures/Methodology for Artists and Designers, Centre for Research in Art & Design, 1993

SUMMARY OF YEAR 3 COURSE CONTENT

Stage 3

The Consolidation Stage

The final stage of the Course consolidates both the integrated and varied elements of study and brings the education process to maturity.

Concurrent with the commencement of the study unit Conceptual and Production Design in Semester 5, all students are concerned with a sustained period of research, which has the important function in determining their overall performance required during theoretical studies. Each student's analytical, critical, research and communication skill, knowledge and understanding of craft and design theory and practice are applied to the writing of a 30 credit dissertation of 8000 to 10,000 words. Options of 45 and 60 credits are also available. The preparation of the dissertation is carefully monitored and guided through regular tutorials that assist students to develop their ideas and the structure of their studies.

The Major Project provides a span of study time within which the student can speculate and experiment to design, specify and manufacture an ambitious, challenging and sophisticated range of precious metalwork to exacting standards of professional, creative refinement.

Professional Studies continue to be integrated within the study units where it is incorporated to advance knowledge and abilities relating to finance and to place marketing in a practical context. Tutorial assistance and group seminars will explore, support and help to clarify student career destinations.

The concluding stage of the programme is concerned with the consolidation of all the values of previous study and refinement of creative design, manufacture and learner autonomy. This can be in either a single field of precious metalwork or more than one and this is identified in individual statements of design direction by students at the onset of their degree year supported by academic guidance.

Emphasis is placed upon the students to be responsible for their projects to initiate and demonstrate their independence and sustained development, which will embrace a continuing collaboration with industry in order to reflect real situations in design and marketing trends and enhance the professional requirements of future practice. Opportunities will be provided to participate in 'live' projects and competitions in partnership with industry, commerce and a number of professional organisations.

Year 3 culminates in the finalising and exhibiting of the students' degree work at a public display at the Rochester Campus. Of equal value and importance, students will also have been encouraged to plan and organise participation in New Designers, an excellent national showcase of opportunity for their work at the Business Design Centre in London, immediately following their graduation.

By completion of Stage 3, students should demonstrate:

Knowledge and Understanding

- Evidence of ambitious personal initiative and an accomplished ability to organise work effectively across a range of creative specialisms, adhering to professional standards of production and communication, underpinned by reflective practice and independent study.
- A sophisticated knowledge and understanding of the contextual dimensions of the subject supported by advanced levels of research combined with critical and analytical skills.
- The ability to create a range of demanding, speculative and innovative work realised through an accomplished understanding of aesthetics and structural potential of materials, processes and theoretical enquiry.
- The ability to engage in focused, effective and creative critical analysis, integration and synthesis of ideas and information and interdisciplinary practice in the design process for self-initiated projects and sustained periods of independent study.

Skills and Other Attributes

- The ability to produce accomplished levels of craftsmanship using both traditional and contemporary technological processes that are expressed with creative sensitivity, aesthetic understanding and finish appropriate to the needs of professional practice.
- Evidence of the acquisition of advanced levels of professional knowledge and the application of business practice and market analysis.

| | |
|---------------------------|---|
| Unit Title | Conceptual and Production Design |
| Unit Code | RSGJ 3001/2 (301) |
| Location | Rochester |
| Level & Credit | Level 3; 30/15 Credits |
| When Taught | Stage 3; Semester 5 |
| Duration | 15 Weeks |
| Learning Hours | 300 |

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|-----------------------------|------------|
| Date First Approved | March 2001 |
| Date of This Version | April 2006 |

Content

At the start of this unit you should review your statement of intent for third year work carefully considering, in the light of this unit and the final major project, the areas that you wish to work in and the creative direction you wish to pursue.

This unit challenges your abilities to engage in the conceptual and technical skills required for the contrasting area of one off and production design led work. Remember that you are seeking a personal identity for your degree year, and need to think carefully about the conceptual problems associated with the design of one off artefacts for individual clients and the need to innovate within the context of production design. This will clearly involve the identification of the market for your design and your ability to create exciting and successful design within this context.

With regard to production design the accent is placed upon creating conceptually strong, visually striking and functionally successful items that can be effectively produced using series production methods. Where appropriate you should also explore the possibility of rapid prototyping technology as a creative tool in production design.

In contrast you are required to address the needs of one-off designs for either jewellery, gold or silverware in the design and manufacture of speculative and challenging well-crafted work with the accent on distinctive style and decoration.

Wide ranging inspirational visual research relating to your selected design direction is the key. Do not limit yourself to the Internet; use live research where possible, and the extensive library facilities to aid your outcomes and work positively to establish strong design/sketch books.

Indicative content

Ideas generation for both individual items and series production prototypes.

Research including experimental structures, market analysis and product profiles.

Design development through drawing, maquettes, models and prototypes.

Calculation of metals, materials and services within a defined budget including production processes.

Computer techniques as a creative tool.

Aesthetic and conceptual enquiry, decorative applications.

Hand and mechanical forming techniques and processes.

Aims

This study unit aims to

A1 Promote extended research, experimentation and the development of innovative, contemporary design within contrasting contexts.

A2 Promote confident and articulate drawing and illustration skills.

A3 Generate personal initiatives and appropriate methodology through the application of both traditional processes and modern technology.

A4 Consolidate understanding of business and marketing considerations.

A5 Promote experimentation and exploration of aesthetic and technical ideas.

Learning Outcomes

On successful completion of this unit you will be able to demonstrate:

LO1 Consolidated research, experimentation and the development of innovative designs within conceptual and contrasting contexts.

LO2 Studio methods of design development, illustration and specification drawing and modelling.

LO3 Defined innovative designs suitable for the alternative needs of series production and "one-off" items.

LO4 Applied mathematical procedures for the preparation of estimations for materials and the production of diverse products.

LO5 Personal initiatives and a workshop methodology applied to the construction of precious metalwork and production prototypes.

LO6 Powers of self-management and critical and analytical skills that inform your work and the context of contemporary design and practice.

Teaching and Learning Methods

Project briefings, critique and seminar sessions to absorb, reflect and debate work generated and in relation to project requirements and how work relates to contemporary practice. Design tutorials, technician and academic staff supported studio and workshop practice. Timetabled tutor and technician instruction with tutorial guidance and supervision. Information/guidance sheets. Short courses in specialist skills. Guest lecture series.

Assessment Requirement

Assessable Components

Design tasks; research, development, drawing, manufacture and costings

Weighting & Learning Outcomes

100% LO1, LO2, LO3, LO4, LO5, LO6

Assessment Criteria

On Completion of this unit you will have produced evidence of:

Creativity and Originality

Ability to select and employ effective strategies to generate individual, innovative and imaginative ideas for self-initiated projects, combined with the capacity to research, visualise and develop ideas from initial conception through to the production of distinctive artefacts. (LO1, LO2, LO3)

Technical Knowledge and Skills

Proficiency and competence in the use of a range of materials, techniques and methods associated with the demands of one off and production design. (LO5, LO6)

Self-Management Skills

Ability to work independently, to set goals, organise workloads and meet deadlines. (LO6)

Critical Analysis

Ability to analyse information, formulate independent judgements and to articulate reasoned arguments in the review and evaluation of work. (LO1, LO5, LO6)

Numeracy

The ability to engage professionally with the calculations associated with costing of materials and processes. (LO4)

Communication and Presentation

The ability deploy professional presentation skills. (LO1, LO2, LO3, LO5)

Indicative Bibliography

Essential Reading

- Aldersey-Williams, H. Zoomorphic: New Animal Architecture, Laurence King, 2003
- Astfalck, J. New Directions in Jewellery, Black Dog, 2005
- Finegold R. & Seitz, W. Silversmithing, Chilton Book Company, 1983
- Genders, C. Sources of Inspiration for Ceramics and the Applied Arts, A & C Black, 2002
- Lydiate, L. Professional Practice in Design Consultancy, Design Council, 1992
- McGrath, J. The Jeweller's Directory of Decorative Finishes, A & C Black, 2005

Meilach, Dona

Art Jewellery Today, Schiffer, 2003

Pullee, C.

20th Century Jewellery, Grange, 1997

Smith, K.

Silversmithing: A Manual of Design and Techniques,
Crowood Press, 2000

| | |
|---------------------------------|------------------------------------|
| Unit Title (GENERIC TBC) | Dissertation |
| Unit Code | RINS3001; RINS3002; RINS3003 (302) |
| Location | Rochester |
| Level & Credit | Level 3; 30/45/60 Credits |
| When Taught | Stage 3; Semester 6 |
| Duration | 15 Weeks |
| Learning Hours | 600 |

| | |
|-----------------------------|------------|
| Date First Approved | March 2001 |
| Date of This Version | April 2006 |

Content

You will determine the subject matter of your dissertation through negotiation with the course tutors. The subject matter must be such that it lends itself to a breadth and depth of research, critical analysis and evaluation, the integration and synthesis of ideas and theory and develops reasoned argument. We strongly suggest that your subject matter relates to aspects of your studio practice and therefore provides and additional theoretical platform upon which to develop your creative work.

Aims

This study unit aims to

- A1 Promote advanced levels of research, analytical and critical investigation, and to significantly increase your knowledge and understanding of your practice.
- A2 Promote a range of research methodologies that, where appropriate, will embrace both primary and secondary research.
- A3 Promote abilities to engage in a sustained critical investigation and coherently structured argument.
- A4 Promote an advanced knowledge and understanding of the relationship between theoretical enquiry and creative practice.

Learning Outcomes

On successful completion of this Unit you will be required to present a dissertation of between 8,000 and 10,000 words (30 credits), 12,000 and 14,000 words (45 credits), or 16,000 and 18,000 words (60 credits), which demonstrates:

- LO1 An independent understanding through the critical investigation of a subject.
- LO2 A sustained breadth and depth of research that informs the development of a dissertation.
- LO3 A critical understanding of theoretical ideas and their relationship to practice.
- LO4 The appropriate use of academic conventions and a professionally presented well-written study.
- LO5 The ability to communicate clearly through written language.

Teaching and Learning Methods

Building upon the introductions to research methodologies provided at an earlier stage in your course, tutorial advice will be provided to help you with the identification of a suitable title and topic for your dissertation. Tutorial advice will also help to direct you to appropriate sources of information, and provide guidance in the development of your study. However, you will need to organise your time carefully, engage in a significant amount of self-initiated work and ensure that you punctually attend developmental tutorials.

Assessment Requirement

Assessable Components

You are required to submit two hard copies of a word-processed dissertation, together with illustrations where appropriate, and a full list of references with an annotated bibliography (see dissertation guidance notes). A cover sheet, including a plagiarism disclaimer, must be completed and signed, and attached to the front of your dissertation. You must ensure that the word count of your dissertation falls between the expected length of the dissertation option you are studying.

Assessment Criteria

On completion of this unit you will have produced evidence of:

Knowledge and Understanding

A critical awareness of the chosen topic and its historical and/or contemporary contexts. (LO1)

Information and IT Application

The ability to source, navigate, select, retrieve, evaluate, manipulate and manage information from a variety of appropriate sources. (LO4)

Critical Analysis

The ability to analyse information and experiences, formulate independent judgements and articulate reasoned arguments through reflection, review and evaluation. (LO3)

Communication and Presentation

The ability to articulate and present ideas and information comprehensibly in visual and written forms. (LO4, LO5)

Self-Management Skills

The ability to study independently, set goals, manage your own work load and meet deadlines. (LO2)

Integration and Synthesis

The ability to investigate, analyse, interpret, develop and articulate ideas and information in written form. (LO5)

Indicative Bibliography

- | | |
|--------------|---|
| Cooper S | <u>Writing Logically, Thinking Critically</u> , Pearson Longman, 2003 |
| Levin, P. | <u>Excellent Dissertations!</u> , Open University, 2005 |
| Rudestam, K. | <u>Surviving Your Dissertation: A Comprehensive Guide to Content and Process</u> , Sage, 2001 |

| | |
|---------------------------|----------------------|
| Unit Title | Major Project |
| Unit Code | RSGJ 3003 (303) |
| Location | Rochester |
| Level & Credit | Level 3; 60 Credits |
| When Taught | Stage 3; Semester 6 |
| Duration | 15 Weeks |
| Learning Hours | 600 |

| | |
|-----------------------------|------------|
| Date First Approved | March 2001 |
| Date of This Version | April 2006 |

Content

This Major Project expects you to demonstrate innovative and sophisticated design work that is supported by research and the sustained development of creative ideas.

In this unit you are required to engage in a sustained development, refinement, and realisation of design proposals. You will need to engage in independent learning and reflective practice in order to achieve the requirements of the project, and conduct your studies in a professional manner commensurate with advanced levels of work.

You are required to initiate, plan and realise a body of work informed by sophisticated conceptual and technical skills, that makes a significant contribution to the subject. You will therefore need to be innovative and experimental in your approach to design and making, and develop design proposals through a depth and breadth of focused research.

The conceptual development of this work will address the form, structure, decoration and meaning of artefacts and the nature of the audience for which it is intended. These conceptual approaches should be developed through research, drawing, maquettes, models, software and advanced technologies where appropriate. The unit also requires you to draw upon, and experiment with a selected range of making techniques and processes in the construction and decoration of artefacts.

Your work should also reflect research into the aesthetic qualities of designs and your ability to consider these in relation to form, function and structure. It is important that your final work is realised to accomplished levels of craftsmanship.

A critical awareness of the context for your design is also essential and this will inform both the presentation of your work and the professional business file. In this you will need to identify the key features of your market segment, and present a comparative study of existing products and your design proposal. This should include an analysis of styles, existing and forms and comparative costs.

Aims

This study unit aims to

- A1 Promote advanced methods of working that involve speculation, experimentation and ambition in self-initiated and motivated work.
- A2 Promote excellence through the appropriate practice of structural and decorative work.
- A3 Promote innovative and sophisticated personal design solutions arrived at through research and the critical and creative development of ideas.
- A4 Promote exciting and challenging aesthetic ideas realised through the creative manipulation and understanding of materials and processes.
- A5 Promote a professional engagement that demonstrates high levels of creativity within the context of design-led work for the contemporary market.

Learning Outcomes

On successful completion of this unit you will be able to demonstrate:

- LO1 Efficient, effective and advanced levels of working that embrace speculation, experimentation and ambition in self-directed work.
- LO2 A sustained engagement with innovative and sophisticated design supported by a depth of research in the development of creative ideas.
- LO3 A sophisticated understanding of aesthetics and their realisation through the manipulation of materials and creative processes.
- LO4 A depth of contextual and theoretical understanding about the subject and the ability to integrate practice and theory.
- LO5 A sustained critical and analytical engagement within the process of design and making that demonstrates a sophisticated level of reflective practice.
- LO6 Accomplished and professional levels of presentation and communication skills and the ability to articulate the rationale for design solutions and 3D artefacts.

Teaching and Learning Methods

Project briefings, critique and seminar sessions to absorb, reflect and debate work generated and in relation to project requirements and how work relates to contemporary practice. Design tutorials, technician and academic staff supported studio and workshop practice. Timetabled tutor and technician instruction. Tutorial guidance and supervision. Information/guidance sheets. Short courses in specialist skills. Guest lecture series.

Assessment Requirement

Assessable Components

Weighting & Learning Outcomes

Design tasks; research, development, drawing 100% LO1, LO2, LO3, 4 & 5
Manufacture and business context. LO6

Assessment Criteria

On completion of this unit you will have produced evidence of:

Self-Management Skills

Efficient, effective and sophisticated levels of working through ambitious and speculative self-directed work and the skills of the independent learner that adhere to professional and reflective practice. (LO1)

Creativity and Originality

The ability to demonstrate innovative and sophisticated design work that is supported by research, the sustained development of creative ideas and theoretical enquiry. (LO1, LO2 LO4)

Technical Knowledge and Skills

A depth of knowledge and understanding of structural and aesthetic work that demonstrates accomplished levels of craft skill, aesthetic judgements and their realisation through the confident selection and manipulation of materials and creative processes. (LO3)

Critical Analysis

Accomplished levels of critical and analytical skills and the integration of ideas and practice. (LO5)

Communication and Presentation

The ability to employ professional standards of design, communication and presentation (LO6)

Knowledge and Understanding

A strong contextual understanding of the subject including its cultural, economic and business practice. (LO4)

Assessment

Forms of assessment

Formative assessment

Formative assessment is an interim review of your work undertaken at key points during particular units. It provides an indicative measure of your progress, allows you to consider your work in relation to that of your peers, allows you to agree with staff any adjustments you need to make in order to satisfy course requirements, and is designed to help you improve your performance. It does not contribute to the final unit mark.

Summative assessment

Summative assessment is that carried out at the end of a unit. It provides an evaluation of your progress during the unit, generates a unit mark, and confirms the conditions for referral and retake.

The purpose of assessment

Assessment measures your performance in completed units. It is therefore retrospective and should not necessarily be taken as a guide to future success.

Assessment can have the following purposes:

- to measure your performance over a specified part of the course by published criteria against a stated requirement;
- to provide you with feedback about your performance, helping you to identify strengths and weaknesses;
- to determine your suitability to progress to the next stage of the course;
- to determine the award of an appropriate qualification.

The assessment scheme is designed to recognise and credit achievement rather than to penalise failure. If you fail a unit you will have a further chance to improve your work and pass.

You progress from stage to stage of your course by accumulating sufficient credit (i.e. by passing units). The final award requires students to accumulate credit in the same way.

The *Student Regulations Handbook* contains more detailed information on the assessment scheme and regulations.

Assessment methods used on the course

All work generated in study units across every stage of the course programme is assessed at the completion of the timescale of a unit. Work submitted is assessed by the academic staff based on the assessment criteria for the unit that is detailed in your project sheets and also listed in this handbook under the unit descriptors. You are encouraged to ensure that you submit everything that you have generated in support of a study unit to enable the staff to see a complete account of your efforts for any given study unit. You will be issued with a copy of your assessment profile

for every study unit in stages 1 & 2 and for the first semester your degree year. These will identify your individual performance on each assessment criteria and also offer you some written feedback as to where you could make further improvements. To give further guidance and context you will also be supplied with a sheet of performance indicators for each stage of the course to cross refer, identify and clarify your level of performance. Group critiques, seminars and tutorials are also utilised for assisting students in their personal performance and outcomes in support of assessment.

Unit assessment and Stage assessment

Unit assessment is the basic unit of assessment. Unit information will include a timetable for assessment and a clear statement of assessment requirements, assessment criteria and assessment methods appropriate to its outcomes and length of study.

Throughout the course a range of assessment methods will be used. They may include reviews of coursework, presentations, written submissions and set examination papers. Peer and self-assessment are also used at appropriate points, to enable you to achieve an increasingly self-critical view of your work.

Each unit is assessed on completion and given a percentage mark. These grades are subject to confirmation by the Unit Assessment Board at the end of the academic year (see 6.7 and 6.8). You will also receive written feedback from your tutors.

The credit value of each unit is proportional to its study time. This provides weighting for the unit; unit marks contribute proportionately to the Stage mark.

Units will normally be assessed within their duration. Exceptionally assessment may extend beyond the unit but a deadline will be set for the release of marks and the return of work.

Stage assessment is the major summative assessment point which allows progression between stages of a course. Where appropriate it may form the basis for the recommendation of an award.

The purpose of stage assessment is to consider the overall performance of students within a stage of a named course, to award credit where appropriate and to set any conditions for progression or retrieval of failure.

Stage assessment collates the weighted marks from units to produce a single end of stage mark.

Marking Descriptors

The University College has approved generic Marking Descriptors for stages all undergraduate degrees the following sheets are for stages 1,2 & 3 of the degree course.

| | Generic Criteria | (80%-100%) | (70%-79%) | (60%-69) | (50%-59%) | (40%-49%) | (30%-39%) | (0%-29%) |
|------------------|---|---|--|--|---|--|---|--|
| Level one | <p>Knowledge of contexts, concepts, technologies and processes</p> <p>The extent to which knowledge is demonstrated:</p> <p><i>relevant contextual or theoretical issues are identified, defined and described</i></p> <p><i>historical or contemporary practices are identified, defined and described</i></p> <p><i>appropriate technologies, methods and processes are identified, defined and described</i></p> | <p>Extensive knowledge of fundamental contextual and theoretical issues and critical concepts and a widening appreciation of historical and contemporary practices</p> <p>In depth and broadening knowledge of appropriate technologies and processes</p> | <p>Significant knowledge of fundamental contextual and theoretical issues and critical concepts and a widening appreciation of historical and contemporary practices</p> <p>Significant knowledge of appropriate technologies and processes</p> | <p>Confident familiarity with fundamental contextual and theoretical issues and critical concepts</p> <p>Thorough knowledge of appropriate technologies and processes</p> | <p>Familiar with fundamental contextual and theoretical issues and critical concepts</p> <p>Sound knowledge of appropriate technologies and processes</p> | <p>Adequate knowledge of fundamental contextual and theoretical issues and critical concepts</p> <p>Adequate knowledge of appropriate technologies and processes</p> | <p>Limited knowledge of fundamental contextual and theoretical issues and critical concepts</p> <p>Limited knowledge of appropriate technologies and processes</p> | <p>Little or no knowledge of fundamental contextual and theoretical issues or critical concepts</p> <p>Little or no knowledge of appropriate technologies or processes</p> |
| Level One | <p>Understanding through application of knowledge</p> <p>The degree to which research methods are demonstrated:</p> <p><i>relevant knowledge and information is compared, contrasted, manipulated, translated and interpreted</i></p> <p><i>knowledge and information is selected, analysed, synthesized and evaluated in order to generate creative ideas, practices, solutions, arguments or hypotheses</i></p> | <p>Deep level of comprehension and exploration of relevant knowledge in seeking solutions to projects or problems</p> <p>Outstanding ability to analyse and synthesise knowledge in order to produce creative practice in standard situations and to evaluate the results</p> | <p>Deep level of comprehension of relevant knowledge in seeking solutions to projects or problems</p> <p>Strong ability to apply and analyse knowledge to produce creative practice in standard situations, with some evaluation of the results</p> | <p>Strong comprehension of relevant knowledge in seeking solutions to projects or problems</p> <p>Sound ability to apply and analyse knowledge to produce creative practice in standard situations</p> | <p>Sound comprehension of relevant knowledge in seeking solutions to projects or problems</p> <p>Sound ability to apply knowledge to produce creative practice in standard situations</p> | <p>Surface-level comprehension of relevant knowledge in seeking solutions to projects or problems</p> <p>Competent application of knowledge to the production of creative practice in standard situations</p> | <p>Incomplete comprehension of relevant knowledge in seeking solutions to projects or problems</p> <p>Limited ability to apply knowledge to produce creative practice in standard situations</p> | <p>Little or no comprehension of relevant knowledge in seeking solutions to projects or problems</p> <p>Little or no ability to apply relevant knowledge to produce creative practice in standard situations</p> |
| Level one | <p>Application of technical and professional skills</p> <p>The degree to which:</p> <p><i>appropriate materials and media are selected, tested and utilised to realise and present ideas and solutions</i></p> <p><i>appropriate technologies, methods and processes are demonstrated</i></p> <p><i>transferable, professional skills are effectively demonstrated</i></p> <p><i>self management and independent learning are demonstrated</i></p> | <p>Relevant, accomplished and fluent application of basic practical and technical skills</p> <p>Outstanding application of fundamental transferable and professional skills</p> <p>Substantial ability to work independently and use feedback to reflect critically on own progress</p> | <p>Relevant and accomplished application of basic practical and technical skills</p> <p>Highly effective application of fundamental transferable and professional skills</p> <p>Strong ability to work independently and use feedback to plan future tasks effectively</p> | <p>Strong application of basic practical and technical skills</p> <p>Strong application of fundamental transferable and professional skills</p> <p>Evidence of developing well as an independent learner</p> | <p>Sound application of basic practical and technical skills</p> <p>Sound application of fundamental transferable and professional skills</p> <p>Evidence of beginning to develop as an independent learner</p> | <p>Competent application of practical and technical skills</p> <p>Competent application of fundamental transferable and professional skills</p> <p>Adequate evidence of beginning to develop as an independent learner</p> | <p>Rudimentary application of basic practical and technical skills</p> <p>Limited application of fundamental transferable and professional skills</p> <p>Limited evidence of ability to learn independently</p> | <p>Scant application of basic practical and technical skills</p> <p>Ineffective application of fundamental transferable and professional skills</p> <p>Little or no evidence of ability to learn independently</p> |

| | Generic Criteria | (80%-100%) | (70%-79%) | (60%-69) | (50%-59%) | (40%-49%) | (30%-39%) | (0%-29%) |
|------------------|---|--|--|---|--|--|---|--|
| Level two | <p>Knowledge of contexts, concepts, technologies and processes</p> <p>The extent to which knowledge is demonstrated: <i>relevant contextual or theoretical issues are identified, defined and described</i> <i>historical or contemporary practices are identified, defined and described</i> <i>appropriate technologies, methods and processes are identified, defined and described</i></p> | <p>Outstanding breadth of knowledge of contextual and theoretical issues and critical concepts and their relationship to historical and contemporary practices</p> <p>Extensive knowledge of relevant and specialist techniques and processes</p> | <p>A significant breadth of knowledge of contextual and theoretical issues and critical concepts and their relationship to historical and contemporary practices</p> <p>Significant knowledge of relevant specialist techniques and processes</p> | <p>Confident knowledge of a range of contextual and theoretical issues and critical concepts and their relationship to historical and contemporary practices</p> <p>Confident knowledge of relevant specialist techniques and processes</p> | <p>Familiar with a range of contextual and theoretical issues and critical concepts and their relationship to historical and contemporary practices</p> <p>Sound knowledge of relevant specialist techniques and processes</p> | <p>Familiar with fundamental contextual and theoretical issues and critical concepts and their relationship to historical and contemporary practices</p> <p>Adequate knowledge of relevant specialist techniques and processes</p> | <p>Some knowledge of fundamental contextual and theoretical issues and critical concepts and their relationship to historical and contemporary practices</p> <p>Limited knowledge of relevant specialist techniques and processes</p> | <p>No significant knowledge of fundamental contextual and theoretical issues or critical concepts</p> <p>No significant knowledge of relevant specialist techniques or processes</p> |
| Level two | <p>Understanding through application of knowledge</p> <p>The degree to which research methods are demonstrated: <i>relevant knowledge and information is compared, contrasted, manipulated, translated and interpreted</i> <i>knowledge and information is selected, analysed, synthesized and evaluated in order to generate creative ideas, solutions, arguments or hypotheses</i></p> | <p>Relevant knowledge is systematically and rigorously explored and interpreted when proposing solutions to projects and problems which demonstrate evidence of independent thought</p> <p>Outstanding ability to analyse and synthesise knowledge to produce original creative practice and to evaluate results</p> | <p>Relevant knowledge is thoroughly explored and interpreted when proposing solutions to projects and problems which demonstrate some evidence of independent thought</p> <p>Strong ability to analyse and synthesise knowledge to produce creative practice and to evaluate results</p> | <p>Relevant knowledge is thoroughly explored and interpreted when proposing solutions to projects and problems</p> <p>Sound ability to analyse and synthesise knowledge to produce creative practice and to evaluate results</p> | <p>Relevant knowledge is competently explored and interpreted when proposing solutions to projects and problems</p> <p>Sound ability to apply and analyse knowledge to produce creative practice and to evaluate results</p> | <p>Competent ability to explore and interpret relevant knowledge in seeking solutions to projects and problems</p> <p>Competent ability to apply and analyse knowledge to produce creative practice</p> | <p>Limited ability to manipulate or interpret relevant knowledge in seeking solutions to projects and problems</p> <p>Limited ability to apply knowledge to produce creative practice</p> | <p>Little or no ability to manipulate or interpret relevant knowledge in seeking solutions to projects or problems</p> <p>Little or no ability to apply knowledge to produce creative practice</p> |
| Level two | <p>Application of technical and professional skills</p> <p>The degree to which: <i>appropriate materials and media are selected, tested and utilised to realise and present ideas and solutions</i> <i>appropriate technologies, methods and processes are demonstrated</i> <i>transferable, professional skills are effectively demonstrated</i> <i>self management and independent learning are demonstrated</i></p> | <p>Accomplished and fluent application of specialist practical and technical skills</p> <p>Outstanding demonstration of transferable and professional skills</p> <p>Strong ability to learn independently and critically evaluate own progress using a wide range of feedback sources</p> | <p>Accomplished application of specialist practical and technical skills</p> <p>Highly effective demonstration of transferable and professional skills</p> <p>Strong ability to learn independently and critically evaluate own progress</p> | <p>Strong application of specialist practical and technical skills</p> <p>Confident application of transferable and professional skills</p> <p>Strong ability to learn independently make use of feedback</p> | <p>Sound application of specialist practical and technical skills</p> <p>Sound application of transferable and professional</p> <p>Sound ability to learn independently and make effective use of feedback</p> | <p>Competent application of specialist practical and technical skills</p> <p>Competent application of transferable and professional skills</p> <p>Evidence of ability to learn independently and make use of feedback</p> | <p>Rudimentary application of specialist practical and technical skills</p> <p>Rudimentary application of transferable and professional skills</p> <p>Evidence of a rudimentary ability to learn independently</p> | <p>Ineffective application of specialist practical and technical skills</p> <p>Ineffective application of transferable and professional skills</p> <p>Limited evidence of ability to learn independently</p> |

| | Generic Criteria | (80%-100%) | (70%-79%) | (60%-69) | (50%-59%) | (40%-49%) | (30%-39%) | (0%-29%) |
|--------------------|---|---|--|---|---|--|---|---|
| Level three | <p>Knowledge of contexts, concepts, technologies and processes</p> <p>The extent to which:</p> <p><i>relevant contextual or theoretical issues are identified, defined and described</i></p> <p><i>historical or contemporary practices are identified, defined and described</i></p> <p><i>appropriate technologies, methods and processes are identified defined and described</i></p> | <p>Outstanding breadth and depth of knowledge of contextual and theoretical issues, some of which are at the forefront of the discipline, and their relationship to a range of historical and contemporary practices</p> <p>Extensive knowledge of a range of relevant specialist techniques and processes</p> | <p>A breadth and depth of knowledge of contextual and theoretical issues, some of which are at the forefront of the discipline, and their relationship to a range of historical and contemporary practices</p> <p>Significant knowledge of a range of relevant specialist techniques and processes</p> | <p>Confident knowledge of a range of contextual and theoretical issues, some of which are at the forefront of the discipline, and their relationship to a range of historical and contemporary practices</p> <p>Confident knowledge of a range of relevant specialist techniques and processes</p> | <p>Familiar with a range of contextual and theoretical issues, at least some of which are at the forefront of the discipline, and their relationship to a range of historical and contemporary practices</p> <p>Sound knowledge of a range of relevant specialist techniques and processes</p> | <p>Familiar with a range of contextual and theoretical issues and their relationship to a range of historical and contemporary practices</p> <p>Adequate knowledge of a range of relevant specialist techniques and processes</p> | <p>Some knowledge of a range of contextual and theoretical issues and their relationship to a range of historical and contemporary practices</p> <p>Limited knowledge of a range of relevant specialist techniques and processes</p> | <p>Limited knowledge of contextual and theoretical issues and their relationship to a range of historical and contemporary practices</p> <p>No significant knowledge of a range of relevant specialist techniques or processes</p> |
| Level Three | <p>Understanding through application of knowledge</p> <p>The degree to which research methods are demonstrated:</p> <p><i>relevant knowledge and information is compared, contrasted, manipulated, translated and interpreted</i></p> <p><i>knowledge and information is selected, analysed, synthesized and evaluated in order to generate creative ideas, practices, solutions, arguments or hypotheses</i></p> | <p>Systematic and thorough application of a range of research methodologies to projects and problems and hypotheses, with evidence of highly focused independent thought and some new insights into the subject</p> <p>Outstanding ability to produce a range of creative practices and to critically evaluate them in a wider context , generating sustainable arguments and highly effective and original results</p> | <p>Rigorous application of a range of research methodologies to projects , problems and hypotheses with evidence of highly focused independent thought and critical analysis</p> <p>Strong ability to produce a range of creative practices and to critically evaluate them in a wider context, generating sustainable arguments and highly effective results</p> | <p>Confident ability to apply a range of research methodologies to projects, problems and hypotheses with clear evidence of independent thought and critical analysis</p> <p>Strong ability to produce a range of creative practices and to evaluate them in a wider context , generating effective results</p> | <p>Sound ability to apply a range of research methodologies to projects, problems and hypotheses and to demonstrate independent thought and critical analysis</p> <p>Sound ability to produce a range of creative practices and to evaluate them in a wider context, generating effective results</p> | <p>Competent ability to apply a range of research methodologies to projects, problems and hypotheses with some element of independent thought and critical analysis</p> <p>Competent ability to produce a range of creative practices and evaluate them in a wider context to generate effective results</p> | <p>Ability to apply a limited range of research methodologies to projects, problems and hypotheses with little evidence of independent thought or critical analysis</p> <p>Limited ability to produce a range of creative practices and to evaluate them in a wider context to generate effective results</p> | <p>No significant ability to apply research methodologies to projects, problems and hypotheses, and no evidence of independent thought or critical analysis</p> <p>No significant ability to produce a range of creative practices or to evaluate them in a wider context to generate effective results</p> |
| Level three | <p>Application of technical and professional skills</p> <p>The degree to which:</p> <p><i>appropriate materials and media are selected, tested and utilised to realise and present ideas and solutions</i></p> <p><i>appropriate technologies, methods and processes are demonstrated</i></p> <p><i>transferable, professional skills are effectively demonstrated</i></p> <p><i>self management and independent learning are demonstrated</i></p> | <p>Accomplished, original and fluent application of a range of specialist practical and technical skills</p> <p>Outstanding accomplishment of a range of advanced transferable and professional skills applied to complex situations and problems</p> <p>Outstanding ability to manage own learning in a sustained manner and to critically evaluate own progress, making use of a wide range of feedback sources</p> | <p>Accomplished and original application of a range of specialist practical and technical skills</p> <p>Accomplished application of advanced transferable and professional skills to complex situations and problems</p> <p>Very high ability to manage own learning in a sustained manner and critically evaluate own progress making effective use of feedback</p> | <p>Confident and imaginative application of a range of specialist practical and technical skills</p> <p>Confident application of advanced transferable and professional skills to challenging situations and problems</p> <p>Strong ability to manage own learning in a sustained manner and to critically evaluate own progress making effective use of feedback</p> | <p>Sound application of a range of specialist practical and technical skills</p> <p>Sound application of advanced transferable and professional skills</p> <p>Sound ability to manage own learning in a sustained manner and critically evaluate own progress making effective use of feedback</p> | <p>Competent application of a range of specialist practical and technical skills</p> <p>Competent application of advanced transferable and professional skills</p> <p>Competent ability to manage own learning in a sustained manner and make effective use of feedback</p> | <p>Basic application of a range of specialist practical and technical skills</p> <p>Limited application of advanced transferable and professional skills</p> <p>Basic ability to manage own learning in a sustained manner and make use of feedback</p> | <p>Rudimentary application of a range of specialist practical and technical skills</p> <p>Ineffective application of advanced transferable and professional skills</p> <p>Evidence of a basic ability to manage own learning</p> |

Learning, Teaching & Academic Guidance for your course

What do I need to know about this in relation to my course?

All courses at the University College are founded on the principle that the most effective educational experience combines structured teaching and your own independent study. Your course is designed to give you maximum responsibility for the management of your own learning. The skills and abilities that will support you after graduation extend beyond your subject knowledge.

This will require a high degree of commitment and personal organisation from you. It is important that you attend all taught sessions, making arrangements to cover material from any session which you are unable to attend (e.g. through illness).

Learning, Teaching and Assessment on this course:

- Included amongst learning and teaching methods are engagement in practical workshops; group tutorials, one to one tutorials; group research reviews; student seminar presentations; studio based Design Research seminars: group critiques.
- Students are encouraged to pursue a diverse range of approaches to creative project work that is consistent with the development of their individual practice.
- Making of work involves the sustained, incremental acquisition of essential practical skills and the ability to research, develop concepts, design and manipulate materials
- A wide range of academic and technical staff contribute to teaching and learning
- Professional practitioners assist the permanent academic staff in the delivery of the course and play a key role supporting the delivery of the curriculum, informing aspects of professional practice and current practices.
- Research is integral to all project work and is seen as vital in the development of cultural awareness and innovation in creative practice. It is an essential attribute of the independent learner and these skills are developed throughout the course.
- There is an incremental development of the students awareness of the contexts within which the professional designer maker operates and the potential audiences for their work. Lectures delivered by practitioners encourage students to investigate the demands and expectations of these consumers from a variety of professional perspectives
- Subject-focused units of study provide students with theoretical ideas and insights that inform their work and contemporary practice seminars promote a critical and inspirational engagement with practice.
- The development of constructive criticism and self-reflection are implicit in the course delivery and these skills are incrementally developed in group tutorials, critiques and student presentations, peer and formative assessment.

- Research reviews form an important element of studio projects at every level and encourage students to share and discuss information and ideas
- Verbal and visual presentation skills, also promote debate and the ability to evaluate their own and each other's work.
- Visits to exhibitions, both group and individual throughout the course promote a wide range of inspirational critical perspectives
- European study visit in Stage 1 broaden cultural horizons informing and inspiring contemporary practice
- Students engaging in Erasmus European exchange benefit from a rich cultural experience and exposure to diverse cultural and aesthetic practices
- Students gain credits through successful completion of units within UCCA's Common Undergraduate Credit and Unit Framework.
- Formal and informal review points exist within projects and this process of evaluation and assessment provides important opportunities for learning.
- Continuous assessment is made throughout the year on the completion of each unit. Students are given an advisory percentage mark with written feedback

University College grade descriptors are provided to all students as a guide to levels of performance, the assessment framework operated by the University College and an insight to its creative philosophy

How can I manage my independent study time?

During each unit, staff will explain to you what work you are expected to cover in self-managed study time. It is essential that you organise your time so that you can carry out the required amount of independent study. Failure to do this is likely to result in your being unable to complete the work required in the time available. If you feel you need further information or help with managing your studies, please alert your tutor who will be able to help.

What is a Unit Handbook?

A Unit Handbook will be given to you at the introduction of each unit. It will include a brief, timetable, assessment deadline, study plan (where relevant) and any further information such as technical notes, additional research and reference material that you may need in order to complete the unit.

How will I be taught on my course?

Several different learning and teaching methods are used at the University College, and may be used on your course. These are defined as follows:

- Projects

Projects combine formal teaching and independent study on a focused task with a defined outcome. They may be initiated by staff, or jointly between staff and students. The outcomes of projects vary according to courses; for example, it may be a slide presentation, a written report or a product or a

combination of these. Each project culminates in some form of review or critique. Practical Work projects will be set in a practical workshop situation, using materials, processes and techniques to generate research and an understanding of theoretical principles. Depending on the equipment and processes used, this may involve an introduction to safe working practices through technical demonstrations that you must attend before commencing personal practical work.

- Lectures

Lectures are the principal teaching method used for the presentation and discussion of theoretical issues. They are used to focus on issues central to a unit and are often used in conjunction with seminars to extend and examine the issues raised. Your lecture notes are a valuable adjunct to other information sources and may prove useful to you long after completion of your course.

- Seminars

Seminars provide an opportunity for dialogue and interaction between staff and students. Seminars may be used to support lectures, or may be central to practical delivery. Students may also be required to run student centred seminars.

- Tutorials

Tutorials provide an opportunity to discuss your progress and to agree a further course of action. They may be used to address specific issues in your work, to follow up assessments or to discuss other factors affecting your progress. Informal and formal tutorials are held with each student. Following a tutorial, a copy of the tutorial form is given to you that records the discussion. You should retain a copy of the tutorial form for your own records so that you can assess your progress over a period of time.

- Project Proposals

Project Proposals make it possible to focus your work in a way which reflects your own interests and aspirations, within the scope of the course. Project Proposals are one way of helping you to negotiate and plan your studies with staff, agreeing the aims of your work. Your Project Proposals and study plan will form part of the Unit Handbook for relevant units.

- Student presentations

Student presentations comprise one student or a group of students giving an illustrated talk on an agreed subject to a group of their fellow students. This enables students to share their experiences and learning, and develop the knowledge and understanding of the group as a whole. A primary function of presentations is to develop your skills and ability in verbal communication.

- Self-managed independent study

Self-managed independent study forms an essential part of your course. It is important that you develop an organised and effective approach to

independent study to enable you to complete and extend projects and take full advantage of learning resources at the University College and elsewhere. Independent study may take place at your home, at the University College (for example, in the Library, studios or workshops) or externally (for example, at museums or exhibitions). It is suggested that you keep a record of private study undertaken for discussion with staff.

- Study visits

Study Visits may involve organised visits to any of the following: buildings, stores, companies and organisations, design practices, trade fairs, exhibitions, museums and galleries. They may take place in the UK or overseas, and may require financial contribution from you, in which case you will be notified of any costs well in advance of the visit.

Academic Guidance

The University College has identified threshold standards of academic guidance and support across all five campuses. While Colleges can quite rightly exercise local decisions on how these standards are supported, the policy identifies the appropriate commitment the University College makes to students to guarantee they receive sufficient opportunities for guidance on their progress through their courses.

Accordingly, the University College has established **Threshold Standards for Academic Guidance** in three areas:

- a) Unit choice and change of unit
- b) Progress within units
- c) Progress within the course

A Unit choice and change of unit

Threshold Standard:

- i) Colleges will provide students with timely and appropriate advice on unit choice

Method: To meet this standard, Colleges will be required to provide:

- Advance information and advice about unit options including the process of making a choice, prioritising choices, the method of and timescales for logging and changing choices, and how the outcomes will be notified
- Clear indication of the latest advisable times by which a change of unit can be made

B Progress within units

Threshold Standards:

- i) Students are entitled to know what additional support is available to them in the course of a unit in addition to timetabled teaching.

Method: To meet this standard, Colleges will be required to:

- Provide clear information on how students can request assistance with a unit, which includes information on any scheduled tutorials, surgeries, staff availability and locations for advice.

ii) Students on referral and/or retake should be provided with a timetabled personal tutorial to discuss what they need to do in order to retrieve failure.

Method: To meet this standard, colleges will:

- Ensure that a date and time for a tutorial is provided in all referral and retake letters.
- Note attendance or non attendance at such tutorials on the student's file
- Record the content of the tutorial on tutorial forms and log these forms appropriately.

C Progress within the course

Threshold Standard:

i) The course leader is responsible for monitoring the students' overall progress within the course. All students will be provided with the opportunity to attend one scheduled personal tutorial to review their overall academic progress in Semesters 1 and 2 of each academic year.

Method: To meet this standard, each college will:

- Ensure that a course specific personal tutor system is in place.
- Inform students about tutorials, and access to tutors and additional tutorial advice.

Monitoring

Course leaders will be asked to comment on, and evaluate the efficacy of the Academic Guidance Policy during Annual Academic Monitoring.

Glossary of terms

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| Aims | The purpose behind your work. Aims are course-related and express the course's intentions at particular points, whether relating to individual projects, stages of your course or indeed the course as a whole. In each unit a list of aims, coded 'A', sets out the intended purpose of the unit. |
| AP(E)L | The formal procedure whereby prior learning which has taken place outside the University College, certificated or experiential, is accredited by the University College for the purpose of admission to or progression on a course of study. |
| Appeal | The formal procedure whereby you challenge a decision made regarding your performance in assessment. Disagreement with academic judgement does not constitute grounds for appeal. Details about the appeals procedure are contained within the <i>Student Regulations Handbook</i> . |
| Assessment | <p>The processes and mechanisms through which the quality and standard of your work is measured and evaluated. Assessments are retrospective and do not credit future potential, although the feedback provided by marks and comments should be of assistance. A sample of marks from all units will be verified to ensure the quality of marking.</p> <p><i>Formative assessment</i> is an interim review of your work undertaken at key points during particular units. It provides an indicative measure of your progress, allows you to consider your work in relation to that of your peers, allows you to agree with staff any adjustments you need to make in order to satisfy course requirements, and is designed to help you improve your performance. It does not contribute to the final unit mark.</p> <p><i>Summative assessment</i> is that carried out at the end of a unit. It provides an evaluation of your progress during the unit, generates a unit mark, and confirms the conditions for referral and retake.</p> <p><i>Peer and Self-assessment</i> requires you to assess your own work and that of fellow students. It encourages a sense of ownership of the process of assessment, assists you to become an autonomous learner, helps to develop a range of transferable skills and makes assessment part of the learning process rather than an adjunct to it.</p> |
| Assessment Board | The generic term for a board of examiners at the University College. The University College has a 2-tier assessment system, comprising Unit Assessment Boards and College Progression & Award Boards. |
| Assessment Criteria | The particular characteristics against which your work will be assessed. |
| Assessment Requirement | What needs to be done as a means of demonstrating attainment of a unit's learning outcomes. |
| Award | The academic qualification conferred upon a student who has successfully met and completed the requirements of a specific course of study. |

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| College Progression & Award Board | A sub-committee of the Academic Board, this Assessment Board has responsibility for determining the progression of students and, when students have met the requirements for the award, the level and where appropriate the title of the award to be received. The Board also determines Retake requirements. |
| Course Leader | The member of staff responsible for the management and organisation of a course of study. |
| Credit | A numerical value ascribed to a unit of study, related to the learning outcomes and the notional time judged necessary to achieve them. Each unit carries a credit rating: a unit is rated at 15 credit points; a double unit is rated at 30 credit points. |
| Employability | The awareness, acquisition and application of subject-specific and generic knowledge and skills, as well as key personal qualities, to maximise potential through successful university study including postgraduate study, life-long learning and sustainable employment in a changing and competitive world. |
| External Examiners | Relevant subject experts, either academic or professional, from outside the University College who moderate the assessment of students and contribute to the maintenance of academic standards in all courses of study of the University College. |
| Grading Descriptors | An indicative framework which sets out the typical levels of performance required to achieve grades at each level. A common framework applies across all undergraduate courses at the University College; the grading descriptors are set out in section 6 of this Handbook. |
| Learning Outcomes | That which has been learned or a student is able to do as a result of study or training. A list of learning outcomes coded 'LO' is set out for each unit. |
| Level | Each unit carries a Level rating, which denotes the classification of the relative academic complexity of learning outcomes associated with units. The level rating does not necessarily coincide with the year/ stage of full-time study. |
| Personal Tutor | All students in stages 1 and 2 are assigned a Personal Tutor. The role of the personal tutor is to maintain an overview of an individual student's profile and provide advice on a student's overall progress. Personal tutors meet with their tutor groups following the publication of stage assessment profiles. Personal tutors also meet individually with any student who is perceived to have potential problems. The personal tutor may refer students to other sources of advice and support as appropriate. |
| Reference material | The information which supports the aims of a unit and which students are advised to consult. Materials can take any form including visual, textual, websites etc. They may also be identified by the student or suggested by staff as work develops. |

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| Referral | The means whereby a student is granted a further opportunity to be assessed in a unit, following initial failure. The opportunity is subject to qualifying conditions, and so may not be available to every student (see <i>Student Regulations Handbook</i>). |
| Retake | <p>The means whereby a student is able to retrieve failure following Referral. This opportunity is subject to qualifying conditions, and may not therefore be available to all students (see <i>Student Regulations Handbook</i>).</p> <p>If a unit is failed due to the non-submission of an assessment requirement, there is no opportunity for referral, and a student will receive an automatic retake (this opportunity is also subject to qualifying conditions).</p> |
| Stage | The period of time leading up to a formal point of progression or award. |
| Study Visits | Visits in the UK or overseas selected for specific educational and cultural purposes. Where they require a financial contribution, you will be notified of any costs well in advance. |
| Syllabus | The list of topics or points to be covered by a block of study. |
| Unit | A self-contained unit of study. Each unit has a set of specific learning outcomes. |
| Unit Leader | The member of staff responsible for the management and organisation of a designated unit. The unit leader is responsible for organising group and individual tutorials, as appropriate, to provide you with advice and guidance on progress on the unit. |