

Academy of Visual Arts
Bachelor of Arts (Hons) in Visual Arts Programme

VART3246 Studio Jewellery

No. of units: 3

Pre-requisite: VART 2246 Small Metal Jewellery

Duration: 52 hours

Cluster: Wearables

I.1. Course Description & Rationale (200–300 words):

From pre-historic time till the mid-twentieth Century, people wore jewellery to showcase their wealth, power, social and religious status, superiority and their aesthetic sense. After the Second World War, many of the societies in Europe and America were turned upside down.

The great loss of lives made many artists questioned the traditional values, and reflected on the question of self-identity. The scarcity of materials also pushed many artists to start making jewellery. Together with the new materials made available through technology advancement, the studio jewellery movement was born. At the core of the movement is a deep desire to establish values and identity through jewellery. In many ways, jewellery is the ideal art form to consider a person's values, and to explore the possibilities of utilizing or challenging traditional meanings.

In this course, students will be guided to develop a series of work that reflects their stance on contemporary issues. They will start by studying the traditional meanings of jewellery, and their connections to the underlying craftsmanship. Once these connections are made, they will look at how the studio jewellery movement pushed these apart, and used new ideas and materials to create a new set of language. The students will then reflect on their own perception, develop a series of jewellery, and present their work and research findings to the class.

I.2. Course Content:

No.		<u>Hours</u>	<u>%</u>
1.	Introduction of the role of jewellery in its cultural context: - Brief development of studio jewellery movement from Second World War to present - Traditional values embossed in jewellery and contemporary approach by contemporary jewellers	14	27
2.	Advanced jewellery-making techniques: - Adaptation of additional materials or crafts, to be applied to jewellery-making; - Advanced small-metal techniques.	32	62
3.	Creative and development processes with focuses on body-related objects	6	11
		52	100

I.3. Intended Course Learning Outcomes (CILOs):

(Please take note of the PILOs for the overall BA programme in the Programme Document.)

Upon successful completion of this course, students should be able to:

No. Intended Course Learning Outcomes (CILOs)

1. Create a complete series of jewellery work;
2. Apply design language to future creations of 3D objects;
3. Make sense of cultural issues, and comment on them through research and development of 3-D objects;
4. Organize and explain their research findings; and
5. Adhere to standards of professional practice and ethos.

** More may be added.*

I.4. Alignment of CILOs with PILOs:

Learning Outcomes	<i>Please indicate alignment by checking '✓' the appropriate box</i>					
	CILO1	CILO2	CILO3	CILO4	CILO5	CILO6
PILO1.1						
PILO1.2						
PILO2.1			✓	✓		

PILO2.2	✓	✓	✓			
PILO2.3						
PILO3.1					✓	
PILO3.2					✓	

* There may not be 6 CILOs, in which case, just leave columns empty.

I.5. Alignment of Teaching and Learning Activities with CILOs:

No.	Teaching and Learning Activities	CILO	Hours
1.	Lectures: Introducing key-history and -theory of jewellery-making, showcasing of work examples, and present important jewellers and their achievements.	1, 2, 3, 5	8
2.	Class discussions and student presentations: Discussions and presentations will facilitate peer-related learning.	2, 3, 4, 5	10
3.	Workshop demonstration: Practical workshops to provide training in mastering different techniques including small in-class exercise for hands-on practice.	1, 5	8
4.	Studio visits / exhibitions / museums	2, 3, 5	4
5.	Studio practice: Students will be given studio projects to practice not only their technique, but also their problem-solving and design-skills.	1, 2, 3, 4, 5	22

*More may be added.

I.6. Assessment:

No.	Assessment Methods/Activities	Weighting	Alignment with CILOs
1.	Practical research project: Students will complete two small size plus one medium size design assignments. These are to be developed as a series of work in reflecting self-identity, with focuses on the following: - Technical proficiency and craftsmanship; - Technical quality of submitted work; - Prompt completion of projects; - Originality and creativity in problem solving; - Demonstration of independent thinking, problem solving and conceptual development capabilities;	40%	1, 2, 3, 4, 5

	- Presentation skills.		
2.	Presentation of studio research: Students need to prepare and present a thorough presentation on the background, development and results of their research activities. This presentation should be accompanied by effective visual aides. They also need to submit a written report.	20%	4, 5
3.	Visual diary: Students keep a visual diary documenting independent research, class notes, documentation of class exercises and self-evaluation	10%	5
4.	Professional Attitude: Professional Attitude within the BA is defined as a set of personal skills that are essential for a career in the visual arts: communication skills, management skills, professional ethos, and general personal conduct. It is assessed indirectly through attendance and participation in classes, language abilities, team-behaviour, demonstrated interest in the subject and similar approaches. It may include the evaluation of sketchbooks or visual diaries, personal notes etc, or be assessed on the basis of personal contact with the student.	30%	5

**More may be added.*

I.7. References (up to 10 books):

Abellán, Miguel. *Dreaming Jewelry*. Barcelona: Monsa, 2010.

Dormer, Peter, and Ralph Turner. *The New Jewellery: Trends and Traditions*. London: Thames & Hudson, 1994.

Eidelberg, Martin, ed. *Messengers of Modernism: American Studio Jewellery 1940-1960*. Paris: Flammarion, 1996.

Fayet, Roger, and Florian Hufnagl, ed. *Bernhard Schobinger: Jewels Now*. Stuttgart: Arnoldsche Art Publisher, 2003.

Game, Amanda, and Elizabeth Goring. *Jewellery Moves*. Edinburgh: Trustees of the National Museum of Scotland, 1998.

Hufnagl, Florian, ed. *Found Treasures: Hermann Jünger and the Art of Jewelry*. London: Thames & Hudson, 2003.

Hufnagl, Florian, ed. *The Fat Booty of Madness*. Stuttgart: Arnoldsche Art Publishers, 2008.

Lambert, Sylvie. *The Ring*. Crans-Près-Céligny: RotoVision, 1998.

Untracht, Oppi. *Jewellery Concepts and Technology*. New York: Doubleday, 1985.

West, Janice. *Made to Wear: Creativity in Contemporary Jewellery*. London: Lund Humphries Publishers, 1998.

I.8. Academic Integrity:

Students will endeavour to only claim work that they have actually produced themselves. Claiming the work of others is considered plagiarism, and will be dealt with under the academic policies of the university.

I.9. Health and Safety:

Every effort will be made to comply with the intent of Hong Kong's law or acts and the University's policies to maintain a safe and healthy working environment.

I.10. Final Note:

The instructor reserves the right to modify the class and the syllabus or the schedule to adjust to the dynamics of the particular group or to take advantage of opportunities that may arise.