

# Jewellery Essentials Certificate 2014

## End of Semester Review Document

week	Course Name	New Description	Curriculum Update Suggestions	Discussion Notes	Outstanding Tasks:
1	Chain making	This course explores the fundamental techniques of chain making. Students will learn how to anneal and draw wire, which they will fabricate into links and elements to be connected and / or soldered in order to form traditional and experimental chain styles. Proportion, materials, flexibility, and shape will be explored in the development of students' own designs. They will also learn the mechanics of fasteners, drawing on historical design and techniques to develop functional and pleasing forms.	<b>Course Description</b> OK <b>Aim Statement</b> OK <b>Learning Outcomes</b> OK <b>Learning Sequence</b> OK <b>Learning Assessment</b> OK <b>Studio</b> OK <b>Consumables</b> OK <b>Kits</b> OK <b>Precourse assignment</b> NO	-Supply room seemed to be much better– summer students could spend some time organizing and labeling bins -Bins clear, labeled – a place for everything and everything in its place -kit complete not available	<b>Terri</b> -Supply room will be re- organized for <b>January 2014</b> as follows: <del>-Step ladder (3 step – easy fold) for storage room would allow for access on higher levels</del> -consistent/stackable bins neatly labeled and put away in consistent places (same place as before)  <b>Terri</b> - Review Jewellery tool boxes to be sure all items are in good state of repair (i.e. need new files, tweezers, wire wheels) and <u>have an extra kit available for faculty</u>  <b>Jen/Terri</b> - -Have burr sets and wire wheels available for purchase in the bookstore <b>Update:</b> Jennifer did not advise students in advance ( <i>late compiling meeting notes</i> ), we will continue with burrs in kits for one more year  <b>Jen</b> – will continue to have key for closet available for pick up on Monday – to be returned at end of week  <b>ALL Faculty</b> – encourage student cleanup protocol right from the beginning, so that good habits develop  <b>ALL Faculty</b> – enforce safety glasses & no eating in the studio
ARTS527 Watson Ellis		<ol style="list-style-type: none"> <li>1. Use knowledge of the history of chain making, its production, design, context, and function to inform design decisions</li> <li>2. Design and form simple and complex chain linkages according to intended function and purpose.</li> <li>3. Cut, connect, and manipulate wire of various gauges and shapes on mandrels for varied purposes.</li> <li>4. Combine multiple strands of wire for decorative effect.</li> <li>5. Experiment with the effects of different coloured metals.</li> <li>6. Add cut out, and formed elements, in conjunction with links, to add variation in design.</li> <li>7. Produce traditional closures in a personal style, with consideration for the mechanics governing chain fasteners.</li> <li>8. Select from and use with competence pickling, annealing, soldering and polishing techniques.</li> <li>9. Maintain a studio journal recording stimuli, ideas, explorations, reflections and results in the process of jewellery creation.</li> <li>10. Handle, use, and store all materials, tools and equipment with attention to health and safety considerations, in order to protect self, peers and the environment.</li> </ol>			
<b>Course Objectives</b>		-characteristics of metals used for chainmaking -rolling, cutting, sawing techniques -planning and design basics			

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2	Fab I	This course introduces the fundamental fabrication techniques used with nonferrous metals. Students will learn to use hand tools competently in order to design and construct basic jewellery forms. Through technical and exploratory exercises and practice students will develop skills in the use of the polishing machine, flex shaft, drill press and oxygen / propane torch system with which they will anneal, solder, decorate and finish their forms. There will be a special emphasis on the appropriate use of shop equipment and the health and safety procedures essential to work practices in the jewellery studio.	<b>Course Description</b> OK <b>Aim Statement</b> OK <b>Learning Outcomes</b> OK <b>Learning Sequence</b> OK <b>Learning Assessment</b> OK <b>Studio</b> Tumbler needs a new rubber seal – one shredded in the summer – Terri was informed Tool kits needs some tlc Instructor kit was not available – need more kit tools <b>Consumables</b> OK <b>Kits</b> OK <b>Precourse assignment</b> NO	-Torch needs repair – gave to John to ask Praxair -Check charcoal – Gesswin labeled it wrong – but we need charcoal -ordered new sheers with Terri -baby jars or odd ball jars with no lids – need more – need 16 (2 at each station) - asked Amber to save us some baby food jars for next year -Made an adjustment to learning sequence in course outline	<b>Terri</b> – have broken torch fixed for 2014 delivery <b>Terri</b> – <del>-Tumbler needs new rubber seal</del> -double check sizes on blue handle files - correct sizes this year, not sure if that gives us a set of 14 – ¾” <b>Faculty</b> will attempt to use less expensive metals whenever possible to keep costs reasonable for students <b>Jen</b> <u>Add to Capital Wish List</u> -New tools for Student kit <b>ALL Faculty</b> – encourage student cleanup protocol right from the beginning, so that good habits develop <b>ALL Faculty</b> – enforce safety glasses & no eating in the studio
ARTS531 Watson Ellis		<ol style="list-style-type: none"> <li>1. Problem solve throughout the design and production process.</li> <li>2. Use basic jewellery hand tools for techniques such as sawing, filing, annealing, soldering, piercing, stamping, decorating and polishing.</li> <li>3. Pickle, anneal, and solder metal parts to make traditional joints.</li> <li>4. Operate all power tools safely and appropriately (i.e. oxygen / propane torch system, polishing machine, flexshaft machine, and drill press in the jewellery studio)</li> <li>5. Produce several finished jewellery forms using methods and tools explored in the course.</li> <li>6. Maintain a studio journal recording stimuli, ideas, explorations, reflections and results in the process of jewellery creation.</li> <li>7. Use and maintain the studio and all tools and equipment competently, responsibly, and safely.</li> </ol>			
	<b>Course Objectives</b>	-Characteristics of metal used for fabrication -Basic cutting, soldering – use of ventilation and the importance -planning and designing – basics -health and safety using equipment in the studio (full walk through)			

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3	Design	This studio-based course promotes exploration in, and understanding of, the basic design process as applied to jewellery. Line, texture, colour, symmetry, balance, and proportion will be explored in relation to the form and function, wear ability of a piece, construction processes and material limitations. Through research and presentation, examples of different jewellers and their work will be related to styles and technology from a design point of view. Students will be challenged to rationalize and express their personal stylistic preferences through a series of in class exercises and critiques.	<b>Course Description</b> OK <b>Aim Statement</b> OK <b>Learning Outcomes</b> OK <b>Learning Sequence</b> OK <b>Learning Assessment</b> OK <b>Studio</b> OK <b>Consumables</b> Updated <b>Kits</b> OK <b>Precourse assignment</b> NO	-Studio time was added to the learning sequence and was very good – go through the process and actually make the piece and see how it works.  -It is evident that students need to draw and need to skills for Design. Perhaps offering Design later in the program is the answer giving students fabrication knowledge before being expected to execute.  -Increase studio experience to a full day (Thursday)  -No circle templates were available	<b>Marta</b> will create exercises that can be provided to students to ensure the design before rendering works for the students best interest  <b>Shannon</b> will ensure Art of Seeing is referenced for Design principles  <b>Shannon</b> will keep research assignment – <b>Valerie</b> will tweak her Art History to remove the repetition in the full program experience  <b>Shannon</b> – research some youtube video options for students to reference when struggling with basic PowerPoint tasks.  <b>Rhino is not an option as of yet, but Google Sketch-up is available on the network if faculty want to utilize it</b> – this is a free download that anyone can use and practice with  <b>Jen</b> – send Shannon contact details for Art of Seeing  <b>ALL Faculty</b> – encourage student cleanup protocol right from the beginning, so that good habits develop  <b>ALL Faculty</b> – enforce safety glasses & no eating in the studio
ARTS983 Kennedy		<ol style="list-style-type: none"> <li>Analyze both the form and function of a variety of examples of jewellery, in relation to the relevant principles and elements of design</li> <li>Assess the principles and elements of design as used in a variety of examples of jewellery with particular emphasis on materials, wearability, and construction processes</li> <li>Apply specific principles and elements of design to sketches of proposed works, defining the emotional, sensual, and narrative aspects of these objects</li> <li>Research and present an analysis of the attributes of jewellery typified by a specific style, e.g. geometric, organic, designer, rustic, artistic, contemporary, traditional, etc.</li> <li>Research and assess the styles, artists and movements associated with select periods jewellery design in Western culture</li> <li>Critique the implications of various design solutions in examples of one's own work, and that of peers, through written summaries, and group discussions</li> <li>Use the design process to problem-solve and refine ideas</li> </ol>			
<b>Course Objectives</b>		Basic principles and elements of design and how they relate to jewellery fabrication			

week	Course Name	New Description	Course Aim:	Discussion Notes	Outstanding Tasks:
4	Fab II	This course builds on, and refines techniques explored in Jewellery Fabrication I. Students will design and execute more complex forms, which may be hinged, riveted, or fabricated using multiple, soldered joints. Examples of complex designs could be layered, or hollow, constructed rings, brooches, pendants, earrings, clips, and/or findings. This course examines different types of mechanism fabrication including bending, scoring, and riveting. Students will design and problem-solve through a range of exercises and practice pieces while developing their repertoire of jewellery fabrication techniques. Development of skill, technique, personal style, and expression will be facilitated through group and individual work.	<b>Course Description</b> OK <b>Aim Statement</b> OK <b>Learning Outcomes</b> OK <b>Learning Sequence</b> OK <b>Learning Assessment</b> OK <b>Studio</b> OK nice and clean <b>Consumables</b> OK <b>Kits</b> OK <b>Precourse assignment</b> NO	-Offered too early this year – should be after Surface Decoration where techniques are covered here that would be valuable in the success of Fab II - however this conflicts with removing the gap between fab I and fab II	<b>Jen</b> – Remove the gap between Fab I and Fab II in the scheduling  <b>Terri</b> – Check with Maintenance to ensure we don't run out of fuel at all  <b>ALL Faculty</b> – encourage student cleanup protocol right from the beginning, so that good habits develop  <b>ALL Faculty</b> – enforce safety glasses & no eating in the studio
ARTS532 Butz		<ol style="list-style-type: none"> <li>1. Problem solve through all stages of the design and production process for complex jewellery forms</li> <li>2. Use tools and techniques appropriately and with increasing finesse, for both soldering and cold connecting metal parts</li> <li>3. Make a variety of findings appropriate to function, such as ear-wires, hoops, toggles, box clasps, catches, hooks, pin-holders, and/or bails</li> <li>4. Reflect on, and assess one's abilities and interests in the jewellery arts while expanding technique and exploring design principles through group and individual discussions</li> <li>5. Maintain a studio journal recording stimuli, ideas, explorations and results in the process of jewellery creation</li> <li>6. Use and maintain the studio and all tools and equipment competently, responsibly, and safely</li> </ol>			
<b>Course Objectives</b>		-review health and safety and use of equipment (question answer period perhaps?) – provides different perspective -reinforce planning, drawing project work, journalling			

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5/6	Art History	A piece of jewellery is evidence of the creative process. It embodies the technology, the medium, and the artist's message in a work that can be pinpointed in time and place. In this course, students will be exposed to, and analyze jewellery from different eras and cultures. As part of this exploration, they will develop criteria that will be used to compare the design and aesthetics of works from different cultures. Students will integrate this knowledge in their studio work. This survey course uses a cross cultural versus traditional chronological approach. Comparisons of medium, technique and technology may include Japanese Tsuba; jewellery from Benin, Africa, or examples of the granulation technique as practiced in ancient Etruscan jewellery, and in the 20th Century. By the end of the course each student will be able to research, select from and adapt a past style or technique to their own work; write a critique of an artwork, and prepare a collection of visual material from a specific culture.	<b>Course Description</b> OK <b>Aim Statement</b> OK <b>Learning Outcomes</b> OK <b>Learning Sequence</b> OK <b>Learning Assessment</b> OK – worked well to clarify the assignments for students <b>Studio</b> OK <b>Consumables</b> OK <b>Kits</b> Reviewed and revised <b>Precourse assignment</b> Removed	Consider an overnight field – AGO, ROM, Lacy's, Made you Look Studio (Sarah)	<b>Shannon</b> will keep research assignment – <b>Valerie</b> will tweak her Art History to remove the repetition in the full program experience  <b>Valerie/Jen</b> – will add a field trip to the ROM – budget approved  <b>ALL Faculty</b> – encourage student cleanup protocol right from the beginning, so that good habits develop  <b>ALL Faculty</b> – enforce safety glasses & no eating in the studio
ARTS526 Davidson	<ol style="list-style-type: none"> <li>Evaluate the visual symbols and design characteristics of a variety of styles in jewellery.</li> <li>Propose criteria for the assessment of aesthetics in jewellery design, and apply it to a piece of jewellery.</li> <li>Compare works from different cultures that have the same function, or which were fabricated using the same technique</li> <li>Integrate techniques, styles and ideas derived from historical and contemporary jewellery design in the exploration and development of personal work.</li> <li>Identify and describe a range of techniques that are common to the creation of jewellery from a variety of cultures and periods, and develop an image portfolio to illustrate them.</li> <li>Describe a contemporary Canadian jeweller's work in terms of its aesthetic appeal, technical construction, and history.</li> <li>Present a selected topic in the history of jewellery design, making effective use of a range of research sources, as well as presentation media.</li> <li>Formulate and defend an opinion based on personal research and study, and communicate those ideas to one's peers with clarity and confidence.</li> </ol>				
<b>Course Objectives</b>	Learn from the masters – recreate styles from each era ½ days split with Surface Dec I so that students have opportunity to be in the studio and not in lecture for the entire day.				

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5/6	Surf Dec I	Surface Decoration I introduces students to an inventory of surface treatments for metal, including a variety of finishes, polishes, textures, decoration, and pattern. Working with sterling silver, copper and brass, the emphasis will be on consistency, attention to detail, and concepts such as pattern, contrast, and personal expression. Students will explore a variety of options for finishes, including high polish, brush finish, and matte finishes. The chemistry of metals will be addressed while learning about depletion gilding, and students will use various resist methods and sandblasting techniques. Using tools, hammers, files, burrs, and stamps, students will explore texture and patterning and will be introduced to tool making by fabricating one decorative steel stamp. Sterling silver will be fused to create richly textured surfaces. Students will research and experiment with various methods of patina applications and metal leafs to add colour. Special attention will be paid to health and safety in the studio and the appropriate use, handling, storage and disposal of chemicals. Development of technique, personal style and expression will be facilitated by individual and group critiques and keeping a studio journal.	<b>Course Description</b> OK <b>Aim Statement</b> OK <b>Learning Outcomes</b> OK <b>Learning Sequence</b> OK <b>Learning Assessment</b> OK <b>Consumables</b> OK <b>Kits</b> OK <b>Precourse assignment</b> NO	-Wire wheels were too worn out – emailed Terri asking to order one brass and one steel	<b>Valerie</b> will continue with granulation, stamping and solder inlay exercises  <b>Jen</b> – remove textbook “Hinges and Hinge-Based Catches for Jewellers and Goldsmiths” - keep as reference in library only  <b>Valerie</b> will send Marta photos of surface decoration samples for drawing  <b>ALL Faculty</b> – encourage student cleanup protocol right from the beginning, so that good habits develop  <b>ALL Faculty</b> – enforce safety glasses & no eating in the studio
ARTS536 Davidson		<ol style="list-style-type: none"> <li>Solve basic problems in the studio using knowledge of materials, equipment, design principles and elements</li> <li>Analyze the characteristics of a quality finish through the examination and discussion of samples</li> <li>Use basic knowledge of chemical principles and processes in surface treatments</li> <li>Document and present results of research into specific areas of surface decoration design and processes</li> <li>Produce specific examples of a variety of textured and polished surfaces</li> <li>Use hand and power tools appropriately for surface decoration techniques</li> <li>Use, store and dispose of the chemicals used in jewellery fabrication and finishing safely, identifying the health risks associated with each, and using personal protective equipment appropriate to a given task</li> <li>Use and maintain the studio and all tools and equipment, competently, responsibly and safely</li> <li>Reflect on, and assess one's abilities and interests in the jewellery arts while expanding technique and exploring design principles through group and individual discussions</li> <li>Maintain a studio journal to record stimuli, ideas, and the results of experimentation, creating a personal "library" of finishes and textures</li> </ol>			
<b>Course Objectives</b>	Delivered ½ days with Art History				

week	Course Name	New Description	Curriculum Update Suggestions	Discussion Notes:	Outstanding Tasks:
7	Drawing	This course is an introduction to the fundamental techniques of drawing and rendering for jewellery applications. Through technical and exploratory exercises and project work, students will develop understanding of the different types of images, their applications, and the tools, materials, techniques and processes necessary to produce accurate shop drawings and presentation renderings for a range of contexts. A variety of media will be explored that are appropriate to communicating design concepts in the jewellery arts. The results will be discussed through in-class review.	<b>Course Description</b> OK <b>Aim Statement</b> OK <b>Learning Outcomes</b> OK <b>Learning Sequence</b> Update Unit 4 <b>Learning Assessment</b> Will match with rubric <b>Studio</b> OK <b>Consumables</b> OK <b>Kits</b> OK <b>Precourse assignment</b> NO	-good group – engaged in the learning process -lots of equipment (triangles, compasses, templates, etc.) it was great! Nice change – no complaints and very respectful of putting them back – thanks Terri!	<b>Marta</b> will create exercises that can be provided to students to ensure the design before rendering works for the students best interest <u>Marta will email Shannon</u> <b>Valerie</b> will send Marta photos of surface decoration samples for drawing <b>ALL Faculty</b> – encourage student cleanup protocol right from the beginning, so that good habits develop <b>ALL Faculty</b> – enforce safety glasses & no eating in the studio
ARTS530 Scythes		<ol style="list-style-type: none"> <li>1. Compare the effects of a variety of tools and materials used in the production of drawings and renderings</li> <li>2. Demonstrate the skills and tool use needed to produce ideation sketches, shop drawings and presentation renderings</li> <li>3. Produce drawings and renderings appropriate to an intended function and purpose, to include ideation sketches, working/technical drawings, and presentation renderings</li> <li>4. Apply shading, pattern, texture, colour and other methods to illustrate lighting, form and material properties</li> <li>5. Draw simple forms using 1, and 2 point perspective in order to create the illusion of 3D objects</li> <li>6. Demonstrate the use of all materials, tools and equipment with attention to health and safety considerations, in order to protect self, peers and environment</li> </ol>			
<b>Course Objectives</b>		Basic drawing and rendering skills – Project planning – sketching ideas and the value of using skills in all courses Orthographic views – (making the item look appealing from all sides)			

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9	Surf Dec II	<p>Students will continue to build on and refine their repertoire of surface treatments for jewellery. The focus will be on texture, imagery, pattern and colour through the exploration of roller printing, married metal, and etching, with an emphasis on consistency, and attention to detail. Students will roller-print designs and patterns using found objects, paper, and pierced and textured metal patterns and will learn the correct use and care of the rolling mill. Concepts of mirror image, positive and negative space, and repeat pattern will be added to their design repertoire. Using married metal techniques such as inlay, multi-metal lamination and twisted wire lamination, graphic imagery and pattern with different coloured metals will be created. In addition, students will experiment with heat-colouring married metal designs and copper as well as etching and resists and the combination of finishes. As this course is image and pattern based, drawing and design will be integrated into the studio work. Through assignments, maintaining a studio journal, and personal exploration, students will discover both the technical and expressive natures of surface decoration techniques. Health and safety in the studio will be emphasised with a focus on the proper and safe use of chemicals.</p>	<p><b>Course Description</b> OK  <b>Aim Statement</b> OK  <b>Learning Outcomes</b> OK  <b>Learning Sequence</b> OK  <b>Learning Assessment</b>  Students complained sparkers don't work –but Michaela says they are “sparkers” – Michaela will check the flints and let Terri know  <b>Studio</b> OK  <b>Consumables</b> OK  <b>Kits</b>  Files in the kits have no grit left – add files to their kit?? So they can take them home.  <b>Precourse assignment</b> NO</p>	<p>Could add filigree – connect with Valerie &amp; Susan Butz? Discuss at meeting</p>	<p><b>Jen</b> – keep sequencing with Surface Dec II before Fabrication III</p> <p><b>Michaela</b> -stress the value of silver as students don't understand the need for efficiency and</p> <p><b>Terri/Jen</b> research tools “ingot and crucible” for the shop – <b>Michaela</b> will send a web link</p> <p><b>Micheala</b> (filigree) will bring her own of the above tools and try it out in fab III this year when she comes back – this will give student some knowledge around utilizing their scraps</p> <p><b>ALL Faculty</b> – encourage student cleanup protocol right from the beginning, so that good habits develop</p> <p><b>ALL Faculty</b> – enforce safety glasses &amp; no eating in the studio</p>
ARTS537 Wolfert		<ol style="list-style-type: none"> <li>1. Research, design and successfully craft samples using texturing, patterning and relief design surface decoration techniques.</li> <li>2. Integrate new techniques with elements from design theory and the history of metal in the development of one's personal style.</li> <li>3. Illustrate the ways in which embellishment of the surface of metal can enhance jewellery design.</li> <li>4. Embellish metal surfaces using a variety of different techniques i.e. roller-printing, married metal, lamination, heat colouration, etching, patination, etc.</li> <li>5. Select and use appropriate finishes for a particular surface decoration technique.</li> <li>6. Maintain a studio journal recording stimuli, ideas, explorations and results in the process of jewellery creation.</li> <li>7. Use, store and dispose of chemicals used in jewellery fabrication and finishing safely, identifying the health risks associated with each, and using personal protective equipment appropriate to a given task.</li> <li>8. Use and maintain the studio and all tools and equipment, competently, responsibly and safely.</li> <li>9. Reflect on, and assess one's abilities and interests in the jewellery arts while expanding technique and exploring design principles through group and individual discussion.</li> </ol>			
<b>Course Objectives</b>					

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10	Stone Sett	This course is an introduction to the basic fabrication techniques used for stone settings including materials, design, fabrication, and finishing. Through technical and exploratory exercises and projects students will produce a variety of different types of settings for different functions. The properties of gem stones will be assessed in relation to their appropriateness for a given setting as well as techniques for setting them in the finished design. The competent use of equipment and safety procedures in the jewellery studios will be emphasized.	<b>Course Description</b> OK <b>Aim Statement</b> OK <b>Learning Outcomes</b> OK <b>Learning Sequence</b> OK <b>Learning Assessment</b> OK <b>Studio</b> OK <b>Consumables</b> OK <b>Kit</b> OK <b>Precourse assignment</b> NO	n/a	<b>Terri</b> – purchase 6 new sets of setting burrs to be ordered (bush round burr sets –graduated – 11S12 bought at lacy's) – should be enough to share  <b>Terri</b> – purchase more holders (Jett Sett – stone holder set – cup fixture/post and handle)  <b>Susan</b> will search item # for Terri  <b>Terri</b> – purchase 2 small oval mandrals and follow-up on Thermolock sample given to Terri – would need a microwave and Teflon pad  <b>ALL Faculty</b> – encourage student cleanup protocol right from the beginning, so that good habits develop  <b>ALL Faculty</b> – enforce safety glasses & no eating in the studio
ARTS535 Watson Ellis		<ol style="list-style-type: none"> <li>Design articles of jewellery with settings, applying knowledge of common stone shapes and cuts and accounting for the intended function and purpose,</li> <li>Analyze the inherent design challenges of including gemstones in jewellery, addressing material properties of metals and gems, as well as material values and product marketability.</li> <li>Use simple geometric formulae to make calculations</li> <li>Produce jewellery articles which incorporate gemstones, demonstrating progressive refinements in the design throughout the process.</li> <li>Produce and finish sample stone settings appropriate for a specific purpose</li> <li>Maintain a studio journal recording stimuli, ideas, explorations and results in the process of jewellery creation</li> <li>Reflect on, and assess one's abilities and interests in the jewellery arts while expanding technique and exploring design principles through group and individual discussions.</li> <li>Use and maintain the studio and all tools and equipment, competently, responsibly and safely.</li> </ol>			
<b>Course Objectives</b>		-characteristics of the materials -setting stones in project work			

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11	Casting	This course is an introduction to the fundamental techniques of model making and lost wax casting. Students will learn to make wax models through the processes of carving and model making. Technical and exploratory exercises and projects will help to develop student understanding of the materials, tools, historic and contemporary techniques and processes necessary to wax model making and lost wax casting. There is a special emphasis on the competent use of equipment, as well as maintaining a healthy and safe working environment.	<b>Course Description</b> OK <b>Aim Statement</b> OK <b>Learning Outcomes</b> OK <b>Learning Sequence</b> OK <b>Learning Assessment</b> OK <b>Studio</b> Only received 14 wax blades out of 24 requested – some broke and ran short Spiral wax blade running short again in 2014 <b>Consumables</b> OK <b>Kits</b> OK <b>Precourse assignment</b> NO	Nickle silver should not be available for casting as it is toxic – need to clean it out of the studio, or not have it at all if doable. Students made it clear that Michaela covered the risks. -Course went very well -Need a new digital scale 1/10-100 grams to help accommodate larger group  No sign of silver nickel in the studio – all good  No saw blades for wax  <b>Tools Needed for 2015:</b> Casting Flask (5 perfect size and are really toasted) <a href="http://www.gessweincanada.com/ProductDetails.asp?ProductCode=260%2D0040M">http://www.gessweincanada.com/ProductDetails.asp?ProductCode=260%2D0040M</a> purchase 4-5 of 3" x 4"  sprue bases 4-5 – 3" diameter <a href="http://www.gessweincanada.com/product-p/260-0560m.htm?1=1&amp;CartID=0">http://www.gessweincanada.com/product-p/260-0560m.htm?1=1&amp;CartID=0</a>  <a href="http://www.gessweincanada.com/product-p/200-3635.htm">http://www.gessweincanada.com/product-p/200-3635.htm</a>	<b>Jen</b> – purchased new casting equipment  <b>Terri</b> will make sure was blades are available and in good repair and provide amounts requested  <b>Terri</b> – vacuum after VCAD – Aluminum traces can contaminate the work  <b>Terri</b> – purchase new digital scales 1/10-100 grams (perhaps borrow scales from glaze science)  <b>Michaela</b> agreed to inform students when using Nickel to keep their scraps separate so that it doesn't end up in casting scraps  <b>ALL Faculty</b> – encourage student cleanup protocol right from the beginning, so that good habits develop  <b>ALL Faculty</b> – enforce safety glasses & no eating in the studio
ARTS528 Letki		<ol style="list-style-type: none"> <li>Design and produce wax models referencing historical and/or contemporary styles</li> <li>Problem solve in both design and production, selecting the appropriate model design for function and purpose in relation to a specific casting process</li> <li>Select and use appropriately the materials, tools and equipment required for the production of wax models and lost wax castings.</li> <li>Compare the properties and uses of different types of wax</li> <li>Use basic mathematical skills to accurately calculate the proportions of materials used in the casting process</li> <li>Reflect on, and assess one's abilities and stylistic development in the jewellery arts while expanding technique and exploring design principles</li> <li>Maintain a studio journal recording stimuli, ideas, explorations and results in the process of jewellery creation</li> <li>Use all materials, tools and equipment with attention to health and safety considerations, in order to protect self, peers and the environment</li> </ol>			
<b>Course Objectives</b>		-health and safety of working with casting equipment -castable metals and non-castable metals – what can cause health concerns? -planning, drawing and creating a piece -survey course on the process – no expectations in this program for students to move and grow beyond in this program – summer courses and scholarships are available to students who want to learn more. -training and resources in the industry			

week	Course Name	New Description	Curriculum Update Suggestions	Discussion Notes:	Outstanding Tasks:
12	Forming I	This course is an introduction to the basic processes exploiting the malleability of metals used in jewellery arts. Students will have the opportunity to explore the wealth of options available in creating objects with volume and form. Through technical exercises and personal exploration, students will be able to form metal through a series of different techniques. Design principles will be integrated into course activity in order to help students explore the problems of form and function. Starting with sheet or square stock, they will use the techniques introduced in the course to build on and enhance objects of their own design.	<b>Course Description</b> OK <b>Aim Statement</b> OK <b>Learning Outcomes</b> OK <b>Learning Sequence</b> OK <b>Learning Assessment</b> OK <b>Studio</b> OK <b>Consumables</b> OK <b>Kits</b> OK <b>Precourse assignment</b> NO	-Remove delrin 3/8" sheet and 1/2" sheet from material list Should be a equal amount of medium solder Borrowed vises from summer Could use a 4 <sup>th</sup> anvil for higher numbers -take an inventory -3 to 4 soinsoidal stakes of each size  -Need 4 anvils for this program, we bought two anvil stands when we should have ordered 4 and one more anvil? -Stakes worked well and there will be enough for a full group paint the square part of the stakes -New saw slows down on impact = needs to be returned. Ask dave status (Jeffrey has exact saw at home and it doesn't do that) Hammer handles are loose – put the heads of the handles in a bucket of water a week before the -On off switch for the belt sander needs fixing – key works it's way out when in use -Drill press chuck falls out every day – lets get this fixed	<b>Jeffrey</b> will send link for a new scroll saw  <b>Jen</b> – purchased hammers, sinusoidal stakes and new adjustable anvil stands  <b>Terri</b> – purchase 2 more vises (quick release if possible)  <b>Terri/Faculty</b> will request students to cover the hammers at the end of each day and encourage students to use their chasing tools when hammers are put away  <b>FYI</b> - Washroom in Studio will remain a washroom and not a storage area – sink is now fixed  <b>ALL Faculty</b> – encourage student cleanup protocol right from the beginning, so that good habits develop  <b>ALL Faculty</b> – enforce safety glasses & no eating in the studio
ARTS726 Ellis		<ol style="list-style-type: none"> <li>1. Design models and prototypes for objects to be produced using various forming techniques</li> <li>2. Design and make hand tools for use in various forming techniques</li> <li>3. Design a project that incorporates a combination of forming methods and which demonstrates progressive refinement in the design</li> <li>4. Select and use various techniques for effect such as chasing, repousee, planishing, sinking and forging, and make a reference collection from the practice pieces</li> <li>5. Research and create jewellery pieces that incorporate and best exemplify the above techniques</li> <li>6. Assess the inherent challenges of working with a given material based on its physical properties</li> <li>7. Use personal protective equipment appropriate to a given task</li> <li>8. Reflect on, and assess one's abilities and interests in the jewellery arts, while expanding technique and exploring design principles through group and individual discussions</li> <li>9. Use and maintain the studio and all tools and equipment competently, responsibly and safely</li> </ol>			
<b>Course Objectives</b>		-tool making -Basic forming techniques -Basic use of materials		Guard on sander was bent and should have been looked at way before the students entered the room – little things like that should be looked at before the courses start.  Treadmont tools sells flooring nails (old fasion square flooring nails) – the nails make the best chasing tools – if they had two are three of those nails it would be very helpful to make the tools they need – <b>what size?</b>  Students didn't keep going into the cupboard – had no problems this year – someone has changed the process and it is working	

week	Course Name	New Description	Curriculum Update Suggestions	Discussion Notes	Outstanding Tasks:
13	Forming II	This course is a continuation of the skills acquired in the Jewellery Forming I course; building on the basic techniques used in forming for jewellery arts. Through lectures, demonstrations and practice exercises, students will explore more techniques to form metal including synclastic and anticlastic forming, forging, fold forming, bending, and chasing and repousee. There will be a continued emphasis on design principles and their application as students work through the various techniques that are applied to jewellery.	<b>Course Description</b> OK <b>Aim Statement</b> OK <b>Learning Outcomes</b> OK <b>Learning Sequence</b> OK <b>Learning Assessment</b> OK <b>Studio</b> OK <b>Consumables</b> OK <b>Kit</b> OK <b>Precourse assignment</b> OK	-Jeffery bought hammer handles to avoid any identification challenges when purchasing through college purchasing processes -need block tar not liquid -pot and pitch and utensils need replacing – they only last so long	<b>Terri</b> will locate Roofing tar for January 2013 (“Spar” in Toronto) – wrong tar in 2013  <b>Terri/Jen</b> – Discuss 2 new electric hammers  <b>ALL Faculty</b> – encourage student cleanup protocol right from the beginning, so that good habits develop  <b>ALL Faculty</b> – enforce safety glasses & no eating in the studio
ARTS727 Ellis		<ol style="list-style-type: none"> <li>1. Design models and prototypes for objects to be produced using various forming techniques</li> <li>2. Design and make hand tools for use in various forming techniques</li> <li>3. Design a project that incorporates a combination of forming and raising methods and which demonstrates progressive refinement in the design</li> <li>4. Transfer the use of two dimensional design skills to the design of three-dimensional metal objects</li> <li>5. Assess the inherent challenges of working a given material based on its physical properties</li> <li>6. Select and use various techniques to execute selected designs and make a reference collection of these samples</li> <li>7. Use personal protective equipment appropriate to a given task</li> <li>8. Reflect on, and assess one’s abilities and interests in the jewellery arts while expanding technique and exploring design principles through group and individual discussions</li> <li>9. Use and maintain the studio and all tools and equipment, competently, responsibly and safely</li> </ol>			
<b>Course Objectives</b>		Carry on from Forming I Planning, drawing and designing – the process			

week	Course Name	New Description	Curriculum Update Suggestions	Discussion Notes	Outstanding Tasks:
14	Fab III	This course will further develop and strengthen techniques used in Jewellery Fabrication I & II as well as introduce advanced techniques requiring greater skill and accuracy. Specifically, these include the use and function of hinges and skill in making tubing from sheet metal. Students will develop further understanding of metal and its working properties to apply to assignments and or projects.	<b>Course Description</b> OK <b>Aim Statement</b> OK <b>Learning Outcomes</b> Add LO#2 from Surface Decoration (Translate drawings...) <b>Learning Sequence</b> OK <b>Learning Assessment</b> OK <b>Studio</b> OK <b>Consumables</b> OK <b>Kits</b> OK <b>Precourse assignment</b> NO	Great group – change quiz to Friday afternoon. More rewarding to make something in 3 hours  Cabins – water dripping on walk way freezes – motion activated outdoor light Extend the deck – down strip and upstairs – need railing or something to grab onto – eaves trough (cabin #3)	<b>Jen</b> – update course outlines to reflect moving LO#2 from Surface Decoration II to Fabrication III  <b>Michaela</b> agreed to inform students when using Nickel to keep their scraps separate so that it doesn't end up in casting scraps  <b>ALL Faculty</b> – encourage student cleanup protocol right from the beginning, so that good habits develop  <b>ALL Faculty</b> – enforce safety glasses & no eating in the studio
ARTS533 Wolfert		<ol style="list-style-type: none"> <li>1. Use design principles and processes to develop ideas and fabricate jewellery to intended function and purpose</li> <li>2. Translate drawings and designs into precise metal reproductions.</li> <li>3. Assess the design characteristics and functions of a variety of hinges and complete a functional hinge project</li> <li>4. Use scrap metal resourcefully in the design and fabrication process</li> <li>5. Manipulate flat sheet into tubing following standard procedures and perform multiple soldering exercises</li> <li>6. Use tools such as the oxygen / propane torch system, polishing lathes and rotary hand piece appropriately and with skill</li> <li>7. Reflect on, and assess one's abilities and interests in the jewellery arts, while expanding technique and exploring design principles through group and individual discussions and critiques</li> <li>8. Maintain a studio journal recording stimuli, ideas, explorations and results in the process of jewellery creation</li> <li>9. Use and maintain the studio and all tools and equipment competently, responsibly, and safely</li> </ol>			
	<b>Course Objectives</b>				

week	Course Name	New Description	Curriculum Update Suggestions	Curriculum Update Suggestions	Outstanding Tasks:
15	Marketing/ Portfolio	Practicing artists can choose from many different paths to advance their personal and artistic goals in artistic practice, education, presentation skills, and promotion and marketing as entrepreneurs. Each student will establish their own specific focus for continuing their artist's practice. In class sessions will involve online research, writing, digital photography, presentation, and critical discussion. Precourse assignment work will provide the data for artist documents and digital images of their work for the development of a portfolio. Students will show their work in an established campus venue as a culmination to their certificate program experience. Certificate students who have already completed the first two semesters of the Visual and Creative Arts Diploma Program will complete this course mainly as independent review and revision of their portfolio and artists documents in collaboration with faculty.	<b>Course Description</b> Updated <b>Aim Statement</b> Updated <b>Learning Outcomes</b> Updated <b>Learning Sequence</b> N/A <b>Learning Assessment</b> N/A <b>Studio</b> OK <b>Consumables</b> OK <b>Kits</b> OK <b>Precourse assignment</b> N/A	-New format continues to work well -Lisa Binnie taught for the first time this winter, worked out well	<b>All Faculty</b> – Focus on Student Exhibition not “Show and Sale” as previous – this will avoid the stress of mass producing art for their final Exhibition.  New faculty for Winter – Lisa Binnie
MKTG53 Binnie		<ol style="list-style-type: none"> <li>1. Evaluate examples of promotional and marketing materials as well as venues for the exhibition and sale of visual art works.</li> <li>2. Format sample digital portfolio pages addressing form, sequencing and content for specific purposes using photographs of recent work.</li> <li>3. Design and present a synopsis of one's own recent work, addressing influences and themes using digital image media.</li> <li>4. Write an artist's statement, curriculum vitae and other written documents, relevant to current work and appropriate for future development.</li> <li>5. Summarize online resources relevant to competitions, commissions, exhibitions, grants.</li> <li>6. Research online information regarding admissions to schools, residencies, internships, grants, commissions, exhibitions and art fairs.</li> <li>7. Summarize the basic considerations for operating a studio as a small business.</li> <li>8. Write specific short-term and long-term goals as a learner and an artist.</li> </ol>			

<p><b>Group Feedback - – comments to be reviewed and considered but not necessarily appropriate or practical</b></p>	<p><b>The value of the total experience for students.</b></p> <ul style="list-style-type: none"> <li>• 9 or 10</li> </ul> <p><b>What would make this program a 10?</b></p> <ul style="list-style-type: none"> <li>• Could be longer – students don't want to leave</li> <li>• Week of studio at the end to finish up</li> </ul> <p><b>Suggestions regarding the order of the delivery of the courses (did they flow from one to another?).</b></p> <ul style="list-style-type: none"> <li>• Drawing and design should be the first 2 weeks – every other course is asking us to incorporate it in the project work</li> <li>• A week between forming I and forming II – Jeffrey has given opportunity to work between courses to refine for presentation and it would be nice to have the time to prepare</li> </ul> <p><b>Suggestions regarding content. Anything they felt was missing, or not necessary.</b></p> <ul style="list-style-type: none"> <li>• Focus on repairs cause they are more difficult than building</li> <li>• Design was disappointing – slow week (1/2 day of design elements and did a history assignment) – first day was paint 3 hours and never utilized it in the slightest</li> </ul> <p><b>Other comments, concerns and/or suggestions</b></p> <ul style="list-style-type: none"> <li>• Most instructors provide feedback right away through individual and group critiques and almost half of the instructors are not giving any feedback – only a mark a few weeks later. Need immediate feedback so that they can take that feedback into the next course.</li> <li>• Marks on the following Monday are better, but it is important to have at least something before the faculty leaves, so that feedback actions can be applied right away.</li> </ul>
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