

<b>THE GLASGOW SCHOOL OF ART</b>	<b>Programme Specification</b>
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**1. Programmes:**

<b>Programme Title</b>	BDes Sound for the Moving Image
<b>Head of School</b>	<b>Dr Paul Chapman</b>
<b>Head of Department/Programme Leader</b>	<b>Ronan Breslin</b>
<b>Programme Contact</b>	<b>Ronan Breslin</b>

<b>Minimum Duration of Study</b>	<b>24</b>
<b>Maximum Duration of Study</b>	<b>36</b>
<b>Mode of Study</b>	<b>Full-Time</b>
<b>Award to be Conferred</b>	<b>BDes (Hons)</b>
<b>Exit Awards</b>	<b>Stage 3 – No exit award Stage 4 – BDes (Hons)</b>
<b>Source of Funding</b>	<b>SFC and direct fees</b>

**2. Academic Session:**

2018-2019

**3. SCQF Level:**

Level 10

**3.1 Credits:**

480

**4. Awarding Institution:**

Glasgow University

**5. Teaching Institutions:**

The Glasgow School of Art

**6. Lead School/Board of Studies:**

Digital Design Studio

**7. Programme Accredited By:**Accreditation to be sought from Creative Skillset (after 1<sup>st</sup> cohort graduates)

<b>8. Entry Qualifications</b>	
<b>8.1 Highers</b>	Click here to enter text.
<b>8.2 A Levels</b>	Click here to enter text.
<b>8.3 Other</b>	<p><b>Direct entry to Stage 3 from FE via articulation OR with appropriate HND or equivalent qualification and portfolio</b></p> <p>An appropriate college qualification would be a minimum pass in a HND programme with a significant sound and/or music production element. Direct applicants will have to provide evidence of skills in sound production via a portfolio or similar. Entry via equivalent professional experience will also require a portfolio as well as at least one reference from a practicing audio-visual professional.</p>
<b>8.4 IELTS Score Required on Entry</b>	6 with no element less than 5.5

### **9. Programme Scope:**

This programme creates a learning environment for students to develop their creative and craft skills in sound for the moving image. Building on the successful MDes Sound for the Moving Image, an undergraduate programme in Sound for the Moving Image recognises the growing interest in this topic, and the increased recognition of the importance of sound and moving image as part of the Scottish creative, cultural and commercial landscapes.

The programme will also tap into the worldwide increase in media production for an increasingly diverse and divergent audience through multiple digital distribution platforms. Students will develop detailed theoretical, practical and technical knowledge in sound production for visual media.

The programme will promote the production of aesthetically challenging work that explores the limits of sound manipulation and evaluates perceptions of sound design and production for the moving image. The programme will stimulate students in the development of original content within the field of sound production and post-production for the moving image. The programme will also provide a grounding in the professional practice of sound production for visual environments, such as film, animation, television, online, interactive media and games, theatre and art installations.

It is expected that graduates will find employment as audio professionals and practitioners in key creative industries, building on the success of the MDes programme – the graduates of which have progressed to a range of careers in audio-visual arts, game development and film and television.

The programme recruits directly into Stage 3 with articulation from HND programmes or from mature students with relevant experience, according to the recruitment policies of The Glasgow School of Art.

#### 10. Programme Aims:

The aims of the programme are:

- To provide a comprehensive education and broad basis for a career in sound design, music production and sound engineering for moving image contexts including film, broadcasting, electronic games and sonic arts.
- To develop graduates with critical, analytical, critical and problem-based learning skills that allow them to propose, design and develop technical solutions within sound design, audio post-production and music production contexts.
- To provide practical technical and artistic knowledge of professional standards, terminology and production methods in sound design and music composition associated with narrative structures and concepts for the audio visual industries.
- To develop graduates with appropriate skills to undertake autonomous and team based professional practice, including communication, interpersonal and general transferable skills, articulated via *real-world* practical projects within the field of sound design and post-production for the moving image.

#### 10.1 Stage 1 Aims:

n/a

#### 10.2 Stage 2 Aims:

n/a

#### 10.3 Stage 3 Aims:

With direct entry to Stage 3 from further education, key aims of are to consolidate knowledge and understanding, and introduce students to ways of critical thinking and writing that may not have been the focus of development in their prior studies.

The overall aims of stage 3 are:

- To consolidate and develop existing knowledge of and skill in audio technology and production within a moving image context.
- To introduce fundamental topics within the critical theory of sound for moving image and film studies.
- To enable students to engage with the workflows applicable to sound recording, editing, mixing and synchronisation and participate in the pre-production, production and post-production life-cycle of audio-visual content for a range of platforms, including film and broadcast, interactive applications and site specific Audio Visual (AV) work.

**10.4 Stage 4 Aims:**

The aims of stage 4 are:

- To allow students to complete a substantial self-directed body of work, relevant to sound for the moving image.
- To gain a critical understanding of the theory and aesthetics of sound for the moving image,
- To develop advanced knowledge, skills and technical understanding of the practice of sound design and music production for the moving image.
- To further develop knowledge and understanding of critical theory in sound for moving image and film studies
- To develop expertise in the technologies and methodologies underpinning spatial audio in a visual environment.
- To acquire, through practice, advanced knowledge and understanding of practical skills, tools and contemporary workflows in audio-visual production for working to industry standards.

**10.5 Stage 5 Aims:**

n/a

**11. Intended Learning Outcomes of Programme:**

After full participation in and successful completion of the programme, students should be able to:

Demonstrate attainment of the learning outcomes indicated below (11.3 & 11.4)

**11.1 Intended Learning Outcomes of Stage 1**

n/a

**11.2 Intended Learning Outcomes of Stage 2**

n/a

**11.3 Intended Learning Outcomes of Stage 3**

By the end of Stage 3, students will be able to:

Knowledge and Understanding

- Demonstrate an understanding of how standard audio-visual procedures, processes and systems are designed and implemented based on technical audio theory and techniques
- Demonstrate knowledge and understanding of function, form and aesthetics of audio within a visual environment
- Describe and plan the implementation of professional audio-visual systems using formal design tools such as schematic diagrams
- Demonstrate an understanding of the design and principles of interactive AV experiences and environments

Practice: Applied Knowledge, Skills and Understanding

- Apply a range of specialised skills in the development of stereophonic sound, related to a moving image sequence, using contemporary hardware and software tools.
- Interpret set briefs for AV production and post-production outcomes in the context of contemporary professional practice
- Generate and evaluate stereophonic AV mixes based on current industry requirements
- Use informed problem-solving skills to analyse and remedy defects within audio-visual systems and material

#### Generic Cognitive Skills

- Identify and analyse routine professional problems and issues relating to AV systems and media
- Draw on a range of sources and resources to make judgements
- Interpret and apply professional technical standards within audio-visual production

#### Communication, ICT and Numeracy Skills

- Use ICT to present technical AV data and information in a structured and accessible manner
- Formally and informally present a selection of AV outputs and projects
- Present technical information to various audiences in a structured and accessible manner

#### Autonomy, Accountability and Working with Others

- Demonstrate some autonomy and the ability to plan for unpredictable intermediate outcomes in the realisation of an individual project
- Work with others to evaluate a group-work brief, agree a delegation of roles within the group and co-operatively present the group project outcomes to an informed audience

### **11.4 Intended Learning Outcomes of Stage 4**

By the end of this stage students will be able to:

#### Knowledge and Understanding

- Demonstrate a critical understanding of the design and implementation of audio procedures, processes and systems
- Demonstrate knowledge and critical understanding of function, form and aesthetics of audio within a visual environment and an understanding of how audio and image interact

#### Practice: Applied Knowledge & Understanding

- Demonstrate through practice specialist and up-to-date knowledge embedded in the main theories, concepts and principles of multi-channel sound for the moving image
- Develop and implement original work in multi-channel sound for the moving image (with a visual element) incorporating relevant sound production tools, techniques and industry standards.
- Deploy advanced problem-solving skills to analyse, correct and mitigate against defects within multi-channel and stereophonic audio-visual systems and material.

#### Generic Cognitive Skills

- Critically identify, define, conceptualise and analyse complex/professional problems and issues

- Critically review and consolidate knowledge, skills, practices and thinking in AV production and processes.

#### Communication, ICT and Numeracy Skills

- Use ICT to present complex AV data in a structured and accessible manner to peers, other specialists and a general audience
- Formally present a selection of moving image sequences

#### Autonomy, Accountability and Working with Others

- Exercise autonomy, initiative and the ability to plan (and if necessary, mitigate) for unpredictable outcomes and events in the realisation of an individual project
- Practice in ways that show awareness of own and others' roles and responsibilities

### 11.5 Intended Learning Outcomes of Stage 5

N/A

### 12. Assessment Methods:

Formative and summative assessment strategies are employed through the programme. Formative and summative assessment feedback operates to guide students in improving their work, including interpersonal skills, formal presentation abilities, professional practice and academic writing and research.

For both Stages of the programme, students will normally be assessed on the presentation of practical work set and/or elective, written work and verbal presentations. Each course will be examined against its specific Learning Outcomes as outlined in the curriculum section of the course document.

Summative assessments will comprise of project work, individual and group-based, and a range of written work. This written work will comprise of reflective documents, log-books and role analyses/evaluations and written class tests.

In Stage 3 students will work primarily to provided briefs, while in Stage 4 in studio students will also create a range of work according to self-directed student led goals. Studio 4 will include an extended piece of independent work to form the core of the student's portfolio of work.

### 13. Learning and Teaching Approaches:

Students will be expected to take increasing responsibility for the management of their learning over the duration of the programme, with emphasis will be placed on developing and achieving self-reliance in Stages 3 & 4

Courses and projects will be undertaken by directed and self-directed study, and will involve lectures, studio-time, tutorials, workshops, practical sessions, guest lectures, and independent research.

- Self-directed Learning and Research

As students' progress through the degree, increasing emphasis in the programme is placed on self-directed study, from project design and development, to gaining theoretical knowledge through traditional research methods and developing production workflows that maximise productivity. This is further developed by the focus on a particular specialism during the honours project, which emphasises autonomy, reflection upon personal learning and self-directed project work within a collaborative environment.

- Lectures

Lectures and seminars are used to disseminate theoretical, contextual and historical knowledge and address specific issues underpinning practical work. Lectures also have the broad aim of generating further debate in seminars, tutorials or further enquiry in self-directed learning or research.

- Studio, Tutorials, Workshops, and Practical sessions

Studio, workshops and practicals provide students with hands-on experience of professional practice. These sessions usually follow or relate to lectures, and take place in computer-equipped studios as practical classes. Lecturers/Demonstrators will be on-hand during the sessions to help students and answer their questions. Tutorials vary between individual student-tutor tutorials, group tutorials and workshops. These provide opportunities for scaffolded problem solving and discussion, and for broader discussion of the programme themes and topics.

- Guest Speakers

Input from visiting lecturers and guest speakers will enable Sound for the Moving Image students access to, and understanding of, relevant contemporary practice, research and commercial contexts.

#### **14. Relevant QAA Subject Benchmark Statements and Other External or Internal Reference Points:**

QAA Subject Benchmark Statements – Communication, Media, Film and Cultural Studies:

<http://www.qaa.ac.uk/en/Publications/Documents/Subject-benchmark-statement-Communication-media-film-and-cultural-studies.pdf>

Creative Skillset Accreditation:

[http://creativeskillset.org/who\\_we\\_help/training\\_educators/tick\\_course\\_accreditation](http://creativeskillset.org/who_we_help/training_educators/tick_course_accreditation)

#### **15. Additional Relevant Information:**

The programme will make use of existing specialist studio facilities at the DDS (two dubbing studios, and ambisonic sound lab), and develop additional recording facilities over time.

**16. Programme Structure and Features:**

As this is an articulated course students will enter at Stage 3. Prior to this, students will need to have successfully completed a HND at a partner FE institution, or apply directly with equivalent experience and portfolio. Students take 120 credits of classes in each stage.

In the Stage 3, 100 credits are defined in the program, and the final 20 credits are from cross-school electives and/or critical studies courses.

In Stage 4, students can choose whether to complete a dissertation or extended critical journal (40 credits) or instead complete a shorter critical journal, essay or curatorial rationale (20 credits). The final stage studio course is respectively set at either 60 credits or 80 credits.

The programme structure is as shown below.

Stage	Course	Level	Credit
1	Taking place at FE institution	7	n/a
2	Taking place at FE institution	8	n/a
3	Sound for the Moving Image Studio 3	9	80
3	Audio Visual Technology	9	20
3	Critical studies courses: FoCI 3 - Contexts of Critical Inquiry in Art and Design: Situation, Relation, Research FoCI 3 - Approaches to Research in Art and Design Criticism	9	2 x10
	Stage/Year 4 (Dissertation)		
4	Sound for the Moving Image Studio 4 (Dissertation)		60
4	FoCI 4: Dissertation OR FoCI 4: Extended Critical Journal	10	40
4	Spatial and Interactive Audio	10	20
	Stage/Year 4 (Essay)		
4	Sound for the Moving Image Studio 4 (Essay)	10	80
4	FoCI 4: Essay OR FoCI 4: Critical Journal OR FoCI 4: Curatorial Rationale	10	20
4	Spatial and Interactive Audio	10	20



**17. Can exemptions be granted?**Yes  No **If yes, please explain:**

Click here to enter text.

**18. Does the programme comply with GSA APEL policy?**Yes  No **If no, please explain:**

Click here to enter text.

**19. Are there any arrangements for granting advanced entry?**Yes  No **If yes, please explain:**

Entry is to Stage 3. Direct entry with appropriate college qualification or equivalent professional experience, via articulation agreement or direct application.

An appropriate college qualification would be a minimum pass in a HND programme with a significant sound and/or music production element. Applicants with a HND in Film & Broadcasting will also be considered but will have to provide evidence of further skills in sound production via a portfolio or similar. Entry via equivalent professional experience will also require a portfolio as well as at least one reference from a practicing audio-visual professional.

**20. Are there any arrangements for allowing students to transfer into the programme?**Yes  No **If yes, please explain stating requirements and levels to where this can apply:****21. Are there any arrangements for allowing students to transfer into other programmes?**Yes  No

If yes, please clarify:

[Click here to enter text.](#)

**22. What are the requirements for progressing from each stage?**

Students must meet the GSA undergraduate requirements for progression, as detailed in the Code of Assessment and the GSA section of the Glasgow University Academic Calendar.

**23. Please confirm that the programme follows GSA Examination Board policy and procedures, including External Examiner participation:**

Yes  No

**If no, please explain:**

[Click here to enter text.](#)

**24. Please explain programme management and committee arrangements up to, but not including, Boards of Study:**

The programme is managed by a Programme Leader (PL) who is responsible for academic standards and direction, handles programme logistics, admissions, timetabling, day-to-day issues around implementation and operation of the curriculum, and leads the Programme Team. The PL is supported by tutors, lecturers, admin staff and researchers from the Digital Design Studio.

Responsibility for the conduct of the programme will rest with the Programme Leader. A Staff Student Consultative Committee will meet to consider operational matters, while the Examination Board will be responsible for the award of the degree and for issues relating to progression. All Committees connected to the programme will operate according to standard procedures determined by the Academic Council of The Glasgow School of Art. The Staff Student Consultative Committee will report to the DDS Board of Studies which in turn reports to the Undergraduate and Postgraduate Committee.

The GSA's Academic Committee Structure is published on the GSA website.

**25. Please explain the systems and arrangements regarding:**

**a) Quality assurance of the management, operation and monitoring of the programme**

In order to ensure that quality standards are monitored and the quality of provision continually enhanced, the programme team will undertake the following:

- regular programme team meetings
- Student/Staff Consultative Committee
- Annual Programme Monitoring
- Quinquennial Periodic Review
- Institutional review in accordance with the Quality Assurance Agency (QAA) and the Scottish Credit and Qualifications Framework (SCQF)

GSA's policies with regard to External Examiners, Programme Monitoring and Annual Review (PMAR) and Periodic Review are published on the Academic Council Policies pages of the GSA website.

The GSA committee structure can be found at the following link:

[http://www.gsa.ac.uk/media/875399/GSA\\_Committee\\_Structure\\_Web.jpg](http://www.gsa.ac.uk/media/875399/GSA_Committee_Structure_Web.jpg)

#### **b) Student feedback and representation**

Students will have the opportunity to feed back to staff through the Student/Staff Consultative Committee (SSCC), a forum for discussion about all aspects of the programme and student experience at the GSA. The SSCC will meet during each Stage of the Programme and will report to the DDS Board of Studies.

Student feedback questionnaires will also be used internally to gain feedback on the learning and teaching environment and experience, and to drive improvement.

Students will also participate in the National Student Survey.

#### **c) Programme based student support**

Students are supported in their studies by a number of different departments and support mechanisms.

For academic studies, course leaders are the primary source of academic support. Should there be any matters that cannot be dealt with by them students should consult the Programme Leader. Additional support for studies is through the DDS specialised computer studios, GSA Library and Computer Centre where students will find books, journals, DVDs, videos, theses and dissertations. Further information can be found at <http://www.gsa.ac.uk/library>

Through an induction process, students receive an introduction to key GSA policies and procedures and will be given a GSA email account. This will be used for all electronic communication with them while they are on the programme.

The Virtual Learning Environment (VLE) also supports academic studies.

The course team will ensure that briefs are handed out in a dyslexia-friendly format and use plain language. Academic and support staff contact time will be made explicit to students. Students will be aware of with whom and when they can contact in student services and within the academic team should they require assistance with academic coursework.

Students with individual requirements will be supported in the submission of work in alternative formats or other reasonable adjustments.

Reading lists and websites for each course will be identified to encourage students to use their independent study time effectively.

Aims and learning outcomes of the brief will be made clear and relate directly to those of the student handbook. Work requirements and assessment criteria will be made explicit and will relate to the specified aims and learning outcomes.

Briefs will include a suggested timetable for students to assist them manage their studio and independent study.

For non-academic issues requiring support, staff may refer students to other sources for support across the GSA and externally. There are Learning Support & Development Tutors who specialise in supporting the processes of learning and offer specific services to students who are disabled in the learning environment or have specific learning difficulties. There is English Language support for students whose first language is not English and Careers advice for students on creative careers, enterprise and career planning throughout their studies. The Counselling Service provides confidential professional advice and is available to all students. The Student Welfare Service offers practical advice and information on a range of issues including funding and private sector accommodation and provides advice and support to international students. Email addresses and further information for all Student Support Services are to be found on the VLE. The Student Association acts as both a formal and informal focus for student activity and mutual support. They can be contacted at <http://www.gsasa.org>

MDes Sound for the Moving Image year 3 entry class cohort may not have similar prior engagement with critical theory, deep reading and academic writing as other GSA students who commenced their studies at year 1. To address this, the critical studies course in semester 1 (Contexts of Critical Inquiry in Art and Design: Situation, Relation, Research) of year 3 will offer a dedicated course option for students on this programme. This option will be required for students on this programme, and will also be supplemented by scheduled academic support sessions. In addition, all student progress will be monitored and should the need arise individuals will be referred to the relevant academic support services. It is anticipated that these measures will equip year 3 entrants with the skills to manage their learning experience when undertaking further critical theory modules and related academic activities.

<b>Date of production/revision:</b>	09 September 2016
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