1. Programmes:

<table>
<thead>
<tr>
<th>Programme Title</th>
<th>UCAS Code (Completed by Registry post approval)</th>
<th>GSA Code (Completed by Registry post approval)</th>
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<tbody>
<tr>
<td>Master of Design in Sound for the Moving Image</td>
<td>N/A</td>
<td>MDSOUNDFT</td>
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Head of School | Head of Department | Head of Programme |
<table>
<thead>
<tr>
<th></th>
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</thead>
<tbody>
<tr>
<td>Dr Paul Chapman</td>
<td>Dr. Daniel Livingstone</td>
<td>Ronan Breslin</td>
</tr>
</tbody>
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<table>
<thead>
<tr>
<th>Minimum Duration of Study</th>
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<td>Mode of Study</td>
<td>Full-time Part-time</td>
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<td>Award to be Conferred</td>
<td>Postgraduate Certificate (Pg Cert) Postgraduate Diploma (Pg Dip) Masters in Sound for the Moving Image</td>
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<td>Exit Awards</td>
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<tr>
<td>Source of Funding</td>
<td>Student fees income Research Councils’ studentships</td>
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Version | 2. Session | Date of Approval |
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<tr>
<td>1.1</td>
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<td>PAG 21 April 2015</td>
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3. SCQF Level:

| 11 |

3.1 Credits:

| 180 |

4. Awarding Institution:

University of Glasgow

5. Teaching Institutions:

The Glasgow School of Art
### 6. Lead School/Board of Studies:

School of Simulation and Visualisation

### 7. Programme Accredited By:

N/A

### 8. Entry Qualifications

<table>
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<tr>
<th>8.1 Highers</th>
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</tr>
</thead>
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<tr>
<td>8.2 A Levels</td>
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<tr>
<td>8.3 Other</td>
<td>All applicants should normally have a good honours degree in a relevant subject area or equivalent professional experience. The admissions requirements for the MDes in Sound for the Moving Image programme are:</td>
</tr>
<tr>
<td></td>
<td>• Submission of a 500 word written text outlining their motivation for undertaking postgraduate study</td>
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<tr>
<td></td>
<td>• Submission of a portfolio of work according to the guidelines specified in the postgraduate application form</td>
</tr>
<tr>
<td></td>
<td>• Demonstration of critical awareness at interview</td>
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<tr>
<td>8.4 IELTS Score Required on Entry</td>
<td>IELTS with an overall score of 6 with no component less than 5.5 from a UKVI approved examination centre.</td>
</tr>
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### 9. Programme Scope:

The MDes in Sound for the Moving Image provides an academic framework for postgraduate students to engage with the craft and the creative practice of sound production applied to film, animation, television, new media, electronic games, theatre and visual art as well as equipping students with the tools required to develop a research project within this field. The programme promotes production of original work, through individual or group-based research, that is conceptually-driven, aesthetically challenging and wide ranging in its use of sound design and music production/composition.
The programme of study is aimed at postgraduate students who wish to explore and develop their creative practice through the medium of sound design and music composition/production for the moving image. Students completing the programme will have developed the capability to respond confidently to conceptual challenges that arise through their creative practice as well as having attained a high level of technical ability in the application and use of tools for sound production. Students will also have achieved a grounding in the theoretical and historical framework of sound for the moving image in tandem with the ability to contextualise their own work within this framework.

The programme is delivered via a series of taught workshops, set and elective projects, lecture and seminar based sessions and self-directed learning. The emphasis of the programme rationale is the interplay between creative practices underpinned by theoretical research, mediated through the craft elements of sound production within a visual environment. Students will be expected to engage in a high level of self-directed learning, research and independent critical reflection, as well as participating in the taught elements of the course of study.

This programme prepares students for two pathways: entry into a professional sound production environment or further academic study by research. Opportunities for further research can be accessed within the Glasgow School of Art or in the greater academic community and will be driven by the ethos of research underpinning the programme. Current trends and emerging methodologies in professional practice will be defined by a visiting lecturer timetable bringing students into contact with established practitioners within the field of sound for picture. Further professional development will be enabled through seminars made available from Student Services.

Students undertaking Semester 3 of the MDes in Sound for the Moving Image will be able to negotiate the weighting of their final research project. This weighting is generally as follows:

- 80% Practice Based
- 20% Written element
- 60% Practice Based
- 40% Written element

Students may also negotiate an alternative weighting via consultation with course tutors and the Head of Programme.

10. Programme Aims:
The programme aims to promote the production of theoretically grounded, aesthetically challenging work that explores the limits of sound manipulation and evaluates personal and audience perceptions of sound design and/or music production for the moving image. The programme is conceptually-driven and will stimulate the development and realisation of cogent, original ideas within the field of sound production and post-production for the moving image. The programme also aims to provide a comprehensive grounding in the professional practice of sound production for visual environments, including film, animation, television, web, interactive media, electronic games, theatre and art installations.

The MDes in Sound for the Moving Image aims to offer each student the opportunity to:

- Engage with the theoretical underpinnings and language of sound design and music composition for the moving image through lectures, seminars, viewings and project work.
- Develop an understanding of the contextual and historical framework of Sound for the Moving Image and relate this to current philosophies and actual practice in the field.
- Investigate the conceptual and aesthetic basis of current and historical sound for the moving image methodologies through the evolution and realization of original work, both individual and group-based.
- Develop and demonstrate an understanding of research methodologies and research processes within the field of sound production for the moving image.
- Experiment with the boundaries of sound manipulation and/or music production through the application of technology and the development and realisation of challenging, concept-driven research projects.
- Explore how sound design and/or music enhances and interacts with narrative structures and concepts through either individual or group based research projects within the field of Sound for the Moving Image.
- Develop a research project that explores personal and universal themes and ideas within the field of sound design and/or music composition for the moving image.
- Acquire and demonstrate an understanding of professional practice within the field of sound design and/or music composition for the moving image, and articulate this through a practical research project.

10.1 Semester 1 Aims:

**Semester 1 (Pg Cert) – Week 1 to 15: 60 Credit points**

The programme aims at Semester 1 are designed to allow students the opportunity to acquire and understand the key principles of production, craft and theory within the field of Sound for Picture.

The Postgraduate Certificate in Sound for the Moving Image aims to offer each student the opportunity to:

- Acquire and develop an understanding of the key principles of sound and vision production methodology and articulate this through the production of a small scale practical project(s).
in relation to sound design for picture

- Acquire and develop an understanding of the key theoretical principles of sound design and articulate this through the production of a small scale practical project(s)

- Acquire an understanding of the key principles of digital sound production and articulate this through the production of a small scale practical project(s) in relation to location sound recording, foley design and sound manipulation

- Acquire an understanding of the key principles of sound for picture within post-production methodology and articulate this through the production of a small scale practical project(s) in relation to audio dubbing, editing and mixing processes

- Acquire an understanding of the key principles of soundtrack composition for the visual environment and articulate this through the production of a synchronous non-diegetic piece of music appropriate to a visual scenario.

- Acquire core skills in advanced critical and historical studies of film form, meaning and industry as they relate to contemporary creative practice in image and sound.

- Acquire and develop an understanding of research methodologies

10.2 Semester 2 Aims:

**Semester 2 (Pg Dip) – Week 15 to 30: 60 Credit points**

While there is no formal progression requirement, the programme aims at Semester 2 are designed to build upon and develop a greater understanding of the production processes, craft skills as well as the conceptual and research components acquired in Semester 1. Students will be expected to develop a proposal of study outlining their intended area of research at Masters Level. Students additionally choose two elective classes – these do not build on Semester 1, but rather provide additional breadth to the programme, allowing students to develop knowledge, skills and understanding in complementary areas of study. Students successfully completing this stage of the Masters will have the option to progress to the Masters stage, Semester 3.

The Postgraduate Diploma in Sound for the Moving Image aims to offer each student the opportunity to:

- Develop and demonstrate a critical knowledge of sound for the moving image theory and principles articulated through the production of practical project(s)

- Acquire and demonstrate a critical knowledge of audio recording, mixing and editing methodologies both in stereo and surround formats and articulate this through the production of practical project(s)

- Acquire and demonstrate a critical knowledge of sound design and manipulation methodologies and articulate this through the production of a practical project(s)

- Acquire and demonstrate a critical knowledge of music production in relation to sound for picture and articulate this through the completion of practical project(s)
• Acquire and demonstrate a critical knowledge of production process in relation to sound for picture

• Acquire and demonstrate a critical knowledge of post-production process in relation to sound for picture

• Acquire and develop a critical knowledge of the history and cultural context of sound for the moving image and relate this to their own creative practice

• Develop and demonstrate through a research proposal a suitable project for Masters level, Semester 3, in relation to sound design or music production for the moving image

Part-time students may take the Semester 2 electives before they have taken all Semester 1 classes.

10.3 Semester 3 Aims:

Semester 3 (MDes) – Week 30 to 45: 60 Credit points

Semester 3 programme aims are designed to offer the student the opportunity to develop a practice led project that demonstrates a conceptually considered, research derived understanding of the language and aesthetics of sound design for picture or music production for picture or both. Students at this stage of the programme in, consultation with staff, can elect to work either individually, in a group or with an external collaborator (eg film-maker). Students in consultation with staff can elect to pursue a programme of study based on either of the following weighting options;

80% Practice Based 20% Written element
60% Practice Based 40% Written element

(Students may also negotiate an alternative weighting via consultation with course tutors and the Head of Programme).

The MDes in Sound for the Moving Image aims to offer each student the opportunity to:

• Demonstrate through the realisation of a research project a comprehensive and professional understanding of production and post-production methodologies and techniques in the field of Sound for the Moving Image

• Demonstrate through the production of a research based conceptually driven project an understanding of the aesthetics, theory and evolution of Sound for the Moving Image

• Demonstrate through a written report, critical and analytical reflection on the processes and research embodied in the research project

11. Intended Learning Outcomes of Programme:
After full participation in and successful completion of the programme, students should be able to:

- Apply advanced production methodologies within a range of professional environments related to sound for the moving image.
- Apply advanced post-production methodologies within a range of professional environments related to sound for the moving image.
- Evaluate and critique the use of sound within a range of moving image contexts.
- Generate high-quality audio content that is of a professional standard both technically and aesthetically.
- Reflect critically on self-produced audio content and identify and remedy any perceived weaknesses within this audio content.
- Outline and analyse historical and theoretical developments within sound for the moving image contexts.
- Plan and execute a research project that reflects their academic or professional aspirations.

### 11.1 Intended Learning Outcomes of Semester 1

#### Knowledge and Understanding

- Develop a knowledge of the principles of sound design and music production in relation to the moving image in film, animation, web, theatre & broadcasting
- Demonstrate a knowledge of theory and history in relation to sound for the moving image in film, animation, web, theatre & broadcasting
- Demonstrate an understanding of aesthetic practices within sound design and music production in relation to the moving image in film, animation, web, theatre & broadcasting
- Develop an understanding of research methods and methodologies

#### Applied Knowledge and Understanding

- Use a range of specialised software to support and enhance workflows
- Develop skills to enable independent learning (self-directed learning) of theoretical and practical processes.
- Use a range of specialised skills, techniques, and practices, which are at the forefront of sound for the moving image practice
- Completion of set practical project(s) that demonstrate an understanding of production and post-production processes in sound for the moving image

**Professional Practice: Communication, Presentation, Working with Others**
• Communicate to others key principles of production methodology within sound design and music production for picture pre-production, production and post production

• Communicate to others the key theoretical principles of sound design and music production for picture

• Communicate to others an understanding of research methodologies in relationship to sound design and music production for picture

• Develop group working skills through the completion of practical projects

• Acquire an understanding of key production processes used within the creative industries in relation to sound design and music production for picture

• Demonstrate an understanding of creative methodologies in relation to sound design and music production for picture

11.2 Intended Learning Outcomes of Semester 2

Knowledge and Understanding

• demonstrate critical knowledge of pre-production, production and post production core principles for sound design and music production for picture

• demonstrate a significant range of core skills, techniques and practices associated with sound design and music production for picture including procedural audio and spatial audio techniques

• display detailed knowledge of appropriate processes applied to a written research proposal on sound for the moving image

Applied Knowledge and Understanding

• Completion of a series of small-scale practical research project that demonstrates knowledge and understanding of methodologies in sound for the moving image

• Recognise, understand and manage effectively different technical and approaches to the process creating a soundtrack for various moving image scenarios, including film animation, games and interactive applications.

• Pursue viable courses of action that demonstrate critical judgement through practical projects in the field of sound for the moving image

• Develop knowledge of research methodologies within the context and preparation of a research proposal in the area of sound for the moving image.
### Professional Practice: Communication, Presentation, Working with Others

- Communicate to others a critical knowledge of production methodology within sound design and music production for picture (pre-production, production and post production)
- Develop advanced skills and independent problem solving skills of theoretical and practical processes
- Further develop group working skills at a strategic level through the completion of practical projects
- Develop an in-depth knowledge of key production processes used within the creative industries in relation to sound design and music production for picture
- Recognise, understand and manage effectively different technical and creative approaches to the process of sound design and music production for picture
- Pursue viable courses of action that demonstrate critical judgement through practical projects and proposal of study in relation to sound design or music production for picture or both

### 11.3 Intended Learning Outcomes of Semester 3

#### Knowledge and Understanding

- Plan and execute a significant research project that investigates individual or group themes through the medium of sound design or music production or both in relation to the moving image
- Demonstrate and reflect upon an original and creative application of sound design or music production for picture or both through an elective Masters project (Practical)
- Demonstrate of a process of a critical and analytical reflection on the Masters project through a written thesis

#### Applied Knowledge and Understanding

- Recognise, understand, manage and critically reflect upon, to a high level, a range of technical and approaches to the process of sound design and/or music production for the moving image
- Combine complex processes in the production of a research project in relation to the chosen specialism
- Pursue a project to a professional standard with a rigorous academic reflection on the processes undertaken.
- Application and management of a research project in relation sound design and/or music production for the moving image
- Demonstrate a critical and analytical review of the theoretical processes and concepts employed during the development and production of a research project.
Professional Practice: Communication, Presentation, Working with Others

- Communicate to a prescribed audience a critical and reflective knowledge of production methodology within sound design and music production for picture (pre-production, production and post production) through the execution of a Masters research project
- Communicate to others a critical knowledge of production methodology within sound design and music production for picture through an analytical and reflective Masters report
- Demonstrate the ability to critically reflect on the role of group dynamics and interplay through the production of a Masters Project
- Critically review and analyse existing problems, sources and knowledge in a manner that allows informed judgement and critical appreciation.
- Pursue a project to a professional standard with a rigorous academic reflection via thesis on the processes undertaken

12. Assessment Methods:

Assessment on the MDes in Sound for the Moving Image will be both formative and summative. The summative assessments for the core course – Sound for the Moving Image - will consist of six separate coursework projects for each semester – PgCert and PgDip. One of these projects at each stage will require groupwork. Practical projects will be based on professional scenarios within the sound for picture industry and/or require demonstration of key technical skills for audio production – recording, mixing, synchronisation, editing, conforming to technical standards, layback and delivery. They will be assessed on two main criteria - technical competency and strength of concept on an aesthetic level. Weighting will be 50/50 in most cases.

Assessment of group projects will be based on the total mark achieved by the group and an individual mark based on the student’s overall contribution to the project. For example, an individual group member will be required to write a report detailing their contribution to the group project and reflecting on the effectiveness of their contribution to the group. The report will not be marked unless the other members of the group sign off on its veracity. In more presentation based activities 40% of the mark will be assigned to an individual student’s effectiveness in communicating the group’s ideas to an audience. Each member of the group will be responsible for motivation, organisation and delegation of tasks to other group members. Close attention will be paid to the dynamics of the group and the effectiveness of this dynamic will form part of the assessment.

A key element of the formative assessment strategy will be peer review sessions conducted within the main studio space. Individual students will be invited to show their work to the group and verbally describe the concepts underpinning their work along with the technical and creative processes deployed in its realisation. Following their presentation the group will discuss and constructively critique the work, offering opinions, suggesting alternative methodologies and examining the context and aesthetics of the work. The course tutor will also have an input at this stage, mainly in the role of encouraging comment from the group and summing up discussions once they have finished.

The one-on-one tutorial is another important element of formative assessment. The tutorial system is designed to provide academic support through individual meetings with staff. At these meetings a more individual-based discussion on overall progress will be held than is generally appropriate
within group seminars or critiques. Tutorials are also a means where feedback from students concerning all aspects of the programme can be raised. Following the formal tutorial, a report will be prepared by the tutor responsible and sent to the student. This report will be a description of key points raised and discussed at the tutorial and will form part of the student’s academic record. The student will have the opportunity ask for amendments, omissions or additions to the prior to the report entering record.

There will be three formal assessment points throughout the academic year. Students may exit the programme with a Postgraduate Certificate after successfully completing 60 credits (including Core Research Skills), or a Postgraduate Diploma after successfully completing 120 credits. Interim awards will need to be surrendered if a student resumes their studies and successfully achieves a higher exit award.

The table below details the points in the programme where formal assessment is expected to take place (Full time).

<table>
<thead>
<tr>
<th>Semester</th>
<th>Formal assessment Points</th>
</tr>
</thead>
<tbody>
<tr>
<td>Semester 1: PgCert</td>
<td>Weeks 12-15</td>
</tr>
<tr>
<td>Semester 2: PgDip</td>
<td>Weeks 28-30</td>
</tr>
<tr>
<td>Semester 3: Masters</td>
<td>Weeks 43-45</td>
</tr>
</tbody>
</table>

Students enrolled part time will be assessed at the end of each post-graduate term (with dates corresponding to the full-time semesters) in each year, with final project submission in the summer of the second year.

The process for the assessment of the 3 semesters will comprise internal assessment and the Final Exam Board to agree awards. In addition, Semester 3 will also comprise an external assessment stage, which will be reported to the Final Exam Board.

The assessment of the Masters in Sound for the Moving Image will be regulated by the GSA Code of Assessment, and the GSA section of the Glasgow University Academic Calendar.

The criterion of assessment is linked directly to the learning outcomes for the Pg Cert, Pg Dip and Masters stages of the programme.

The programme provides two forms of assessment, i.e. formative and summative. Formative assessment will take the form of group discussions, peer group sessions, one-to-one tutorials, which provides the opportunity to refine and develop key principles in fields of enquiry, and to prepare for submission in the summative assessments, i.e. in assessed projects and in the final submission for the Individual/Group Programme of Study, or in the case of those exiting at Postgraduate Certificate or Postgraduate Diploma level, for the project report and or project work. There are no formal examinations.

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

**Masters:** At the end of Semester 3 an assessment consists of a review of practical work and written research report. In addition, an interview with members of the programme of study will take place. Interviews with the External Examiners will take place if the student has been selected as part of the
13. Learning and Teaching Approaches:

Students will be expected to take significant responsibility for the management of their learning. Emphasis will be placed on self-reliance and personal academic development. The principle teaching strategies employed on this programme are:

**Digital and Craft Workshops**

These workshops are designed to develop new and enhance existing skill sets where these will form the main focus for creative practice. Emphasis will be placed on the acquisition of key practical skills along with an in-depth understanding of the technical standards of sound for the moving image.

**Lectures and Seminars**

Lectures and seminars are used to disseminate theoretical, contextual and historical knowledge and address specific issues underpinning practical studio work. Lectures will be a two-way process with opportunities for discussion and group work. Further subject research will be carried out by students working within small groups and their analysis presented at subsequent seminar sessions. Lectures will also have the broad aim of generating further debate in seminars, tutorials or studio sessions or further enquiry in self directed learning or research.

**Critiques**

The critique is an important learning device used to generate peer debate regarding the overall success of concepts, their practical realisation within the context of the project brief or proposal. Although facilitated and guided by staff, critiques allow students to fully explore all aspects of practical submissions. Critiques will take place both at the end of an assessments and prior to submission of an assessment.

**Tutorials**

The tutorial system is designed to provide academic support through individual meetings with staff. At these meetings, an individual discussion on progress overall will be held than is generally appropriate within group seminars or critiques. Tutorials are also a means where feedback from students concerning all aspects of the programme can be raised.

**Self Directed Learning and Research**

Emphasis is placed on enabling students to develop confidence with technical processes as well as pursuing lines of academic enquiry pertinent to your personal goals. Further support will be provided to individual students via informal one-on-one sessions within the Definitive Programme Document 2010-2011 Masters in Sound for the Moving Image 19 teaching studio. During these sessions students can discuss progress issues and highlight any minor problems they are experiencing with coursework. These one-on-one sessions are not designed to replace tutorials.

**Guest Speakers**

A Visiting Lecturer Programme supporting the lecture programme is run principally to link the academic or personal backgrounds of students to contemporary and commercial contexts. Visiting lecturers will provide additional expertise in specialist areas such as Foley effect recording, music composition, advanced sound design, dialogue editing, video editing, media law and script-writing. All visiting lecturers will be practicing media professionals.
14. Relevant QAA Subject Benchmark Statements and Other External or Internal Reference Points:

The programme accords with the QAA statement regarding Masters level education available at the following link:

Furthermore the programme is aligned with the Level 11 Descriptors provided by the SCQF governing attainment during Masters level study, available at

15. Additional Relevant Information:
Students on the MDes Sound for the Moving Image programme are taught and supervised by professionally and research active staff. Staff research and professional interests will directly inform curriculum content, enhancing research-teaching linkages and employability. Employability is at the heart of the programme and students will undertake projects with direct relevance to current professional practice. The course curriculum will continue to be informed by direct consultation with leading industry practitioners.

The students have access to state-of-the-art software and facilities including two 5.1 post-production dubbing suites, a variety of portable recording equipment and a highly-specified ambisonic soundlab. Each student also has access to their own personal Mac workstation for the entire academic year. A student led Postgraduate Forum takes place normally twice a term and is a social opportunity for postgraduates to meet and discuss issues common to postgraduate study and invite speakers of interest. The forum is organised centrally, between GSA’s taught postgraduate programmes. The Glasgow School of Art provides a comprehensive student learning support network, and specified support staff for international students. In addition, the language facilities at the University of Glasgow are available to students as pre-sessional classes. The Glasgow School of Art also offers an orientation programme for all new international students allowing them to meet other international students and staff at the beginning of their stay.

Academic and support staff contact time will be made explicit to students. Students will be aware of with whom and when they can expect contact. Reading lists and websites for each course will be identified to encourage students to use their independent study time effectively. Coursework requirements and assessment criteria will be made explicit and will relate to the specified aims and learning outcomes.

Notes on Part-Time Study

Part-time study is offered through a day-release mode, with part-time students taking the same classes at the same time as full time students. Part time study will generally require two days of attendance per week during the teaching period, and schedules will be provided in advance of each term to allow students to plan their time accordingly. Contact hours are supplemented through the use of online support through, e.g., virtual learning environments. The Core Research Skills course Academic Skills for Masters Research will be offered to part-time students (only) during the summer at the end of the first year of study, delivered in a blended learning mode with scheduled tutorial dates and additional online learning support. Alternative Core Research Skills electives may also be available during the summer, but this is not guaranteed. Access to studios and GSA facilities is generally limited to the regular opening hours, with extended hours available at key points of the year. SimVis offers standard access hours year round. Reduced hours for access to workshops and library are in operation during the summer.

Results from each course will be presented at the postgraduate exam board immediately following. Resits are to be normally completed before, and presented at, the next postgraduate exam board. (Postgraduate exam boards take place typically at the end of January, May and August each year, corresponding to the full-time study semesters.)

16. Programme Structure and Features:

<table>
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<th>SEMESTER 1</th>
<th>TERM</th>
<th>CRD</th>
<th>LEVEL</th>
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Page 14 of 19
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<td>2 x cross-school or SimVis electives (15 credits each)</td>
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</table>

**Part Time Study**

Part time study is offered as *day-release*, with part time students attending courses alongside full-time students during autumn and spring terms. Core Research Skills will be offered as a summer class in the first year of part-time study, and is the only class not shared with full time students, with a restricted choice of options. Students may be required to take the Core Research Skills course “Academic Skills for Masters Research”. The structure of part-time study is shown in the following diagram:
17. Can exemptions be granted?

Yes ☐ No ☒

18. Does the programme comply with GSA APEL policy?

Yes ☒ No ☐
19. Are there any arrangements for granting advanced entry?

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20. Are there any arrangements for allowing students to transfer into the programme?

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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?

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22. What are the requirements for progressing from each semester?

There is no formal progression between Semesters 1 and 2, but students must take the Sound for the Moving Image 1 course before they are able to take Sound for the Moving Image 2. Students must successfully complete PgDip stage before progressing to Masters stage.

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

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A full list of current GSA External Examiners for all programmes can be found at the following link:

http://www.gsa.ac.uk/about-gsa/our-structure/academic-services/external-examiners/

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

Responsibility for the conduct of the programme will rest with the Head of Programme. 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 SimVis Board of Studies which in turn reports to the Postgraduate Committee.
25. Please explain the systems and arrangements regarding:

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

The Teaching Team will be led by the Head of Programme. The Head of Programme will have executive responsibility for the direction, coordination and administration of the programme. He/she will be primarily responsible for the initiation of programme developments, and will have particular responsibility for the monitoring of student progress and for the continuous monitoring of the quality of the programme in line with The Glasgow School of Art procedures.

In order to ensure that quality standards are monitored and the quality of provision continually enhanced, the MDes programme 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)

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 Semester of the Programme and will report to the SimVis Board of Studies.

**c) Programme based student support**

The Glasgow School of Art provides a comprehensive student network and specified support staff for international students. In addition, the language facilities at the University of Glasgow are available to students both pre-sessional and during term-time. International students will also be made fully aware of the language support mechanisms available through student services and where a potential problem is identified, remedial action will be implemented by the teaching team in conjunction with specialist staff in student services. International students’ progress will be monitored via one-on-one tutorials, informal discussion and rigorous inspection of written work.

The School also offers an orientation programme for all new international students allowing them to meet other international students and staff at the beginning of their stay.

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. Dyslexic students will be allowed alternative options for the submission of written work – including the option of submitting work as an edited voice recording in the form of an audio file instead of a word document. 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. Briefs will include a suggested timetable for students to assist them manage their studio and independent study.