

1. Programmes:

Programme Title	UCAS Code (Completed by Registry post approval)	GSA Code (Completed by Registry post approval)
Master of Design in Sound for the Moving Image	N/A	MDSOUNDFT

Head of School	Paul Anderson
Head of Department/Programme Leader	Eunice Ma
Programme Contact	Ronan Breslin

Minimum Duration of Study	12
Maximum Duration of Study	Click here to enter text.
Mode of Study	Full-time
Award to be Conferred	Postgraduate Certificate (Pg Cert) Postgraduate Diploma (Pg Dip) Masters in Sound for the Moving Image
Exit Awards	Postgraduate Certificate (Pg Cert) Postgraduate Diploma (Pg Dip) Masters in Sound for the Moving Image
Source of Funding	Student fees income Research Councils' studentships

2. Academic Session:

2011-2012

3. SCQF Level:

11

3.1 Credits:

180

4. Awarding Institution:

The University of Glasgow

5. Teaching Institutions:

The Glasgow School of Art

6. Lead School/Board of Studies:

Digital Design Studio

7. Programme Accredited By:

N/A

8. Entry Qualifications

8.1 Highers	Click here to enter text.
8.2 A Levels	Click here to enter text.
8.3 Other	<p>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:</p> <ul style="list-style-type: none"> • Submission of a 500 word written text outlining their motivation for undertaking postgraduate study • Submission of a portfolio of work (where appropriate) according to the guidelines specified in the postgraduate application form • Demonstration of critical awareness at interview <p>Overseas applicants who are unable to attend for interview must submit the proposal and portfolio work (where appropriate). In addition, a telephone interview will be required. Overseas applicants for whom English is not their first language should normally obtain a minimum score of 6.0 in the IELTS test or equivalent.</p>
8.4 IELTS Score Required on Entry	6.0 or equivalent

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 stage 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 programme leader.

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 Stage 1 Aims:

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

The programme aims at stage 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. Students successfully completing this stage of the programme can advance to Stage 2 (PG Dip)

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 Stage 2 Aims:

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

The programme aims at Stage 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 stage 1. Students will be expected to develop a proposal of study outlining their intended area of research at Masters Level. Students successfully completing this stage of the Masters will have the option to progress to the Masters stage, stage 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, stage 3, in relation to sound design or music production for the moving image

10.3 Stage 3 Aims:

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

Stage 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 programme leader).

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 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

10.4 Stage 4 Aims:

N/A

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:

- 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 Stage 1

Knowledge and Understanding

Knowledge - A knowledge of the principles of sound design and music production in relation to the moving image in film, animation, web, theatre & broadcasting

A knowledge of theory and history in relation to sound for the moving image in film, animation, web, theatre & broadcasting

Understanding - An understanding of aesthetic practices within sound design and music production in relation to the moving image in film, animation, web, theatre & broadcasting

An understanding of research methods and methodologies

Applied Knowledge and Understanding

Professional Practice: Communication, Presentation, Working with Others

Communication and Presentation Skills - 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

Numeracy - Demonstrate an ability to apply numerical reasoning to the practice of sound design and music production for picture

IT Skills - Demonstrate an understanding of the application of IT systems in sound design and music production for picture through set and elective practical projects

Learning Skills - Develop skills to enable independent learning (self directed learning) of theoretical and practical processes

Interactive and Group Skills - Develop group working skills through the completion of practical projects

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

Application - Completion of set practical project(s) that demonstrate an understanding of production methodologies in relation to sound design and music production for picture

Analysis – Recognise and understand relationships between the various stages of the production pipeline in relation to sound design and music production for picture

Synthesis - Illustrate an understanding of different processes using digital technology to create original, useful elements in relation to sound design and music production for picture

Evaluation - Ability to edit and select viable courses of action through practical projects

Problem-Solving - awareness of solutions to problems set in project assignments (set and/or elective),

Research Methods/Skills - Gain an understanding of the range of research methodologies used

within creative practices

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

Research Methods – Acquire a understanding of research methodologies through the completion of set and elective projects in relation to sound design and music production for picture

Theoretical Issues – Acquire a understanding of theoretical languages and processes through the completion of set and elective projects, both written and practical, in relation to sound design and music production for picture

Practical processes – Acquire a practical understanding of key principles in sound production and craft skills through the completion of set and elective projects

11.2 Intended Learning Outcomes of Stage 2

Knowledge and Understanding

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

A detailed knowledge of appropriate processes applied to a written research proposal

Understanding - Demonstrate a significant range of core skills, techniques and practices associated with sound design and music production for picture

Demonstrate an understanding of sound design or music production for picture or both through the presentation of suitable practical and theoretical project work

Applied Knowledge and Understanding

Professional Practice: Communication, Presentation, Working with Others

Communication and Presentation Skills - Communicate to others a critical knowledge of production methodology within sound design and music production for picture (pre-production, production and post production)

Communicate to others a critical knowledge of the principles of sound design and music production for picture.

Communicate to others a critical knowledge and awareness research through a suitable proposal of study

Numeracy - Demonstrate an ability to apply a range of numerical reasoning strategies to overcome obstacles in the practice of sound design and/or music production for picture

IT Skills - Develop advanced skills and an understanding of the application of IT systems in sound design and music production for picture through set and elective practical projects

Communicate to others using IT systems, an understanding of key principles in sound design and music production for picture through a research proposal

Learning Skills - Develop advanced skills and independent problem solving skills of theoretical and practical processes

Interactive and Group Skills - Further develop group working skills at a strategic level through the completion of practical projects

Professional Practice - Develop an in-depth knowledge of key production processes used within the creative industries in relation to sound design and music production for picture

Application - Completion of an elective small-scale practical research project that demonstrates knowledge and understanding of a specialist area in relation to sound design and music production

for picture

Analysis - Recognise, understand and manage effectively different technical and creative approaches to the process of sound design and music production for picture

Synthesis – Illustrate and demonstrate a knowledge of complex processes and their combinations in relation to the production of original work in the field of sound design and music production for picture

Evaluation - Pursue viable courses of action that demonstrate critical judgement through a practical project and proposal of study in relation to sound design or music production for picture or both

Problem-Solving - Demonstrate a range of solutions to set problems in practical projects (set and/or elective)

Research Methods/Skills - Application of research methods in a small scale project investigating a specialism in sound design or music production for picture

Research Methods – Develop a knowledge of research methodologies within the context and preparation of a research proposal in the area of sound design and music production for picture

Theoretical Issues – Apply a knowledge of theoretical languages and processes through a written research proposal in relation to sound design and music production for picture

Practical processes – Apply a knowledge and understanding of sound production and craft skills in relation to sound design and music production for picture through the completion of set and elective projects

11.3 Intended Learning Outcomes of Stage 3

Knowledge and Understanding

Knowledge - 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

Understanding - 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)
Demonstration of critical and analytical reflection of the Masters project through a written report

Applied Knowledge and Understanding

Professional Practice: Communication, Presentation, Working with Others

Communication and Presentation Skills - 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

Numeracy - Demonstrate and critically reflect on the range of numerical processes applied in the practical realization of a major research project in sound design or music production for picture

IT Skills - Demonstrate and communicate to others a critical and reflective knowledge of the application of IT systems in sound design and music production for picture through a masters project

Learning Skills - Demonstrate and communicate to others a sophisticated analysis and critical reflection on personal learning through the production of an Masters project report

Interactive and Group Skills – Demonstrate the ability to critically reflect on the role of group dynamics and interplay through the production of a Masters Project

Professional Practice - Communicate to others a critical knowledge of key production processes used

within the creative industries through the production of a Masters research project in relation to sound design or music production for picture or both

Application – Completion of a research project that explores an elective area of research which is communicated through the medium of sound design or music production for picture or both

Analysis – Recognise, understand, manage and critically reflect to a high level a range of technical and creative approaches to the process of sound design and/or music production for picture (Written and Practical Projects)

Synthesis – Apply and reflect on combining complex processes in the production of a research project in relation to sound design or music production for picture or both

Evaluation - Pursue a project to a professional standard with a rigours academic reflection on the processes undertaken

Problem-Solving - Demonstrate and reflect on a range of solutions within an elective research project

Research Methods/Skills - Application and management of a research project in relation to sound design or music production for picture or both

Research Methods – Formulate and execute a research project within the area sound design or music production for picture or both

Theoretical Issues – Demonstrate through a written report, a critical and analytical review of the theoretical processes and concepts employed during the development and production of a research project

Practical processes – Formulate and complete a individual or group based research project, that demonstrates a critical awareness of conceptual and practical knowledge within the field of sound design and music production for picture

11.4 Intended Learning Outcomes of Stage 4

Knowledge and Understanding

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Applied Knowledge and Understanding

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Professional Practice: Communication, Presentation, Working with Others

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11.5 Intended Learning Outcomes of Stage 5

Knowledge and Understanding

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Applied Knowledge and Understanding

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Professional Practice: Communication, Presentation, Working with Others

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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 elective – Sound for the Moving Image - will consist of six separate practical projects for each stage – PgCert and PgDip. Three of these projects will have a written element, one will require a formal presentation to academic staff and peers, one will assess numeracy and further IT skills appropriate to the course content and one will be a group-based project. Practical projects will be based on professional scenarios within the sound for picture industry. 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, not individually. Therefore 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 collaborative group project will also be a key assessment within the Narrative 1 core elective in the first stage. Students will work closely with their cohorts on the MDes in Animation and develop a storyboard, script, shot list and sound treatment for a genre-based short film. It is expected that sound students will take a lead role in the development of the sound treatment, but will also contribute significantly to other aspects of the project. Summative assessment will be once again be based on the mark achieved by the whole group.

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 programme, each representing an exit qualification. Students may exit the Masters programme with a Postgraduate Certificate after successfully completing Stage 1 or a Postgraduate Diploma after successfully completing Stage 2. 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.

Stage	Formal assessment Points
Stage 1: PgCert	Week 15
Stage 2: PgDip	Week 30
Stage 3: Masters	Week 45

The process for the assessment of the 3 stages will comprise:

- Internal assessment
- Final Exam Board to agree awards

In addition, Stage 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, which follows the GU PG template.

The criteria for assessment are 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 stages 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 course specifications.

PG Cert: At the end of term 1, for those wishing to exit with a Pg Cert, an assessment based on practical and/or written work will take place. Assessment takes the form of a review of practical and/or written.

PG Dip: At the end of term 2 an assessment provides a point for those wishing to exit with the Pg Dip. Assessment consists of a review of practical and/or written work.

At this stage of the programme of students can elect to continue their study at Masters Level. All students selecting this option must complete a proposal of study.

Masters: At the end of term 3 an assessment consists of a review of practical work, written research report and/or a verbal presentation. 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 sample representing a cross section of the students work.

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 principal 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 assessment 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, in contrast to that which 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 personal goals. Further support will be provided to individual students via informal one-on-one sessions within the 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:

None

15. Additional Relevant Information:

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16. Programme Structure and Features:

STAGE 1	TERM	CRD	LEVEL	EX	CW
Course (Core)	Sound for the Moving Image 1	30	11		100
	Narrative 1	15	11		
	Core Research Skills for Postgraduates	15	11		
TOTAL CREDITS	60	60	11	Pg Cert	100
STAGE 2	TERM	CRD	LEVEL	EX	CW
Course (Core & Elective)	Sound for the Moving Image 2	30	11		100
	2 x cross-school electives (15 credits each)	15	11		
		15	11		
TOTAL CREDIT	60	60	11	Pg Dip	100
STAGE 3	TERM	CRD	LEVEL	EX	CW
Course	Masters Research Project and Report	60	11		100
TOTAL CREDITS	60	60	11	Masters	100

17. Can exemptions be granted?

Yes No

If yes, please explain:

18. Does the programme comply with GSA APEL policy?

Yes No

If yes, please explain:

19. Are there any arrangements for granting advanced entry?

Yes No

If yes, please explain:

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:

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

Students must successfully complete PgCert stage before progressing to PgDip stage.
Students must successfully complete PgDip stage before progressing to Masters stage.
Progression is monitored by GSA PGT exam boards, which take place at the end of each Stage.

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

Yes No

If no, please explain:

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 Programme Leader. A Student/Staff 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 Student/Staff Consultative Committee will report to the DDS Board of Studies which in turn reports to the Undergraduate and 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 Programme Leader. The Programme Leader 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)

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.

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.