Glasgow School of Art Programme Specification
Programme Title: MDes Sound for the Moving Image

1. Programme Details	
Programme Title	Master of Design in Sound for the Moving Image
School	School of Innovation and Technology
Programme Leader	Ronan Breslin
Award to be Conferred	Master of Design in Sound for the Moving Image (M.Des)
Exit Awards	Stage 1: PG Cert in Sound for the Moving Image Stage 2: PG Diploma in Sound for the Moving Image Stage 3: M.Des in Sound for the Moving Image
SCQF Level	11
Credits	180
Mode of Study	Full-time, Part-time and Blended
HECOS Code	100890/100222/100717/100862

Academic Session	2023-24
Date of Approval	Programme Approval March 2023

Awarding Institution	University of Glasgow
Teaching Institutions	Glasgow School of Art
Campus	Glasgow
Lead School/Board of Studies	School of Innovation and Technology
Other Schools/Board of Studies	N/A
Programme Accredited By (PSRBs)	N/A

2. Entry Qualifications	
Highers	N/A
A Levels	N/A
Other	Good Bachelors Honours degree in a relevant subject area, related discipline or equivalent professional experience. Applications are reviewed through portfolio submission and interview.
English Language Requirements	All students will have to provide evidence of English language proficiency when applying. International Students Students who require a Tier 4 visa to study in the UK must meet one of the following requirements in order to gain entry: • IELTS for UKVI Academic with an overall score of 6.5 with a minimum of 6.0 in all components; • complete an acceptable Pre-sessional English Language Programme taught in the UK with an outcome that equates to the IELTS scores as stated above. Students who have a degree from an English speaking country, or are a national of an English speaking country as listed in the UKVI Guidance, may use this as proof of English language ability.

3. Programme Introduction

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, immersive media, electronic games, theatre and sonic 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.

Students will develop 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 and music production for moving image contexts. Students will also become closely familiar with the theoretical and historical framework of sound for the moving image in tandem with the ability to contextualise their own work within this framework.

This programme prepares students for three main pathways: entry into a professional sound production environment, independent creative arts practice or further academic study by research.

Current trends and emerging methodologies in professional practice are highlighted by a guest lecturer programme bringing students into contact with established practitioners within the field of sound for picture.

4. Programme Aims

The aims of the programme are 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 also aims to provide a strong grounding in the professional practice of sound production for visual environments, including film, animation, television, immersive media, games 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 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 theories and practice in the field.
- Investigate the conceptual and aesthetic basis of sound for the moving image methodologies through the evolution and realization of original work, both individual and group-based.
- Experiment with the boundaries of sound 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 practical projects within the field of Sound for the Moving Image.
- Acquire and demonstrate an understanding of professional practice within the field of sound design and composition, and articulate this through a practical research project
- Develop and demonstrate an understanding of research methodologies and research processes within the expanded field of sound for the moving image.

5. Programme Intended Learning Outcomes

After full participation in and successful completion of the programme, students will be able to:
- Apply advanced production and post-production methodologies within a range of professional and creative environments related to sound and music for the moving image.
- Conceptualise, produce and evaluate professional audio-visual content for a range of moving image contexts.
- Demonstrate a deep understanding of historical developments and current theoretical frameworks within sound and music for moving image.
- Plan and execute a research project in an area related to Sound for the Moving Image based on academic, creative and professional aspirations.
- Demonstrate a critical and analytical review of the theoretical processes and concepts employed during the development and production of a self-directed research project

6. Description of Learning and Teaching Approaches

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 take significant responsibility for the management of their learning, engaging 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.

The principal teaching strategies employed on this programme are:

Studio 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 work. Lectures may include opportunities for discussion and group activities.

Peer-Review
Peer Review is an important part of the learning and teaching review process. Although facilitated and guided by staff, peer-reviews allow students to present their work in a supportive environment, receive constructive feedback and generate peer debate. Formative peer-reviews take place on a regular basis

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 their personal goals.

Guest Speakers/Visiting Lecturers
Guest lecturers help link the academic or personal backgrounds of students to contemporary and commercial contexts and provide additional depth in specialist areas.

Dissertation Support & Arrangements
During stage 2 a range of support is provided to help students prepare research proposals for stage 3. A lecture on dissertation projects presents dates, deadlines and administrative and practical guidance for the dissertation projects and proposals. Students are asked to submit draft proposals during Stage 2 to allow initial feedback to be given at the beginning of Stage 3.

Students may propose their own projects, or work from a list of projects provided. Students are expected to meet with possible tutors to obtain agreement for project supervision. Students are expected to meet regularly with supervisors over the dissertation period.

Peer review sessions are also held during semester 3 providing an opportunity for students to share their progress on their individual projects with each other, and provide peer feedback.

7. Description of Assessment Methods

Assessment in the programme MDes in Sound for the Moving Image is both formative (for feedback and learning) and summative (graded for awards).

Practical projects combine professional sound for picture scenarios with conceptual approaches to creative practice and require demonstration of key technical skills for audio production – recording, mixing, synchronisation, editing, conforming to technical standards, playback and delivery. Practical project work is assessed on two main criteria - technical competency and strength of concept on an aesthetic level. All practical projects also require a written supporting statement and/or reflective report.

Assessment of group projects is based on the total mark achieved by the group and an individual mark based on the student's own contribution to the project.

Some coursework is more theoretical or critical in nature and may be assessed purely through the submission of written work.

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

Individual feedback in studio labs or in individual or group tutorials is another important element of formative assessment.

The final independent research project is on a topic and project chosen by the student and completed with supervision support from a member of staff. These projects may be completed in a wide range of areas related to sound and moving image. Students are also able to opt for projects with greater or smaller critical/written vs practical components.

Summative assessment submissions are at the end of each semester.
Students enrolled part time will be assessed at the end of each semester (with dates corresponding to the full-time stages) in each year. For part, with final project submission in the summer of the second year or Semester 2 of Year 3.

Assessment is regulated by the GSA Code of Assessment, and the regulations published in the GSA section of the Postgraduate Degree regulations published by The University of Glasgow.

8. Programme Structure

In Stage 1 students undertake the core Sound for the Moving Image 1 (40 credits) and Research in Sound and Film (20 credits) courses.

In Stage 2 students undertake core Sound for the Moving Image 2 (20 credits) and choose two 20 credit electives. Electives may be chosen from the cross-school portfolio of electives or from electives offered internally within the school.
One of these electives must have a sizeable audio/sound component, and be clearly related to the wider programme aims (Cross-school electives offered in recent years that would be considered relevant include the courses Sound Culture, Music for Picture, Interactive Audio with Max MSP, Audio for Games, Electronic Music and Sound Design, The Film-Making Process)

Part-Time Study
Part-time study is also 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 one or two half days of attendance per week during the teaching period for Stage 1 and 2, and schedules will be provided in advance to allow students to plan their time accordingly. Contact hours are supplemented through the use of online learning and support through the GSA online virtual learning environment and video streaming service.

The Part Time structure is shown in the tables below, after the full-time structure.
For part-time students, the independent research project can be completed on a full-time basis in the summer (Semester 3) of Year 2, or on a part-time basis in Year 3 (submission at the end of semester 2).

Stage 1 – Full Time

Course	Credits	SCQF Level	Semester	Course Code
Sound for the Moving Image 1	40	11	1	PSMI102
Research in Sound and Film	20	11	1	PCXS102
Total Stage Credits	**60**			

Stage 2 – Full Time

Course	Credits	SCQF Level	Semester	Course Code
Sound for the Moving Image 2	20	11	2	PSMI204
PGT Cross-School or SIT Elective 1 (with sound component)	20	11	2	
PGT Cross-School of SIT Elective 2	20	11	2	
Total Stage Credits	**60**			

Stage 3 – Full Time				
Course	Credits	SCQF Level	Semester	Course Code
Masters Project	60	11	3	PSMI328
Total Stage Credits	**60**			

Part Time – Stage 1 - Year 1				
Course	Credits	SCQF Level	Semester	Course Code
Sound for the Moving Image 1	40	11	1	PSMI102
Sound for the Moving Image 2	20	11	2	PSMI204
Total Stage Credits	**60**			

Part Time – Stage 2 - Year 2				
Course	Credits	SCQF Level	Semester	Course Code
Research in Sound and Film	20	11	1	PCXS102
PGT Cross-School or SIT Elective 1(with sound component)	20	11	2	
PGT Cross-School of SIT Elective 2	20	11	2	
Total Stage Credits	**60**			

Part Time - Stage 3 - Year 2 and Year 3 options				
Course	Credits	SCQF Level	Semester	Course Code
Masters Project	60	11	3 of Year 2 Or 1 & 2 of Year 3	PSMI328
Total Stage Credits	**60**			

9. Outgoing Exchange and Visiting Student Arrangements
N/A

10. Relevant QAA Subject Benchmark Statements and Other External Reference Points
Subject Benchmark Statements describe the nature of study and the academic standards expected of graduates in specific subject areas. For further information relevant to this programme see: The QAA statement regarding Masters level education available at the following link: https://www.qaa.ac.uk/docs/qaa/quality-code/master's-degree-characteristics-statement.pdf The Level 11 Descriptors provided by the SCQF governing attainment during Masters level study, available at: https://www.sqa.org.uk/files_ccc/SCQF-LevelDescriptors.pdf

11. Programme Regulations and Requirements for Progression
All GSA Degree programmes are validated by the University of Glasgow and the GSA's Programme Regulations are published in the University of Glasgow University Regulations.

These regulations include the requirements in relation to:

(a)   Award of the degree

(b)   Progression requirements

(c)   Early exit awards

In referring to regulations for degree programmes, students should consult the University Regulations which were in force in the academic session in which they first registered for the degree programme in question.