

**Glasgow School of Art Programme Specification  
BDes Sound for Moving Image**

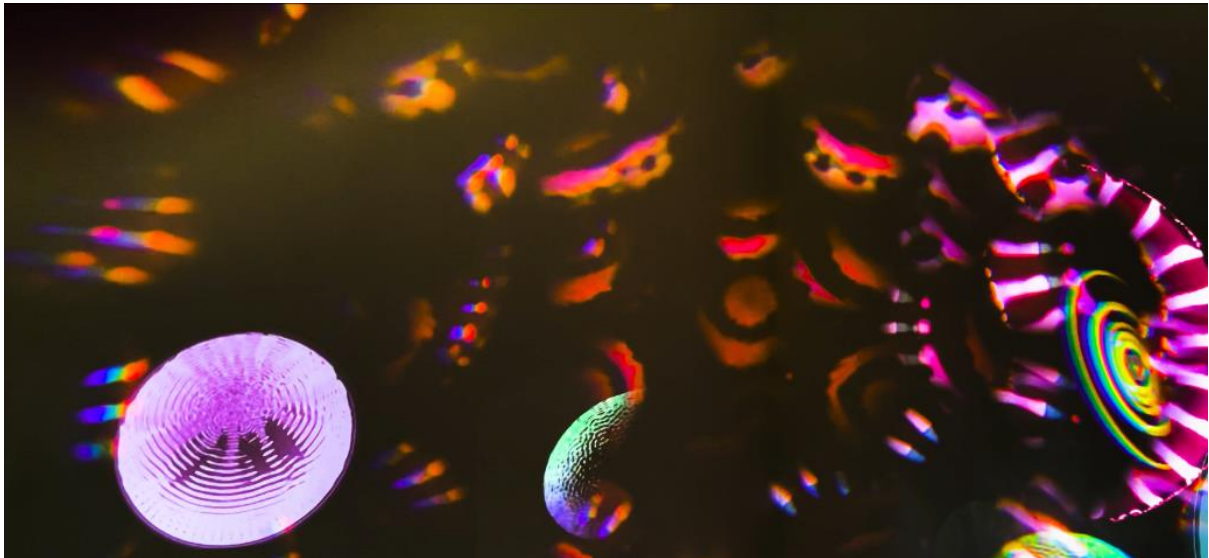


Image credit: Alexandra Bell, The Wave is Not the Water II, BDes Sound for Moving Image (2023)

*Please note that this programme specification is correct on the date of publication but may be subject to amendment prior to the start of the 2025-26 Academic Year.*

1. Programme Details	
<b>Programme Title</b>	BDes Sound for Moving image
<b>School</b>	School of Innovation and Technology (SIT)
<b>Programme Leader</b>	Dr Jessica Argo
<b>Award to be Conferred</b>	BDes (Hons)
<b>Exit Awards</b>	Stage 3 – BDes Sound for Moving Image Stage 4 – BDes (Hons) Sound for Moving Image
<b>SCQF Level</b>	10
<b>Credits</b>	480 credits
<b>Mode of Study</b>	Full time on campus
<b>HECOS Code</b>	

<b>Academic Session</b>	2025-26
<b>Date of Approval</b>	Programme Approval February 2024

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

2. Entry Qualifications	
<b>Highers</b>	N/A
<b>A Levels</b>	N/A
<b>Other</b>	<p>International Baccalaureate: 30 points overall in the Diploma, including 18 at Higher Level, normally including English and Maths.</p> <p>Irish Leaving Certificate: Four Highers at H2 or above - subjects required as per Scottish Highers.</p> <p>Other eligible qualifications for entry include Foundation Diplomas in Art &amp; Design, Higher National Certificates (HNC), Higher National Diplomas (HND), Foundation Degrees, Level 3 Diplomas, and other Further Education and Higher Education qualifications in related subjects. Entrants may begin their studies in Stage 2 or Stage 3 depending on the level of prior qualifications and other entry criteria. Detailed information about the required grades for individuals holding or studying these qualifications can be access on the website.</p> <p>Applicants from outside the UK and Ireland should also consult our International student pages for details of accepted qualifications from specific countries.</p>

	<p>Applicants who do not meet entry requirements through formal qualifications but can demonstrate experience, skills and abilities at the appropriate level can also be considered.</p> <p>Additional entry requirements: Applicants are normally required to submit a portfolio or work and may be required to attend an Interview as part of their admissions assessment.</p>
<p><b>English Language Requirements</b></p>	<p>Applicants who are not a national of, nor have obtained a degree in one of the countries on the approved <a href="#">UKVI exemption list</a> or those who require a Student Visa, will need to provide evidence of their English language ability.</p> <p>GSA's preferred test is the IELTS for UKVI (Academic) test taken at a UKVI approved test centre. GSA require all students, who require a student visa, to meet the following requirements to gain entry:</p> <ul style="list-style-type: none"> <li>• IELTS for UKVI Academic with an overall score of 6 with a minimum of 5.5 in all components;</li> <li>• An alternative Accepted English Language Test which can be found on the Postgraduate <a href="#">‘How to Apply’</a> page of the GSA website.</li> </ul>

<p><b>3. Programme Introduction</b></p>
<p>The programme consists of two years at the Glasgow School of Art (Year 3 and Year 4 of a BDes (Hons) degree), after two years in a Further Education college or international equivalent. The programme recruits directly into Stage 3 with articulation from HND programmes or from mature students with relevant experience.</p> <p>The programme will encourage students to make highly creative, concept-driven audiovisual work, using innovative recording, production and post-production technologies.</p> <p>In addition to making original practical works in Studio courses, students will gradually build critical reading, analysis, academic writing and presentation skills in Critical Studies courses in Year 3, which prepare students for a large-scale, self-directed Research Project in Year 4 (comprised of a substantial piece of academic writing and a practical project). The critical studies and research courses encourage solid contextualisation and reflection within the studio projects too, which will equip graduates to succeed as industry professionals whilst also making their practice self-sustaining and continually encouraging those graduates re-invent the industrial systems to become more inclusive, accessible and for themselves to be responsible as creative citizens to address societal, cultural and sustainability issues in our future. Students will learn to make sound/audiovisual work that is meaningful and accessible to our society and work that diversifies representation both behind and in-front of the camera.</p> <p>The programme structure fosters interdisciplinarity and collaboration across the School of Innovation, with an elective course in Year 3 where the student can share a classroom with like-</p>

mindful students from BDes Product Design and BSc Immersive Systems who chose the same thematic study option. From Year 3 to Year 4 there is a progression from scaffolded studio projects with tutor specified mediums and deliverables, to self-directed and tutor supported projects where the student chooses their medium (e.g. sound alone, film or interactive platform/experience). This interdisciplinarity and choice within the programme allows students to tailor their learning experience and build a creative portfolio for their chosen industry.

This undergraduate course has been written in response to the increased recognition of the importance of sound and moving image as part of the Scottish creative, cultural and commercial landscapes.

The programme will also tap into the worldwide increase in media production for an increasingly diverse and divergent audience through multiple digital distribution platforms. Students will develop detailed theoretical, practical and technical knowledge in sound production for visual media, where they can execute industry standard workflows, and incorporate meticulous ethical processes.

Throughout the programme, project briefs are set to support students in creating:

- original soundscapes
- documentaries
- original short films
- spatial and immersive audio (including audio for games);
- voice for audiobooks, advertisement, radio jingles
- music for animation
- and an extended self-directed research project

The programme prepares students for a career in the field of sound production and post-production for the moving image. The programme will also provide a grounding in the professional practice of sound production for visual environments, such as film, animation, television, online, interactive media and games, theatre and art installations. Graduates have found employment as audio professionals and practitioners in key creative industries and progressed to a range of careers in audio-visual arts, game development and film and television.

#### **4. Programme Aims**

The programme aims to equip students with the ability to:

- Discover their identity as creative practitioners, who can conceptualise and justify original approaches to sound design and moving image generation, to build a sustainable and professional creative practice
- Familiarise themselves with industry standard practical workflows for sound and audio-visual works, from capture/generation to final output - and to follow ethical approaches and professional guidelines.
- Design and develop, as creative citizens, audio visual work that learns from and works sensitively with the community and habitat in which it is created.
- Integrate equality, diversity and inclusion in audio-visual culture from its production structures to its narrative representations.
- Approach collaborative projects with a commitment to pragmatic planning, positive contribution, consistent communication and pro-active inclusion of diverse knowledges amongst group members.
- Critically investigate, reflect on, theorise and apply knowledge of existing practices and academic writing in the field of sound for moving image

- Confidently communicate their practice to their peers, public and specialists, adapting their ICT approaches to diverse contexts, on a professional level.

### 5. Programme Intended Learning Outcomes

After participation in and successful completion of the course, students will be able to

- Conceptualise and justify the use of innovative methods and creative making with sound and moving image in order to interrogate personal, cultural or societal issues. Develop original audio-visual production work following industry standards, professional workflows and ethical approaches for sound recording, video capture and generation. Design and develop (individually and in collaboration) audio-visual narratives, and experimental works that sensitively respect external environments, communities and habitats.
- Critically design, apply and present academic research using knowledge, skills and understanding gained on the programme.
- Communicate project outcomes and concepts to peers and diverse audiences, in a structured and accessible manner.

### 6. Description of Learning and Teaching Approaches

The programme is comprised mostly of studio-based learning, with accompanying critical studies and academic research courses in interactive lecture and discussions. There is a combination of individual and collaborative projects where the student's output is shared through audio-visual playback, presentations and, when relevant, user-testing workshops.

Practically, learning and teaching approaches are supported contact time in the form of:

- Live lectures with Q+A participation (sometimes flipped learning, with pre-recorded, pause-able and captioned lecture videos to be viewed asynchronously, which enables synchronous contact time on campus to be comprised of supported group discussions)
- workshops, with hands on demonstrations of recording technologies
- lab sessions, with scaffolded practical exercises to ensure stepping stone learning of digital audio workstations, video editors, game engines, and interactive audio platforms (to build confidence for the larger studio project brief)
- peer reviews to build students' confidence in communicating their concepts and creative process, and support improvements to their practical work.
- Asynchronous preparatory exercises, such as reading and responding to assigned texts or influential media to share that response with their peers and tutors (at times a customised learning technology interface like a Padlet or Miro board)
- supervision meetings for extended self-directed research projects
- Regular shared workshops on research methods.

The programme scaffolds the students' creativity in supportive and stimulating project briefs, which gradually increase in self-direction, as students can begin to choose their own medium and have more creative direction in the structuring of critical reflections of their work.

Learning technologies support these approaches, such as the Canvas virtual learning environment as the armature of courses, where lectures are stored and reading lists and video resources are accessed. Also, crucial to teaching delivery and student organisation and collaboration are interactive learning technologies (like Padlet and Miro) – for students to moodboard, mindmap, and gather research with critical analysis on the fly. Helpfully, these platforms encourage a multi-

sensory collection of sounds/videos or time-based content, to create a living sketchbook, or behind the scenes of their creative process.

## 7. Description of Assessment Methods

Assessment methods include both formative and summative tasks.

Formative methods include tutorial sessions or peer review presentations. Peer reviews allow students to advance their learning and celebrate each-others achievements in a supportive, connected learning environment. Formative reviews happen mid-way through a project to ensure achievable project aims, procedures, planning and source gathering; and near the final stages of a project so staff and students can discuss constructive suggestions to enhance a project before final submission.

Summative assessment is differentiated at a course level:

For studio projects, deliverables include a practical output (e.g. a soundscape, a film, or video documentation of an interactive interface), along with a critically reflective, analytical and contextual written component. The practical project briefs have varying formats for a written component, appropriate to the medium of a particular practical work, for example a conceptual statement or a technical report.

For Critical Studies in Year 3 and the Research Project course in Year 4, students submit longer written submissions. In Year 3, students critique audio/audio-visual practice from an existing field of practice, and analyse the theoretical debates arising from this existing practice. In Year 4, students complete a structured research project with a practical work and a piece of academic writing. The students can opt for a design practice self-reflection style of writing, or a more scientific user testing evaluation of a students' original practical project. Academic referencing is fundamental to these projects.

All summative assessments are marked and graded in line with GSA's Code of Assessment.

## 8. Programme Structure

Students take 120 credits of courses in each year, ranging from theoretically informed courses to practice based courses. With direct entry to Stage 3 from FE, there is no delivery in Stage 1 and 2. In year 3, 120 credits worth of scaffolded practical studio projects, self-directed studio projects, a project in audio visual technology, and critical studies assignments allow students to become familiarised to the School of Innovation and Technology's facilities and studio community ethos. In the final year, BDes students undertake a Research Project, writing 4500-5500 or 8000-10,000 words around an appropriate large scale practical project, conceptualise a Spatial and Immersive Audio project, a self-directed creative studio project as well as commercial/industry related projects.

Stage 3				
Course	Credits	SCQF Level	Semester	Course Code
Studio 3 – Sound and Video	30	9	1	
Critical Studies in Sound for Moving Image	10	9	1	

<b>Stage 3</b>				
<b>Course</b>	<b>Credits</b>	<b>SCQF Level</b>	<b>Semester</b>	<b>Course Code</b>
S.I.T. Elective 3	20	9	1	
Studio 3 – Sound and Video (Narrative and Abstract Forms)	30	9	2	
Audio Visual Technology	20	9	2	
Critical Studies: Ethical and Professional Issues	10	9	2	
<b>Total Stage Credits</b>	<b>120</b>			

<b>Stage 4</b>				
<b>Course</b>	<b>Credits</b>	<b>SCQF Level</b>	<b>Semester</b>	<b>Course Code</b>
Studio 4 – Situated Practice	20	10	1	
Research Project	40	10	1&2	
Spatial and Immersive Audio	20	10	1	
Studio 4 – Sound for Industry	40	10	2	
<b>Total Stage Credits</b>	<b>120</b>			

### **9. Outgoing Exchange and Visiting Student Arrangements**

In line with the Glasgow School of Art internationalisation strategy, the programme enhances curriculum and learning opportunities in ways which enable students and graduates to operate effectively in international and global contexts.

Visiting Exchange and Study Abroad is available in Stage 3 (SCQF Level 9) normally in either Semester 1 or Semester 2. All incoming Visiting Exchange and Study Abroad students will follow the set courses for the programme and semester structure outlined in the table below

We cannot offer an outward exchange for our existing BDes Sound for Moving Image, as our students only join us in Year 3, and a minimum duration of attendance at GSA of 24 months is required for a degree award.

Building on international partnerships, students on the BDes Sound for Moving Image programme will benefit from international collaborative educational partnerships to deepen transcultural understandings and experience different cultures and learning contexts, in the form of incoming exchange students.

<b>Stage 3 Exchange and Visiting Student Courses</b>				
<b>Course</b>	<b>Credits</b>	<b>SCQF Level</b>	<b>Semester</b>	<b>Course Code</b>
Studio 3 – Sound and Video	30	9	1	
Critical Studies in Sound for Moving Image	10	9	1	
S.I.T. Elective 3	20	9	1	
Studio 3 – Sound and Video (Narrative and Abstract Forms)	30	9	2	
Audio Visual Technology	20	9	2	
Critical Studies: Ethical and Professional Issues	10	9	2	

**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:

<https://www.qaa.ac.uk/docs/qaa/subject-benchmark-statements/subject-benchmark-statement-communication-media-film-and-cultural-studies.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.