Glasgow School of Art Course Specification
Studio 3 – Sound and Video (Narrative and Abstract Forms)



Image Credit: Alexandra Bell, 2021. *Deora*, BDes Sound for Moving Image Class of 2023.

Please note that this specification is correct on the date of publication but may be subject to amendment prior to the start of the academic year.

Course Code	HECOS Code	Academic Session
USMIST301B		2027-28

Course Title	Studio 3 – Sound and Video (Narrative and Abstract Forms)
Course Contact	Dr. Jessica Argo

Credits	30
SCQF Level	9
When Taught	Stage 3, Semester 2

Associated Programmes	BDes Sound
Lead School	School of Innovation and Technology (SIT)
Other Schools	N/A
Date of Approval	Programme Approval October 2026

Course Introduction

This course builds on the experience in creative studio learning and practices, providing an opportunity for students to conceive, plan and create an original video/moving image work, choosing to work with either narrative, documentary or experimental/abstract forms.

Students will discover how narrative and abstract forms emerge out of the societal issues faced by creators, as:

- the birth of cinema featured much experimentation with abstract, rhythmic freeform before and adjacent to the dominant Hollywood narrative models
- 1960s social uprisings forged Materialist Filmmaking as a rebellion against the ideologies spread through illusionistic narrative cinema – can a film ever be about nothing?
- Contemporary diverse stories of liminality in diasporic experience can be structured across mythical, sensuous or even surreal multiversal absurdist mise-en-scene.

Students explore the historical and contemporary pioneers of these fields of filmmaking and are guided through production and post-production techniques of increasing complexity, as they learn to shape their own stories.

Course Aims

The course aims to enable students to advance and develop their personal practice and expressive voice based on an understanding and experience of the essential processes involved in sound and video recording and production.

In this course, students are expected to further explore their engagement with and learning of professional workflows and tools applicable to sound recording, editing, mixing and synchronisation for a film output in a self-directed project.

Through this extended practical project, students will increase confidence in communicating professional workflows, with a critical understanding of industry standards and delivery methods.

Students will also further develop skills and confidence in self-directed working, including project planning and management, as well as communicating ideas to peers and staff audiences in accessible and meaningful ways.

Course Intended Learning Outcomes

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

- Apply and justify the use of professional tools and workflows for audio-visual production and post-production in a self-directed project.
- Design and develop a soundtrack to communicate concepts and build multi-sensory narratives to enhance an original moving image sequence.
- Develop audio-visual production work following professional and ethical approaches for narrative or abstract audio-visual work.
- Demonstrate an ability to critically reflect on, analyse and communicate project outcome and processes to peers and diverse external audiences, in a structured and accessible manner

Indicative Content

This course will cover key topics in sound production for the moving image such as:

- Audio-visual production management and documentation
- Audio-visual narrative forms and abstract expression, the shapes of stories
- Issues around temporality, non-linearities, the Sensaural
- Experimental filmmaking from cinema's origins, 1960s revolutions and contemporary diasporic representations
- Synthesising sounds and foley
- Generative video practices
- Project management and planning
- The anatomy of the soundtrack
- Self-directed audio-visual production, including camera operation, lighting and audio
- Ethics for film-making and audio-visual production
- Post-production - video editing
- Post-production – Sound

Description of Learning and Teaching Methods

This course is primarily studio-based, supported by lectures, tutorials and practical lab/workshop sessions.

Students will be required to engage with a range of key texts and papers to provide a deeper contextual underpinning for the practical techniques and methods developed in studio practice and through practical tutorials, workshops and fieldwork.

Students will also be supported with scaffolded learning in theory, analysis of techniques seen in diverse fields of filmmaking, and practical workflows, as they explore and expand their vision and grow their expressive voice in sound and moving image.

Teaching Assistants support learning with practical support sessions, supporting students as they gain experience in working with a range of audio-visual equipment, software and workflows.

Students will be encouraged to communicate their processes and outcomes, as presentation skills are taught in addition to the studio techniques and creative ideation.

Indicative Contact Hours	Notional Learning Hours
30	**300**

Description of Formative Assessment and Feedback Methods
Students are supported in their learning through a range of formative assessment activities as they progress through the course. These include: • Engagement in scheduled peer review sessions where students can present work in progress for feedback from peers and tutors • Regular feedback from tutors through in-class discussion and verbal feedback from tutors on work in progress Where student projects require ethical approval, or Health & Safety review, submission of relevant documentation is required for week 6.

Description of Summative Assessment arrangements
This Course has two summative assessment components: **Self-directed film** Students need to submit an original, self-directed, audio-visual work of between 5 to 10 minutes duration. **Conceptual Statement and planning documents** This is accompanied by a 1000-word audio-visual statement, and a portfolio of the planning and related documents used to support the production of the film. This can include, as appropriate: • Storyboards and/or scripts • Gantt charts or other time management/planning documentation • Source lists for 3rd party assets Students are awarded an aggregate grade based on the weighted grade of the two components. Submissions will be assessed and moderated in line with the GSA Code of Assessment. Reassessment opportunities where a student has not passed the course are outlined in the Code of Assessment.

Description of Summative Assessment Method	Weight %	Submission week
Self-directed film (5-10 minutes)	60%	12
Conceptual Statement (1000 words) and portfolio of planning documents	40%	12

Exchange/Study Abroad	
Can this course be taken by Exchange/Study Abroad students?	Yes
Are all the students on the course taught wholly by distance learning?	No

Does this course represent a work placement or a year of study abroad?	No
Is this course collaborative with any other institutions?	No
If yes, then please provide the names of the other teaching institutions	

Reading and On-line Resources
The course indicative Reading and on-line resource list is accessible via Resource Lists (see section "Studio 3 Narrative and Abstract Forms": This list will be reviewed and updated annually to reflect course content and subject developments.