The aim of Annual Monitoring is to maintain quality and improve provision through identifying action that can be taken to improve future student experience.

This form should be used to capture a focused and concise reflective summary of annual monitoring activity at school and subject level. Bullet list format is encouraged.

<table>
<thead>
<tr>
<th>College</th>
<th>Arts</th>
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</table>

**Reflection**

**What is working well?**

**SMLC:** very good student and external feedback, diversity of forms of assessment and availability of courses from different programmes in SMLC promoting staff and student inter-disciplinarity.

**Humanities:** strong student feedback and very high levels of performance reported across all programmes and some courses have managed to grow their numbers.

Recruitment above target level in HATII programmes whose programmes have made more extensive and successful use of University archives, special collections and Hunterian Museum to fashion a more distinctive student experience. History’s core course (RRSH), which had been revised radically got much better feedback and results. Rates of return for student work are much improved within History.

**Critical Studies:** strong practice-based teaching (esp. Creative Writing); high quality feedback across all programmes and high levels of attainment; strong recruitment – esp. conversions from PGT to PGR; highly successful specialist events series involving high profile speakers/authors; continued diversification of assessment; extensive collaborations with other areas of the university (archives, Hunterian Art Gallery etc.); excellent administrative support and models of good practice in convenership protocols; deployment of Moodle; practice of permitting students to audit courses across the School; dissertation symposiums.

**SCCA:** strong student feedback across programmes; appropriate models of assessment resulting in high levels of attainment and very positive external reports. Particularly strong development of industry links, field trips and practice-based learning. In addition:

- Film and TV: new grading sheets have supported marking practices; new course on Festivals.
- Filmmaking & Media Arts: Masterclass lecture from industry professionals and research trips; increased student numbers; 2 international film awards; industry practice/experience for the whole cohort.
- Dress and Textile History: students continue to receive expert teaching from curators and practitioners as well as academics e.g. through agreement with Glasgow museums; expansion of course options.
- Renaissance Art History: successful deployment of work placements.
- Sonic Arts: access to studios, labs and equipment. Historically Informed Performance Practice: much better/smoothier collaboration with RCS.
- Theatre Practices: Liaison with Glasgow theatre professionals to be developed further; work with professional mentors and supervision arrangements.
- Playwriting and Dramaturgy: strong collaboration with Playwright’s Studio Scotland also provided vocational opportunities.
- Theatre Studies: flexible programme structure incorporates work with practitioners as well as cross-college exploration.

**What needs work?**

**Humanities**

1. Issues with recruitment/marketing (HATII and History)
2. Issues with communication of marking criteria/assessment requirements to students (Classics, History)

**What action is being taken forward?**
<table>
<thead>
<tr>
<th>Subject</th>
<th>Specific Comments</th>
</tr>
</thead>
</table>
| Celtic  | - Suitable rooms for teaching: Students and staff commented negatively on the construction work ongoing outside the Core Course classroom throughout the year.  
- Timely provision of weekly seminar material on team-taught course ‘Themes and Debates in Celtic Studies’. |
| Classics | - Some confusion among Ancient Cultures students about what is expected of them in core course assessments.  
- A FAQ document has been produced and put on the core course Moodle, and staff teaching make a conscious effort to frequently discuss the assessment. |
| HATII   | - Manage the recruitment process more closely so actual numbers bear a closer relationship to targets.  
- PTES results are improved but still not as good as they could be.  
- Phased recruitment process put in place for both programmes with MARIO.  
- Programme put in place to increase low response rate (10%). |
| History | - Two courses still experienced issues with prompt return of feedback  
- Marketing; lack of progress on improving web and other literature  
- Assessment for one of the courses changed to streamline and make prompter feedback easier to achieve; both courses to be monitored in 2016-17.  
- Lack of progress on marketing to be addressed in liaison with Heather Murphy in 2016-17  
- All relevant staff have been or will be notified of the External’s comments. |
| Philosophy | - the MSc exams are too onerous  
- Research Methods course is improved (more practical aspects, less ‘Introductory Philosophy’), but it is not altogether satisfactory  
- MSc exams have been eliminated  
- There is ongoing discussion about and monitoring of the Research Methods Course with a view to further improvement.  
- They have instituted a policy of reading and commenting on the first drafts.  
| SMLC   | The core courses will be mostly taught by the Convenor and should therefore be more cohesive than last year.
Translation Studies: Student feedback indicated that the Semester 2 core course (Approaches to Translation and...
the Professional Environment) was of an uneven quality and could use better structuring.

The admissions procedures to the programme have been problematic, because the School receives information about the applicants’ language selections fairly late in the process, which makes the planning of ATLS courses and teachers’ workload difficult.

Comparative Literature: Student work was sketchy: of a cohort of 7, only 5 completed on time, and 3 of these were Merit, 1 was Pass—so only 1 Distinction. Several students were apparently not well prepared for the level of this course in terms of literary theory. Some unhappiness was expressed with research training provided.

External resigned in May due to strike action; this caused much stress for staff and students
A severe case of breaching academic integrity occurred this year, despite the regulations being made very clear to all students.

Modern Languages: The “Reflective Practice” core course of the programme was attended also by a number of students from the Mlitt in Comparative Literature. Some of these students found this core course too difficult and somewhat inaccessible.

SCCA
Film and Television Studies
Mlitt in FTV Studies
- EE noted some problems with the practice of dropping lowest grade
- Screening materials need to be available for viewing outside of scheduled screenings
- Some sense of lack of continuity arises from the diversity of topics covered
- Some sense of disconnect is noted between modes of assessment and weekly lectures; bunching of deadlines also poses a problem

- The availability of multiple course options, including honours courses, proves unsuitable to the size of this student cohort, and creates some frustration in course choice.
- The ‘research-oriented’ nature of the MLitt proves very

| the Semester 2 course is also being designed slightly differently to avoid overlaps and to provide a suitably challenging learning environment. Discussions with MaRIO to improve practices and ensure that information travels more effectively between the School and MaRIO. Discussions with RIO to hone Programme advertising and admissions criteria. Core 2 to be revised to incorporate training skills specific to current Comp Lit students’ needs and research plans, replacing a stand-alone skills course which catered to various PG constituencies. New External sought and appointed at very short notice over the summer. Although the Programme staff cannot take responsibility for this breach, more needs to be done to check student work for plagiarism. In the view of the fact that the student cohort is changing and courses will have to be made more accessible to them in future, in cooperation with the Comparative Literature Course convener, an alternative arrangement was quickly made for those students who found the “Reflective Practice” core course. - This practice to be abolished under restructured programme, 2016-17 - Staff will ensure materials available in FTV library, and confirm with students - Restructured core course has allowed for more rationalised series of staff contributions - Restructured core course has much improved the linkage between assessment and course content; the second semester now works directly to aid student dissertation projects, in part through peer review. The addition of two new compulsory courses allows for greater control over the full submission schedule. - The two new compulsory courses, designed specifically for the MLitt and team-taught based directly on staff research, has limited the number of options, and removed the need for honours options. These will no longer be available on the MLitt. - We have repeatedly sought funding to implement an |
good preparation for PhD, but we are aware of the need to think about employability and other graduate attributes for the majority of students who do not proceed to further study.

**MSc Filmmaking & Media Arts**
- Students requested more workshops by Masterclass tutors
- Students suggested that visiting lecturers could provide alternative perspectives on projects
- International students occasionally suffer misunderstanding and miscommunication of key aspects of the programs

**History of Art**

**MPhil Textile Conservation**
- the continual growth of course content threatens to overload students
- students on placements experience problems with reflection on learning away from the Uni environment

**MLitt History of Collecting and Collections**
- clearer guidelines for assessments

**MLitt Dress and Textile History**
- PTES suggests that students feel a lack of contact hours, including for discussion of feedback/progress
- PTES also raised questions about feedback turn-around time
- PTES noted a lack of clarity on career implications
- Some sense of disorganisation arose from too many last-minute cancellations of guest speakers

**MLitt Renaissance Art History**
- we need to develop recruitment strategies to increase student uptake
- the closure of the Burrell Collection removes ready access to an important relevant collection

**MLitt Art: Politics: Transgression: Twentieth Century Avant-Gardes**
- quite a heavy load of written work is required in Semester 1
- recruitment has fallen off somewhat, and will need attention, and perhaps new strategies beyond word of mouth

**MLitt Technical Art History: Making and Meaning**
- Students would be much better supported if we could offer truly world class technical facilities, notably including that needed for scientific analysis

industry focus, including outreach to the film and television industries. Given the marked increase in student intake, we will continue to make the business case for more funding.

- Masterclass lectures now all include workshops
- Two Masterclass tutors have joined the tutorial team
- Consultation is under way with RIO

- we plan a thorough review of all formative assessments to ensure appropriate workload
- We will submit a revision to the assignment for the Placement course to the PG Committee in January ‘17
- N/A: this was the last year of the programme

- Office hours are posted well in advance; individual feedback sessions are offered for every assignment
- A broad subject-area and School problem, this is being addressed across the School
- Assignment briefs are to emphasise transferable skills; guest lecturers are being asked to include time to reflect on career paths and advice
- standard practice will be to reschedule as soon as possible, but also to use the cancelled session for feedback and assignment discussion – at least some of which tailored to student choice

- work is under way with RIO, PGT admin, and EE to identify best recruitment strategies
- Burrell curators have agreed to organize student access to select resources as necessary

- we are considering further recruitment strategies, and possible amalgamation of our programme with others in History of Art

- we will make the case for funding of equipment and of scientific analysis, as well as for continuing teaching support from a materials scientist
M.Litts in Popular Music Studies, Creative Practice (Popular Music Studies), Music Industries (Popular Music Studies)
- recruitment

MMus Sonic Arts
- Setting more frequent, smaller homework tasks; sending work to EE earlier

MMus Historically Informed Performance Practice (HIPP)
- arrangements for recording of practical components that cannot be heard in person by EE

Theatre Studies
M.Litt Theatre Practices
- Research Methods course needs improvement, to clarify (a) relevance to practice based students; (b) weighting and briefing of the 100% assessment; (c) lecturers responsibility to fill 3-hr slot
- IRP (Ind. Research project) document to be provided
- closure of the Arches, a loss of professional context

more support is needed for Independent Project written work
- some technical resources could be more up-to-date, including a high resolution projector in the Theatre

MLitt Playwriting and Dramaturgy
- some student difficulty in accessing set plays
- students requested greater clarity on assessment criteria for the script report
- students requested more guidance for the final critical reflection on the Dramaturgy Placement

MLitt Theatre Studies
- students appreciated work-based learning, but request more guidance on the final critical reflection on Work Placement
- students wish the Theatre Archive placement course (formally of MLitt Theatre History) to be made available
- the number of course options can lead to difficulties in forging a sense of student community

Critical Studies
Technology and Support for Distance Learning (CW)

Systems for preparing for the new semester, i.e. My Campus, room bookings. It was reported that 'there is no

- the Creative Practice route has ceased due to limited demand. The concentration on the Music Industries reflects staff expertise and student demand

- Semester 2 courses redesigned to include smaller staged tasks; Sem 1 coursework sent to EE in January

- Arrangements in process with RCS

- to be discussed in programme review, and with TS PGT Convener

- comprehensive IRP document to be provided 2016-17
- some promising continuity through continuing relations with ex-artistic director of the Arches, including discussion of future provision; this partnership can potentially continue, beyond this year’s student projects, as she moves on to become artistic director of NTS
- revisions to the guidance for Framing Statements has already been undertaken
- to be discussed with TS technical staff
- tutor will ensure texts available via Online Drama
- steps have been taken to build a more extended briefing session on this component into the course
- convener and tutor have worked with TS PGT convener to develop a briefing session/workshop on the critical report

- convenor and tutor have worked with PGT convener to develop a briefing session/workshop on the critical report
- Theatre Archive Placement made available in 2016-17
- programme convenor to hold ‘touch-base meetings’ to foster a sense of community, and consult with SSLC rep about further activities (e.g. scratch night or series of play-readings)

This has been repeatedly raised in AMRs and SAMS. CW is now on its 4th temporary fix, trialling Skype for Business from January.

Staff teams (administrative and academic) work closely and effectively, but this is a university systems issue.
clear strategy for getting students on to the system or for enabling staff to access key information'.

Programmes showed evidence of robust assessment processes and appropriate checks and balances. In the course of reflection, ongoing adjustments for future years were thoughtfully documented.

Technology for recording presentations for marking and external examining purposes.

<table>
<thead>
<tr>
<th>Good Practice</th>
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<tr>
<td>What practices are innovative?</td>
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</table>

**Humanities**
- Report the use of Handling sessions in the Library Special Collection, the Hunterian, Ayrshire Museum, and the Glasgow Museum Resources Centre.

**HATII**
- Continue to innovate in teaching and assessment e.g. Research Placement option instead of Dissertation for Museum Studies, Cataloguing Placement for Information Management and Preservation students.
- Use of Peer Assessment is working well in Information Management and Preservation course.

**History**
- Staff are now bringing in a greater diversity of assessment, including posters, log-books and mini-conferences.
- Adoption of a more flexible structure of core and optional classes in RRSH course to address issue of diversity in student cohort.
- Use of innovative assessment pattern includes academic poster on dissertation proposal, and log-book to chart personal ‘learning journey’.

**Philosophy**: an unassessed fortnightly reading group for the MLitt students.

**Critical Studies**
- Use of high profile Visiting Speakers to raise profile of the course, improve recruitment and enrich student engagement, supplemented by live web broadcasts
- The development of industry connections through practice based project work

**RLC** reports low recruitment.
<table>
<thead>
<tr>
<th>Creative Writing</th>
<th>Yes</th>
<th>Yes</th>
<th>Yes</th>
<th>Yes</th>
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<tbody>
<tr>
<td>Extra-curricular UG workshops led by PGR students, to UG Eng Lit Hons, to the Cross-Discipline Workshop for PGT students, to the MLitt'.</td>
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<td>Course trips, e.g. to art galleries (Vic; Mods) and places of Subject-specific interest (RLC; Vic; Mods; Fan).</td>
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<td>Day-long Colloquium for dissertation preparation (Mod; Vic)</td>
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<tr>
<td>Assessment handbook – provides a very details account of each form of assessment undertaken in the programme and associated objectives</td>
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<tr>
<td>Social Media: The use a Facebook page to enhance students’ learning and sense of participation in a wider research community, and to build and strengthen links with alumni.</td>
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<tr>
<td>Bespoke workshops with Hunterian Art Gallery Archive and GU Special Collections and Archives (Mods). Collaborative provision with other programmes in delivery of these workshops.</td>
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<tr>
<td>Compulsory attendance at research seminars (RLC); linking of attendance at research seminars to learning journals (Mods).</td>
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<tr>
<td>Use of autonomous learning groups</td>
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<tr>
<td>Mini-conferences</td>
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**SCCA**

**MLitt in FTV Studies**
- our wide range of teaching models and modes of assessments address student professional development by providing transferable skills suitable both for the academy and for industry
- our welcome event with invited speakers proved an excellent community-building activity

**MSc Filmmaking & Media Arts**
- student participation in Talentcampus (Berlin FF), as a networking opportunity
- Masterclass lecture series with award-winning creative practitioners, including of a trans-disciplinary nature (e.g. ‘The Art of Sound’; ‘Screen Dance’)
- student documentation of screen seminars and other research events, with the aim of establishing an interdisciplinary archive that supports the research profile of the School
- establishment of an FTV vimeo channel to disseminate student and staff work
- opportunities for independent professional practice, e.g. with the AIM Film Festival

**MPhil Textile Conservation**
- Working with the profession – e.g. dust monitoring programme for Kelvingrove costume display, which gave students experience with professional collaboration while also delivering improved information for the museum and leading to a student conference presentation (Icon, 2016).
- Review of reflective practice teaching and learning to address a persistent difficulty many students encounter with a key skill for conservation; their work in this direction has led to a conference paper submission.

**MLitt History of Collecting and Collections**
- Museum visits.
- Oral presentation as a cataloguing exercise, delivered in front of actual objects at the Burrell

**MLitt Dress and Textile History**
- use of expert guest lecturers from world-renowned institutions, e.g. the Smithsonian and the V&A, added to GU staff expertise, ensures a multitude of
different approaches
- work placements within museums and galleries of directly relevant holdings
- study trips, both one-day and more extensive
- varied modes of assessment, from essays to exhibition proposals

**MLitt Renaissance Art History**
- the interdisciplinary complementation of HoA courses with options from other disciplines like History and English Language
- guest speakers who conduct both masterclasses and evening seminars

**MLitt Art: Politics: Transgression: Twentieth Century Avant-Gardes**
- study trip to Berlin

**MLitt Technical Art History: Making and Meaning**
- integration of scientific workshops on analytical techniques, e.g. from Earth Sciences and Chemistry.

**MMus Sonic Arts**
- High proportion of creative, practice-based assessments

**MMus Historically Informed Performance Practice (HIPP)**
- The combination of practical tuition, historically informed practice (in rehearsal and concert) and purely academic elements (e.g. introduction to musicology)
- Opportunities to play ‘side-by-side’ with experienced professionals, at GU and the RSC

**Theatre Studies**
**MLitt Theatre Practices**
- Research Trails and Critical Reflections as alternative written assessments to the conventional essay.
- Use of professional mentors for IRP practice, establishing KE relationships
- strong and active connections with professional theatre/ performance/ visual arts
- voluntary formal review of the TP programme involving key external collaborator, after 4 years

**MLitt Playwriting and Dramaturgy and MLitt Theatre Studies**
- annual Play Reading event, before the public, members of the Theatre Industry, and programme applicants (as part of Conversion activity)

### Closing Loops
**What progress has been made on actions identified in last annual monitoring cycle?**

<table>
<thead>
<tr>
<th>Action</th>
<th>Progress</th>
</tr>
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<tbody>
<tr>
<td><strong>SMLC</strong> Translation Studies: A clear statement regarding weighting of the marks for translation and commentary in the dissertation</td>
<td>A statement is being prepared and will be made available to students before they start working on their dissertations in Semester 2.</td>
</tr>
<tr>
<td>Comparative Literature: New MLitt level course in <em>Transnational Genders</em> (Ernest Schonfield).</td>
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</tbody>
</table>
Further development of assessment criteria and other documentation, specifically as regards presentations for core courses, Directed Studies procedures and Dissertations timelines and procedures. Discussion with Ailsa Boyd to create bespoke list of course choices on MyCampus.

**Humanities**

**Celtic**
- Workload problems for students were a problem - need to reduce quantity of sources so students they don’t have too much work and more time to prepare.
- Need for a tightening up of the Core course.
- Need to address library problems for students.

**HATII**
- Museum Studies Programme revision
- New courses in Museum Studies

**History**
- Improving Moodle profile on some courses
- Implement and monitor reform of RRSH
- Distribute second marking scheme for all courses at start of year: collation of submission deadlines, and monitoring of progress of first- and second-marking
- Distribution of common assessment forms at start of the year
- Liaise with RIO of Recruitment and Conversion about Marketing

**Philosophy**
- Elimination of exams from MSc
- Changes to Research Methods curriculum

**Critical Studies**
- Online delivery of CW flagship Distance Learning programme.

New course ran with 5 students from across College.

New documentation created and used as planned, to good effect.

Done as planned.

**Celtic**
- In response to workload concerns, 1 seminar was shed from the first core course, allowing the first week to be a ‘settling-in period’.
- Core course ran more smoothly in 2015-16, as individual staff members could draw on materials already utilised once, and convener had a greater sense of what input was necessary for the course’s smooth-running.
- Library problems largely abated with the return of journals to the library from the Research Annexe. The identity of the Subject Area library rep and the subject librarian was advertised to the students.

**HATII**
- Proposal not accepted by School
- Successfully launched

**History**
- Positive external comments recognise progress
- RRSH running much better
- Significant improvements in the promptness of assessed work
- Consistency achieved in the use of assessment forms
- Progress on Marketing to be made in 2016-17

**Philosophy**
- This has been approved
  Completed, although further improvements may follow

Good progress has not been made on achieving sustainable provision of fit-for-purpose technology to deliver the course. Blue Jeans and WebEX both worked very well but are not the University’s preferred systems. Now trialling Skype for Business and waiting and hoping for new WebEX licenses. Will have to change (again) the means of delivery of the course halfway through the year.
### Staffing Levels (Creative Writing)

Good Cause applications to be handled at school level.

Admissions Procedures and Subject-RIO interface.

Academic Writing standards for students from other pedagogical systems, whose first language is not English and/or who are returning after an education hiatus.

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### MLitt in FTV Studies

- Our main planned action was a significant restructuring of the programme, including core courses and new compulsory courses.
- Some problems required attention after the inaugural year of the school-wide Festivals course.

### MSc Filmmaking & Media Arts

- Discussions with MaRIO to make enrolment figures more predictable.
- Administrative consultation is under way re the purchasing of equipment.
- Students requested more practical/collaborative tasks in the Sem 1 course.

### History of Art

#### MPhil Textile Conservation

- An overall review of aims, ILOs, and assessment criteria was undertaken to ensure coherence across the programme, and progression from yr 1 to 2.
- Switching semester order between Understanding Textiles and Material Cultures (no longer a core course).
- Recent University requirements and international scope of student placements creates a large burden of administration for course leaders.

### MLitt Dress and Textile History

- Improve planning and announcement of study trips.
- Opportunities for individual feedback on assessments.

Staffing levels were restored last year but once again had difficulty covering our PGT commitments in the first semester. Partly due to the dramatic expansion of Creative Writing provision at Undergraduate level.

School Good Cause Board established and working well.

TRS and Eng Lit now working closely with RIO to speed up the response times to applicants.

Further detailed Moodle guidance; Writing Workshop on SCS PGT training course; drawing attention to assistance available from Learning and Technology Unit; encouraging students to form small support groups to share views on writing practices.

- The restructured programme was implemented in 2016-17.
- Several changes were made to ‘Festivals’, and student feedback from the second cohort significantly improved.

- Following MaRIO meeting, we agreed to secure a deposit from students to secure their place; further work is being undertaken (e.g. with former FMA convenor) to improve conversion rate.
- Equipment problems were resolved for financial y/e 2015; no equipment budget provided for 2015-16 FMA.
- Masterclass lectures now are tied to practice-based workshops; various new practical projects with external partners (NHS, Glasgow-based filmmakers; Youth Community Support Agency) have been established.

- Revised documentation and processes implemented 2016-17.
- Implemented, with clear benefit to student learning.
- School administrator has agreed to assist with some of the placement administration.

- Dates now published with course information and announced well in advance.
- Some cohorts have been reticent in taking advantage of long-available opportunities; we announce regular office hours and build progress discussions and planning.
### M.Litts in Popular Music Studies, Creative Practice
*Popular Music Studies)*, *Music Industries (Popular Music Studies)*
- ongoing refinement of course content, including the removal of some subjects and additions of new ones

### MMus Historically Informed Performance Practice (HIPP)
- ongoing problems of coordination with the RCS leads to some administrative oversights

### MLitt Theatre Practices
- reducing assessments in IP from 4 to 3
- reviewing the remit of professional mentors
- reviewing staff workloads

### MLitt Playwriting and Dramaturgy
- To build an additional assessment surgery into Research Methods
- to add a practice workshop on adaptation

### MLitt Theatre Studies
- additional assessment surgery as in MLitt PD above

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sessions into the timetable and continue to offer individual feedback after each assignment

- From 2016-17 the retitled MLitt in The Music Industries will see all courses renamed and revised

- increased ownership by RCS has improved the situation; their shift to lead institution will further simplify administrative challenges

- done
- simplification of this process has been done to the satisfaction of the students
- understaffing continues to be a source of strain for teaching staff. New appointments will help, but the workload of the convenor (.5 contract) also remains excessive

- the additional surgery on the scoping document, along with individual tutorials on early drafts, were very well received by students
- the workshop on dramaturgies of adaptation was well received in 2015-16 and will remain part of the programme

- well received, as above
## What matters (if any) need to brought to the College or University’s attention?

### College

<table>
<thead>
<tr>
<th>SMLC</th>
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<tbody>
<tr>
<td>Translation Studies: The staffing situation is a cause of some uncertainty. The joint PG programme with Nankai University is scheduled to start next autumn, but the planning of the programme and the provision of teaching there are dependent on the recruitment of a new Translation Studies Lecturer. The recruitment process is ongoing, and a quick appointment would be very helpful for the planning of the new programme.</td>
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<table>
<thead>
<tr>
<th>Humanities</th>
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<tbody>
<tr>
<td>HATII: would like to see College wide generic skills training for PGT students e.g. research ethics/integrity</td>
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<table>
<thead>
<tr>
<th>Critical Studies</th>
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<tbody>
<tr>
<td>Assessment Practices: Modernities and Fantasy programmes allow students to take options outside the School. Since assessment practices vary widely across the College, they ask College to prioritise ensuring parity of assessment and feedback practices across the College.</td>
</tr>
</tbody>
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<table>
<thead>
<tr>
<th>SCCA</th>
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<tbody>
<tr>
<td>MaRIO's promotion of this programme has been wholly inadequate in spite of repeated requests for assistance and a lengthy meeting last year (21 October 2015), nothing has been done.</td>
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<table>
<thead>
<tr>
<th>MMus Sonic Arts</th>
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<tbody>
<tr>
<td>The sound studio facilities are inadequate in acoustic design and lack of acoustic isolation. Something to be addressed through new facilities as part of the Western Infirmary project.</td>
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<thead>
<tr>
<th>MLitt Theatre Practices</th>
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<tbody>
<tr>
<td>Problems with recruitment and suitability of space. Additional resources for publicity and marketing needed.</td>
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<table>
<thead>
<tr>
<th>MLitt Playwriting and Dramaturgy</th>
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<tbody>
<tr>
<td>- Additional resources for marketing/publicity materials needed – particularly in light of no longer having SFC funded places available for two TS PGT programmes, including this one</td>
</tr>
<tr>
<td>- Concern about suitability of spaces.</td>
</tr>
<tr>
<td>- Would like to see the (eligibility) criteria for the CoA PG community-building funds extended to include PGT initiatives as well as those targeted to PGR</td>
</tr>
</tbody>
</table>

### University

<table>
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<th>SMLC</th>
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<tr>
<td>Comparative Literature: It should be noted with regard to the plagiarism case that went before Senate Disciplinary Committee and the Appeals Committee that the School was not asked to comment on the appeal, which was upheld, against all reasonable expectation.</td>
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<th>Humanities</th>
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<tr>
<td>There are recruitment issues with several programmes.</td>
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<td>- Celtic: Negative impact on recruitment of students by the rise in PGT fees between 2014-15 and 2015-16.</td>
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<td>- HATII: Need to manage the recruitment process more closely so actual numbers bear a closer relationship to targets. Adequate resourcing needed for University Services to support student numbers and demand. Currently, support services for students with mental health problems are massively over-stretched.</td>
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<td>- History: Current recruitment levels jeopardised by the increase in PGT fees. Acute need for funds to enable us to establish PGT bursaries to enhance marketing and recruitment. This should be regarded as investment with will secure a greater return, or at least sustain current recruitment levels. Problems with MyCampus. We need a mechanism for controlling access to courses at the start of the year, to ensure that Masters History students are ensured places on our own courses.</td>
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<th>Critical Studies</th>
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<tr>
<td>- Room Bookings: Creative Writing has raised cost and accessibility as issues that affect innovation. They</td>
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Form AM2 – College Annual Monitoring Summary - Review of Session 2015-16
continue to struggle with the cost and ease of booking larger rooms for public events, and indeed with accessible room provision for evening teaching. Collaboration with the University Chapel has enabled Creative Conversations but issues remain.

- Access to teaching buildings in the evening can be a significant problem, with students waiting outside in bad weather.
- Significant accessibility issues with buildings; many teaching rooms used are inaccessible to wheelchair users.
- There are capacity issues with Moodle (file size for upload especially) and, at peak times, a noticeable lag in movement within sites.
- Modernities MLitt: would like assistance from the Alumni Office with maximising the potential of its thriving Facebook group to help with marketing. This would also apply to other programmes with social media interfaces.
- Modernities and Fantasy programmes report efficiencies in the new admissions arrangements with MaRIO but during the summer it appeared that the applications were not being regularly monitored and RLC reports that decisions about whether the programme will run are made quite late in Summer. This appears to be an issue across the School and may call for a strategy and agreed timescale.
- Research Training Course: the Modernities teaching team support the view that this course would be better assessed underpass/fail scheme, rather than having the course graded.

SCCA

MPhil Textile Conservation
- The system for registering and paying visiting lecturers is extremely cumbersome for academic and support staff. Government requirements aside, could the process be streamlined?
- Support for students with learning disabilities is hard to access and expensive, with students having to pay £330 for an assessment. It often takes many months for students to access help.

MMus Sonic Arts
- Space and facilities for this programme and for Music in general are inadequate, particularly in terms of acoustic design and lack of acoustic isolation. We hope the University will see the Western Infirmary project as an ideal opportunity to create new purpose-built acoustic spaces for this and Music’s other programmes.

MMus Historically Informed Performance Practice (HIPP)
- It will be important that coordination with the RCS is maintained once the latter becomes lead institution. GU will also need strategies to deal with enquiries relating to this course.

MLitt Theatre Practices
- This is a programme which provides a cultural showcase for the University in relation to Glasgow and Scotland. It could be profiled more strongly as part of the University’s focus on impact and knowledge exchange.

MLitt Playwriting and Dramaturgy
- Temperature of the teaching rooms in Gilmorehill Halls (esp. rms 408-09) – frequently far too warm.

MSc Filmmaking & Media Arts
- ‘I am based in the Gillmorehill Centre and my teaching and research is benefitting hugely from this unique location. Students have told me how much they cherish being in a space with a cinema, a theatre, a video library, lecture rooms and dedicated work and rehearse spaces. Also having their tutors all under one roof creates a personal atmosphere that is very special. From a filmmaker’s point of view Gillmorehill offers a vast range of locations for student productions which no other purpose-build building can deliver’

Hot Topics
Do you have any comments on the following topics?

1. The student population is becoming more diverse. How have you or might you enhance curriculum, delivery and/or assessment methods to provide an inclusive and inspiring experience for everyone?
SMLC
SMLC encourages students with great cultural and linguistic differences to take Academic English classes, and some extra support is given in house.

By nature, the MSc in Translation Studies is a diverse programme, with multilingual students who represent many nationalities and linguistic and cultural backgrounds. Learning about cultural and linguistic differences is at the heart of the entire programme. The courses are designed with a multilingual and multicultural group in mind, and the overall purpose is to educate culturally and linguistically aware professional translators. Dialogue between different languages and cultures is encouraged and used as a tool for attaining the learning objectives of the courses.

As an interdisciplinary and intercultural programme, Comp Lit is by definition focusing on just these issues of diversity and cultural relativism.

Humanities
- Celtic report that the 2015-16 group was small enough to allow the CoVnener to get to know each student well and tailor delivery of core teaching and one-to-one meetings to suit each learning style.
- HATII liaise with Student Disability Services but additional advice (e.g. fact sheets) on how to support students with common problems, such as dyslexia, would be welcome. Are conscious of being culturally sensitive and inclusive in their teaching.
- History have introduced innovative content, flexible course structure and varied assessment to meet the needs of highly diverse Masters cohort.

Critical Studies
- Several programmes offer flexibility by teaching in the evening or by distance learning.
- Live streaming of events, such as Creative Conversations.
- Engaged pedagogy, innovative formats and diverse assessment
- Involvement of students in shaping courses
- Building a sense of community through informal social meetings, social media etc.

SCCA
Nearly all programmes report a deployment of diverse teaching and assessment methods, part-time study options, as well as attempts to ensure intellectual focus beyond western perspectives. In addition:

MSc in Media Management
- The international profile of our student intake became less diverse in 2015-16 because of a growing proportion of students from one particular overseas country. Since such imbalance is at times detrimental to the learning experience of all students, we are now actively managing recruitment so as to promote greater diversity and encourage applications from under-represented countries.

MSc Filmmaking & Media Arts
- non-native speakers with a poor command of English often struggle with the written assessment, and do not always take advantage of the support the University is providing - currently investigating suitable assessments for students with language difficulties, ie. practice-based assessments, oral assessments or video essays.

MMus Sonic Arts
- Ask for portfolios on application to the programme, which enables us to ascertain in detail applicants’ prior experience and particular skills and interests. Enables the team to tailor the Semester 1 core course because they accept students from a wide range of disciplines, not just from Music.

MLitt Theatre Practices
**Our cohort is not particularly diverse and our curriculum is largely 'Eurocentric'. Difficult to know how to tackle either of these issues. As the programme is largely taught through one to one supervision of practice, students work from their own needs and interests. We do, however, recruit from Europe and the US. Women students usually outnumber male students by about 3:1.**

**MLitt Playwriting and Dramaturgy**
- In order to enhance curriculum delivery and assessment methods we have built a number of formative assignments into the curriculum, and offer a number of tailored assessment surgeries. Time is given at the Subject induction meeting to discuss sources of help and support for students at the University; regular reminders follow throughout the year. Finally, the programme convenor regularly has touch-base meetings to discuss student progress and offer support for any challenges encountered.

**2. What methods do you use for communicating with students? Which have you found most effective? As members of staff, how do you prefer to receive information?**

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<th><strong>Critical Studies</strong></th>
<th>Face-to-face wherever possible, in class time, office hours and through both appointments and open-door meetings. Tutorials, seminars, workshops and lectures, Moodle, E-mail, Social media (Facebook and Twitter)</th>
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<tr>
<td><strong>SMLC</strong></td>
<td>Moodle, Email, personal supervision meetings.</td>
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<td><strong>Humanities</strong></td>
<td>all subjects use Moodle and e-mail most for communication. In addition:</td>
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<td></td>
<td>- Celtic: Twitter or Facebook do not function particularly well to alert students to academic messages</td>
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<td></td>
<td>- Classics: Staff share teaching documents in dropbox, which also works well.</td>
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<td></td>
<td>- HATII: especially Moodle forums for communicating with students, who can revisit posts. Yammer is inadequate - a staff Moodle would be far better.</td>
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<td></td>
<td>- History: induction for whole cohort, one-to-one meeting with students at beginning of the year, and staff-student meetings are all reported as vital. Personal communication remains indispensable, and the best means available where pastoral and curricular matters are concerned.</td>
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<td><strong>SCCA</strong></td>
<td>Most programmes report using Moodle and e-mail most effective, though this is often supplemented with social media. Many note the importance of maintain regular face-to-face meetings. In addition:</td>
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<tr>
<td><strong>MSc Filmmaking &amp; Media Arts</strong></td>
<td>closed FB group, vimeo channel with student work, then skype and telephone (students are often ‘in the field’).</td>
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<td><strong>MLitt Dress and Textile History</strong></td>
<td>Students are encouraged to follow academics, museums and curators on twitter and this is useful for passing on information that is relevant to the field but not necessarily to the specifics of the programme.</td>
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**3. Are there any other topics you wish to comment on?**