



**College of ARTS**  
**College Annual Monitoring Summary**  
**for UG and PGT, Session 2010-11**

Dr David Bain, Arts College Quality Officer  
**Original report: 3 October 2011**  
**Updated with PGT material: 10 April 2012**

Information on the Annual Monitoring process is available in the [Code of Practice on the Annual Monitoring Process](#).

## 1: Introduction

- 1.1 Method used to produce this report. (e.g. School Annual Monitoring Summaries (SAMS), consultations with School Quality Officers (SQOs), sampling of course and programme AMRs, reference to minutes of meetings, College Learning & Teaching Plan and Learning & Teaching Strategy, correlations with internal and external student experience surveys, discussions at relevant committees etc)**

This report is principally based on SAMS for the four Schools in Arts:

- School of Humanities (**SOH**). SQO: Ian Anderson
- School of Culture and Creative Arts (**SCCA**). SQO: Bill Sweeney
- School of Critical Studies (**SCS**). SQO: Carole Hough
- School of Modern Languages & Cultures (**SMLC**). SQO: Sheila Dickson

The following were also consulted: SQOs, minutes of SQO meetings, Arts L&T Dean, Senate Office, Arts Chief Adviser, minutes of Quality Officers Forum, College Learning and Teaching Plan, NSS, and Music's PSR.

## 1.2 Contextual factors at the time of reporting (e.g. University restructuring, local factors)

• **UPDATE:** The first version of this report, relating only to UG matters, was written by the Arts CQO while on research leave in the Autumn semester 2011. Since the report was not presented to ASC in the CQO's absence, it has been decided that in the present session, 2011-12, the CQO should report on PGT matters within the present document, rather than producing a separate PGT report for 2010-11. To that extent, this report was updated in April 2012; but its core was written in October 2011, hence might in some respects now be out-of-date.

• The 2010-11 session was the first of the University's new structure, which included the following annual monitoring procedures, worth setting out in this first report:

- Subjects submit Annual Monitoring Reports (**AMRs**) to the four School Quality Officers (**SQOs**) who produce School Annual Monitoring Summaries (**SAMS**), which are discussed at School Learning and Teaching Committees (**LTCs**)
- College Quality Officer's (**CQO**) writes College Annual Monitoring Summary (**CAMS**) on basis of SAMS
- CQO presents CAMS to the College LTC and the University's Academic Standards Committee (**ASC**)
- ASC produces a response to matters flagged for University attention, disseminated to College by the CQO.

NB. The present report uses “**CAMS**” not only for College quality reports, post-restructuring, but also Faculty quality reports, pre-restructuring.

- **2010-11 was a transitional session.** There were changes not only of system but of personnel.
  - Karen Boyle was Art’s final Faculty Quality Assurance and Enhancement Officer under the old system, stepping down in August 2010. I was appointed from January 2011 (the College lacked a CQO for a semester).
  - The bulk of the present report was written in October 2011, but since it wasn’t presented in the Autumn due to my being on Research Leave, it has been updated to include material from PGT SAMS, and will be presented to ASC in April 2012 as a unified UG/PGT Arts report. As for the previous session’s CAMS (2009-10), CQOs presented these during in 2010-11 not to ASC but to the Quality Officers Forum, whose convenor (Martin Macauley) then presented a consolidated report for all colleges to ASC (27 May 2011).
  - During 2010-11 Jeremy Huggett was acting L&T Dean, to which role Alice Jenkins has now returned.

## 2: Management of the Student Learning Experience

### 2.1 Engaging and Supporting Students in their Learning

#### 2.1.1 *Evaluation of the effectiveness of the mechanisms used for obtaining and responding to feedback from students. (Please refer to the responses to Q.13 of the SAMS*

- **Two concerns** emerged regarding the new **Standard Student Feedback Questionnaire (SSFQ)**:

(a) The **SSFQ is much less useful than it might be** for teachers and those responsible for monitoring and improving the quality of teaching and learning provision. Many staff preferred the Subject-designed forms used previously. One problem is that, for team-taught courses, the SSFQ gathers no information about **specific teachers** (lecturers, tutors, or GTAs). Nor does it generate separate information for **different modes of teaching**, which raise different issues from one another (e.g. student participation in tutorials). These points were made by all four SQOs in a SQO Meeting, and were also expressed in Subject AMRs and SAMS (at both UG and PGT levels).

(If, as CQOs were told, SSFQs are to be used for programmes only, not individual courses, then this is not widely understood and in any case it threatens to make the information gathered still less useful to teachers.)

(b) **Online Feedback and Return Rates.** Return rates were low (e.g. averaging 20-30% in SOH) and lower still when Moodle was used to gather feedback (except where computers could be used for feedback during class time).

- **I suggest:**

(a) that it be made clear to Subjects that they are still allowed to **design their own feedback forms** (which the Senate Office informs me is the case);

(b) that, crucially, Subjects also be allowed to **use whatever feedback mechanism they judge will maximise return rates** (e.g. students completing a short feedback form in lecture); and

(c) that the University continue, if it would be useful, with its **own feedback form for entire programmes**, which could be promoted and completed online in the same way as the NSS (indeed, perhaps alongside it).

It is appreciated that student feedback fatigue is a problem, and that paper returns—particularly on subject-specific forms—make quantitative analysis more difficult, but it would be a great shame to address these problems in a way that deprives teachers of the information they need to best serve students.

• NB. A variety of **other feedback mechanisms** are used at Subject and School level: Staff-Student Liaison Committees (SSLC), Learning and Teaching Committees (LTC), and various more informal meetings with—or consultation of—students and their reps. These appear to be working well although it is not clear that they could substitute for well designed, course-focused feedback forms.

2.1.2 Evaluation of the effectiveness of Staff-Student Liaison Committees (SSLCs) in engaging with matters related to Learning and Teaching (**This will require sight of the minutes of overarching School-level SSLCs**)

• Whether at School or Subject level, **SSLCs appear to be working well**. SMLC had School SSLCs for each level of teaching, which were effective and well attended, especially in Autumn semester when students were less busy with exam preparation. In Theatre Studies, reps and all staff usually attend, and minutes are posted on Moodle so that all students have access to them.

• SSLCs in Arts **remain located principally at Subject level**. Only SMLC held School level SSLCs in 2010-11. I suspect this reflects a view that, in at least some Schools, it is **at Subject level that SSLCs are most useful**, given that many teaching and learning issues arise at Subject level, e.g. how particular courses are going; the appropriate seminar/lecture balance for the given discipline (or particular courses); whether teaching within the Subject over- or under-represents a particular aspect of the discipline, etc. (That said, SCS's SQO pressed unsuccessfully for an SCS SSLC to be held, particularly when controversial decisions about centralisation of support staff were being made.)

**2.2 Managing the Learning Environment.** *Summary of the suitability of the teaching spaces and equipment used this year, including a bullet point list of unresolved issues requiring the attention of the College or the University. (Please give specific details of room locations, the precise nature of the problem and the remedy that you seek)*

(a) College-owned teaching spaces:

• See (b) below.

(b) Centrally-owned teaching spaces:

The following concerns both College and centrally-owned teaching spaces:

#### Good News

- Improvements to some teaching spaces were reported.
- Theatre Studies are pleased that **studio spaces of the Gilmorehill Centre** have been released for practice-based learning.

#### Action Required

- All Schools report that **CRB** sometimes assigns unsuitable rooms. A general problem is that some classes now **fill or exceed the capacity of rooms available**, given the trend towards larger class sizes (SOH).
- In relation to problems with CRB reported below, SCS recommends that CRB:
  - (i) give more careful consideration to **room suitability**, especially where there are special requirements (e.g. sound files);
  - (ii) **avoid assigning multiple venues** for a single course, where possible;
  - (iii) be more **flexible and responsive to demand** not only before but during the teaching period.

Further problems with teaching spaces follow, listed by School. **It is discouraging that some of these**

have been raised in previous CAMS, e.g. the heating and ventilation problems in the Gilmorehill Centre.

#### SOH

- **Gregory Building Lab 105** needs “refurbishment and reconfiguration” for small group teaching
- **Alexander Stone 314 & 302A**, and **Joseph Black B406**, are amongst rooms that are “shabby, over/under heated, inadequately equipped”
- **Larger teaching labs** are needed in Arts. The largest holds 25 students but is used by courses with 40-50 students (esp on the Information Management and Preservation programme).
- PGT. There are too few **centrally-bookable rooms for seminar teaching**. (Information Management and Preservation programme.)
- PGT. The **DISH labs** (1 and 2 University Gardens) are overheated and poorly ventilated. (History)
- PGT. **MyCampus** is not accepting as teaching spaces staff offices, where most PGT tutorial teaching takes place.

#### SCS

- English Language requests a lecture theatre large enough to take the full class given **technical problems** affecting the video-link between **WILT** and **Kelvin**.
- Students complained about broken seats in **WILT** and **Kelvin**.
- **Gloag Room** is unsuitable for tutorials, given fixed seating, and perhaps even for lectures (TRS)
- **Rooms 101a and 101b** of the **Charles Wilson** building are separated by a thin partition meaning that the playing of sound files in one disturbs students in the other. (See English Language.)
- **CRB**: confusion caused by a single course being held in different rooms on different days, sometimes (TRS, Level 1) altering in different weeks.
- **CRB**: Scottish Lit were unable to book room at last minute

#### SCCA

- Film Studies: **unreliable heating system in Gilmorehill Centre** produced intolerable teaching and working conditions (temperatures >30c), a topic of extensive complaint in student feedback. The problem centres on rooms 217a and 217b. CRB and E&B repeatedly notified but the response was too slow and (at 21 June 2011) the ventilation of these and other rooms in Gilmorehill Centre remains problematic.
- Music: have complained “for at least a decade” about **sound from practice rooms** disturbing teaching rooms.
- Music: requests help upgrading **Concert Hall’s projection equipment** and teaching relief to enable planning of an **upgrade of the Concert Hall** itself.
- Music: requests support for the **maintenance of centrally owned instruments**, e.g. Steinway concert pianos and Concert Hall organ.
- Music: complains about “**accommodation**”; see their Periodic Subject Review.
- Music: inadequate facilities for **teaching and examining performance**.
- Film Studies: insufficient heating in **Andrew Stewart Cinema**.
- Film Studies: removal of **janitorial cover** after 4:30pm in a building holding classes and screenings until 8pm has meant doors have been left open and access given to intruders.

#### SMLC

- **Hetherington’s teaching rooms (e.g. 118)** are hot and windows can’t be opened.
- **Hunterian Basement Lecture Theatre** is unsuitable for teaching given no natural air or light.
- **Hetherington, Level 3**, needs new wifi.

### 2.3 Equality of opportunity and effective learning for all students

*Please comment on any Equality and Diversity issues identified in Annual Monitoring and how they will be/have been addressed (See Q. 13 of the SAMS)*

The impression is largely very positive.

- Three Schools say no difficulties have been reported. Most report the sensitive and appropriate handling of equality and diversity matters, as attested in strong student feedback on this aspect of our provision.
- SCS mentioned sensible steps taken to address Theology and Religious Studies' students' discomfiture at a lecturer's treatment of Christianity.
- PGT. SCS also reports difficulties arising from some part-time PGT students being able to attend classes only after 5pm. See §4.2b below.

### **3: Institution-led monitoring and review of quality standards**

#### **3.1 The effectiveness of the Annual Monitoring Process this session**

##### *3.1.1 Evaluation of the standard of SAMS, identifying any areas for improvement*

- UG SAMS were detailed and helpful. Two were delayed by late AMRs (in some cases late due to good cause, e.g. staff illness). Some AMRs were not received by SQOs, e.g. English Literature (Level 1 and Honours) and Scottish Literature (Level 1). SQOs are following this up. PGT SAMS were late, in large part due to late AMRs.

##### *3.1.2 SQOs' evaluation of the quality of colleagues' engagement with reflection on good practice*

- All four Schools report excellent engagement, at both UG and PGT level. Even in 2010-11, an exceptionally demanding session, colleagues have clearly continued to think extensively about good practice, innovation, and enhancement. Formally and informally, teaching staff are routinely consulting students, other colleagues, and external examiners, and are generating and sharing good ideas.
- SOH (in the PGT report) suggests that, to prevent Subjects hiding their lights under a bushel, the AMR form should make clear that, in answering question 3.1, staff need not restrict themselves to innovations made in the current session.

##### *3.1.3 Overview of staff comments on the structure and/or content of the AMR form and suggested improvements*

- SMLC reported numerous comments to the effect that the new AMR form is an improvement, in particular more "relevant and user-friendly".
- The AMR deadline (end of June) was felt to be suitable.

### **3.2 Closing Loops**

#### *3.2.1 Progress in addressing key issues from the previous session, including whether staff and students have been informed of the responses to the issues that they raised*

#### **2009-10 UNIVERSITY action points**

- Responses to items which the 2009-10 consolidated CAMS flagged for the University (see §1.2) will be reported to **ASC on 7 October 2011** and emailed by the CQO throughout Arts. (The CQO emailed the 2008-9 ASC response to all Arts members in January 2011. Closing the feedback loop like this is essential so those completing AMRs can assess for themselves the use that is made of their reports. But we need to make efforts to ensure feedback is provided more rapidly.)

- While awaiting ASC's response to matters flagged for the University, I can provide an update regarding one concern:

**The Student Lifecycle Project.** The 2009-10 Arts quality report expressed the concern that, by making it possible (even if not recommended) for new students to enrol and register without a meeting with an advisor, the SLP would cause problems, e.g. reducing the likelihood of new students trying at University non-school subjects (subjects such as Philosophy, Classics, and Archaeology that they might not have encountered at school). As Arts CQO, I requested in Spring 2011 that MyCampus be adapted so as to make it impossible for first-years to enrol without meeting an adviser. By way of update, the Arts Chief Adviser tells me:

- While it remains *possible* for first-years to enrol without meeting an adviser, most first years who have enrolled have met with an adviser, thanks to emails saying that it was compulsory.
- Nonetheless, while MyCampus includes a "service indicator" so advisers can tell whether a curriculum has been checked, nothing in the new system prevents students who have not enrolled for a correct curriculum from registering and receiving their funding, as a result of which enrolments in Arts at the time of writing are down in almost all courses at Levels 1 and 2. This, I am told, is causing serious difficulties.

#### **2009-10 COLLEGE action points**

Given restructuring and personnel changes during 2010-11, progress has been harder than usual to monitor. (Neither the current CQO nor the current L&T Dean were in post when the 2009-10 CAMS was written and presented to the College LTC.) Still, the following can be reported:

- Regarding **SMLC staffing**, SMLC's SQO tells me:

- **SMLC Weekly language classes.** These have *not* resumed and staff continue to feel that classes are too big and infrequent to practise spoken language effectively
- **SMLC staffing levels.** New posts in French, Spanish, and possibly German are to be filled in this and the next session.
- **SMLC course convening.** All courses are now convened by full-time, permanent staff.
- **SMLC's SSR.** Staff and students continue to feel that SMLC's SSR is diminishing the student experience in SMLC.

- Regarding **Restructuring**:

- **Student-facing support staff.** The reduction and centralisation of student-facing and Subject-dedicated support staff continues to be regarded as problematic by many (see §4.2b below). The L&T Dean replies: "Each subject area has at least part-time provision of student-facing administrative support, except within SMLC where student-facing support is organised centrally. I know that changes to these roles in some Schools have been among the most difficult aspect of restructuring. The work done by student-facing administrators is of course crucial for effective delivery of teaching and student support; surveys show how deeply students value the help they receive from administrative staff".

- **Extra layer in AMR process.** Restructuring has indeed added a layer to the quality monitoring process, since SQOs now summarise AMRs before the CQO writes the CAMS. But, arguably, in this specific case, the extra layer is beneficial, enabling more use to be made of the detailed information that Subjects take the time to provide in AMRs than under the previous system, which involved as many as 123 Subject AMRs being directly summarised in a single, hence

inevitably rather generic, College report. This benefit will be enjoyed, however, only if College and School level reports do not merely summarise reports at the level below, but flag and develop points specifically for consideration at their own level.

- **Extra layer in the course approval process.** The L&T Dean replies: “the University’s guidelines do not specify a process for scrutiny at School or subject area level of new or altered courses. Schools are encouraged to develop practices that work locally. I’m very happy to work with Schools on this if College input would be helpful”.
- **Support for ethics officers.** The L&T Dean replies: “Schools will need to decide how best to support the work of ethics officers, perhaps focusing particularly on those times of the year when a peak in demand for ethics approval, e.g. for dissertations, can be anticipated.”

### 3.2.2 *Strategy for communicating responses to issues raised in this year’s Annual Monitoring Reports to staff and students*

I intend to implement the following strategy:

- **SQOs to notify School colleagues** of responses to matters flagged in AMRs and SAMS for *School* attention by:
  - (i) sending School colleagues, in Autumn 2011, the **current SAMS (2010-11)** together with any **feedback** or response issuing from its consideration at School LTC this semester
  - (ii) trying to ensure that School colleagues are notified of **further significant actions** that SQOs are aware of at School level as they arise. (How widely to disseminate such news will depend on its significance and scope.)
- **CQO to notify College colleagues** of responses to matters flagged in CAMS for *College* attention by:
  - (i) sending College colleagues, in Autumn 2011, the **current CAMS (2010-11)** together with any **feedback** or response from its consideration at College LTC this semester (note that each CAMS includes an update on progress on the *previous* report’s action points)
  - (ii) trying to ensure that College colleagues are notified of **further significant actions** that the CQO is aware of at College level as they arise. (How widely to disseminate such news will depend on its significance and scope.)
- **CQO to notify College colleagues** of responses to matters flagged in CAMS for *University* attention by sending to all College colleagues **ASC’s formal response to the CAMS**, as soon as it is available (October 2011, I believe).
- See §4.10 below for suggested improvements to the AMR process.

## 4: Strategic Approach to quality enhancement

- ### 4.1 **Good practice identified for dissemination via the Senate Office website. (*Bullet points will suffice; please note the name of the School and the name of the staff member who can be contacted to provide further information*)**

#### **SOH**

- **Pecha Kucha style presentations** – Archaeology & HATII
- **Student led revision classes** – Philosophy
- **Moodle quizzes** – Gaelic, Classics, Philosophy, Archaeology, HATII

- **Advanced writing programme** & exercises – History & Philosophy
- JH and SH **reading parties** youth hostels – Philosophy

PGT ...

- **Student developed wikis** – HATII, IMP, Adele Redhead
- Further Topic in Reception / 'The Evil Empire: Reception of Greece and Rome in Science Fiction' was awarded a **PET award for teaching excellence** (for innovation). However, this course will not run again because of the new model for PGT programmes (Classics, Ian Ruffell). See §4.2b below.
- In 2011 **War Studies powerpoint was rendered fully interactive** via Chancellor's Fund money over the summer, and remains a model that could be rolled out in future years, particularly for home/long-distance learners. – History, Dr Alex Marshall
- **Hands-on sessions with coins** (Sally-Anne Coupar, Hunterian Museum) and **pottery** (Richard Jones, Andrea Roppa Archaeology)
- Exceptionally well structured, organised and assessed **work placements** – Archaeology, Nyree Finlay
- **Postgraduate Reading Party** – Philosophy, Michael Brady

### SCS

- English Language Level 1: Weekly **small group work in workshops** (Wendy Anderson)
- Scottish Literature Level 2: **Seminar Evaluations** have been commended by students, who see this form of assessment as further 'payback' for seminar attendance – by the end of the course, they have amassed 4 short pieces of work on individual texts/topics which help them prepare for essays or revise for examinations. (Rhona Brown)
- Scottish Literature Honours: Students particularly recommended the **field trips** for the Augustans and Romantics course, and particularly mentioned the Autonomous Learning Groups for the Theory course. (Theo van Heijnsbergen)
- Theology and Religious Studies Level 1: Students appreciated **lecture guides posted on Moodle**; students in one course in B.D. programme approved of a transition from readings-and-seminar course to a case-method model for instruction. (A K M Adam)
- TRS. **Greater drive to encourage student participation.** (Mona Siddiqui)
- TRS. Teaching **hons courses over two semesters** as preferred by students. (Mona Siddiqui)

PGT ...

- Hands-on **training in data collection**, corpus construction, statistical analysis of data and experimental design (Jennifer Smith, Rachel Smith, Jane Stuart-Smith)
- Close contact with the Convener from the point of query/application to the communication of the final result has proved essential in ensuring **retention and high completion rates.** (Vassiliki Kolocotroni)
- Encouraging students to **integrate with the wider postgraduate community**, while maintaining an appropriate team spirit (Vassiliki Kolocotroni)
- Where resources allow, organising relevant **extracurricular activities** (such as guided tours of research libraries, museums and archives, e.g. the National Library of Scotland, and the National Gallery of Modern Art's Library and Archive), and the inclusion of visiting experts as leaders of the occasional core course seminar (Vassiliki Kolocotroni)
- **'Mini conference'** held in May of each year keeps students on track by providing early focus; it also improves communication skills, allows students to benefit from staff advice and suggestions beyond that of their supervisor, and boosts confidence and morale (Rhian Williams)
- New ways of using **Moodle** to enhance the organisation and structure of classes (Ward Blanton)
- **Reflective work** as part of 'Language and Reflection' course (Wendy Anderson)

### SMLC

- **LTC as forum for exchange of SMLC practice.** Sub-committees have been formed to gather information on specific areas (Barbara Burns)
- New School-wide teaching initiatives within SMLC, in particular the new structure for Level 1 (non-



beginners) Culture course which includes **core lectures** given to all SMLC students in addition to subject-specific seminars (Eanna O’Ceallachain), **increased number of Honours Options** available to all SMLC students (Elwira Grossman)

- **Moodle use for various kinds of language teaching** and self-study and for feedback (Dougal Campbell, Kirsty Gowling-Afchain)
- **Moodle ‘scheduler’** function used for self-service tutorial sign-up (Kirsty Gowling-Afchain)
- **Past papers with answer keys on Moodle** (Kirsty Gowling-Afchain, Monica Legazpi-Iglesias)
- **Self-correcting self-study material on Moodle** (Dougal Campbell, Kirsty Gowling-Afchain, Sheila Dickson, Maria Merkel, Monica Legazpi-Iglesias, Arabella Infantino, Luis Gomes)
- **Student-led vocabulary glossaries on Moodle** (Luis Gomes)
- **Aural assessment on Moodle** (Luis Gomes)
- **Moodle workshops for staff** (Arabella Infantino)
- Honours Comparative Literature (‘Intercultural Readings’). **Students to propose creative and/or unconventional formats for submission in lieu of traditional essay format** (Elwira Grossman)
- **New interactive and communicative Grammar Tutorials** (Virginia Paneda)
- Reworked written language classes with **increased variety of activities** (Eanna O’Ceallachain, Sheila Dickson)
- **Increased interaction in the target language** (Monica Legazpi-Iglesias, Arabella Infantino, Sheila Dickson)
- **New interdisciplinary Honours Option** created to be taught with departments outside SMLC (Anne Holloway, Luis Gomes, Penny Morris, Donatella Fischer)
- **PLUMP project** (Marta Becquet)
- **Internet comprehension work** in class using Russian media (Shamil Khairov)
- Sense of community created by **Language Societies** (French, German, Hispanic, Italian, Slavonic)
- **Guest lectures** and master classes in translation (Margaret Tejerizo)
- Students were encouraged to participate in **events outside the University** relevant to their course (e.g. Chopin competition, Theatre and Film festivals) (Margaret Tejerizo, Elwira Grossman)
- **All Beginners’ courses are now language-only** to enable students to achieve the standard required to continue study at Level 2. (Monica Legazpi-Iglesias)
- **New School-wide Honours Examination Board**

#### SCCA

##### **Film Studies, Level 1. Karen Lury, Amy Holdsworth**

- Continued development of **online resources and digitisation** of both reading and AV materials for students.
- **Moodle** has provided both an **online repository** for course materials and a **forum for discussion** for staff and students (though taken up with varying degrees of success). Moodle has also been employed to solicit the views of students on the proposed changes to the course.
- Lecturers and seminar tutors have made themselves **available to offer further feedback/guidance in person** and via email.
- There has been, as ever, a concerted attempt to develop an **engaging and safe learning environment for the first years students** where staff are seen to be friendly and approachable – our success in delivering this is evident in the student feedback.

##### **Film Studies, Level 2. Ian Craven**

- Presentation skills: introduction of **‘essay preparation session’** sessions in Semester 2 (Anthony Reynolds; Graeme Spurr) were found helpful and supportive by many students.
- Student communication: creation of a **‘discussion forum’ on Moodle** for each seminar group: this was used primarily for the distribution of seminar tasks.
- Exemplification: **the availability via Moodle of ‘sample essays’** from earlier sessions (on topics not on offer this session!) was considered helpful, and commented on by feedback questionnaires

##### **Film Studies, Level 3. Ian Garwood**

- As commented upon in last year's report, FTV have established a distinct set of **principles to guide decisions about degree results in the discretionary zones**. This is in the absence of any firm guidance from the official regulations. I understand there are proposals to narrow the zones of discretion, to minimise the cases that are assessed in this way. We asked for the external examiner's view on this proposal and he felt restricting possibilities of discretion was a bad idea. The strategy we have adopted for exercising discretion does provide an example of a consistent process that also allows for individual circumstances to be taken into account (contact [ian.garwood@glasgow.ac.uk](mailto:ian.garwood@glasgow.ac.uk) for details).
- Honours option Screen Audiences. **Detailed and typed feedback** and extensive copy editing on the script (this course is run by Karen Boyle).
- The **Honours induction session** worked very well and might be something that could be adopted by other subjects (this was organised by the Honours convener, Ian Garwood ([ian.garwood@glasgow.ac.uk](mailto:ian.garwood@glasgow.ac.uk))).
- **Overseas marks were converted early** in the students' Senior Honours year, with all decisions clearly communicated to the student.

#### **Music MA. Martin Dixon**

- We have made good use of **tailored pro-formas for feedback** which tie into the assignment design and to learning outcomes. This aids consistency and transparency of marking.
- We have provided **detailed guidelines for students covering each piece of submitted work**, including notes on terminology and common pitfalls and how to avoid them.

#### **Music BMus. David Code**

- In particular **our approach to employability** has been commended by the Periodic Subject Review panel. Students achieve a rich combination of skills by studying music and through the interests that they pursue beyond their University learning which equips them well for a wide range of employment opportunities.
- Music has a strategy for **'skilling up' its students**. For example the Opera course includes visits from singers, directors and back room people, all of whom are instructed to explain how they got to where they are, what they do and what students can expect from a career in this area. Staff see this as a good model which helps to shape student expectations.
- The **Composition workshops** also present opportunities for students to engage with professionals, as does the Notation course which recently included a visit from a member of staff from the BBC Library who spoke about organisational matters.

#### **Music BEng. Nick Fells**

- **Inclusion of 'Sonic Arts'** strand as an element of independent creative practice within this predominantly Engineering programme.

#### **Theatre Studies, Level 1. Simon Murray**

- **Variety of pedagogical strategies within seminar teaching** encouraging students to engage with (and embrace) different forms of learning and intelligence.

#### **Theatre Studies, Level 2. Anselm Heinrich**

- A **lively Moodle site** which allows tutors to post questions, answer queries and distribute handouts. In addition, the site is widely utilised by students discussing lectures and practical projects in the four forums set up for them by the convenor.

#### **Theatre Studies, Hons. Victoria Price**

- Theatre Studies' students **taught and assessed in the James Arnott Theatre**.
- Full access to the laboratory spaces of the Gilmorehill Centre has meant that we were able to provide this cohort with **access to this space and to the Performance Studio outwith scheduled class time** for preparation and experimentation. This has been of tremendous benefit to the students and is something which they have reflected on very positively.

#### **History of Art, Level 1. John Richards, Patricia de Montfort, Robert Gibbs**

- We continue to encourage the **involvement of our GTA team in course development** and to encourage **gallery based teaching** as far as practicable.
- Specific **training in academic skills, essay writing** etc. continues with support from GTAs and Resource Centre staff (see 3.6). We intend that this emphasis on the development of a mini-portfolio of History of Art skills will ease the progression of students to Level 2 and prepare them for the recently established Portfolio core course at Junior Honours level.
- PGT. **History of Collecting & Collections:** “Following recommendations that more varied forms of assessment be introduced, we have instigated a **series of object-based short presentations**. These were successful, not least in the variety of objects selected for discussion as well as the enthusiasm which students brought to the task.”

**4.2 Key themes identified in Annual Monitoring, including any correlations with the findings of internal and external student experience surveys. (Bullet point lists with the School(s) identified in brackets; please subdivide the lists to indicate whether identified by students, staff or External Examiners)**

*(a) Positive messages and how they have been disseminated:*

- **NSS.** Students seem to appreciate the job that Arts staff are doing. In both 2010 and 2011, **NSS results have been outstanding**. Overall satisfaction in Arts averaged **93% in 2011**, the best result in the University. Almost all Subjects met or exceeded the College target of 90%, including History of Art (97%); English and Philosophy (95%); Archaeology, Comparative Literature, Drama, History, and Music (94%); Celtic and Gaelic, German and Hispanic Studies (93%); French and TRS (92%); and Classics (90%). Moreover, specific results reveal various Subjects’ improvement in relation to recent quality objectives, e.g. Philosophy achieved 85% (second highest in the University) regarding “feedback on my work has been prompt”, reflecting a year-on-year increase from 49% in 2007.
- **Commitment and Good Practice.** The extensive list of good practice above shows, moreover, that teaching staff are not resting on their laurels. Teaching staff, despite the pressures they are under, are continually generating and implementing ideas for sustaining and improving the education we provide.
- **Support staff.** It is clear from SAMS that support staff are highly valued and have been doing an excellent job. But there is a related, serious, and widespread concern about the reduction and centralisation of support staff focused on specific Subjects (see below).

*(b) Matters identified for attention:*

**KEY THEMES for Attention of University and College**

- **KEY THEME: Inadequate GTA budgets** (SOH, SCS, SCCA). Inadequate GTA budgets are, as one SAMS said, “a universal and serious concern”, which Subjects genuinely feel “threatens the continuation of tutorials, small group language teaching, and practical and lab-based sessions”. Use of GTAs relieves pressure on staff, is good for postgraduates, and is good for undergraduates who benefit from more small group teaching and (it’s reported) tend to rate GTAs highly. SCS request, moreover, that GTA budgetary control be located at Subject level.
- **KEY THEME: Support staff numbers and location** (SCS, SOH). As reported last session, there clearly is extensive and deep concern about both the reduction and centralisation of Subject-dedicated support staff, changes which the Arts L&T Dean describes as “among the most difficult aspects of restructuring”. SAMS (at both UG and PGT level) express concerns that this reduction and centralisation will have a

detrimental effect on support staff's workloads and email loads (given centralisation), academic staff's administrative loads, the efficient administration of courses, the working relationship between support staff and academic staff, accuracy in processing assessment, and the student experience.

- **KEY THEME: Staffing levels** (SMLC, SCS). Staffing levels remain a source of widespread concern. Theology and Religious Studies (SCS) requests (i) clarification regarding financial support for their Subject and (ii) discussion at College level about their Honours provision. SMLC's concerns about low staffing levels and their effect are reported above (§3.2.1). And Theatre Studies (SCCA) propose an increase in their staff. Such concerns are shared by many other Subjects.

- **KEY THEME: SLP and visibility of Subjects** (SCS). As reported above (§3.2.1), concerns were expressed in the 2009-10 Arts quality report that the SLP enables first-years to register without meeting an adviser. One worry related specifically to "non-school subjects" (subjects of which school students may be unaware), given which the 2010-11 SCS SAMS requests English Language and Scottish Literature be made "prominent"—particularly as first-year options—by MyCampus. As reported above (§3.2.1), this worry is wider spread. Unfortunately, because of the SLP's current difficulties, it is too early to know whether the SLP is having the feared effect.

- **KEY THEME: Inadequacy of Standard Student Feedback Questionnaire** (SOH, SCS, SCCA, SMLC). All four SQOs, and many AMRs, have expressed serious concerns about the new questionnaires, as reported in detail in §2.1.1 above.

- **KEY THEME: The Status of Subjects in Arts** (SCS). At both UG and PGT level, SAMS make the point that, however interdisciplinary the approach, UG and PGT programmes are typically Subject rather than School or College concerns, at least in Arts. At UG level, this is reflected in the fact that SSLCs remain located primarily at Subject, not School, level (see §2.1.2 above). At PGT level, the point is forcefully made in the SCS' SAMS, which urges consideration of "the detrimental effect in terms of recruitment and quality assurance of eliminating the core role of Subjects in delivering academic excellence". English Literature and Scottish Literature also complain about poor communication between College and Subjects, e.g. lack of clarity as to who is responsible at School and Subject level for providing dedicated administrative support for PGT programmes.

(Moreover, Scottish Literature (SCS) complains (i) about external interference in their exam arrangements, student mobility, international exchanges, and dissertation provision, and (ii) that official requests to consider the problems these changes have caused have been ignored. SCS's SQO reports that similar frustration is wider spread. It is of course crucial that the introduction of Schools in the new structure not **impair communication with Subjects and the serious consideration of their concerns**. SCS's SQO is puzzled by Scottish Literature's point about dissertation provision, however, which she thinks relates to Scottish Literature making their dissertation compulsory even for joint hon students, which they have been asked to stop on pain of reducing student choice.)

#### Other Matters for Attention of University and College

- **Examination arrangements.** SCS request the University to (i) avoid splitting exams across multiple venues, (ii) ensure exam venues meet health and safety standards, (iii) avoid scheduling exams on bank holidays (or provide janitorial assistance for transporting scripts from exam halls even on bank holidays), (iv) avoid locating exams in the vicinity of noise, (vi) instruct invigilators not to distract candidates, and (vii) issue the exam timetable earlier. (This reflects numerous exam difficulties which English Language reports: problems arising out of the splitting of an exam across three venues, "unbearably hot" exam halls, the holding of one exam near a wedding and another on a bank holiday, and invigilators repeatedly leaving and re-entering the exam hall.

- **SMLC and Internationalisation.** SMLC suggests that it be "engage[d] at the core of the internationalisation agenda".

- **Maternity cover** (SMLC). Adequate cover for staff on maternity leave must be provided.
- **Moodle**. Theology and Religious Studies (Levels 1 and 2) worries that Moodle is reducing student attendance and participation.
- **Advertising and Marketing**. The request is made for investment in advertising and marketing **PGT** programmes (SCS). It is also recommended that Subjects have a role in such marketing.
- **PGT Social and Study Spaces**. English Literature complain about the lack of such spaces in Arts.
- **Academic role in PGT admissions process**. SCS and SOH report that some Subjects feel cut out of the PGT admissions process. Archaeology, for instance, have raised concerns about information provided to applicants; and English Literature strongly urges that RIO not prevent academic input into the PGT admissions process.
- **Threshold for PGT courses**. SOH suggest that the threshold of six students for PGT courses is not appropriate for 10 credit courses, which can be viable with as few as three students.
- **Evening teaching**. SCS (Victorian Literature MLitt) ask for University guidance regarding (a) whether staff can be required to undertake core activities after 5pm and (b) whether students can be required to teach after 5pm.

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- **Conference support** (SCS). Theology and Religious Studies request more support for staff wanting to attend and participate in conferences. They point out that this can contribute to postgraduate recruitment.
- **Student writing support** (SCS). Scottish Literature suggests (i) better publicity for such student support services as writing workshops, especially for new students, and (ii) making College writing tests compulsory.
- **40 Credit joint honours dissertation supervised across both subjects** (SCCA). Film Studies says this is impossible for want of a course code. It suggests the College put a “generic [such] course on the books”.
- **Examination software and support** (SCS). English Literature experienced several technical difficulties when using multiple choice software to evaluate a student exercise (Level 2B).
- **Interdisciplinary courses** (SCS). TRS ask the College to encourage “workshops to create more interdisciplinary honours options”.
- **Streamline ethical approval for dissertations** (SOH). The L&T Dean’s view is that this matter (raised also in the previous CAMS) is for Schools, which, she says, “will need to decide how best to support the work of ethics officers, perhaps focusing particularly on those times of the year when a peak in demand for ethics approval, e.g. for dissertations, can be anticipated.”

#### **4.3 Reflection on Results**

*Overview of the standard of reflection on results patterns in SAMS*

***(Please identify any deviations from the College norm which may require the attention of the College or the University)***

SAMS’ reflection on results was appropriate. No significant concerns were reported. Some report an

improvement in results and more use of the full range of marks.

**4.4 College Learning and Teaching Plan.** *Progress made by Schools this session with identified aspects of the College Learning and Teaching Plan*

*(a) Embedding promotion of “**Graduate Attributes**” in our teaching and learning provision*

(See [http://www.gla.ac.uk/media/media\\_183776\\_en.pdf](http://www.gla.ac.uk/media/media_183776_en.pdf),  
[http://www.gla.ac.uk/students/study/attributes/.](http://www.gla.ac.uk/students/study/attributes/))

It is clear that the nature of our provision in Arts is such as to cultivate the Graduate Attributes. More specifically:

- The Arts average regarding the 2011 **NSS’s “personal development” questions** was encouraging and in line with the University average: 84% for improving confidence, 87% for improving communication skills, and 84% for improving problem-solving.

- In April and May 2011, AKM Adam (TRS) convened two staff seminars for members of the College, focused on “**discussing the Graduate Attributes in the College of Arts**”. While the first was much better attended than the second, reflecting perhaps how busy academic staff are during the exam period, Adam’s report identifies some useful strands of discussion. To paraphrase:

(a) Participants felt that a good Arts education certainly will **greatly enhance the Graduate Attributes**, significantly **increasing students’ employability**.

(b) Participants stressed, however, that the Graduate Attributes initiative should not be developed in such a way as to imply that the value and purpose of an Arts education is merely dependent on its contribution to students’ employability—significant though that contribution will be—since an **Arts education should also aim at cultivating these attributes as intrinsic values**.

(c) Participants appreciated the clarity of the list of Graduate Attributes and suspected that the **College could better promote “confidence” and “collaboration”**, e.g. by introducing “autonomous learning groups” or earlier assessment in Level 1 courses.

- The **PSR for Music** reports that the Graduate Attributes developed by Music “reflect the spirit and content of the Subject Benchmark Statement”; that members of the review panel were “impressed by the confidence, enthusiasm, and articulacy of the students with whom [they] met”; and that students spoke of Music enabling them to “build their skills incrementally”. SMLC’s SAMS also details the many ways in which the travel, study, and collaboration involved in **SMLC courses promotes such Graduate Attributes** as “effective communicators”, “experienced collaborators”, “confidence”, and “subject specialists”.

- Additionally, the College-wide courses, **Employing Arts and SOH** and **SOH in the Classroom** are, in part, aimed at developing the Graduate Attributes.

*(b) Innovation in our teaching and learning provision*

- SAMS report that Subjects are innovating in a variety of ways, e.g. producing new courses and deploying a wide range of teaching and assessment methods, as evidenced by the myriad examples of good practice above.

- SAMS also report progress on the following College Course Enhancement Grants (CEG):

- **Monica Legazpi-Igelesias** (SMLC) was awarded £400 to design and implement a Moodle lesson on the subjunctive
- **Wendy Anderson** (English Language) is making good progress on a CEG-supported project to “develop and convert to Moodle format the STELLA English Grammar resource”.
- **Rachel Smith** holds a CEG which has enabled English Language to completely reorganise their Honours phonetics teaching, producing a new Junior Honours course, “Phonetics and Phonology”.

*(c) Internationalisation in teaching and learning*

- SMLC plays a central role in the internationalisation agenda, preparing home students to play a role in the international economy, both through language learning and requiring all honours language students to spend a year abroad. SMLC also acts as a “hub” for contact and exchange amongst institutions throughout Europe and Latin America, facilitating, amongst other things, study at Glasgow by students from those areas, thus increasing the University’s international profile.
- SCCA reports that, while there has not been, throughout the School, a consistent pursuit of internationalisation as such, their curricula are international in content and their undergraduate student bodies include international students. SOH and SCS did not comment on internationalisation but, I suspect, would make much the same point.

#### 4.5 University Learning & Teaching Strategy

*Summary of College and School initiatives and the progress made in the current academic session in relation to the topics that follow:*

*(a) Assessment and Feedback*

- The quality of feedback to students is **highly regarded** and often commented on by external examiners. There is also a good deal of **innovation and improvement** reported, e.g. greater use of Moodle for setting and assessing work (SCS, English Language; and SMLC); development of standardised feedback forms (SCCA, Music; SMLC); better publicising of assessment and feedback deadlines to staff and students (SMLC); and greater use of moderation rather than second marking *where appropriate* (SOH).
- SMLC’s **Dougal Campbell won the SRC prize for Best Feedback.**
- Arts has the highest rating of the four Colleges for each of the five “**Assessment and Feedback**” questions in the 2011 NSS, including 86% for fairness and 82% for detailed comments. While the highest in the University, however, 70% for “feedback on my work was prompt” is a drop on 75% in the 2010 NSS. SQOS remark that **heavy administrative loads continue to make meeting feedback deadlines a struggle.** (SCCA and SCS mention other, more specific problems, which are being addressed.)

*(b) Retention*

- SCCA and SOH say **no concerns** with retention have been reported, while SCS and SMLC mention steps taken to improve retention:
  - SCS: one aim of the **Moodle English Grammar Resource** (see §4.4b above) is to improve retention through Levels 1, 2, and Honours.
  - SMLC: Moodle is being used to increase variety and supplement class hours; Italian, German, and Spanish (thanks to a College Course Enhancement Grant; see §4.4b above) are offering **bridging courses over the summer vacation** for students wishing to progress from Beginners to Level 2.

*(c) International Student Support (PGT)*

- SCS and SOH report that students are well supported, thanks partly to individual programmes providing

subject-specific support, particularly through orientation-week activities which are increasingly being coordinated across programmes.

#### 4.6 Periodic Subject Review (where applicable)

*Evaluation of the effectiveness of arrangements for consulting with students during the preparation of Self Evaluation Reports (SERs) for Subjects undergoing Periodic Subject Review (formerly known as DPTLA) (This will require discussion with SQOs)*

Only Music underwent a PSR in 2010-11. The panel commended their “inclusive approach” to the preparation of the SER.

#### 4.7 Reviews by Professional, Statutory and Regulatory Bodies (where applicable)

*List of Subjects that have undergone professional accreditation/reaccreditation this year, including aspects of good practice and any areas of concern identified in accreditation reports submitted to the College Learning and Teaching Committee and how they will be/have been disseminated/addressed. (This may require discussion with SQOs)*

No Subjects in Arts underwent accreditation in 2010-11.

#### 4.8 Collaborative Activity (where applicable)

*Please comment on any additional arrangements that Schools may have put in place to monitor and support the learning experience of students on established UK or international collaborative programmes such as joint/double (dual) award arrangements or those involving students who have articulated onto a programme or course offered by the College from a partner institution. (This may require discussion with SQOs)*

SQOs had nothing to report under this head.

#### 4.9 QAA Enhancement Themes

*Prevalence of Schools’ engagement with the enhancement themes and proposals for promoting wider engagement where relevant. (This will require discussion with SQOs)*

- The current themes are “Graduates for the 21<sup>st</sup> Century” and “Managing Enhancement (Quality Cultures and Systems Structures for Enhancement)”. See §4.4a above for engagement with the former.

- The QAA website’s resources for enhancement themes are **voluminous and not entirely user-friendly** (just one report, on just one theme, runs to 118 pages). If SQOs and other colleagues are to learn about and implement these themes in ways that will genuinely improve our practice, it would be helpful if, for each current theme Glasgow is pursuing, a summary is provided which:

(i) identifies aspects of the theme Glasgow is **prioritising**,

(ii) is **practical**, enabling busy colleagues to see sensible ways of implementing what’s valuable, and

(iii) is **clear, succinct, and easily available** (e.g. on the Senate Office website).

#### 4.10 Observations on the effectiveness of the University’s revised Annual Monitoring process and how it might be improved

- The **AMR and CAMS forms are much improved**, although there is scope for further improvement, which I will take up at the Quality Officers Forum.

- CAMS flag matters for the College and University’s attention; SAMS flag matters for the School’s attention. It would be useful if, just as the University summarises its responses in an ASC report, **the**



**College and Schools do the same in respect of matters for them.** These lists of actions and responses could be included as appendices to SAMS and CAMS, alongside any further comment SQOs or the CQO want to add. I shall raise this with the Quality Officers Forum, Arts L&T Dean, Arts Dean of Graduate Studies, and SQOs.

- This year's **SAMS deadline** (19 August 2011) meant (i) SAMS were submitted before being discussed at School LTCs and (ii) the present CAMS was written before the ASC response was available. These drawbacks are not disastrous, and there are also drawbacks to delaying the process, but I shall discuss with SQOs and Arts L&T Dean whether we think a later deadline would be beneficial.

- The CQO currently emails the ASC reply to CAMS to all College members. While this is an effective way of closing the feedback loop, doing the same with *each* bit of feedback on progress throughout the year would clog colleagues' inboxes. I shall raise at the Quality Officers Forum whether we might make **better use of websites to help close the feedback loop.**

#### **4.11 Observations on the usefulness of the University's Quality Officers Forum**

The Quality Officers Forum has worked well, although only three colleges were represented in 2010-11.