

PROGRAMME PROPOSAL WITH RESPONSES TO FEEDBACK FROM ACADEMIC STANDARDS
COMMITTEE OF THE UNIVERSITY OF GLASGOW, 25 MAY 2018.

ASC/2017/51.4

M.Litt. Art, Society and Culture



Included in this document are:

- The original proposal, dated 26 April 2018
- An addendum, providing detail, clarification and additional information sought by ASC in the following areas:
 1. Programme Structure and Delivery, presented in Diagrams A1 and A2. These include credit structure and SCQF Level 11 exit points.
 2. Schedule of Teaching and Assessment, expressed as assessment and feedback criteria, processes, modes.
 3. Programme aims and learning outcomes.
 4. Information on resources and facilities.

This Programme Proposal should be approved by the Executive Group and submitted to the Policy and Governance Department.

Submitted by: (Programme Proposer)	Dr. Ranjana Thapalyal
Date	26 April 2018

Confirmed by: (Head of School)	Professor Alistair Payne
Date	26/04/2018

1. Programme Title	M.Litt Art, Society and Culture					
1.1 Award	M.Litt					
1.2 Exit Awards	PG Cert; PG Dip; M.Litt					
1.3 Length of Programme	12 Months					
1.4 Programme Level (please tick)	Undergraduate	<input type="checkbox"/>	Postgraduate Taught	<input checked="" type="checkbox"/>	Postgraduate Research	<input type="checkbox"/>
1.5 Mode of Delivery (please tick)	Full time	<input type="checkbox"/>	Part time <i>[There is scope for a P/T route to be added]</i>	<input type="checkbox"/>	Distance Learning	<input type="checkbox"/>

2. Entry Qualifications	
2.1 Highers	Click here to enter text.
2.2 A Levels	Click here to enter text.
2.3 Other	Undergraduate Degree, preferably Honours. All applicants should normally have a good honours degree in a relevant subject area or equivalent professional experience, to be agreed at the discretion of programme staff following GSA guidelines.
2.4 IELTS Score Required on Entry	6.0

3. Proposed Start Date	September 2019
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4. School	Fine Art
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5. Department	One of a suite of Fine Art Postgraduate Taught offers.
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6. Subject Area of the Programme (e.g. Interior Design)	Cultural Studies and Artistic Research as equal partners, leading to unique blends of subjects and practices.
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7. Source of Funding (e.g. SFC)	SFC? We would like to request a discussion about SFC places, in light of the bespoke international and interdisciplinary nature of the programme.
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8. Indicative Tuition Fees(Home/RUK/Overseas)					
Home	£7020	RUK	£7020	Overseas	£17,640

9. Outline academic rationale and purpose of the programme: <i>Please explain the academic reasons for developing this programme.</i>
<p>ACADEMIC RATIONALE</p> <p><u>M.Litt Art, Society and Culture (MASC)</u> will address two gaps in postgraduate offerings at GSA:</p> <ol style="list-style-type: none"> 1 Currently the school of Fine Art caters through its MFA and M.Litt programmes for postgraduate students who are predominantly practice focussed fine artists or curators. The school at present does not offer postgraduate provision for students who strive to develop or maintain an academic base for their practices.* M.Litt Art, Society and Culture will fill this gap. It will also introduce unique approaches and pedagogies. MASC will aim to attract a broad range and strong number of applicants, who will bring fresh voices to the GSA community and beyond. It will be differentiated from more traditional academic programmes as well as studio based programmes since its students will be supported with taught material, but have significant amounts of self-directed time, opening up possibilities for finding balance between practice and scholarly activity. The environment of the programme will encourage conscious reflection and critical enquiry into the qualities and intersections of theory, history culture and how they can inform creative outputs. 2 GSA as well as SOFA currently lack a bespoke programme that invites students to engage in cultural studies and social critique as a base for their practices, and which sets out to recognise through its curriculum, the changing demographics and more globally integrated expectations of a growing number of contemporary students of art. 3 In offering a consciously global outlook on creative education and curriculum development, the programme directly addresses GSA’s internationalisation strategy. <p>*This is further underlined by the closure in September 2018 of the M.Res in Creative Practices.</p> <p>PRINCIPLES, AIMS AND GENERAL INFORMATION</p>

The programme's philosophy of education is built upon a holistic, hetero cultural, interdisciplinary premise. Each of these ambitions is enabled by structural and pedagogic methodologies designed to encourage dialogue, critical reflection and reflexive practice that incorporates the students' previous experiences and knowledge.

Holistic blend –arts based research, and research led art

Practice on the programme is grounded in theoretical and cultural contexts in a mutually informative relationship, equally weighted in both development and assessment. Through the evolution of this inter disciplinary relationship, the work produced by students is impacted by academically framed discourse, so that existent practice is reformulated, redefined, or gives way to the emergence of new forms of expression. The programme will accomplish these aims in the following ways:

1. A fluid structure in which the students work independently and in a self-directed manner throughout the year but receive and are expected to respond critically to strategically occurring influxes of information and contextual knowledge. Information and specialist knowledge will thus be one part of a curriculum that also includes experiential, durational and independent study. The taught curriculum, shared by all, will also act as a common platform on which the whole cohort can exchange views and responses.
2. Taught material will be presented as vital to the aims and aspirations of the programme, which include the broadening of students' knowledge base, critical awareness, and self-awareness of themselves as persons with civic agency as well as creative practitioners.
3. Submission of written text will form part of the assessment process, but students will have a choice of modes of submission. These modes will offer a variety of percentage relationships between academic papers, oral presentations, and practice outputs.

Interdisciplinary ambitions

The programme welcomes practitioners from creative arts not normally directly addressed at Art School, since contemporary art now takes cognisance of, and engages with, a wide variety of disciplines. Thus, the term practice, fore grounded in the programme as essential to its experience, applies to creative work in any or several disciplines, and this will result in outputs of varying and distinct character. These include responses through visual art, design, as can be expected, but also through theatre, experiments in education and community practices, creative writing, historical study and the like. Crucially however, any work drawn from disciplines outside of the norm at a small specialist institution for art design and architecture, will need to be produced to a scale supportable at GSA.

Hetero cultural approaches and an internationalised curriculum

These are embedded in the programme's pedagogic strategies and curriculum, including theoretical and philosophical sources from around the globe, included as the norm rather than as exception. The programme thus:

1. Substantiates a move away from an exclusively European and North American canon with insights from specific African, Asian, South Asian and diasporic perspectives.
2. Introduces exciting areas of philosophy, cultural activity and theory, and political insights that are not normally on offer in art school curricula.
3. Acknowledges through its contents the needs and intellectual benefits of today's highly

international cohorts, as well as the full gamut of cultures and identities represented by domestic student populations.

Inspirations and Academic Grounding

The programme is premised on self-aware criticality as a way of being in oneself and in relation to others:

1. Its impulse follows education and social theories of Paulo Freire (“critical consciousness”, Henry Giroux (“civic literacy”), Kimberlé Crenshaw (“intersectionality”) and builds on debates in Cultural Studies and Visual Culture.
2. It asks, what can artistic research, practiced in the broadest and most generous sense, bring to social critique? And conversely what focus can emerge from addressing creative practice through rigorous scholarly and politically aware inquiry?
3. Background research has been done in European interdisciplinary master’s programmes and the publications of the European League of Institutions in the Arts (ELIA) including the SHARE handbook of third cycle postgraduate research training. MASC will aim to network in with these neighbouring institutions, while making new contacts and starting dialogue with parallel programmes within and beyond Europe.
4. Recognising that inter-disciplinary rigour comes from a combination of a solid knowledge base in a chosen area with creative freedom, MASC will establish and maintain an articulated relationship between the two. It will provide intellectual substance in taught elements but privilege time for students to experiment, work independently, and to think through their practices and their own scholarly trajectories. This durational nature of practice and study will lead to attainment of high levels of sophistication in students’ work .
5. The approaches of MASC are made feasible by the presence of and /or access to staff experienced in experimenting with inter-disciplinarity and the rigorous requirements of inter-disciplinary and ethically minded pedagogies and practices. Ideas tested in the Master of Research in Creative Practices (GSA 2006-2018) will be further developed in this programme, which will provide full scope for their implementation and evolution. The predominant research training focus and limited time for dedicated studio practice of the M.Res will be re-balanced and research training will be embedded in the delivery of the various taught elements. *[It will also be provided by the Core Research Skills elective that all PGT students attend in Semester 1. By 2019 the School of Fine Art’s own CRS course, “Research Methods and Methodologies in Practice” will be available to MASC students.]*

STRUCTURE AND DELIVERY [See diagram Appendix A]

Semester 1: 60 credits [40 credits from core MASC programme + 20 credits from one elective]

Semester 2: 60 credits [40 credits from core MASC programme + 20 credits from one elective]

Semester 3: 60 credits [60 credits from MASC personal project]

The programme will be delivered through three distinct types of learning experience

1. **Four “THEMATICS”:** Four weeks each in length; two in Semester 1 and two in

Semester 2. Organised and led by core MASC staff, enhanced by visiting staff input where required. See list at end of this section for repertoire of subjects that will formulate the thematics.

Each Thematic will consist of co-ordinated taught and other activities clustered around clearly defined subject areas.

- Each Thematic will include a lecture, a workshop, a seminar and attendance at an external event related to the theme.
- The tutor preparing the Thematic will also provide a multi-dimensional resource list and create a reference shelf to be reserved at GSA library.
- Students will work towards a “Critical Intervention” in response to the ideas encountered in the Thematic, augmented by their independent study and experiments. The MASC student cohort will gather on timetabled dates, to view and respond to each other’s critical interventions.

2. PERSONAL INDEPENDENT PRACTICE - Ongoing throughout the year, interjected with attendance of Thematic events, the Critical Interventions, and one group critique per semester. The final third of Semesters 1 and 2 will each end with a four week block of independent practice.

3. ONE INDEPENDENT PROJECT IN SEMESTER 3, WITH APPOINTED MENTOR: 11 weeks + Graduate Degree Show

- Individual creative project manifesting research, reflection, and practice, based on a particular subject.
- Working with small clusters of students with common foci, a mentor /tutor will supplement independent student work with tutorials, group seminar and generally oversee the process.
- The entire MASC student cohort will convene once in Semester 3 to hear formal presentations by all students, on the progress and content of their personal creative project.
- Assessment of the independent project incorporates oral presentation and submission of text + practice as described in the Assessment section below.

Repertoire of subjects offered in Thematics, as appropriate to each annual cohort. These may be mixed or overlapped within the thematic, and the first [*] will be included in all year groups:

*Rigour, Ethics and International outlooks in Artistic Research and Practice.

The Postcolonial International

Voicing Research Inquiry

Ecology and Earth Democracy

Education and Radical Thought

Feminisms today

Globalisation and Civil Liberties

Race, Class and Cultural Memory

Redefining Gender

Self, Spirit and Philosophy

Cross school electives

In semester 1 MASC students will in addition to MASC core activities and provision, undertake the School of Fine Art’s “Research Methods and Methodologies *in Practice*” course. There will be one central Core Research Skills offer open to MASC students as an alternative to this, namely “Archives

and Historical Research”.

ASSESSMENT

Formative

There will be three distinct types of non- assessed formative support and feedback

1. Tutorials, 2 per semester: These will be 1:1 dialogues between a tutor and individual student focussed on the students’ practice. Feedback will be oral.
2. Critical Interventions, viewed by MASC student cohort and Thematic leader. Two per semester in semesters 1 and 2, taking place at the end of each Thematic: These will support the students’ growing theoretical and contextual understanding. They will serve as first iterations through the students own means and choices, of academic rigour and creative freedom combined in discrete pieces of work. Feedback will be oral.
3. Group Critique as Formative assessment point: About midway between each semester, the student cohort and relevant staff will convene for an organised group critique. There will be two components to this crit.
 - Students will prepare a 10 Minute presentation summarising their responses to the semester and also their emergent personal project.
 - Students will also display in any chosen format supportable by the school, a selection of their practice produced during the semester. Feedback will be provided in writing.

Summative

SEMESTERS 1 AND 2: Critical Research Log; display of practice; 10-minute oral presentation.

- The Critical Research Log will have been developed throughout the semester, and will be edited and annotated for submission.
- A brief curatorial rationale will accompany the display of practice.
- 10 minute presentations summarising their responses to the semester and also their emergent personal project. The cohort will gather for a session dedicated to these peer presentations.

Written feedback will be provided alongside marks.

SEMESTER 3:

Formative

Tutorials and individual written feedback by supervisor/mentor to each student’s draft text submission for final personal project.

Summative

Final assessment for M.Litt Art, Society and Culture will be in two parts:

1. 20-minute oral presentation for 25% of the overall personal project grade.
2. One of three Modes to obtain the remaining 75%
 - Practice outcome WITH critical reflective log of 2,500-3,000 words
 - Practice outcome + Text (6,000-7,500 words)
 - Text only (13,500-15,000 words)

POTENTIAL RESEARCH CENTRE

The programme will ideally be supported by a Centre for Art, Society and Culture for which a funding bid will be made, but it is envisaged as being able to function without the centre.

Funding will be sought in order to establish the following:

- Network of programme session contributors, workshop leaders, project

supervisor/mentors, who as MASC staff will be automatically affiliated with the research centre. They will be representative of the breadth, inter-disciplinarity, and international, intercultural foci of the programme and the type of research it fosters. These key session contributors to M.Litt Art, Society and Culture, coming from GSA, RCS, UWS and other HE institutions, local arts and cultural organisations, and independent spheres of practice, will in themselves form a network that includes the students. Graduates can then evolve different roles within that network, and extend its community.

- Sharing of events and ideas of the Centre with the public.
- An annual Graduate Symposium, coinciding with Graduate Degree show, at which recent graduates of the programme will present their current work as short papers, exhibits, or performances.
- An online journal to serve as vehicle for dissemination and point of contact for the inter-disciplinary international and consciously intercultural ideas generated by the programme and the centre.

10. Is there substantive overlap in terms of subject provision at this level in GSA? <i>You may wish to comment in more detail below if there is inter-disciplinary overlap.</i>	Yes <input type="checkbox"/> No <input checked="" type="checkbox"/>
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If yes, please provide details of the other programmes below:

Programme	Click here to enter text.
School	Click here to enter text.
Programme Leader	Click here to enter text.
Please confirm this overlap has been discussed with the relevant School	Yes <input type="checkbox"/>
Further comment?	Click here to enter text.
Please confirm this overlap has been discussed with Student Recruitment	Yes <input type="checkbox"/>
Further comment?	Click here to enter text.

11. Minimum and maximum student numbers required to ensure that the provision is academically viable and appropriately resourced:

Home/EU Students			
Minimum	13	Maximum	30
RUK Students			
Minimum		Maximum	

Overseas Students			
Minimum	7	Maximum	20
Please provide an explanation of the numbers given:			
Click here to enter text.			

12. Please confirm the following:	
a. A financial rationale has been approved by the Director or Deputy Director of Finance and Resources. Any capital bids envisaged in the next four years for undergraduate programmes and three years for postgraduate programmes have been included in the financial rationale.	<i>[Please see Financial Rationale attached]</i> <input type="checkbox"/>
b. The Director or Deputy Director of Finance and Resources has submitted the financial rationale to the Policy and Governance Department.	<input type="checkbox"/>

13. Analysis of the potential market for the programme in the UK and internationally, carried out in consultation with Marketing & Communications, and leading to formulation of marketing strategy: <i>Please provide an overview of the current and future market conditions.</i>
An initial marketing analysis has been submitted for consultation with Head of Student Recruitment, and a response is awaited. In advance, we have conducted a review of similar programmes across the UK and Europe.. From this internal review, it would seem that the 50/50 emphasis on cultural studies and practice as well as the inter-disciplinary and inter-cultural curriculum of MASC will make it a unique offering. This will be a valuable marketing tool.

14. Please highlight aspects/areas of the programme where internationalisation is actively incorporated or intended.
As highlighted above, the programme is entirely premised on an international outlook, in curriculum design, pedagogic aspirations and content. Internationalisation is actively incorporated or intended in the following ways: <ul style="list-style-type: none"> • Recruitment literature will clearly state that the programme seeks students with an interest in a holistic but rigorous engagement with a variety of international scholarly sources and practices, alongside a critical analysis of how societies can construct singular narratives. • Taught content and programme structure will ensure that all students are included in engaging with pedagogic strategies and curriculum, including theoretical and philosophical sources from around the globe. • Substantiation of a move away from an exclusively European and North American canon with insights from specific African, Asian, South Asian and diasporic perspectives. • Introduction of areas of philosophy, cultural activity and theory, and political insights that are not normally on offer in art school curricula. Acknowledgement through contents the needs and intellectual benefits of today's highly international cohorts, as well as the full gamut of cultures and identities represented by domestic student populations. • International recruitment through appropriate channels. <p>It should be noted that some of the intended material has been 'tested' in undergraduate and PGT contexts through previously successful courses and research projects. The aim is not to replicate</p>

these earlier experiments, but to nourish the new programme with experiences and observations gained.

15. Please confirm that due regard and consideration has been given to student diversity and equality, in line with The Glasgow School of Art's commitment to the Public Sector Equality Duty (PSED) during the implementation of this proposal.

Yes X No

16. Please outline below any potential for negative impact for students with protected characteristics in relation to the proposed programme and the actions taken to remove or mitigate this impact.

An Equality Impact Assessment is in progress, and there is ongoing consultation with the Head of Student Services. There are currently no discernible negative impacts but this will be monitored as the programme is further fleshed out in course specifications and in the layout and planning for its space at Stow.

17. Anticipated demand on staffing, resources and services (including English language support and welfare): *Please list the expected FTE required for teaching and tutorials, all accommodation and workshop requirements. Also, state any monetary costs that would not be routine.*

ESTATES:

The programme will be based in the Stow building, alongside the rest of the School of Fine Art programmes housed there. At Stow, the studio area for the programme is earmarked, and also a seminar space and computer suite. The latter two will be shared with two other Masters programmes.

There will also be use of GSA lecture theatres and bookable gallery spaces. MASC will follow the same procedures as other SOFA courses for access to these as and when necessary.

Students on the programme will take part in the Graduate Degree Show.

NB: Regarding the support areas listed below, all of these requirements were also met for the M.Res CP which is now closing. Requirements listed for MASC are therefore not additional to the current situation except in student numbers.

TSD:

Students on the programme will have access to Technical Services Department following application procedures for specialist areas as needed on project by project basis.

IT:

Computer suite, and programme projector and laptop will require upkeep. In line with students across GSA, students of MASC will require IT support in relation to email and Canvas virtual learning environment.

LIBRARY:

The nature of the programme will mean that the Library will be regularly used at GSA and at GU. GSA's library based learning resources will also be in use. There will be book purchase requests generated by the programme.

STUDENT WELFARE AND SUPPORT: As with all student bodies, there is likely to be some use of these support services by students on the programme.

LEARNING AND TEACHING DPT:

Students on the programme will undertake one Core Research Skills elective in semester 1 and one in semester 2.

STAFF:

Programme leader	1FTE
Lecturer	0.4/ 0.5 FTE <i>[will increase depending on student numbers and programme growth.]</i>
Visiting staff budget	As applicable, to enhance the Thematics, and studio based tutorials.
Administrative assistant	<i>[Already in place.]</i>

1 If a collaboration with another institution is proposed, please provide the following:	
Partner Institution:	N/A
Nature of Collaboration (please tick)	
Joint programme – single awarding institution – University of Glasgow	<input type="checkbox"/>
Joint programme – single awarding institution – other than UoG	<input type="checkbox"/>
Joint Programme – GSA delivery to UoG programme	<input type="checkbox"/>
Joint Programme – UoG delivery to GSA programme	<input type="checkbox"/>
Delivery of GSA programmes overseas	<input type="checkbox"/>
Articulation to a GSA programme	<input type="checkbox"/>
If a Joint Programme, please state the administering institution:	
Click here to enter text.	

2 Please confirm the following:	
<p>A market analysis has been undertaken in consultation with the Head of Student Recruitment and has been discussed with the Director of Strategy and Marketing and is set out in this Programme Proposal. A marketing strategy has also been agreed as part of this discussion.</p> <p><i>[An initial marketing analysis has been submitted for consultation with Head of Student Recruitment, and a response is awaited. In advance, we have conducted a review of similar programmes across the UK and Europe.]</i></p>	<input type="checkbox"/>
b. The proposal and any resource implications have been discussed with the Head of Technical Support.	X
c. The proposal has been discussed with the Head of Learning Resources and the attached 'Implications for Library/Learning Resources Provision' form has been completed.	X
d. The proposal has been discussed with the Estates Manager and the attached 'Implications for Estates Provision' form has been completed.	X
e. The proposal has been discussed with the Director of IT and the attached 'Implications for IT Provision' form has been completed.	X
f. Please confirm that the proposal has been discussed in detail with the Head of Learning and Teaching.	<input type="checkbox"/>
g. If the proposal relates to postgraduate provision, please confirm that the proposal has been discussed in detail with the Head of Research and Enterprise.	X
h. If the proposal relates to postgraduate provision, please confirm that the proposal has been discussed in detail with the Senior Academic Fellow for Digital Learning.	X
<i>[A detailed discussion was had at the start of the programme writing process in 2017-18, and the SAFDL has now been updated current proposal plans.]</i>	

i. If the proposal relates to joint provision with the University of Glasgow, please confirm that the proposal has been discussed in detail with staff at an appropriate level in the relevant College.	N/A
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IMPLICATIONS FOR LIBRARY/LEARNING RESOURCES PROVISION *(to be completed by GSA Library)*

DATE of this document	23 March 2018
PROPOSED PROGRAMME	<u>M.Litt Art, Society and Culture</u>

Position Statement: *This section should provide a review of current position of Library/Learning Resources in meeting the requirement of the proposed programme, outline of areas for development/expansion and provide further relevant comments e.g. availability or cost of materials or preferred mode of delivery.*

RECEIVED FROM ALISON STEVENSON, Head of Learning Resources:

All GSA courses are supported by the Learning Resources department which comprises the Library, and the Archives and Collections service. Within the Library is the team with GSA-wide responsibility for Learning Technology.

The proposed MLitt would be well supported by

- Existing Library collections both in print and in digital form.
- The Canvas learning environment
- GSA Collections (both Archives and Collections and Library Special Collections)

Current Collection Strengths

To be confirmed when an indicative bibliography or reading lists are provided

Current Collection Weaknesses

To be confirmed when an indicative bibliography or reading lists are provided

Indicative Costs for Addressing Collection Weaknesses

To be confirmed when an indicative bibliography or reading lists are provided

IMPLICATIONS FOR ESTATES PROVISION *(to be completed in liaison with Estates Management)*

DATE of this document	26 March 2018
PROPOSED PROGRAMME	M.Litt Art Society and Culture

a. What spatial area will be required for the new programme? *(Please see item 11)*

The programme will be based in the Stow building, alongside the rest of the School of Fine Art programmes housed there. At Stow, the studio area for the programme is earmarked, and also a seminar space and computer suite. The latter two will be shared with two other Masters programmes.

There will also be use of GSA lecture theatres and bookable gallery spaces. MASC will follow the same procedures as other SOFA courses for access to these as and when necessary.

Students on the programme will take part in the Graduate Degree Show.

b. Where will the new programme be physically located?

Stow Building.

c. How will the location of the new programme impact on or be impacted on by current co-located programmes?

Since space allocation for MASC is integral to planning and renovation of Stow, the programme will not have relocation impact on current SOFA programmes.

d. What are the potential physical challenges with the space for the new programme? *(Please see Estates for a room data check sheet to assist)*

Programme leaders will make efforts to make maximum use of shareable spaces in the postgraduate taught area of Stow, as all the programmes hope to increase or maintain student numbers as applies to each.

e. What are the financial implications of refitting the current space to make it fit for purpose for the new programme? *(Please see item 12.a)*

As stated above, this planning is already included in Stow renovations and planning.

IMPLICATIONS FOR IT PROVISION *(to be completed in liaison with Director of IT)*

DATE of this document	22 March 2018
PROPOSED PROGRAMME	M.Litt Art, Society and Culture <u>Received from Gordon McLaughlin, Director of IT:</u>

a. What is the impact on IT to support this Programme Proposal?

No additional impact to the IT provision based upon the information provided.

b. What additional / replacement IT hardware is required?

None, existing computer laboratory equipment will suffice.

c. Is there additional / replacement software licenses required?

None identified from information provided.

d. Are there any operating systems required in addition to those currently supported?

No.

e. What are the financial implications from an IT perspective to deliver this programme?

None.

ASC/2017/51.4

M.Litt. Art, Society and Culture

**SCHOOL
OF FINE ART**
**THE GLASGOW
SCHOOL OF ART**

ADDENDUM

October 2018

1. Programme Structure and Delivery, presented in Diagrams A1 and A2. These include credit structure and SCQF Level 11 exit points.
2. Schedule of Teaching and Assessment, expressed as assessment and feedback criteria, processes, modes.
3. Programme aims and learning outcomes.
4. Information on resources and facilities.

1. Programme Title	M.Litt. Art, Society and Culture			
1.1 Award	M.Litt. SCQF Level 11, 180 credits.			
1.2 Exit Awards	PG Cert (Semester 1); PG Dip (Semester 2); M.Litt. (Semester 3)			
1.3 Length of Programme	12 Months			
1.4 Programme Level (please tick)	Undergraduate	<input type="checkbox"/>	Postgraduate Taught	<input checked="" type="checkbox"/>
1.5 Mode of Delivery (please tick)	Full time	<input checked="" type="checkbox"/>	Part time <i>[There is scope for a P/T route to be added]</i>	<input type="checkbox"/>

MASC Programme Aims

- Engender a grasp of significant social issues of global and/or local impact, and a critical awareness of their manifestation in cultural contexts
- Facilitate the application of such understanding to the students' own work, and its wider social and cultural contexts
- Support the development of individual research/practice methods with interdisciplinary and intercultural contents
- Facilitate students' application of postcolonial and other appropriate cultural theories to studio practice and other creative endeavours.
- Foster an interest in actively engaging with a breadth of artistic, scholarly and cultural activities

MASC Intended Learning Outcomes

By the end of the year of study students should be able to:

- Demonstrate a grasp of significant social issues of global and/or local impact, and a critical awareness of their manifestation in cultural contexts, particularly in relation to their own practice
- Demonstrate and articulate the application of such understanding to their own work and its wider social and cultural contexts.
- Demonstrate and articulate selected use of postcolonial and other appropriate cultural theories in their research and practice

- Engage in theoretical discourse in relation to specific aspects of historical or contemporary international contexts, and critically reflect on the application of selected theory to their research/practice

FEEDBACK AND EXAMINATION PROCESSES

FORMATIVE

MASC formative submissions/ activities are preparatory towards assessed components; they provide support and practical feedback on specifics and principles that are foundational to successful attainment of the ILO's at certificate, diploma, and degree stages of study for M.Litt. Art, Society and Culture. Agreed criteria will apply to the provision of feedback.

Formative feedback will be provided at key points in the student's journey through the three stages leading to Level 11 completion. Written guidance will be issued so students know what to expect from formative activities/assignments.

SUMMATIVE

Written submissions: Texts will be received at a fixed time, with arrangements for requests for extensions clearly communicated to students in a timely manner. Marking and moderation protocols will be published and referred to during the marking process.

Oral presentations: Presentations will be heard in formal seminars, timed, and attended by the student cohort, and primary and secondary assessors. Venues will have access to basic IT provision to ensure base-line parity in deliverability of illustrated presentation.

Displays of practice: In line with SoFA regulations and protocols, students will be given a set time within which displays must be complete. They will not have access to the work to be assessed during assessment periods, except within set short periods of time should there be a need to switch on electronic equipment.

Written guidance will be provided for all assessed submissions, and assessors will refer to these when marking and moderating. Summative assessment feedback will be given on pro-formas clearly aligning ILO's with marks achieved. All summative assessments will be double marked and a formal moderation process will apply.

In both formative and summative feedback, written and oral, the students' achievements in relation to ILO's will be addressed.

The table below places assessment procedures besides the various formative and summative feedback points or submissions at PGCert, PGDip and M.Litt. stages.

ASSESSMENT	FEEDBACK/EXAMINATION PROCESSES	AWARD
SEMESTERS 1 AND 2 Formative There will be three distinct types of non- assessed formative support and feedback		
<p>1. Tutorials: 2 per semester: These will be 1:1 dialogues between a tutor and individual student focussed on the students’ practice. Feedback will be oral.</p> <p>2. Critical Interventions: viewed by MASC student cohort and Thematic leader. Three per semester in semesters 1 and 2, taking place at the end of each Thematic: These will support the students’ growing theoretical and contextual understanding. They will serve as first iterations through the students own means and choices, of academic rigour and creative freedom combined in discrete pieces of work. Feedback will be oral.</p> <p>3. Group Critique: Formative assessment point: About midway between each semester, the student cohort and relevant staff will convene for an organised group critique. There will be two components to this crit.</p> <ul style="list-style-type: none"> • Students will prepare a 10 Minute presentation summarising their responses to the semester and also their emergent personal project. • Students will also display in any chosen format supportable by the school, a selection of their practice produced during the semester. <p>Feedback will be provided in writing.</p>	<p>Tutorials: (Oral feedback) Supportive critical dialogue will take place regarding the articulation of connections being made in the students’ work. The application of theory, ethical and practical concerns will also be addressed.</p> <p>Critical Interventions: (Oral feedback) Feedback here will be more focussed on the rigour applied to intellectual and creative ‘play’ afforded by the assignment. Students will be supported in reflecting on the processes they engage in towards both developing deeper understanding of the stimulus for the intervention, and the quality/ communicability of the practice outcome.</p> <p>Group Critique: (Written feedback) This will include areas mentioned above, and pick up on progress in all areas as they emerged in the Crit, or concerns still present. Feedback will also comment on the students’ ability to engage with critique; to summarise their intentions in the 10 minute talk; to reflect on the potentials of their emergent project, and qualities of the studio practice in relation to its own aims.</p> <p>In all of the above formative assignments, students will be encouraged to engage in dialogue with staff and peers, and to use these points of contact as a</p>	

	means of clarifying their thoughts and selecting key ideas and processes of importance to them.	
SEMESTERS 1 AND 2 Summative		
All summative submissions will be completed and submitted at set times in Examination conditions, in line with GSA School of Fine Art regulations.		
<p>Critical Research Log; display of practice; 10-minute oral presentation.</p> <ul style="list-style-type: none"> • The Critical Research Log will have been developed throughout the semester, and will be edited and annotated for submission. • A brief curatorial rationale will accompany the display of practice. • 10 minute presentations summarising their responses to the semester and also their emergent personal project. The cohort will gather for a session dedicated to these peer presentations. <p>Written feedback will be provided alongside marks.</p>	<p>Critical Research Log: The CRL is a key pedagogical and self reflective tool. Written feedback will be focussed on the demonstration by the student of active learning, including further research/practice extending course material, critical reflection on choices made, reasons for particular selected foci and responses to course materials, and the ability to select, highlight, and articulate the significance of key shifts in thinking over the term.</p> <p>Display of Practice: Students will be given a set time within which displays must be complete- in line with SoFA regulations. They will not have access to the work to be assessed during assessment periods, unless within set hours they need to enter in order to switch on electronic equipment.</p> <p>The programme expects that students will employ a high degree of creativity in their interpretations of the theory/ history/ social contexts that they select for elaboration through their practices. As such, assessment criteria will focus on the overall logic of the processes from which the work has emerged. This will include consideration of the rigour with which the background research and critical reflection on own choices has been undertaken,</p>	<p>PGCert on completion of Semester1</p> <p>PGDip on completion of Semester 2</p>

	<p>alongside the overall quality/communicability of the work.</p> <p>10 minute presentations: Presentations will be timed and delivered in a formal seminar attended by the full student cohort, primary and independent assessors.</p> <p>The presentation will serve as a key means of allowing the students to articulate all of the above through an academic route that does not rely solely on the practical work produced.</p>	
<p>SEMESTER 3 Formative</p>		
<p>Tutorials and individual written feedback by supervisor/mentor to each student's draft text submission for final personal project.</p>	<p>Tutorials: As in formative feedback to Semesters 1 and 2, tutorials will take a dialogic tone, with the addition of focussed discussion of the student's areas of research and practice in relation to a clearly defined final personal project.</p> <p>Written Feedback to the draft will focus on the academic qualities of the text in progress in relation to expectations of Level 11 in writing, research, criticality, and overall coherence.</p>	
<p>SEMESTER 3 Summative</p> <p>Guidance, marking pro-formas and feedback forms will be tailored towards the presentation worth 25%, and each option for the 75% component.</p>		
<p>Final assessment for <u>M.Litt. Art, Society and Culture</u> will be in two parts:</p> <ol style="list-style-type: none"> 1. 20-minute oral presentation for 25% of the overall personal project grade. 2. One of three Modes to obtain the remaining 75% 	<p>20 minute presentation: Presentations will be heard in a formal seminar, timed, attended by the student cohort, and primary and secondary assessors. The venue will have access to basic IT provision to ensure base-line parity in</p>	<p>M.Litt. Art society and Culture</p>

<p>A. Practice outcome WITH critical reflective log of 2,500-3,000 words</p> <p>B. Practice outcome WITH Shorter dissertation (6,000-7,500 words)</p> <p>C. Extended dissertation- TEXT ONLY (13,500-15,000 words).</p>	<p>deliverability of illustrated presentation.</p> <p>A. Practice Outcome + Critical Log 2.5 -3k words: The Critical Log and practice will be assessed prior to opening of the Graduate Degree show, during a designated assessment period, in line with other SoFA PGT programmes.</p> <p>B. Practice Outcome + Shorter Dissertation 6-7.5k words: Text will be accepted shortly before the installation of practice display, to allow assessors sufficient time to read, in preparation for assessing the project overall once the display is available.</p> <p>C. Extended Dissertation (Text only) 13.5-15k word s: The extended dissertation will be accepted at the same time as assessment of practice begins for modes A and B, since any practice shown in graduate degree show with mode C will be optional and non- assessed. This arrangement also creates parity in time available for completion of the three modes available for final assessment.</p>	
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RESOURCES AND FACILITES

Community

The programme will be sited alongside other PGT Masters programmes, on level 5 of the Stow building. This location will foster community that begins with nearby postgraduates and extends to undergraduate years who will also be sited in the building.

Workshops

Stow will have high quality technical workshops bookable by all the students. The PGT programmes will also share a bookable project space and designated media suite.

Beyond this MASC students will also be able to access the school's other workshops overseen by the Technical Services Department

Library

MASC students will have access to the GSA Library and Learning Resources, as well as access to Glasgow University Library.

Museums and Galleries

The programme will make regular use of museums, galleries, theatres and where applicable social and cultural events taking place in the Glasgow/Edinburgh area.

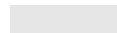




New Programme Proposal Appendix A: PROGRAMME STRUCTURE

		Week 1	Week 2	Week 3	Week 4	Week 5	Week 6	Week 7	Week 8	Week 9	Week 10	Week 11	Week 12	Week 13
SEMESTER 1	40 CREDITS	THEMATIC 1			CI 1	THEMATIC 2			CI 2	GROUP CRIT	THEMATIC 3		CI 3	SUMMATIVE ASSESSMENT
	20 CREDITS	Core Research Skills SOFA 'Research Methods and Methodologies in Practice' OR centrally offered 'Archives and Historical Research'												
SEMESTER 2	40 CREDITS	THEMATIC 4			CI 4	THEMATIC 5			CI 5	GROUP CRIT	THEMATIC 6		CI 6	SUMMATIVE ASSESSMENT
	20 CREDITS	Course selected from centrally offered Semester 2 Eectives												
SEMESTER 3	60 CREDITS	Personal proejct- small group tutorials with supervisor/mentor								PERSONAL PROJECT PRESENTATION	Pers project		PERSONAL PROJ FINAL SUBMISSION	GDS CURATION

KEY		
	Core MASC Curriculum	
	MASC ongoing Formative Feedback	
	MASC Formative Assessment	
	MASC Summative Assessment	
	PGT Elective	

	Week 1	Week 2	Week 3	Week 4	Week 5	Week 6	Week 7	Week 8	Week 9	Week 10	Week 11	Week 13
SEMESTER 1	40 CREDITS	THEMATIC 1 1 x Lecture 1 x Workshop 1 x External Event 1 x Seminar		CI 1 Individual 20 minute responses to content of thematic	THEMATIC 2 1 x Lecture 1 x Workshop 1 x External Event 1 x Seminar		CI 2 Individual 20 minute responses to content of thematic	GROUP CRIT of ongoing personal work shared by each student. Tutor provides Formative written feedback	INDEPENDENT STUDY Students develop personal work, building towards final semester 3 project.		SUMMATIVE ASSESSMENT	
	20 CREDITS	Core Research Skills SOFA 'Research Methods and Methodologies in Practice' OR centrally offered 'Archives and Historical Research'										
SEMESTER 2	40 CREDITS	THEMATIC 3 1 x Lecture 1 x Workshop 1 x External Event 1 x Seminar		CI 3 Individual 20 minute responses to content of thematic	THEMATIC 4 1 x Lecture 1 x Workshop 1 x External Event 1 x Seminar		CI 4 Individual 20 minute responses to content of thematic	GROUP CRIT Formative written feedback	INDEPENDENT STUDY Students develop personal work, building towards final semester 3 project.		SUMMATIVE ASSESSMENT	
	20 CREDITS	Course selected from centrally offered Semester 2 Ectives										
SEMESTER 3	60 CREDITS	Personal project- small group tutorials with supervisor/mentor 11 weeks dedicated to focussed study/making/writing up of personal project . Early stages/ideas have been honed through crits, tutorials, CI's. 1 Tutor Mentor/ 4-5 students.							PERSONAL PROJECT PRESENTATION	Pers project		GDS CURATION+ SUMMATIVE ASSESSMENT

KEY

	Core MASC Curriculum
	MASC ongoing Formative Feedback
	MASC Formative Assessment
	MASC Summative Assesment
	PGT Elective

END