Programme Overview

This programme is in the spirit of Goldsmiths and reflects our identity as a radical, political, cutting-edge, international, interdisciplinary, creative and critical home of the arts and humanities in the heart of London. You will be taught by an exemplary team of Goldsmiths artists and academics who not only teach and mentor you, but also lead their own creative projects and publish their own academic work. The BA Performance, Politics and Society degree explores the practice of theatre and performance in community and educational settings, for social, political and personal change. This course reflects the relationship between arts and activism, particularly in the fields of politics, international relations and sociology. The department has exceptional links with the theatre industry, providing you with opportunities to engage with theatre and performance in various settings including social care, prisons and community centres, working with diverse groups such as young people or refugees. Our industry links represent some of the most innovative and influential performance practices in the world including: Producing theatres - the Young Vic and Theatre Royal Stratford East; Participatory organisations - Spare Tyre Theatre and Cardboard Citizens; Arts centres - The Albany and Ovalhouse; Touring theatre companies - Graeae and Talawa; and international links - ASSITEJ (the international young people's theatre organisation) and LIFT (London International Festival of Theatre).

Programme Entry Requirements

Candidates from a wide range of academic and experiential backgrounds are considered and accepted onto the programme. The degree doesn't aim to provide vocational training in acting or professional skills, but rather the opportunity to engage in a broad creative and critical study, exploring the possibilities of theatre making in a wide historical and cultural context to provide transferable skills for a richly diverse array of career choices. This is why we're not looking for performing skills alone but for a range of intellectual, creative, critical and inquisitive qualities when we select candidates for a place.

A majority of students will come through the A2/AS-Level route. The standard offer is BBB at GCE A2-level including a minimum Grade B in English Literature, English Language and Literature, Drama or Theatre Studies, or another humanities, arts or social science discipline. GCE A2-level General Studies is not accepted as one of the three A2-levels.
Other routes include BTEC National/Certificate, European/International Baccalaureate, Scottish Highers, Irish Leaving Certificate, Advanced GNVQ/Vocational A Levels, and Access courses in appropriate areas.

EU Applicants: Applications from EU students are welcomed and all the major European qualifications are accepted.

Overseas (non-EU) applicants: Students from all countries are welcome to apply, and a variety of qualifications for entry can be presented. Each application is considered on its individual merits. For students whose first language is not English, the following minimum IELTS scores or equivalent are required: 6.0 (with a minimum of 6.0 in the written element and no element lower than 5.5).

The degree welcomes Access students who would generally be expected to have followed an Access course in a Humanities, Arts or Social Science subject with components relevant to socially-engaged performance practice. Mature applicants who have been out of education for some time are encouraged to take an approved Access course or one or more A2-levels (including Theatre Studies, Drama or other relevant subject) before entering higher education. Applicants will normally be asked for examples of written work and called to interview. Other mature students, who may not necessarily possess any of the above entry qualifications may be considered for admission on individual merits.

Further information about Admissions Criteria is available from the Admissions Enquiry Unit at Goldsmiths on 020 7919 7766 and/or the Goldsmiths College website and/or the UCAS website.

Aims of the programme

The BA Performance, Politics and Society course will educate and develop you as a critically thinking, creatively articulate, politically informed, socially engaged artist in contemporary theatre and performance. The programme supports students to actively engage with a range of community, social and educational workplaces beyond primarily performance contexts. This offers a broader understanding of the place that performance holds in society and opens up a range of future employment possibilities. This degree also offers an excellent foundation for further academic study, particularly in areas of applied theatre, theatre sociology and art and politics. It provides specific skills in drama and theatre facilitation, as well as creative practice. In addition, it will develop students’ aptitude for critical engagement with key theoretical questions about society, culture and politics. By integrating academic skills into the core curriculum, students will complete the degree with excellent oral and written communication, group interaction and management and IT skills. Most importantly, the degree exposes students to professional practice through direct experience of the workplace, international study opportunities and expertise from visiting practitioners. This will allow students to graduate with a portfolio of skills that are directly relevant to future employers.

What you will be expected to achieve

Students successfully completing the BA (Hons) Performance, Politics and Society will be able to:

<table>
<thead>
<tr>
<th>Knowledge and Understanding</th>
<th>Taught by the following modules</th>
</tr>
</thead>
<tbody>
<tr>
<td>A1 Demonstrate understanding and practical application of forms, practices, traditions and histories of socially-engaged theatre and performance</td>
<td>Analytic Vocabularies; Radical Performance Vocabularies; Theatre Making 1; Modernisms and Postmodernity A &amp; B; Elements of Theatre History; Questions of Performance; Contexts of Practice; Creativity and Culture B; Culture</td>
</tr>
<tr>
<td>A2</td>
<td>Demonstrate understanding and practical application of the work of key applied theatre practitioners and theorists and their cultural, political and historical contexts</td>
</tr>
<tr>
<td>A3</td>
<td>Demonstrate understanding and practical application of the key components of socially-engaged and community performance and the processes by which it is created and realised.</td>
</tr>
<tr>
<td>A4</td>
<td>Demonstrate understanding and practical application of a range of texts, recorded performances, archival materials and social artefacts, and methods for incorporating or responding to these materials through the creation of new work</td>
</tr>
<tr>
<td>A5</td>
<td>Demonstrate understanding and practical application of group and collective processes and the variety of skills necessary to the realisation and/or facilitation of performance</td>
</tr>
<tr>
<td>A6</td>
<td>Demonstrate understanding and practical application of the interplay between practice and theory within the fields of applied theatre, community theatre and activist performance</td>
</tr>
</tbody>
</table>

### Cognitive and Thinking Skills

| B1 | formulate and apply plans for complex projects both independently and within groups, selecting the most effective methods to achieve the desired outcome | Processes of Performance A & B; Introduction to Dramaturgy; Scenography; Theatre Making 1; Theatre Making 3; Major Research Project |
| B2 | describe, interpret and evaluate performance texts, production techniques and disciplines and performance events sensitively, and engage creatively with a range of critical and theoretical perspectives | Analytic Vocabularies; Radical Performance Vocabularies; Theatre Making 1; Modernisms and Postmodernity A & B; Elements of Theatre History; Contexts of Practice; Culture and Performance A and B; Processes of Performance A & B; Theatre Making 3; Major Research Project |
| B3 | identify and interpret critically the cultural and political frameworks that surround performance events and on which these events impinge | Analytic Vocabularies; Radical Performance Vocabularies; Theatre Making 1; Modernisms and Postmodernity A & B; Elements of Theatre History; Questions of Performance; Creativity and Culture A; Culture and Performance A and B; Major Research Project |
### Subject Specific Skills and Professional Behaviours and Attitudes

| C1 | engage creatively and critically with the possibilities for performance implied by a text or other relevant source and, as appropriate, to realise these sources sensitively through design and practice |
| C2 | engage creatively and critically with the skills and processes of production, development and facilitation by which applied performance is created, and have an ability to select, refine and apply these in practice |
| C3 | engage creatively and critically with the creation, facilitation and/or production of performance through a developed, detailed and thoughtful understanding of appropriate performance vocabularies, techniques, crafts, structures and working methods |
| C4 | engage creatively and critically in appropriate independent research, whether investigating past or present performance practices and social/political issues, or as part of the process of creating new practices |

### Transferable Skills

| D1 | apply critical and analytical skills in developing ideas, collecting evidence and constructing arguments and possess the capacity to evaluate and present these in a range of ways |
| D2 | analyse and critically examine and evaluate forms of discourse and their effects on representation in the arts, media, politics and public life |
| D3 | work creatively and imaginatively in a group and have the developed creative skills needed for the realisation of practice-based work |
| D4 | manage personal workloads efficiently and |

### Taught by the following modules

| Processes of Performance A & B; Introduction to Dramaturgy; Theatre Making 1; Contexts of Practice; Theatre Making 3; Major Research Project |
| Analytic Vocabularies; Radical Performance Vocabularies; Introduction to Dramaturgy; Scenography; Theatre Making 1; Modernisms and Postmodernity A & B; Elements of Theatre History; Culture and Performance A and B; Processes of Performance A & B; Theatre Making 3; Major Research Project |
| Processes of Performance A & B; Introduction to Dramaturgy; Scenography; Theatre Making 1; Creativity and Culture A&B; Theatre Making 3; Major Research Project |
| Processes of Performance A & B; Scenography; Theatre Making 1; Questions of Performance; Contexts of Practice; Creativity and Culture B; Theatre Making 3; Major Research Project |
| Analytic Vocabularies; Radical Performance Vocabularies; Theatre Making 1; Modernisms and Postmodernity A & B; Elements of Theatre History; Contexts of Practice; Culture and Performance A and B; Processes of Performance A & B; Introduction to Dramaturgy; Theatre Making 3; Major Research Project |
| All BA modules |
| Analytic Vocabularies; Radical Performance Vocabularies; Modernisms and Postmodernity A & B; Elements of Theatre History; Questions of Performance; Creativity and Culture A; Culture and Performance A and B; Theatre Making 3 |
| Processes of Performance A & B |
effectively, meet deadlines, and negotiate and pursue goals with others | All BA modules
---|---
**D5** | manage constructively and effectively creative, personal and interpersonal issues | All BA modules
**D6** | utilise information retrieval skills needed to gather, sift, synthesise and organise material independently and to critically evaluate its significance | All BA modules
**D7** | demonstrate appropriate information technology skills, and considerable awareness of their application and potential within the fields of applied, socially-engaged and political performance practices | Elements of Theatre History; Contexts of Practice; Theatre Making 3; Major Research Project

How you will learn

The department believes in maintaining a range of learning contexts that facilitate a wide variety of modes of learning and teaching at all levels: the lecture; the seminar (with group research, presentations, discussions and formative assignments); practical sessions with a laboratory and/or training emphasis; bespoke workshops articulating a specific idea, question or technique; supervised, student-led and/or independent devising and rehearsals; opportunities for guided and peer-assisted learning especially in production and facilitation development; scratch and work-in-progress sharings; and visits to professional, community and educational theatres and a variety of socially and politically engaged groups and institutions (recommended across a range of modules). There are extra-curricular opportunities for learning that are free of charge and open to all, such as the Performance Research Forum with its regular offering of performance/lectures reflecting a broad range of contemporary professional, international practice or the Performance Research Seminar Series with its presentation of an inspiring range of scholarly papers from distinguished guest speakers.

Students will learn through direct contact with the theatre and performance industry and in educational community workplaces, such as schools, day centres and the voluntary sector. This will include: observational research within organisations; workshops/seminars led by leading industry professionals; and the creation of students' own projects in conjunction with community contexts.

A majority of the modules offered on the programme incorporate, in varying degrees, the above elements in their modes of delivery. The weekly seminar, used in most modules, reinforces knowledge gained through lectures, reading, and practical explorations, promotes collaborative research and enhances students’ understanding of the subject. Practical sessions and workshops also incorporate seminar discussion to give students the opportunity to draw their own links between readings/viewings and the practical tools studied.

The trajectory of learning and teaching viewed follows a spiral structure over the span of three years: while the emphasis and objectives for each level of study remains distinctive, the ‘spiral learning’ principle ensures that there is a sense of return to the same territory from a deeper, more specified level of understanding so that at each level practical, analytical, critical skills are developed and honed further and their independent application is extended.

In the first year, the method of teaching and learning on each module is by weekly lectures, seminars and workshops - split into any of the following combinations: one-hour lecture plus 1.5-hour seminar or studio workshop; three-hour workshop; or one-hour seminar or lecture plus two-hour workshop. The first-year modules are compulsory and designed to support and develop the learning outcomes outlined above. The understandings and knowledge gained during the first year are further enhanced and sustained by year 2 and 3 modules where the teaching and learning strategies allow certain freedom of choice from a range of optional elements, while ensuring a balanced and comparable experience for all students across the programme. As in year 1, the modules in years 2 and 3 are taught using varying
combinations of lectures, seminars and workshops. The lectures and workshops offer core knowledge, while the seminars enhance understanding. Students are continuously encouraged to watch professional performances as a means of consolidating knowledge and understanding acquired in the classroom. This element of study is formally pursued in the second- and third-term practical modules, when students undertake training in workshop facilitation, observe visiting professional practitioners, and have an opportunity to engage in an intensive work placement or observational study. The second and third years also encourage and provide a context for students to begin to take more responsibility for and control of aspects of their learning.

All of this is underpinned by tutorial support available by appointment and staff office hours during term time. Independent study on the year 3 Major Research Project (either purely theoretical or a combined written-and-PaR study) which spans a long process starting with preparatory research and tutorial at the end of year 2, and is supported by library and electronic resources, which are provided by Goldsmiths Information Services as well as an assigned Tutor throughout the development of this project. Additional support is available through the University of London library network.

Students are also expected to engage in self-directed study time, including preparation in the form of assigned readings and viewings, group study or practical work, use of VLE resources including forum participation and the creation of peer learning resources.

**How you will be assessed**

The assessment procedure encourages the use of a full range of critical approaches, theoretical models and modes of expression throughout the programme. The main forms of assessment are through essays, practical projects (in the form of student-led workshops, group performances, assessed rehearsals, group practice presentations as well as full productions and placements), dissertation, portfolio, critical reflections, and seminar presentation.

Typically, across a range of modules, a student’s assessments in a year will take the form of a few critical/analytical essays, a production project in which s/he will be assessed both as part of a group and individually, a presentation of practice framed by an oral presentation, and possibly an exam. These modes of assessment are employed in various combinations as appropriate to individual module aims and objectives. Continuous assessment and/or assessment of process in studio-based modules is enabled by the use of assessment modes such as project plan, assessed rehearsals, and critical reflection essays used in several modules.

This allows students’ individual development/progression during the module and/or within set practical projects to be measured as well as providing instances of feedback during a creative process rather than at the end, in keeping with the department’s view of the study of theatre as process. Formative assessment is featured in most modules.

**Written work:**

Students’ written work will be assessed in a manner appropriate to the requirements of any particular module essay, assignment, dissertation or examination. In relation to coursework and examination essays, students are assessed with regard to:

1. an ability to write lucidly and with focused relevance
2. an ability to identify and examine key issues in relation to the work in hand
3. an ability to draw upon and evaluate primary and secondary sources as appropriate
4. an ability to sustain a critical response through the development of coherent analysis
5. evidence of insight, intelligence and stylistic aptitude in presenting written criticism.

In relation to other kinds of written presentation – for example: essay plans, project outlines, briefing documents, summarising reports – students are assessed with regard to:
1. an ability to present the required work in a clear and appropriate form
2. an ability to distill and summarise relevant information and to develop appropriate analysis, recommendations and conclusions
3. evidence of insight and intelligence in handling and presenting relevant material.

Practical work:
Assessment methods reflect the philosophy, aims and objectives of the individual module. These recognise that theatre-making entails some form of collaborative process and that practical outcomes will usually depend upon people’s working relationships. They are also designed to reflect each individual’s contribution and achievement.

Students are assessed with regard to
1. the application of various forms of skills and creative ability (for example: technical, conceptual, dramaturgical, organisational, interpersonal, performative)
2. levels of attainment in relation to the objectives of the project and the student’s role within it;
3. intellectual discipline in carrying out and articulating the project’s research, aims and processes

Assessment will address:
1. the ability to contribute and develop ideas and activities in relation to a particular process of applied theatre-making;
2. the application of appropriate techniques for the development and communication of the work in hand;
3. the ability to assess critically the work at different stages, evaluate possibilities for change and development and account for the project’s aesthetic, dramatic, political and/or cultural implications;
4. the ability to relate to the circumstances of a defined performance context to the work of other practitioners
5. the ability to analyse and reflect critically on students’ own work and that of their peers

Continuous assessment:
This concerns in particular the work of students during a process over a period of time, rather than the presentation of a finished product alone. It takes into account:
1. evidence of due preparation for the work in hand (research, warming-up, readiness for participation etc. as appropriate);
2. the nature of engagement with the work in hand (this includes proper time-keeping and discharging of responsibilities);
3. the nature of the individual’s relationship with the group (including ability to work productively with others, negotiate group dynamics, problem-solve and take responsibility in group situations where appropriate).

Examiners will usually arrive at a continuous assessment mark by observing students’ work at different points, rather than in its entirety. They are concerned to take a view of the development of that work and the individual student’s progression and contribution to the progress of the assigned activity.

Oral presentations:
Oral presentations (normally in a group) will usually take place within seminars. Assessment will take into account the requirements of the particular project, along with the circumstances in which the presentation is delivered.

Students are assessed with regard to:
1. an ability to communicate lucidly and with focused relevance
2. an ability to identify and examine key issues in relation to the work in hand
3. an ability to draw upon, display and evaluate primary and secondary sources as appropriate
4. an ability to sustain a critical response through the development of coherent analysis
5. preparedness and efficiency with regard, where appropriate, to the distribution of photocopied, use of technical equipment (for example PowerPoint projectors, VLE applications and other audiovisual aids) and display of documents or objects
6. evidence of insight, intelligence and effectiveness in relation to the work in hand.
## Marking criteria

<table>
<thead>
<tr>
<th>Mark</th>
<th>Descriptor</th>
<th>Specific Marking Criteria</th>
</tr>
</thead>
<tbody>
<tr>
<td>80-100%</td>
<td>I: First (Exceptional)</td>
<td>A mark in this range represents the overall achievement of module and programme learning outcomes to an exceptionally accomplished level. This is truly original work that contributes significantly to current scholarship or practice. Text-based assessment: Written work demonstrates full independence of thought, sophisticated powers of analysis and synthesis and exceptional insight into primary sources, context and method. It displays an exceptional application of knowledge and understanding, with a commensurate, professional standard of execution, excellently structured. Ideas are communicated with linguistic skill. Creative Practice: This demonstrates exceptional qualities of individuality and conceptual coherence. There is a high level of evidence of a synergy of research-in-practice methodology, critical understanding and imagination. The work articulates aims of contemporary relevance and engages with aesthetic and practical issues with originality. All materials are produced to an exceptional standard, in the form of performance with supporting research materials, as relevant. Accompanying written work evidences an outstanding understanding of context and a range of critical approaches. Practical assignments demonstrate an exceptional approach to theatre making, excellent collaborative skill and creative innovation. The work performed is a synergy of excellent technical and compositional skill as well as outstanding performance in the chosen role or responsibility. All work presented within this praxis module will be of the highest professional standards.</td>
</tr>
<tr>
<td>70-79%</td>
<td>I: First (Excellent)</td>
<td>A mark in this range represents the overall achievement of module and programme learning outcomes to an excellent level. Text-based assessment: Written work demonstrates independence of thought, clear powers of analysis and synthesis and insight into primary sources, context and method. It displays a highly competent application of knowledge and understanding, and a commensurate standard of execution, excellently structured. Ideas are communicated lucidly. Creative Practice: This demonstrates originality, individuality and conceptual coherence. There is clear evidence of a synergy of research-in-practice methodology, critical understanding</td>
</tr>
</tbody>
</table>
and imagination. The work articulates aims of contemporary relevance and engages with aesthetic and practical issues in a competent manner. All materials are produced to a very high standard, in the form of performance with supporting research materials, as relevant. Accompanying written work evidences confident understanding of context and a range of critical approaches.

Practical assignments should demonstrate a skilled approach to theatre making, excellent collaborative skill and creative originality. The work performed is a synergy of technical and compositional skill as well as excellent performance in the chosen role or responsibility. All work presented within this praxis module will be of professional standard.

<p>| 60-69% | III: Upper Second (Very good) | A mark in this range represents the overall achievement of module and programme learning outcomes to an very good level. This is robust work. Text-based assessment: Written work demonstrates independence of thought, Analytic competence and synthesis and good understanding of primary sources, context and method. It displays a competent application of knowledge and understanding, and a commensurate standard of execution, very well structured. Ideas are communicated lucidly. Creative Practice: This demonstrates originality, individuality and conceptual coherence. There is evidence of a synergy of research-in-practice methodology, critical understanding and imagination. The work engages with aesthetic and practical issues in a competent manner. All materials are produced to a very good standard, in the form of performance with supporting research materials, as relevant. Accompanying written work evidences understanding of context and a range of critical approaches. Practical assignments should demonstrate a highly competent approach to theatre making, very good collaborative skill and evidence of creative originality. The work performed is a synergy of technical and compositional skill as well as very good performance in the chosen role or responsibility. All work presented within this praxis module will be of very high standard. |
| 50-59% | III: Lower Second (Good) | A mark in this range represents the overall achievement of module and programme learning outcomes to an acceptable level. This is satisfactory work. Text-based assessment: Written work demonstrates some independence of thought, and an ability to write with some analytic competence. Primary sources, context and method would be acknowledged. It displays a basic level of competence and understanding, and a commensurate standard of execution. |</p>
<table>
<thead>
<tr>
<th>Percentage</th>
<th>Grade</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>40-49%</td>
<td>III: Third (Pass)</td>
<td>A mark in this range represents the overall achievement of module and programme learning outcomes to a satisfactory level, with evidence of weaknesses. <strong>Creative Practice:</strong> This demonstrates understanding of the task and a level of conceptual coherence. There is some evidence of a synergy of research-in-practice methodology, with a level of critical understanding and imagination. The work engages with aesthetic and practical issues in a satisfactory manner. All materials are produced to a good standard, in the form of performance with supporting research materials, as relevant. Accompanying written work evidences a basic understanding of context and some critical approaches. Practical assignments should demonstrate a competent approach to theatre making, good collaborative skill and creative competence. The work performed is a synergy of technical and compositional skill as well as good performance in the chosen role or responsibility. All work presented within this praxis module will be of good standard.</td>
</tr>
<tr>
<td>25-39%</td>
<td>Fail</td>
<td>A mark in this range represents the overall achievement of module and programme learning outcomes have not been achieved. This is poor work, with evidence of weaknesses. <strong>Creative Practice:</strong> This demonstrates understanding of the task, but without evidence of conceptual coherence. Evidence of a synergy of research-in-practice methodology, with a level of critical understanding and imagination are lacking. The work does not engage fully with aesthetic and practical issues in a satisfactory manner. All materials are produced to a basic standard, in the form of performance with supporting research materials, as relevant. Accompanying written work fails to evidence fully a very basic but under developed understanding of context and critical approaches. Practical assignments demonstrate a basic competence in theatre making, collaborative skill but might lack evidence of creative competence and/or evidence of originality. The work performed is an adequate synergy of technical and compositional skill as well as performance in the chosen role or responsibility. All work presented within this praxis module will be of adequate standard.</td>
</tr>
</tbody>
</table>
| 0-24% | Fail | A mark in this range represents the overall achievement of module and programme learning outcomes have not been achieved. This is poor work, with evidence of weaknesses. **Creative Practice:** There is no evidence of independent thought nor articulation, and there is an absence or failure of analytic competence. Primary sources, context and method have not been acknowledged. It displays a poor
level of competence and understanding, with evidence of problems in the standard of execution.

Creative Practice: This demonstrates poor understanding of the task, without evidence of conceptual coherence. There is no evidence of a synergy of research in-practice methodology, with a level of critical understanding and imagination. The work does not engage with aesthetic and practical issues in a satisfactory manner. All materials are produced to a poor standard, in the form of performance with supporting research materials, as relevant. Accompanying written work fails to evidence even a basic understanding of context and critical approaches.

Practical assignments demonstrate a poor level of competence in theatre making, and collaborative skill and lacks evidence of creative originality. The work performed is poor with no synergy of technical and compositional skill or performance in the chosen role or responsibility. All work presented within this praxis module will be of poor standard.

| 10-24% | Bad fail | Represents the overall achievement of the appropriate learning outcomes to an unsatisfactory level. Work shows some evidence of an attempt to address the question or task, but with inadequate detail, analysis or evidence of technique; there is insufficient evidence that the concerns of the module have been understood; and/or less than the minimum degree-level competence in expression and organisation.

Text-based assessment: The text lacks structure and/or sound argument; the focus is not clear; there are major inconsistencies and mistakes in the usage of scholarly procedures and their presentation.

Creative Practice: Creative work demonstrates some engagement with the task set but will fail to meet honours standards. |

| 1-9% | Very bad fail | A submission that does not even attempt to address the specified learning outcomes (shall be deemed a non-valid attempt and module must be re-sat). |

| 0% | Non submission or plagiarised | A categorical mark representing either the failure to submit an assessment or a mark assigned for a plagiarised assessment. |

How the programme is structured

The programme is offered as a full-time three-year study leading to a degree in Performance, Politics and Society. It offers the analytical, critical, historical, practical, creative and applied study of a variety of modes of performance. All students take the equivalent of 360 Cats (120 CATS at each level).

Full time students are required to have passed in modules to a minimum of 90 CATS each year before proceeding. In order to graduate students normally must have passed at least 300 CATS of which at least 90 CATS must be passed in year 3 (Level 6).
All modules in year 1 are compulsory and they are designed to provide an introduction to the critical thinking and methodological approach to the subject that will form the basis of their studies. These modules prepare the students by providing them with the tools to interrogate and begin take responsibility for their own learning. The 120 CATS offered in year 2 (Level 5 FHEQ) provide a wide range of optional elements designed to help students make choices and focus on the specialised nature of the subject. In year 3 (Level 6 FHEQ), 120 CATS offered across the three modules emphasise the political, cultural, historical and social specificity of the subject in a study environment in which students have an increased responsibility for their own learning as well as being able to develop their specialist interests via both the Major Research Project and the options in Theatre Making 3 and Culture and Performance B.

The optional elements in years 2 and 3 listed below are indicative. The availability of options each year is driven by staff research interests, availability and current issues in the field:

Year Two (Level 5 FHEQ):
Elements of Theatre History (15 Cats)
Comprising one option from the following (indicative): British Alternative Theatre History, Elements of African Theatre History, French Theatre, Greek Theatre, Polish Theatre, Irish Renaissance and Revolution, Spanish and Catalan Theatre, Shakespeare/Renaissance Theatre, American Theatre in the mid 20th century, Russian Theatre, Italian Theatre

Questions of Performance (30 Cats)
Comprising two options from the following (indicative): Audience, Emotion, Character 1 and 2, Play, Performing the Community, The Self, Gender, Memory, Voice/Text, Image.

Modernisms and Postmodernity B (15 Cats)
Indicative Options: Bertolt Brecht and Political Theatre; Post-colonial Theatre; Theatre and the Artistic Avant Garde; Samuel Beckett: Performance, Writing and Philosophy; Women, Feminism and Playwriting; Activism and the Theatrical Avant Garde; Postmodern Gender, Identity and Queer Theory

Contexts of Practice Placement/Observations (15 Cats)
A work based placement or extended observation of professional practice, based on staff expertise, industry links and student interests

Year 3 (Level 6 FHEQ):
Culture and Performance B (15 Cats)
Indicative options: Art and Japan; Modern Black, British and American Drama; Translation across Languages, Cultures, Genres; Theatre as Learning Medium; Performances of Protest, Resistance and Rebellion

Major Research Project (Compulsory) Either: 9 – 10,000 word Dissertation or Practice-as-Research plus 6,000 words (45 Cats) Tutored from all members of staff according to student research interests and staff specialisms

Theatre Making 3 (15+30 Cats)
Students choose to specialise in one of the following: Live Art, Performing and New Writing, Devised Performance, Applied Theatre
### Academic Year of Study 1

<table>
<thead>
<tr>
<th>Module Title</th>
<th>Module Code</th>
<th>Credits</th>
<th>Level</th>
<th>Module Status</th>
<th>Term</th>
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<tbody>
<tr>
<td>Analytic Vocabularies</td>
<td>DR51003B</td>
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<td>Introduction to Dramaturgy</td>
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<td>Compulsory</td>
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<td>Processes of Performance A</td>
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<tr>
<td>Radical Performance Vocabularies</td>
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<td>Scenography</td>
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### Academic Year of Study 2

<table>
<thead>
<tr>
<th>Module Title</th>
<th>Module Code</th>
<th>Credits</th>
<th>Level</th>
<th>Module Status</th>
<th>Term</th>
</tr>
</thead>
<tbody>
<tr>
<td>One 15 credit module from the list of Elements of Theatre History modules (Autumn term)</td>
<td></td>
<td>15</td>
<td>5</td>
<td>Compulsory</td>
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<tr>
<td>Modernisms and Postmodernity A</td>
<td>DR52019B</td>
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<td>5</td>
<td>Compulsory</td>
<td>1-3</td>
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<tr>
<td>Questions of Performance</td>
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<td>30</td>
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<tr>
<td>One module chosen from the Modernisms and Postmodernity B optional modules</td>
<td></td>
<td>15</td>
<td>5</td>
<td>Compulsory</td>
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<tr>
<td>Contexts of Practice</td>
<td></td>
<td>15</td>
<td>5</td>
<td>Compulsory</td>
<td>2-3</td>
</tr>
<tr>
<td>Creativity and Culture A: Contexts</td>
<td></td>
<td>15</td>
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<td>Compulsory</td>
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</tr>
<tr>
<td>Creativity and Culture B: Craft</td>
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<td>15</td>
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<td>Compulsory</td>
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### Academic Year of Study 3

<table>
<thead>
<tr>
<th>Module Title</th>
<th>Module Code</th>
<th>Credits</th>
<th>Level</th>
<th>Module Status</th>
<th>Term</th>
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<tbody>
<tr>
<td>Culture and Performance A</td>
<td>DR53033A</td>
<td>15</td>
<td>6</td>
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<tr>
<td>One module chosen from the list of Culture and Performance B option modules</td>
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<td>15</td>
<td>6</td>
<td>Compulsory</td>
<td>2</td>
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<tr>
<td>Theatre Making 3 Lab</td>
<td>Various</td>
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<td>Compulsory</td>
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<tr>
<td>Theatre Making 3 Projects</td>
<td>Various</td>
<td>30</td>
<td>6</td>
<td>Compulsory</td>
<td>2-3</td>
</tr>
<tr>
<td>Major Research project</td>
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<td>45</td>
<td>6</td>
<td>Compulsory</td>
<td>1-2</td>
</tr>
</tbody>
</table>

### Academic support

Support for learning and wellbeing is provided in number of ways by departments and College support services who work collaboratively to ensure students get the right help to reach their best potential both academically and personally.

Students are allocated a personal tutor and a Senior Tutor in each department has overall responsibility for student progress and welfare. Departments arrange regular communication to students in the form of mailings and meetings as well as regular progress reports and feedback on coursework and assignments. This is in addition to scheduled seminars, tutorials and lectures/workshops.
Personal tutors will invite students to meet in the first two weeks of a new term and regularly throughout the duration of a programme of study. These meetings aim to discuss progress on modules, discussion of the academic discipline and reports from previous years if available (for continuing students). This way progress, attendance, essay/coursework/assessment marks can be reviewed and an informed discussion can be about how to strengthen learning and success.

Students are sent information about learning resources in the Library and on the VLE so that they have access to programme handbooks, programme information and support related information and guidance. Timetables are sent in advance of the start of term so that students can begin to manage their preparation and planning.

Taught sessions and lectures provide overviews of coursework themes, which students are encouraged to complement with intensive reading for presentation and discussion with peers at seminars. Coursework essays build on lectures and seminars so students are encouraged to attend all taught sessions to build knowledge and their own understanding of their chosen discipline.

In depth feedback is provided for written assignments and essays via written feedback forms and formative feedback with module tutors/leads is provided to ensure that students’ work is on the right track. Feedback comes in many forms and not only as a result of written comments on a marked essay. Students are given feedback on developing projects and practice as they attend workshops and placements.

A peer assisted learning (PAL) scheme is in place so that first year students have the opportunity to link with a second year student who can offer support and their experience on a range of academic related issues. This support is department based so students have a common understanding of subject based knowledge.

Students may be referred to specialist student services by department staff or they may access support services independently. Information about support services is clearly provided on the College Website and as new students join Goldsmiths through new starter information and induction/Welcome Week. Any support recommendations that are made are agreed with the student and communicated to the department so that adjustments to learning & teaching are able to be implemented at a department level and students can be reassured that arrangements are in place. Opportunities are provided for students to review their support arrangements should their circumstances change. The Inclusion & Learning Support and Wellbeing Teams maintain case loads of students and provide on-going support.

The Careers Service and the Academic Success Centre provide central support for skills enhancement and run the Gold Award Scheme and other co-curricular activities that can be accredited via the higher education achievement award (HEAR).

**Links with employers, placement opportunities and career prospects**

We know from the large numbers that stay in touch with the Theatre and Performance department (both home and overseas) that the current degrees provide them with a range of skills that are attractive to employers in a large number of different areas. The PPS degree will complement and enhance the department's emphasis on graduate employability, as it aims to endow students with a broad range of subject-specific and transferable skills that are directly relevant to our 21st-century globalised world. The degree offers a rich array of modules that equip students with skills in applied theatre practice, community development, drama education, and political, economic, and cultural theory. In addition, the department's Personal and Professional Development programme aims to provide students with the self-confidence and initiative to begin to develop their portfolios as young artist/scholars/practitioners as well as to gain a better understanding of the ways in which their academic and practical skills can be applied and transferred to a range of other careers. The programme also includes special events that bring

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current students in touch with graduates in order to facilitate creative collaborations and networking, generate a sense of community, and celebrate the range of possibilities that are available. Our industry links and staff expertise encompass a wide array of cultural practices and issue areas, and this will enable students to develop their own areas of focus as they progress through the degree. Students who complete this degree can be expected to gain employment in a wide range of sectors, including professional artistic practice, community theatre, education, socially-engaged performance making, political advocacy and campaigning, activism, media and more.

The requirements of a Goldsmiths degree

Undergraduate degrees have a total value of 360 credits. They are composed of individual modules, each of which has its own credit value. Full-time students take modules to the value of 120 credits each year and part-time students not less than 45 credits and not more than 90 credits each year. Each full-time year corresponds to a level of the Framework for Higher Education Qualifications.

Year 1 = Level 4
Year 2 = Level 5
Year 3 = Level 6

Modules:
Modules are defined as:
“Optional” – which can be chosen from a group of modules
“Compulsory” – which must be taken as part of the degree
“Core” – which must be taken as part of the degree and passed with a mark of at least 40%.

Progression:
Full-time students are required to have passed modules to a minimum of 90 credits before proceeding to the next year. Part-time students normally must pass new modules to a minimum value of 45 credits before proceeding to the next year.
In addition, some programmes may specify particular modules which must be passed, irrespective of the minimum requirements, before proceeding to the next year.

Award of the degree:
In order to graduate with a classified degree, students must successfully complete modules to the value of 360 credits. However if a module which has not be defined as “core” has been failed with a mark of 35-39% and all three permitted attempts have been used, this module may be compensated (treated as if it has been passed) so long as the average mean mark for all 120 credits at that level is 45% or above. No more than 60 credits may be compensated this way across a programme and no more than 30 at any one level.

Classification:
Final degree classification will be calculated on the basis of a student's best marks for modules equivalent to 90 credits at Level 4, 105 credits at level 5 and 105 credits at level 6, applying a relative weighting of 1:3:5 to modules at level 4, 5 and 6 respectively

Degrees are awarded with the following classifications:
First Class – 70%+
Upper Second – 60-69%
Lower Second – 50-59%
Third – 40-49%

Students who, following the application of compensation and having used all their permitted resit attempts, have passed modules to the value of 300-345 credits, at least 60 of which are at level 6 may
be awarded a pass degree

Intermediate Exit Points:
Some programmes incorporate intermediate exit points of Certificate of Higher Education and Diploma of Higher Education, which may be awarded on the successful completion of modules to the value of 120 credits at level 4 or 240 (120 of which at level 5) credits respectively. The awards are made without classification.

The above information is intended as a guide. For further information, please refer to the Regulations for Undergraduate Students, which may be found here: http://www.gold.ac.uk/regulations/approved-by-academic-board/undergraduate/

**Programme-specific rules and facts**

N/A

**How teaching quality will be monitored**

Goldsmiths employs a number of methods to ensure and enhance the quality of learning and teaching on its programmes.

Programmes and modules must be formally approved against national standards and are monitored throughout the year in departmental staff / student forums and through the completion of module evaluation questionnaires. Every programme also has at least one External Examiner who produces an annual report which comments on the standards of awards and student achievement.

This output is considered with other relevant data in the process of Annual Programme Review, to which all programmes are subject, and which aims to identify both good practice and issues which require resolution.

Every six years all programmes within a department are also subject to a broader periodic review. This aims to ensure that they remain current, that the procedures to maintain the standards of the awards are working effectively and the quality of the learning opportunities and information provided to students and applicants is appropriate.

Detailed information on all of these procedures are published on the webpages of the Quality Office (http://www.gold.ac.uk/quality/).