Programme Specification
Postgraduate Programmes

<table>
<thead>
<tr>
<th>Awarding Body/Institution</th>
<th>University of London</th>
</tr>
</thead>
<tbody>
<tr>
<td>Teaching Institution</td>
<td>Goldsmiths, University of London</td>
</tr>
<tr>
<td>Name of Final Award and Programme Title</td>
<td>MA World Theatres</td>
</tr>
<tr>
<td>Name of Interim Award(s)</td>
<td>Postgraduate Certificate World Theatres; Postgraduate Diploma World Theatres</td>
</tr>
<tr>
<td>Duration of Study/Period of Registration</td>
<td>1 year full-time or 2 years part-time</td>
</tr>
<tr>
<td>UCAS Code(s)</td>
<td>N/A</td>
</tr>
<tr>
<td>QAA Benchmark Group</td>
<td>N/A</td>
</tr>
<tr>
<td>FHEQ Level of Award</td>
<td>Level 7</td>
</tr>
<tr>
<td>Programme Accredited by</td>
<td>N/A</td>
</tr>
<tr>
<td>Date Programme Specification last updated/approved</td>
<td>March 2016</td>
</tr>
<tr>
<td>Primary Department/Institute</td>
<td>Theatre and Performance</td>
</tr>
</tbody>
</table>

Departments which will also be involved in teaching part of the programme
Not Applicable

Programme overview

Covering historical and philosophical bases of theatre and performance practices from different parts of the world, on this degree you will investigate indigenous and contemporary performance and theatre traditions from a variety of cultural and national contexts. The MA in World Theatres is one of the few freestanding taught Masters programmes in world theatre and performance in the UK and globally.

The programme aims to train graduates for professional employment in a range of positions in theatre, in government settings, in the culture sector and in HE internationally that requires solid intellectual preparation and knowledge of the field. Practitioners who come on the programme can use knowledge acquired to extend the articulation of their career.

Programme entry requirements

Successful applicants will normally hold a first degree at 2:1 level or higher (or its equivalent in the case of applicants from abroad) in an arts or humanities subject. For candidates with other degrees/backgrounds, they must demonstrate a keen interest in the theatre evidenced by having previously taken part in productions as performer, writer/critic, director or producer. In all cases, candidates must demonstrate in their written application/personal statement and in interview, in person or by telephone, that they have a capacity for, and interest in, theoretical and analytical work; similarly, that they are able to meet the intellectual demands of a programme designed to be theoretically challenging. They are expected to be able to engage with historical research, as well as have some awareness of how world contemporary performance and theatre involves a diversity of forms, practices and traditions. Criteria for entry into the programme also include independence, self-motivation, intellectual and personal initiative, and commitment to scholarly investigation, especially investigation into performance practices. Applicants whose first language is not English must have achieved a score of 6.5 or more in the IELTS (or equivalent) examination for written English.

Aims of the programme
The educational aims of this programme are informed by Goldsmiths’ declared focus on ‘the study of creative, cultural and social processes; by the QAA Code of Practice; Goldsmiths Learning and Teaching Strategy; and the Department of Theatre and Performance’s mission statement.

This one-year full-time or two-year part-time programme of study aims to cover the historical contexts and philosophical bases of theatre and performance practices from different parts of the world, some of which are rarely introduced in UK HE. It will thus involve the student in a study of indigenous and contemporary performance and theatre traditions from a variety of cultural, national and international contexts. From this vantage context, students will be able to compare and contrast such work critically, within and beyond a European perspective, and in turn use this perspective to consider contemporary theatre in multicultural Britain.

The main aims of the programme are: to introduce the student to the whole range of drama, theatre and performance practices from many areas of the world; to allow the student scope for creative yet rigorous and critical thinking combined with cumulative knowledge; to enhance understanding of the interaction between practice and theory in all areas of performance study; to encourage and foster independent research, carried out through the scholarly channels of books and visual archives, as well as through access to practice, if/when available; to provide access where possible to industry opportunities to extend their study, in particular with our new Associate Organisation, LIFT and its biennial festival of international theatre as well as its ongoing programming of activities.

What you will be expected to achieve

The programme’s learning outcomes are correlated with its aims and with its pedagogy of integrated and cumulative inquiry, acquisition of knowledge and ability to think. For the Postgraduate Certificate to be awarded, modules to the value of at least 60 CATS will have been passed and the following learning outcomes will have been achieved:

<table>
<thead>
<tr>
<th>Knowledge and Understanding</th>
<th>Taught by the following modules</th>
</tr>
</thead>
<tbody>
<tr>
<td>A1</td>
<td>a solid understanding of the diversity of world drama, theatre and performance forms, and the nuances - similarities and differences between them</td>
</tr>
<tr>
<td>A2</td>
<td>ability to identify diverse types of performance and specifying their particular qualities</td>
</tr>
<tr>
<td>A3</td>
<td>greater awareness of, and receptivity to, different performance practices from around the world</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Cognitive and Thinking Skills</th>
<th>Taught by the following modules</th>
</tr>
</thead>
<tbody>
<tr>
<td>B1</td>
<td>a highly developed creative, rigorous and critical thinking about the composite subject of performance in culture, society and history</td>
</tr>
<tr>
<td>B2</td>
<td>creatively and imaginatively think/understand performance as a cultural practice</td>
</tr>
<tr>
<td>B3</td>
<td>critically employ the understanding of world theatre/ performance cultures</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Subject Specific Skills and Professional Behaviours and Attitudes</th>
<th>Taught by the following modules</th>
</tr>
</thead>
<tbody>
<tr>
<td>C1</td>
<td>identify the socio-cultural, historical and political issues and pressures specific to specific types of performance</td>
</tr>
<tr>
<td>C2</td>
<td>master the particular principles, assumptions and methodologies of particular performance and</td>
</tr>
</tbody>
</table>
theatre practices

<table>
<thead>
<tr>
<th>Transferable Skills</th>
<th>Taught by the following modules</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>D1</strong></td>
<td>enhanced communication and discussion skills, in written and oral contexts</td>
</tr>
<tr>
<td><strong>D2</strong></td>
<td>greater ability to facilitate and participate in group discussion</td>
</tr>
<tr>
<td><strong>D3</strong></td>
<td>capacity to handle ideas in a rational, critical and evaluative way</td>
</tr>
</tbody>
</table>

In order to be awarded the Postgraduate Diploma, modules to the value of 120 CATS will have been passed and these learning outcomes will have been achieved:

<table>
<thead>
<tr>
<th>Knowledge and Understanding</th>
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</tr>
</thead>
<tbody>
<tr>
<td><strong>A1</strong></td>
<td>a solid understanding of the diversity of world drama, theatre and performance forms, and the nuances - similarities and differences between them</td>
</tr>
<tr>
<td><strong>A2</strong></td>
<td>ability to identify diverse types of performance and specifying their particular qualities</td>
</tr>
<tr>
<td><strong>A3</strong></td>
<td>critically engage with knowledge specific to the field of world theatre and performance</td>
</tr>
<tr>
<td><strong>A4</strong></td>
<td>greater awareness of, and receptivity to, different performance practices from around the world</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Cognitive and Thinking Skills</th>
<th>Taught by the following modules</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>B1</strong></td>
<td>a highly developed creative, rigorous and critical thinking about the composite subject of performance in culture, society and history</td>
</tr>
<tr>
<td><strong>B2</strong></td>
<td>creatively and imaginatively think/understand performance as a cultural practice</td>
</tr>
<tr>
<td><strong>B3</strong></td>
<td>selected critical and theoretical debates about the characteristics of contemporary theatre and performance</td>
</tr>
<tr>
<td><strong>B4</strong></td>
<td>critically engage with knowledge specific to the field of world theatre and performance</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Subject Specific Skills and Professional Behaviours and Attitudes</th>
<th>Taught by the following modules</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>C1</strong></td>
<td>employ the principle that theory foregrounds and valorises aspects of performance practice, and vice versa</td>
</tr>
<tr>
<td><strong>C2</strong></td>
<td>identify the socio-cultural, historical and political issues and pressures specific to specific types of performance</td>
</tr>
<tr>
<td><strong>C3</strong></td>
<td>master the particular principles, assumptions and methodologies of particular performance and theatre practices</td>
</tr>
<tr>
<td><strong>C4</strong></td>
<td>critically employ the understanding of world theatre/performance cultures</td>
</tr>
</tbody>
</table>

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## Transferable Skills

| D1 | enhanced communication and discussion skills, in written and oral contexts | All taught modules on the programme |
| D2 | a greater ability to facilitate and participate in group discussion | All taught modules on the programme |
| D3 | capacity to handle ideas in a rational, critical and evaluative way | All taught modules on the programme |
| D4 | application of skills of close analysis to a variety of texts and contexts | All taught modules on the programme, but especially World Theatre: Contexts and Practices |

To be awarded the MA, a total of 180 CATS will have been passed and all the learning outcomes below will have been achieved:

## Knowledge and Understanding

| A1 | a solid understanding of the diversity of world drama, theatre and performance forms, and the nuances - similarities and differences between them | All taught modules on the programme |
| A2 | an advanced knowledge of the complexities of contextual issues in relation to diverse forms of performance | All taught modules on the programme |
| A3 | ability to identify diverse types of performance and specifying their particular qualities | All taught modules on the programme, but specifically World Theatre: Contexts and Practices |
| A4 | greater awareness of, and receptivity to, different performance practices from around the world in practice | World Theatre: Contexts and Practices, Research Project |
| A5 | an higher level of understanding of theories from a broad range of disciplines | World Theatre: Contexts and Practices, Research Project |
| A6 | an advanced knowledge of and ability to use the methods, concepts and terminology employed in the study of theatre and performance | All taught modules on the programme, Research Project |

## Cognitive and Thinking Skills

| B1 | a highly developed creative, rigorous and critical thinking about the composite subject of performance in culture, society and history | All modules on the programme |
| B2 | creatively and imaginatively think/understand performance as a cultural practice | All modules on the programme |
| B3 | selected critical and theoretical debates about the characteristics of contemporary theatre and performance | World Theatre: Contexts and Practices |
| B4 | critically engage with knowledge specific to the field of world theatre and performance | World Theatre: Contexts and Practices, Research Project |
| B5 | intellectual agility, conceptual flexibility, critical competence and analytical skills | Research Project |
| B6 | a greater capacity to think and work in an interdisciplinary manner | Research Project |
| B7 | work across different theories from different intellectual and artistic fields | All modules |

## Subject Specific Skills and Professional Behaviours and

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Attitudes

| C1 | employ the principle that theory foregrounds and valorises aspects of performance practice, and vice versa | All taught modules, Research Project |
| C2 | identify the socio-cultural, historical and political issues and pressures specific to specific types of performance | All taught modules on the programme |
| C3 | master the particular principles, assumptions and methodologies of particular performance and theatre practices | All taught modules on the programme |
| C4 | critically employ the understanding of world theatre/performance cultures | Research Project |
| C5 | advanced ability to use a range of methodologies in relation to a performance field | All taught modules on the programme, Research Project |
| C6 | produce interdisciplinary, synthesised and holistic knowledge in theory and practice | All modules on the programme, Research Project |

Transferable Skills

| D1 | enhanced communication and discussion skills, in written and oral contexts | All taught modules on the programme, Research Project |
| D2 | a greater ability to facilitate and participate in group discussion | All taught modules on the programme |
| D3 | capacity to handle ideas in a rational, critical and evaluative way | All modules on the programme, Research Project |
| D4 | application of skills of close analysis to a variety of texts and contexts | All modules on the programme, Research Project |
| D5 | employ the principles of research and learning to independent research/practice | All modules on the programme, Research Project |
| D6 | ability to conceive, pursue and complete an independent project | Research Project |
| D7 | enhanced time-management skills | All modules, but especially the Research Project |

Taught by the following modules

How you will learn

All the learning outcomes listed above are achieved through lecture-seminar discussions; the lecture component of each session will depend on the difficulty/availability or otherwise of the material in question; this will be complemented by tutor assigned oral presentations by students to stimulate class discussion and debate. Similarly, informal student-driven presentations will be encouraged to stimulate further research on related ideas and further engagement with world performance and theatre practices. Collaborative research and engagement is encouraged by the co-operative spirit of seminars and by the responsibility taken for the group by the presenters/leaders/moderators.

However, methods and strategies may be singled out for special attention in correspondence with learning outcomes. Thus, the acquisition of outcomes A 1-5, B 1-5 C 1-5 and D 1-4 is best achieved through the lecture-seminar pedagogical framework and oral presentation with its attendant group discussion and analytical and critical perspectives. In particular, outcomes A 4, 5 and 6, B 4, 5, 6 and C 4, 5 and 6, are acquired through the provision of the requirement of a 12,000-word/PaR dissertation. The dissertation is based on independent research in an area chosen by the student in consultation with the tutors on the programme. Outcomes A 6, B 6, C 5 and D 4 are enhanced by the field work/case studies which is informal and optional, but which feeds into class discussion and contributes to the development of shared knowledge and team ethos envisaged by the programme. All outcomes are developed with the help of the options available to this programme from other MA programmes in the Theatre and
Performance Department.
Feedback is given to each student after their oral presentation and suggestions made for improvement in the structure and presentation of ideas and their public delivery. Outcomes are additionally sustained by direct experience of live performance (when possible), by discussion with practitioners and by interviews with practitioners (when applicable), and by access to video and other records of performance.

Outcomes D 3, 4 and D 5 are supported by the research for oral presentations and essays chosen and delivered by students; by the scope for field work allowed by the programme; and together with outcome D 1 and 7, by the sustained research for the dissertation and its subsequent write-up. Guidance as to the presentation of written work is given before the first essay is written and is followed up by feedback after marked essays have been returned. Guidance is reinforced by the students consulting the requisite pages on presentation of written work in the Department Postgraduate Handbook. All these outcomes are additionally supported by individual tutoring for the Dissertation. The broader criteria for written and oral work in the Department of Theatre and Performance apply.

The Department of Theatre and Performance recognises the importance of supporting student learning with high-quality teaching on a predominantly small-group seminar/workshop basis with significant levels of individual tutorial support, particularly for independent projects. The programme convener, module convener and module tutors are available to discuss any issues arising throughout the programme of study. All members of staff have office hours each week to discuss any matters; outside these hours students may arrange an appointment with any member of staff via email or telephone.

Programme and module information, a student handbook, as well as timetable details are sent to students in advance of the beginning of term. Specific information will be available at both a departmental level and through the VLE resources dedicated to this programme. Students are also expected to attend special induction meetings prior to the commencement of teaching, when they are offered further guidance regarding timetables and enrollment procedures.

How you will be assessed

Outcomes are tested by either a 6,000-word essay or by a combination of essay/portfolio/critical review/practical presentation, as the case may be. The learning outcomes are achieved, demonstrated and tested in their most extensive and comprehensive form in the 12,000-word dissertation/PaR presentation that is compulsory for the programme.

Students’ written work will be assessed in accordance with (a), the College/Theatre and Performance Department’s generic grading criteria, and (b), by the specific grading criteria identified for any given module.

In relation to coursework 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
6) an ability to structure and sustain a coherent argument at an appropriate level.

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>Distinction (Outstanding/Exceptional)</td>
<td>In order to achieve 80% or over, the piece of work being assessed would need to demonstrate that the majority of the learning outcomes have been achieved to an Outstanding level. Marks in this category will be awarded for work which</td>
</tr>
<tr>
<td>Percentage</td>
<td>Grade</td>
<td>Description</td>
</tr>
<tr>
<td>------------</td>
<td>--------</td>
<td>-------------</td>
</tr>
<tr>
<td>70-79%</td>
<td>Distinction</td>
<td>In order to achieve 70% or over, the piece of work being assessed would need to demonstrate that the majority of the learning outcomes have been achieved to an Excellent level (distinction threshold). Marks in this category will be awarded to work which shows conceptual and stylistic distinction; which features a secure and discriminating acquaintance with the field of study; which engages with the subject in a notably intelligent way; and which is clearly and accurately presented. The work will be of outstanding achievement in all or a consistent combination of the above areas.</td>
</tr>
<tr>
<td>60-69%</td>
<td>Merit</td>
<td>In order to achieve 60-69%, the piece or work being assessed would need to demonstrate that the majority of the learning outcomes have been achieved to a good extent. Some of the qualities of first-class work may be found in this category but the difference will be either of degree or realisation. The work will be characterised by soundness of argument or analysis, acquaintance with the field of study, coherence and relevance. The work should be of high merit in all these areas or considerable merit in some areas and a good standard in others.</td>
</tr>
<tr>
<td>50-59%</td>
<td>Pass</td>
<td>In order to achieve 50-59%, the piece of work being assessed would need to demonstrate that the majority of the appropriate learning outcomes have been achieved to a satisfactory extent. Marks in this range will reflect solid competence and achievement, although the work might be partial rather than consistent in clarity, precision and effectiveness. It might, for example, rely too heavily on secondary sources at the expense of personal critical activity; be insufficiently detailed; or tend towards description rather than analysis. The work should be of good standard in the areas listed in the classification above or good in some areas and of a satisfactory standard in others.</td>
</tr>
<tr>
<td>30-49%</td>
<td>Fail</td>
<td>Fail standard - the mark indicates that the work is below the standard of a Masters degree. The piece of work being assessed demonstrates that the majority of the outcomes have been achieved to a less than satisfactory extent. Marks in this range will reflect work that is significantly inconsistent or flawed in relation to all or some of the areas listed above.</td>
</tr>
<tr>
<td>10-29%</td>
<td>Bad fail</td>
<td>Represents a significant overall failure to achieve the appropriate learning outcomes at Masters standard.</td>
</tr>
<tr>
<td>1-9%</td>
<td>Very bad fail</td>
<td>A submission that does not even attempt to address the specified learning outcomes.</td>
</tr>
<tr>
<td>0%</td>
<td>Non submission or plagiarised</td>
<td>A categorical mark representing either the failure to submit an assessment or a mark assigned for a plagiarised assessment.</td>
</tr>
</tbody>
</table>

**How the programme is structured**

All students on the programme take four taught modules and complete a research project. The
programme may be taken full-time or part-time for the duration of one year or two years respectively.

Whether full-time or part-time, Research Project Topics must be discussed and agreed with the Convener of the Programme. Research Project supervision is up to four hours per student per term.

**Academic Year of Study 1 – Full-Time**

<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>Contemporary African Theatre and Drama</td>
<td>DR71099A</td>
<td>30</td>
<td>7</td>
<td>Compulsory</td>
<td>1</td>
</tr>
<tr>
<td>Asian Theatre: From Bharata to Brecht: The Habit of Drama in India</td>
<td>DR71101A</td>
<td>30</td>
<td>7</td>
<td>Compulsory</td>
<td>2</td>
</tr>
<tr>
<td>Eastern European Theatre</td>
<td>DR71100A</td>
<td>30</td>
<td>7</td>
<td>Compulsory</td>
<td>2</td>
</tr>
<tr>
<td>World Theatre: Contexts and Practices</td>
<td>DR71102A</td>
<td>30</td>
<td>7</td>
<td>Compulsory</td>
<td>1</td>
</tr>
<tr>
<td>Research Project</td>
<td>DR71103A</td>
<td>60</td>
<td>7</td>
<td>Compulsory</td>
<td>1,2&amp;3</td>
</tr>
</tbody>
</table>

**Academic support**

The Department recognises the importance of supporting students' learning with high quality teaching that is responsive to their individual and collective needs. The programme has been designed to be as accessible as possible to all students.

Goldsmiths also provides a range of other student support services. Details can be found on the College web site (www.goldsmiths.ac.uk). Students have access to the College Library, Multi-media, Audio-Visual Study resources and Computer Services and Language Resources and these provide a substantial means of supporting other aspects of student learning. All postgraduate students also have access to a dedicated Postgraduate resource centre (Hatcham House), which houses a number of online resources and offers space for seminars and the informal exchange of ideas.

Support for student learning is provided by the study resources that are available in the Rutherford Information Services Building: extensive book and audio-visual collections, electronic journal and book resources such as the Alexander Press Black Drama, Asian American Drama, African Writers Series database, the computer and multi-media equipment, Library and IT staff with expert knowledge. The Library also houses the LIFT (London International Festival of Theatre) Living Archive, an important resource for international theatre in London since 1980. All registered students also have access to the University of London libraries network.

In addition, the Department of Theatre and Performance has its own dedicated specialist facilities, such as the 160-seat George Wood Theatre and four additional fully-equipped studio/rehearsal/performance spaces. Technical support is provided by a brand new suite of Scenography Studios both digital and analogue, including Open Access Media Lab, Sound Studio, Props, Scenic and Costume workshops.

The department is home to the African Theatre Association (AfTA) and its journal, African Performance Review. The Department of Theatre and Performance has a close link with two research centres The Pinter Centre for Performance and Creative Writing and The Centre for the Body, that each generate learning opportunities via programmes of talks, conferences and workshops. The Department runs regular extra-mural activities, including hosting international practitioners in the Performance Research Forum (Dis-Play) series. The department's special relationship with the Goldsmiths Confucius Institute and its association to the Beijing Dance Academy also contributes to the global performance practice opportunities offered. Together, these organisations provide a unique research and professional resource for students on Theatre and Performance programmes.

Expertise is provided by the Department's resident staff, most of who are not only dedicated and
experienced teachers, but are also distinguished practitioners and researchers in their own right, working in national and international contexts. The Department also draws on a large pool of visiting practitioners and academics to provide a breadth of expertise and contact with current practice.

Pastoral

Goldsmiths provides counseling and student support services. For students whose first language is not English, the English Language Centre provides courses in English language and English for Academic purposes through tailor-made timetables of study skill sessions. In addition, the Department provides special Academic and Research workshops for postgraduate students.

The Programme Convener acts as a Personal Tutor to the all the students on this programme: to offer advice, guidance or clarification of modules, options, requirements and regulations; and to monitor the student’s progress through the programme. The Personal Tutor can also offer support in cases of academic difficulty. Should further advice be necessary, the Senior Tutor (PG), the Chair of the Theatre and Performance Sub-Board of Examiners or the Department's Examinations Officer can also be consulted. If students encounter difficulties at any time with their studies, the programme convener and other module tutors can provide additional academic support whilst the Senior Tutor is available by appointment to discuss welfare-related issues. The Department is taking advantage of and pursuing the College's Disability Awareness policies. Students with specific needs in this regard are considered on an individual basis. The College also actively supports students with specific learning difficulties (e.g. dyslexia), and provisions are made to ensure that all students, regardless of specific difficulty/disability, derive full benefit from the learning environment. In addition to specialist advice and assistance within the College, the Department ensures that programme materials are suitable for all students and, where necessary, these are altered to meet the requirements of individual students.

In general, accessibility of a programme to all students is a key element in programme design in Goldsmiths.

Links with employers, placement opportunities and career prospects

The Department enjoys a wide international network of scholarly and creative partners, and works actively with many organisations internationally. It also has developed a group of five significant Associate organisations that include the prominent festival organisation LIFT, the key venue in South London for promoting new work, BAC, the major alternative theatre archive project, Unfinished Histories, the local organisation working on creative projects with young people, CENN8, and with the key venue and support organisation for experimental theatre and performance, ArtsAdmin Toynbee Studios (tbc).

The programme will prepare graduates for professional employment in any position to do with the theatre/performance globally, in any form that requires solid intellectual preparation with a particular intercultural perspective and knowledge. In addition, graduates can use this programme as a springboard for further study, either vocational or scholarly (entry into MPhil/ PhD programmes).

The broad range of interests combined in this programme permits a diverse range of employment in many different socio-cultural environments: facilitation and animation in both mainstream, applied and community theatre contexts; administrative and support services; government organisations (immigration, cultural policy, funding bodies); journalism (including radio, television and print journalism); teaching at all levels; interpretation and translation in theatre and performance contexts; acting, directing, design. The multiple and transferable skills developed by this programme provide graduates with a flexibility of thought and approach necessary for creative insertion into the job market.
The requirements of a Goldsmiths degree

Master’s Degrees
All Master’s degrees at Goldsmiths have a minimum value of 180 credits. Programmes are comprised of modules which have individual credit values. In order to be eligible for the award of a Master’s degree students must have passed all modules on the programme.

Intermediate Exit Points
Some programmes incorporate intermediate exit points of Postgraduate Certificate and Postgraduate Diploma, which may be awarded on the successful completion of modules to the value of 60 credits or 120 credits respectively. Individual programmes may specify which, if any, combination of modules are required in order to be eligible for the award of these qualifications. The awards are made without classification.

Final Classification
There are four possible categories of final classification for Master’s degrees: Distinction, Merit, Pass and Fail.
In order to be awarded an overall classification of Distinction, students should have obtained:

- a mark of at least 70% (or A grade) for the dissertation/project (or equivalent)
- AND
- EITHER a mark of 70% (or A grade) in at least half of the remaining credits.
- OR an overall weighted average mark (based on credit value) of at least 70%

In order to be awarded an overall classification of Merit, students should have obtained:

- a mark of at least 60% (or B grade) for the dissertation/project (or equivalent)
- AND
- EITHER a mark of 60% (or B grade) in at least half of the remaining credits.
- OR an overall weighted average mark (based on credit value) of at least 60%

Pass: In order to be awarded an overall classification of Pass must have passed all the modules on a programme but not have met the criteria for the award of an overall classification of Merit or Distinction.

Fail: If any module on a programme has been failed on more than one occasion the programme will be failed.

For further information, please refer to the Regulations for Postgraduate Taught Students, which may be found here: http://www.gold.ac.uk/governance/studentregulations/

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/).