

# **BA (Hons) Drama and Theatre Arts**

## Programme Specification

**Awarding Institution:**

University of London (Interim Exit Awards made by Goldsmiths' College)

**Teaching Institution:** Goldsmiths, University of London

**Name of Final Award and Programme Title:**

BA (Hons) Drama and Theatre Arts and  
BA Drama and Theatre Arts with Acting and  
Drama and Theatre Arts with Design and Technical Practice

**Name of Interim Exit Award(s):**

Certificate of Higher Education in Drama and Theatre Arts  
Diploma of Higher Education in Drama and Theatre Arts  
Diploma of Higher Education in Drama and Theatre Arts with Acting  
Diploma of Higher Education in Drama and Theatre Arts with Design and Technical Practice

**Duration of Programme:** 3 years full-time, 6 years part-time

UCAS Code(s): W440, W410, W445

**HECoS Code(s):** (100069) Drama

**QAA Benchmark Group:** Dance, Drama and Performance

**FHEQ Level of Award:** Level 6

**Programme accredited by:** Not applicable

**Date Programme Specification last updated/approved:** October 2023

**Home Department:** Theatre and Performance

**Department(s) which will also be involved in teaching part of the programme:**

Not applicable

## **Programme overview**

This programme is in the spirit of Goldsmiths, reflecting our identity as a diverse, radical, interdisciplinary, creative and critical home of the arts and humanities in the heart of London. The programme gives you the opportunity to study theatre and performance via a range of academic specialisms and with many practical options to support your interests.

Why study BA (Hons) Drama and Theatre Arts at Goldsmiths?

- You will study in a dynamic department that offers you a balanced mix of theoretical and practical work so that both constantly inform each other.
- We are located within easy travelling distance of central London, so you'll be close to one of the largest concentrations of performance practices in Europe.
- Many of our staff are professional theatre-makers and world-leading researchers.
- We have strong links with theatres, companies and professional organisations, with seven Associate Organisations in London who collaborate with the department including LIFT, Punchdrunk Theatre, BAC and The Albany, Deptford.
- You will benefit from our excellent on-campus facilities, including a 160-seat purpose built theatre, five performance studios, newly refurbished scenic workshops, an open-access media suite and sound studio.

You will be supported in your career prospects by the dynamic Personal and Professional Development programme embedded within your classes that includes alumni Masterclasses, and mentoring in careers advice.

- You will be further supported in your Modules with the provision of study and research skills that cater to diverse academic needs.
- The degree provides training for working in the performing arts and creative industries with a common and established curriculum that all undergraduate students share plus distinct practical Modules on the new pathways in Acting, Design and Technical Practice;
- You will also be trained in independent thinking and initiative, collaborative skills, and the ability to conceive and develop ideas in an articulate and organised manner that will qualify you for a wide range of careers.
- Our graduates have won prestigious awards as playwrights, directors, creators of new work, and cultural leaders in the UK and internationally.
- You will also be given the opportunity to apply for one of our post-graduate one-year Associate Artist/Researcher Awards, where you will be mentored by one of our permanent members of the staff team.

Our distinctive emphasis on performance and production work is informed by theoretical and critical study (and vice versa). Furthermore, the stimulating atmosphere created by staff with diverse research expertise, and our location in the heart of London's performance culture, means that we offer a unique approach to the study of drama and theatre arts and your anticipated interest in creating and critiquing unique work, in acting, directing, designing and technically supporting the performing arts.

The programme aspires to:

- encourage independent thought, critical and evaluative ability, and intellectual curiosity;
- promote student knowledge and engagement with key issues and debates in 21st

Century performance;

- develop students' awareness of the key elements of performance, leading to an understanding of the principles and techniques of theatre-making;
- foster an awareness of the role of society, culture and history in both the making and the theory of theatre and performance;
- promote a cross-cultural awareness of performance practices and theories;
- enhance students' understanding of the interaction between practice and theory in all areas of performance study;
- raise awareness of the role of environmental, social or architectural contexts for performance and theatre;
- provide a context for students to develop the appropriate practical, critical and analytical vocabularies for making and understanding performance and theatre;
- encourage students to develop the rigorous practical skills necessary in the organisation, production and presentation of theatre;
- develop students' skills in conducting and articulating research via presentation in written and oral forms, and in different media;
- provide a stimulating learning environment in which enthusiasm for the study and practice of the subject is encouraged and enhanced;
- promote professionalism and rigour in all aspects of students' study, demonstrated via a range of transferable skills and intelligences: working in groups, self-management, self-discipline, time management, project conception, strategy and planning.

### BA (Hons) Drama and Theatre Arts with Acting

This degree pathway offers you the opportunity to train as an actor in a way that empowers you as an artist in your own right. Your learning experience will benefit from recent developments and diversification in the models and methods of actor training and ethics that we have been long exploring on the original BA Drama and Theatre Arts at Goldsmiths, and now with an expanded practice in Acting skills. There will be classes in rehearsal ethics, characterisation and ensemble skills, movement, voice, stage, screen and audio genres, text-based and devised work. This training assists you to achieve excellence and avoid any

erasure of aspects of your identity in the process of training such as race, ethnicity, sexuality, class, regional accent or disability. You can experience and enjoy a wide range in the role/s you are offered with possibilities to also train as an actor who can direct, write and produce; this is known as the 'actor-plus'.

### BA (Hons) Drama and Theatre Arts with Design and Technical Practice

This degree pathway gives you excellent opportunities as an aspiring practitioner in both your chosen area, plus a broad range of associated technical and design practices: stage management, lighting, sound, costume, scenography and multimedia. You will receive a grounding in the general principles of professional health and safety standards, sustainability, wellbeing and equalities matters, as well as mentorship, coaching and work placements, furthering opportunities to develop professionally in the creative industries. You will be resourced to research particular artists or collectives who can inspire your professional creativity, for example recent developments in ecoscenography, factoring climate change into how we make theatre. Case studies importantly consider the recent developments in decolonising theatre making practices and the many professional groups that have shaped the technical and design worlds around theatre as needing equality, diversity and environmental responsibility. Your experience will culminate in a professional theatre placement in industry, with mentorship from Goldsmiths staff.

### Tutorials for pathway students

At levels 4, 5 and 6, if you are a student on the pathways, you will be grouped in personal tutorials together with students on the same pathway. This is to allow for you to be paired with lecturers and tutors who have relevant specialisms, and who tailor discussions and learning to your pathway-relevant learning outcomes, including the development of specialist and transferable skills. It also allows for peer-assisted reflection and support on your independent study activities, such as the warm-up ethos and independent rehearsal protocols.

## **Programme entry requirements**

Candidates from a wide range of academic and experiential backgrounds are considered and accepted onto the programme. A majority of students come through the A2/AS-Level route. 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. Mature candidates who do not possess any of the above entry qualifications are considered for admission on individual merit. A2 & AS-levels: The standard offer is BBB at GCSE A2-level including a minimum Grade B in English Literature, English Language and Literature, Drama or Theatre Studies, or another humanities discipline. GCSE A2-level General Studies is not accepted as one of the three A2-levels.

The degree has a long history of recruiting Access and other mature students. Students would generally be expected to have followed an Access course in a Humanities subject with a Drama, Theatre or Performing Arts component. 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, English or Drama) before entering higher education. Applicants will normally be asked for examples of written work and called to interview.

Overseas 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 merit.

## Programme learning outcomes

The Drama and Theatre Arts Programme (DTA) aims to offer you an integrated approach to the practical, critical, historical, and theoretical study of theatre and performance. You will develop creative imagination, conceptual sophistication and technical competence to ‘interrogate, challenge and contribute to the practices and assumptions’ of contemporary world theatre. The teaching and learning offered to you by the Programme and associated pathways is informed by the diverse and dynamic research interests of staff in partnership with students’ aspirations and special interests.

## What you will be expected to achieve

Students who successfully complete 120 credits in the first year of the programme and choose to exit with the award of the Certificate of Higher Education in Drama and Theatre Arts will be able to demonstrate the following learning outcomes:

### Knowledge and understanding

Code	Learning outcome	Taught by the following module(s)
A1	demonstrate knowledge and understanding of the interrelationship between theory and practice in processes of theatre making	The Ensemble, Space/Place/Performance
A2	demonstrate knowledge and understanding of the relevant critical and socio-aesthetic theories underpinning theatre as an art form, and as a cultural activity/process	Critical Dialogues, The Ensemble, Space/Place/Performance

Code	Learning outcome	Taught by the following module(s)
A3	demonstrate knowledge and understanding of historical, cultural and social contexts of performance texts, practices and discourses	Critical Dialogues
A4	demonstrate knowledge and understanding of the role of theatre and performance in the representations/ contestations of identities	Critical Dialogues Reflexive Practitioner I (ACTING PATHWAY)
A5	demonstrate knowledge and understanding of a variety of theatre/performance styles and genres and their conventions across a range of cultural, social, economic, geographic, historical, and educational contexts	Critical Dialogues, Introduction to Dramaturgy
A6	demonstrate knowledge and understanding of the dynamics of the performer-spectator-space relationships	The Ensemble, Space/Place/Performance, Scenography, Introduction to Dramaturgy, Theatre Making 1  Character, Modes and Forms I & II, (ACTING PATHWAY)
A7	demonstrate knowledge and understanding of the collaborative demands of the theatre-making process	Scenography, Introduction to Dramaturgy, Theatre Making 1,
A8	demonstrate knowledge and understanding of the interface between craft and creativity	Scenography, Theatre Making 1,  Practitioner in Context I (DESIGN AND TECHNICAL PATHWAY)
A9	demonstrate knowledge and understanding of the aesthetic/creative principles of scenography and their application in performance	Scenography  Practitioner in Context I (DESIGN AND TECHNICAL PATHWAY)

## Cognitive and thinking skills

Code	Learning outcome	Taught by the following module(s)
B1	demonstrate understanding of key questions, concepts, terms, strategies and practices in contemporary theatre-making	Introduction to Dramaturgy, Scenography

Code	Learning outcome	Taught by the following module(s)
		Practitioner in Context I (DESIGN AND TECHNICAL PATHWAY)
B2	demonstrate knowledge of appropriate vocabularies for theatre signification/representation	Critical Dialogues, The Ensemble, Space/Place/Performance

## Subject specific skills and professional behaviours and attitudes

Code	Learning outcome	Taught by the following module(s)
C1	analyse/interrogate personal practice in relation to theoretical precepts	Theatre Making 1 Character, Modes and Forms I & II (ACTING PATHWAY)
C2	apply critical theory to selected texts/co-texts	Critical Dialogues
C3	apply a range of creative, technical and interpretative theatre skills	Theatre Making 1 Character, Modes and Forms I & II, (ACTING PATHWAY) Practitioner in Context I (DESIGN AND TECHNICAL PATHWAY)
C4	initiate and conduct research leading to an independent or group theatre project	Theatre Making 1

## Transferable skills

Code	Learning outcome	Taught by the following module(s)
D1	communicate effectively in written and oral form	All BA modules
D2	formulate coherent and persuasive interpretations and arguments	All BA modules
D3	work practically on an individual basis and as a group member	The Ensemble, Space/Place/Performance, Introduction to Dramaturgy/ Scenography, Theatre Making 1 Practitioner in Context I (DESIGN AND TECHNICAL PATHWAY)

Code	Learning outcome	Taught by the following module(s)
		Character, Modes and Forms I & II (ACTING PATHWAY)
D4	prepare, participate, contribute to and learn in seminar sessions	The Ensemble, Space/Place/Performance, Critical Dialogues, Global Theatre Histories, Modernisms and Postmodernity A&B, Performing Cultures A & B
D5	take leadership roles/responsibilities and demonstrate collaborative ability in group projects	Theatre Making 1, 2, 3  Practitioner in Context I (DESIGN AND TECHNICAL PATHWAY)  Reflexive Practitioner I (ACTING PATHWAY)
D6	work in a disciplined manner within set parameters and strict deadlines	All BA modules

Students who successfully complete 240 credits in the first and second years of the programme and choose to exit with the award of:

- the Diploma of Higher Education in Drama and Theatre Arts; or
- the Diploma of Higher Education in Drama and Theatre Arts with Acting; or
- the Diploma of Higher Education in Drama and Theatre Arts with Design and Technical Practice

in addition to the learning outcomes above, will be able to:-

### Knowledge and understanding

Code	Learning outcome	Taught by the following module(s)
A1	demonstrate knowledge and understanding of the interrelationship between theory and practice in processes of theatre making	The Ensemble, Space/Place/Performance, Questions of Performance, Theatre Making 2

Code	Learning outcome	Taught by the following module(s)
		Technical Theatre and Design Case Study (DESIGN AND TECHNICAL PATHWAY)
A2	demonstrate knowledge and understanding of the relevant critical and socio-aesthetic theories underpinning theatre as an art form, and as a cultural activity/process	Critical Dialogues, The Ensemble, Space/Place/Performance, Modernisms and Postmodernity A&B
A3	demonstrate knowledge and understanding of historical, cultural and social contexts of performance texts, practices and discourses	Critical Dialogues, Global Theatre Histories, Modernisms and Postmodernity A&B,
A4	demonstrate knowledge and understanding of the role of theatre and performance in the representations/ contestations of identities	Critical Dialogues, Global Theatre Histories  Reflexive Practitioner I & II (ACTING PATHWAY)
A5	demonstrate knowledge and understanding of a variety of theatre/performance styles and genres and their conventions across a range of cultural, social, economic, geographic, historical, and educational contexts	Critical Dialogues, Introduction to Dramaturgy, Questions of Performance, Global Theatre Histories, Modernisms and Postmodernity A&B  Character, Modes and Forms I & II, Classical Acting in a Contemporary World, (ACTING PATHWAY)
A6	demonstrate knowledge and understanding of the dynamics of the performer-spectator-space relationships	The Ensemble, Scenography, Introduction to Dramaturgy, Theatre Making 1, Theatre Making 2  Character, Modes and Forms I & II, Classical Acting in a Contemporary World, Screen and Audio Acting, Production in Process, Directed Production (ACTING PATHWAY)
A7	demonstrate knowledge and understanding of the collaborative demands of the theatre-making process	Scenography, Introduction to Dramaturgy, Theatre Making 1, Theatre Making 2

Code	Learning outcome	Taught by the following module(s)
A8	demonstrate knowledge and understanding of the interface between craft and creativity	Scenography, Theatre Making 1, Theatre Making 2  Practitioner in Context I & II (DESIGN AND TECHNICAL PATHWAY)
A9	demonstrate knowledge and understanding of the aesthetic/creative principles of scenography and their application in performance	Scenography, Theatre Making 2  Practitioner in Context I & II (DESIGN AND TECHNICAL PATHWAY)

## Cognitive and thinking skills

Code	Learning outcome	Taught by the following module(s)
B1	demonstrate understanding of key questions, concepts, terms, strategies and practices in contemporary theatre-making	Introduction to Dramaturgy, Scenography, Questions of Performance  Practitioner in Context I & II (DESIGN AND TECHNICAL PATHWAY)
B2	demonstrate knowledge of appropriate vocabularies for theatre signification/representation	Critical Dialogues, The Ensemble, Space/Place/Performance, Modernisms and Postmodernity A&B
B3	constructively interrogate diverse historical and cultural practices	Global Theatre Histories, Modernisms and Postmodernity A&B

## Subject specific skills and professional behaviours and attitudes

Code	Learning outcome	Taught by the following module(s)
C1	analyse/interrogate personal practice in relation to theoretical precepts	Theatre Making 1, 2  Character, Modes and Forms I & II, Classical Acting in a Contemporary World, Screen and Audio Acting (ACTING PATHWAY)
C2	apply critical theory to selected texts/co-texts	Critical Dialogues, Global Theatre Histories, Modernisms and Postmodernity A&B
C3	apply a range of creative, technical and interpretative theatre skills	Theatre Making 1, 2

Code	Learning outcome	Taught by the following module(s)
		Practitioner in Context I & II (DESIGN AND TECHNICAL PATHWAY)  Character, Modes and Forms I & II, Classical Acting in a Contemporary World, Screen and Audio Acting, Reflexive Practitioner I & II (ACTING PATHWAY)
C4	initiate and conduct research leading to an independent or group theatre project	Theatre Making 1, 2

## Transferable skills

Code	Learning outcome	Taught by the following module(s)
D1	communicate effectively in written and oral form	All BA modules
D2	formulate coherent and persuasive interpretations and arguments	All BA modules
D3	work practically on an individual basis and as a group member	The Ensemble, Space/Place/Performance, Introduction to Dramaturgy/ Scenography, Theatre Making 1, 2 Questions of Performance  Practitioner in Context I & II (DESIGN AND TECHNICAL PATHWAY)  Character, Modes and Forms I & II, Classical Acting in a Contemporary World, Screen and Audio Acting, (ACTING PATHWAY)
D4	prepare, participate, contribute to and learn in seminar sessions	The Ensemble, Space/Place/Performance, Critical Dialogues, Global Theatre Histories, Modernisms and Postmodernity A&B
D5	take leadership roles/responsibilities and demonstrate collaborative ability in group projects	Theatre Making 1, 2

Code	Learning outcome	Taught by the following module(s)
		Practitioner in Context I & II (DESIGN AND TECHNICAL PATHWAY)  Reflexive Practitioner I & II (ACTING PATHWAY)
D6	work in a disciplined manner within set parameters and strict deadlines	All BA modules

Students successfully completing all 360 credits for the:

- BA (Hons) Drama and Theatre Arts; or
- BA (Hons) Drama and Theatre Arts with Acting; or
- BA (Hons) Theatre Arts with Design and Technical Practice

will be able to:

## Knowledge and understanding

Code	Learning outcome	Taught by the following module(s)
A1	demonstrate knowledge and understanding of the interrelationship between theory and practice in processes of theatre making	The Ensemble, Questions of Performance, Theatre Making 2, Theatre Making 3 Laboratories and Projects, Independent Research Project  Technical Theatre and Design Case Study (DESIGN AND TECHNICAL PATHWAY)
A2	demonstrate knowledge and understanding of the relevant critical and socio-aesthetic theories underpinning theatre as an art form, and as a cultural activity/process	Critical Dialogues, The Ensemble, Modernisms and Postmodernity A&B, and Performing Cultures A &B, Independent Research Project
A3	demonstrate knowledge and understanding of historical, cultural and social contexts of performance texts, practices and discourses	Critical Dialogues, Global Theatre Histories, Modernisms and Postmodernity A&B, Performing

Code	Learning outcome	Taught by the following module(s)
		Cultures A&B, Independent Research Project
A4	demonstrate knowledge and understanding of the role of theatre and performance in the representations/ contestations of identities	Critical Dialogues, Global Theatre Histories, Performing Cultures A&B, Independent Research Project  Reflexive Practitioner I, II & III (ACTING PATHWAY)
A5	demonstrate knowledge and understanding of a variety of theatre/performance styles and genres and their conventions across a range of cultural, social, economic, geographic, historical, and educational contexts	Critical Dialogues, Introduction to Dramaturgy, Questions of Performance, Global Theatre Histories, Modernisms and Postmodernity A&B, Performing Cultures A&B, Independent Research Project  Character, Modes and Forms I & II, Classical Acting in a Contemporary World, (ACTING PATHWAY)
A6	demonstrate knowledge and understanding of the dynamics of the performer-spectator-space relationships	The Ensemble, Scenography, Introduction to Dramaturgy, Theatre Making 1, Theatre Making 2, Theatre Making 3 Laboratories and Projects,  Character, Modes and Forms I & II, Classical Acting in a Contemporary World, Screen and Audio Acting, Production in Process, Directed Production (ACTING PATHWAY)
A7	demonstrate knowledge and understanding of the collaborative demands of the theatre-making process	Scenography, Introduction to Dramaturgy, Theatre Making 1, Theatre Making 2, Theatre Making 3 Laboratories and Projects
A8	demonstrate knowledge and understanding of the interface between craft and creativity	Scenography, Theatre Making 1, Theatre Making 2, Theatre Making 3 Laboratories and Projects  Practitioner in Context I, II & III (DESIGN AND TECHNICAL PATHWAY)

Code	Learning outcome	Taught by the following module(s)
A9	demonstrate knowledge and understanding of the aesthetic/creative principles of scenography and their application in performance	Scenography, Theatre Making 2, Theatre Making 3 Laboratories and Projects  Practitioner in Context I, II & III (DESIGN AND TECHNICAL PATHWAY)

## Cognitive and thinking skills

Code	Learning outcome	Taught by the following module(s)
B1	demonstrate understanding of key questions, concepts, terms, strategies and practices in contemporary theatre-making	Introduction to Dramaturgy, Scenography, Questions of Performance, Theatre Making 3 Laboratories and Projects, Independent Research Project  Practitioner in Context I, II & III (DESIGN AND TECHNICAL PATHWAY)
B2	demonstrate knowledge of appropriate vocabularies for theatre signification/representation	Critical Dialogues, The Ensemble, Modernisms and Postmodernity A&B, Performing Cultures A&B, Independent Research Project
B3	constructively interrogate diverse historical and cultural practices	Global Theatre Histories, Modernisms and Postmodernity A&B, Performing Cultures A&B, Independent Research Project

## Subject specific skills and professional behaviours and attitudes

Code	Learning outcome	Taught by the following module(s)
C1	analyse/interrogate personal practice in relation to theoretical precepts	Theatre Making 1, Theatre Making 2, Theatre Making 3 Laboratories and Projects  Character, Modes and Forms I & II, Classical Acting in a Contemporary World, Screen and Audio Acting (ACTING PATHWAY)

Code	Learning outcome	Taught by the following module(s)
C2	apply critical theory to selected texts/co-texts	Critical Dialogues, Global Theatre Histories, Modernisms and Postmodernity A&B, Independent Research Project
C3	apply a range of creative, technical and interpretative theatre skills	Theatre Making 1, Theatre Making 2, Theatre Making 3 Laboratories and Projects  Practitioner in Context I, II & III (DESIGN AND TECHNICAL PATHWAY)  Character, Modes and Forms I & II, Classical Acting in a Contemporary World, Screen and Audio Acting, Production in Process, Directed Production, Reflexive Practitioner I, II & III (ACTING PATHWAY)
C4	initiate and conduct research leading to an independent or group theatre project	Theatre Making 1, Theatre Making 2, Theatre Making 3 Laboratories and Projects, Independent Research Project

## Transferable skills

Code	Learning outcome	Taught by the following module(s)
D1	communicate effectively in written and oral form	All BA modules
D2	formulate coherent and persuasive interpretations and arguments	All BA modules
D3	work practically on an individual basis and as a group member	The Ensemble, Introduction to Dramaturgy/ Scenography, Theatre Making 1, Theatre Making 2, Theatre Making 3 Laboratories and Projects, Questions of Performance, Independent Research Project

Code	Learning outcome	Taught by the following module(s)
		Practitioner in Context I, II & III (DESIGN AND TECHNICAL PATHWAY)  Character, Modes and Forms I & II, Classical Acting in a Contemporary World, Screen and Audio Acting, Production in Process, Directed Production (ACTING PATHWAY)
D4	prepare, participate, contribute to and learn in seminar sessions	Processes of Performance, Critical Dialogues, Global Theatre Histories, Modernisms and Postmodernity A&B, Performing Cultures A&B
D5	take leadership roles/responsibilities and demonstrate collaborative ability in group projects	Theatre Making 1, Theatre making 2, Theatre Making 3 Laboratories and Projects  Practitioner in Context I, II & III (DESIGN AND TECHNICAL PATHWAY)  Reflexive Practitioner I, II & III (ACTING PATHWAY)
D6	work in a disciplined manner within set parameters and strict deadlines	All BA modules

## 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 and presentations); practical sessions with a laboratory and/or training emphasis; bespoke workshops articulating a specific idea, question or technique; supervised, student-led and/ or independent rehearsals; opportunities for guided and peer-assisted learning especially in production development; scratch and work-in-progress sharings; and visits to professional theatre (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.

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, and critical skills are developed and honed further and their independent application is extended.

In the first year, you will learn through weekly lectures, seminars and workshops - split into any of the following combinations: one-hour lecture plus 90 minute seminar or studio workshop; three-hour workshop; or one-hour seminar or lecture plus two-hour workshop. The four first-year modules that relate to the BA (Hons) and /or your pathway, are compulsory and designed to support and develop all the learning outcomes outlined above. Lectures and seminars address all the outcomes. The understanding 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. 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. For students on the main BA (Hons) Drama and Theatre arts the year 3 Independent Research Project (which spans a long process starting with preparatory research and tutorial at the end of year 2), 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.

## **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, formal written examinations, practical projects (in the form

of student-led workshops, group performances, assessed rehearsals, group practice presentations as well as full productions), independent research project, portfolios, and seminar presentations. Seminar presentations and portfolios are used to assess the whole range of outcomes.

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 you will be assessed both as part of a group and individually, a presentation of practice framed by an oral presentation, or a timed, take-home examination paper. 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 written critical reflection used in several modules.

Assessment 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 (which does not form part of your overall degree grade) appears where appropriate in some studio based and seminar style modules.

## **Written work**

Students' written work will be assessed in a manner appropriate to the requirements of any particular module essay, assignment, project 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 distil 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 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 and/or cultural implications;
4. the ability to relate to the circumstances of a defined performance context and 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 (for example, research, warming-up, readiness for participation 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 photocopies, use of technical equipment (for example PowerPoint projectors and other audiovisual aids) and display of documents or objects;
6. evidence of insight, intelligence and effectiveness in relation to the work in hand;
7. collaborative skills as relevant.

## Marking criteria

Mark	Descriptor	Specific Marking Criteria
80-100%	1st: First (Exceptional)	<p>90-100% (Exceptional)</p> <p>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.</p> <p>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.</p>

Mark	Descriptor	Specific Marking Criteria
		<p>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 skills as well as outstanding performance in the chosen role or responsibility. All work presented within this praxis module will be of the highest professional standard.</p> <p>80-89% (Outstanding) A mark in this range represents the overall achievement of module and programme learning outcomes to an outstanding level. This is original work that contributes to current scholarship or practice.</p> <p>Text-based assessment: Written work demonstrates independence of thought, sophisticated powers of analysis and synthesis and insight into primary sources, context and method. It displays a high calibre application of knowledge and understanding, and a commensurate standard of execution, excellently structured. Ideas are communicated with a high level of skill.</p> <p>Creative Practice: This demonstrates significant originality, individuality and conceptual coherence. There is clear evidence of a synergy of research-in-practice methodology, critical understanding and imagination. The work articulates aims of contemporary relevance to the field and engages with aesthetic and practical issues in a highly competent manner. All materials are produced to an outstanding standard, in the form of performance with supporting research materials, as</p>

Mark	Descriptor	Specific Marking Criteria
		<p>relevant. Accompanying written work evidences a high level of understanding of context and a range of critical approaches. Practical assignments should demonstrate a highly skilled approach to theatre making, excellent collaborative skills and creative distinctiveness and originality. The work performed is a synergy of technical and compositional skill as well as outstanding performance in the chosen role or responsibility. All work presented within this praxis module will be to high professional standards.</p>
70-79%	1st: First (Excellent)	<p>(Excellent)            A mark in this range represents the overall achievement of module and programme learning outcomes to an excellent level.</p> <p>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.</p> <p>Creative Practice: This demonstrates originality, individuality and conceptual coherence. There is clear 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 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 skills 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>

Mark	Descriptor	Specific Marking Criteria
60-69%	2.1: Upper Second (Very good)	<p>(Very good)</p> <p>A mark in this range represents the overall achievement of module and programme learning outcomes to a very good level. This is robust work.</p> <p>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.</p> <p>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 skills 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.</p>
50-59%	2.2: Lower Second (Good)	<p>(Good)</p> <p>A mark in this range represents the overall achievement of module and programme learning outcomes to an acceptable level. This is satisfactory work.</p> <p>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>

Mark	Descriptor	Specific Marking Criteria
		<p>Creative Practice: 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 skills 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.</p>
40-49%	3rd: Third (Pass)	<p>(Pass)</p> <p>A mark in this range represents the overall achievement of module and programme learning outcomes to a satisfactory level, with evidence of weaknesses.</p> <p>Text-based assessment: Independence of thought is not clearly articulated, and there is some lack of analytic competence. Primary sources, context and method have not been acknowledged to a satisfactory level. It displays a very basic level of competence and understanding, with evidence of problems in the standard of execution.</p> <p>Creative Practice: 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</p>

Mark	Descriptor	Specific Marking Criteria
		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.
25-39%	Fail	<p>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.</p> <p>Text-based assessment: 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.</p> <p>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 skills 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.</p>
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.

Mark	Descriptor	Specific Marking Criteria
		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.

## Programme structure

The programme is offered as a full-time three-year study (or a part-time six-year study) leading to a degree in Drama and Theatre Arts or with two additional pathways. It offers an analytical, critical, historical, practical and creative study of theatre and other 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 FHEQ).

All modules in year 1 Level 4 for both the **general degree** and the designated pathways (see below), are compulsory and designed to provide you with an introduction to the critical thinking and applied skills that will form the basis of your studies. Specific structures are listed below for pathway students. These modules prepare you by providing the tools to interrogate and begin taking responsibility for your own learning. The 120 CATS offered in year 2 (Level 5 FHEQ) provide a wide range of optional elements designed to help you make choices and focus on the specialised nature of the subject. In year 3 (Level 6 FHEQ), 120 CATS offered across the three modules emphasises the cultural, historical and social specificity of the subject where you can develop your specialist interests via an independent research project or your pathway's main project and options in Theatre Making 3 and/or Performing Cultures B. The optional elements in years 2 and 3 listed below are indicative since they are dependent or driven by staff research interests, availability and current issues in the field.

For the **Acting Pathway**, you will have compulsory specialist Modules in:

Reflexive Practitioner I: Self-Pedagogy (15CATS); and  
Character, Modes and Forms I & II (15 CATS each)

You do not study Scenography (15CATS), Place, Space and Performance (15CATS) or  
Introduction to Dramaturgy (15CATS).

For the **Design and Technical Practice Pathway**, your compulsory specialist Modules is:  
Practitioner in Context I: Technical Skills (15CATS)

You **ONLY** study Critical Dialogues A and not Critical Dialogues B from that stream of the  
curriculum.

### Year Two (Level 5):

For the **general** BA Drama and Theatre Arts degree:

Global Theatre Histories (30CATS)

Comprising two options from a range of the following: African Theatre History, French  
Theatre, Greek Theatre, Polish Theatre, Irish Renaissance and Revolution,  
Shakespeare/Early Modern Theatre, American Theatre in the mid 20th century and Post War  
British Theatre

Questions of Performance (30CATS)

Comprising two options from the following: Audience, Emotion, Character 1 and 2, Play,  
Performing the Community, The Self, Gender, Memory, Voice/Text, Image.

Theatre Making 2 (30CATS)

Students work in companies to devise short production exercises, choosing one from the  
following options: Scenography (Lighting, Set, Sound or Costume), Stage Management,  
Directing, Dramaturgy, Performing)

Modernisms and Postmodernity A (15CATS) Theoretical introduction to the period

Modernisms and Postmodernity B (15CATS)

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

Goldsmiths Compulsory Elective Module (15CATS) Chosen from a list of modules offered  
across departments that require no pre-requisites or prior knowledge.

For the **Acting Pathway** your compulsory specialist Modules are:

Classical Acting (15CATS)

Screen and Audio Acting (15CATS)

Reflexive Practitioner II: Embodied Expression (15CATS)

You do not need to study Modernisms and Postmodernity. You only need to study ONE Global Theatre Histories (15CATS) option (see above) of your choice or available Goldsmiths Optional Modules (15CATS) in that same listing. For Questions of Performance, it is recommended that you opt for internal electives that suit the Acting pathway such as (an indicative example) Character, Direction or Facilitation.

For the **Design and Technical Practice Pathway**, your compulsory specialist Modules are:

Practitioner in Context II: Departmental Placement (30CATS)

Technical Theatre and Design Case Study (15CATS)

You do not need to study Modernisms and Postmodernity. You only need to study ONE Global Theatre Histories (15CATS) option of your choice (see above) or available Goldsmiths Optional Modules (15CATS) in that same listing. For Questions of Performance, it is recommended that you opt for internal electives that suit the Scenographic approach such as (an indicative example) Time or Image.

### Year 3 (Level 6):

For the **general** BA Drama and Theatre Arts degree:

Performing Cultures A (15CATS) Critical Cultural Theory

Performing Cultures B (15CATS)

Indicative options: Art and Japan, Modern Black, British and American Drama, Translation across Languages, Cultures, Genres, Theatre as a Learning Medium, Ecological Theatre

Research Methodologies (15CATS)

Independent Research Project 6-8,000 word and equivalent (30CATS) Tutored from all members of staff according to student research interests and staff specialisms

Theatre Making 3 Projects (30CATS)

Students choose to specialise in one of the following: Live Art, Performing and New Writing, Devised Performance, Applied Theatre

For the **Acting Pathway** your compulsory specialist Modules are:

Production in Process (15CATS)

Directed Production (30CATS)

Reflexive Practitioner III: Industry Preparation (15CATS)

You **ONLY** need to study Performing Cultures A (15CATS) (see above under the **general** Drama and Theatre Arts degree).

For Theatre Making 3 Labs (15CATS), it is recommended that you opt for electives that suit your pathway such as (an indicative example) Acting and Solo Performance, Devised or Text and Performance. In Theatre Making 3 Projects (30CATS), you will receive support from an Acting tutor for the TaPOut Festival where you can propose your own idea for a show or interpret performance for a larger student company (see above under the **general** Drama and Theatre Arts degree).

For the **Design and Technical Practice Pathway**, your compulsory specialist Module is:

Practitioner in Context III: Industry Preparation and Placement (30CATS)

You do not study Performing Cultures A & B (15CATS each).

You will study Research Methodologies (15CATS). For the follow-on Independent Research Project (30CATS), it is recommended that you opt for a Practice-as-Research project to stage an original idea with 4000-word write-up, or you are still welcome to choose an 8000-word dissertation on your own subject of research writing. (See above under the **general** Drama and Theatre Arts degree).

For Theatre Making 3 Labs (15CATS), it is recommended that you opt for electives that suit the Scenographic approach such as (an indicative example) Devised or Site-specific options. In Theatre Making 3 Projects (30CATS), you could propose a stand-alone project for the TaPOut Festival or work as a Designer or Technician within a larger student company. (See above under the **general** Drama and Theatre Arts degree).

### BA (Hons) Drama and Theatre Arts

This is referred to in this document as “the **general** Drama and Theatre Arts degree”:

## Academic year of study 1

Module Title	Module Code	Credits	Level	Module Status	Term
Critical Dialogues A	DR51003D	15	4	Compulsory	1
Critical Dialogues B	DR51013EA	15	4	Compulsory	2
Introduction to Dramaturgy	DR51014B	15	4	Compulsory	1
Scenography	DR51013C	15	4	Compulsory	2
Theatre Making 1	DR51012C	30	4	Compulsory	3
The Ensemble	DR51015A	15	4	Compulsory	1
Space/Place/Performance	DR51016A	15	4	Compulsory	2

## Academic year of study 2

Module Title	Module Code	Credits	Level	Module Status	Term
The Goldsmiths Elective (Chosen from a list made available annually of modules which provide an opportunity to undertake study in another discipline without pre-requisites or prior knowledge)	Various	15	5	Compulsory	1
Questions of Performance	DR52016G	30	5	Compulsory	1
Modernisms and Postmodernity A	DR52019D	15	5	Compulsory	1-3
Theatre Making 2	DR52018E	30	5	Compulsory	2
Modernisms and Postmodernity B OR The Goldsmiths' Project	Various	15	5	Compulsory	2
Global Theatre Histories	Various	15	5	Compulsory	2

## Academic year of study 3

Module Title	Module Code	Credits	Level	Module Status	Term
Performing Cultures A	DR53033E	15	6	Compulsory	1
Performing Cultures B option module	Various	15	6	Optional	2
Theatre Making 3 Laboratory Text and Performance	Various	15	6	Compulsory	1
Theatre Making 3 Projects	DR53152A	30	6	Compulsory	2-3
Research Methodologies	DR53157A	15	6	Compulsory	1

Module Title	Module Code	Credits	Level	Module Status	Term
Independent Research Project	DR53156A	30	6	Compulsory	2

## BA (Hons) Drama and Theatre Arts with Acting

### Academic year of study 1

Module Title	Module Code	Credits	Level	Module Status	Term
Critical Dialogues A	DR51003D	15	4	Compulsory	1
Character, Modes and Forms I	TBC	15	4	Compulsory	1
Introduction to Dramaturgy	DR51014B	15	4	Compulsory	1
Character, Modes and Forms II	TBC	15	4	Compulsory	2
Theatre Making 1	DR51012C	30	4	Compulsory	3
The Ensemble	DR51015A	15	4	Compulsory	1
Reflexive Practitioner I: Self-pedagogy	TBC	15	4	Compulsory	1, 2

### Academic year of study 2

Module Title	Module Code	Credits	Level	Module Status	Term
Classical Acting in a Contemporary World	TBC	15	5	Compulsory	1
Questions of Performance	DR52016G	30	5	Compulsory	1
Global Theatre Histories	TBC	15	5	Compulsory	1
Theatre Making 2	DR52018E	30	5	Compulsory	2
Screen and Audio Acting	TBC	15	5	Compulsory	2
Reflexive Practitioner II: Embodied Expression	TBC	15	5	Compulsory	1, 2

### Academic year of study 3

Module Title	Module Code	Credits	Level	Module Status	Term
Performing Cultures A	DR53033C	15	6	Compulsory	1
Production in Process	TBC	15	6	Compulsory	1
Theatre Making 3 Laboratory	Various	15	6	Compulsory	1
Theatre Making 3 Projects	DR53152A	30	6	Compulsory	2-3
Directed Production	TBC	30	6	Compulsory	2

Module Title	Module Code	Credits	Level	Module Status	Term
Reflexive Practitioner III: Industry Preparation	TBC	15	6	Compulsory	1, 2

## BA (Hons) Drama and Theatre Arts with Design and Technical Practice

### Academic year of study 1

Module Title	Module Code	Credits	Level	Module Status	Term
Critical Dialogues A	DR51003D	15	4	Compulsory	1
Introduction to Dramaturgy	DR51014B	15	4	Compulsory	1
Practitioner in Context I: Technical Skills	TBC	15	4	Compulsory	1, 2
Scenography	DR51013C	15	4	Compulsory	2
Theatre Making 1	DR51012C	30	4	Compulsory	3
The Ensemble	DR51015A	15	4	Compulsory	1
Space/Place/Performance	DR51016A	15	4	Compulsory	2

### Academic year of study 2

Module Title	Module Code	Credits	Level	Module Status	Term
Global Theatre Histories	Various	15	5	Compulsory	1
Questions of Performance	DR52016G	30	5	Compulsory	1
Technical Theatre and Design Case study	TBC	15	5	Compulsory	2
Theatre Making 2	DR52018E	30	5	Compulsory	2
Practitioner in Context II: Departmental Placement	TBC	30	5	Compulsory	1, 2

### Academic year of study 3

Module Title	Module Code	Credits	Level	Module Status	Term
Theatre Making 3 Laboratory	Various	15	6	Optional	2
Theatre Making 3 Projects	DR53152A	30	6	Compulsory	2-3
Practitioner in Context III: Industry Preparation and Placement	TBC	30	6	Compulsory	1, 2, 3
Independent Research Project	DR53156A	30	6	Compulsory	2
Research Methodologies	DR53157A	15	6	Compulsory	1

## Part-time mode: Drama and Theatre Arts

Students complete 60 CATS per year over a course of a 6 year period of study

### Academic year of study 1

Module Name	Module Code	Credits	Level	Module Type	Term
The Ensemble	DR51015A	15	4	Compulsory	1
Space/Place/Performance	DR51016A	15	4	Compulsory	2
Critical Dialogues A	DR51003D	15	4	Compulsory	1
Scenography	DR51013C	15	4	Compulsory	2

### Academic year of study 2

Module Name	Module Code	Credits	Level	Module Type	Term
Critical Dialogues B	DR51013EA	15	4	Compulsory	2
Introduction to Dramaturgy	DR51014B	15	4	Compulsory	1
Theatre Making 1	DR51012C	30	4	Compulsory	3

### Academic year of study 3

Module Name	Module Code	Credits	Level	Module Type	Term
Questions of Performance	DR52016G	30	5	Compulsory	1
The Goldsmiths Elective (Chosen from a list made available annually of modules which provide an opportunity to undertake study in another discipline without pre-requisites or prior knowledge)	Various	15	5	Compulsory	1
Global Theatre History modules		15	5	Compulsory	1-2

### Academic year of study 4

Module Name	Module Code	Credits	Level	Module Type	Term
Modernisms and Postmodernity A	DR52019D	15	5	Compulsory	1-3
Theatre Making 2	DR52018E	30	5	Compulsory	2
One module chosen from the Modernisms and Postmodernity B option modules or The Goldsmiths' Project		15	5	Optional	2

### Academic year of study 5

Module Name	Module Code	Credits	Level	Module Type	Term
Theatre Making 3 Laboratory Text and Performance	Various	15	6	Compulsory	1
Performing Cultures A	DR53033C	15	6	Compulsory	1
Theatre Making 3 Projects	DR53152A	30	6	Compulsory	2-3

### Academic year of study 6

Module Name	Module Code	Credits	Level	Module Type	Term
One module chosen from the list of Culture and Performance B option modules	Various	15	6	Optional	2
Independent Research Project	DR53036B	30	6	Compulsory	2
Research Methodologies	DR53157A	15	6	Compulsory	1

### Part-time mode: Drama and Theatre Arts with Acting

Students complete 60 CATS per year over a course of a 6 year period of study

### Academic year of study 1

Module Name	Module Code	Credits	Level	Module Type	Term
The Ensemble	DR51015A	15	4	Compulsory	1
Character, Modes and Forms I	DR51---tbc	15	4	Compulsory	2
Critical Dialogues A	DR51003D	15	4	Compulsory	1
Reflexive Practitioner I	TBC	15	4	Compulsory	1-2

### Academic year of study 2

Module Name	Module Code	Credits	Level	Module Type	Term
Critical Dialogues B	DR51013EA	15	4	Compulsory	2
Character, Modes and Forms II	TBC	15	4	Compulsory	2
Theatre Making 1	DR51012C	30	4	Compulsory	3

### Academic year of study 3

Module Name	Module Code	Credits	Level	Module Type	Term
Questions of Performance	DR52016G	30	5	Compulsory	1
Classical Acting	TBC	15	5	Compulsory	1
Reflexive Practitioner II	TBC	15	5	Compulsory	1-2

### Academic year of study 4

Module Name	Module Code	Credits	Level	Module Type	Term
Screen and Audio Acting	TBC	15	5	Compulsory	2
Theatre Making 2	DR52018E	30	5	Compulsory	2
Global Theatre History	Various	15	5	Compulsory	1 or 2

### Academic year of study 5

Module Name	Module Code	Credits	Level	Module Type	Term
Production in Process	TBC	15	6	Compulsory	1
Performing Cultures A	DR53033C	15	6	Compulsory	1
Theatre Making 3 Labs	Various	15	6	Compulsory	1

## Academic year of study 6

Module Name	Module Code	Credits	Level	Module Type	Term
Directed Production	TBC	15	6	Compulsory	2
Theatre Making 3 Projects	DR53152A	30	6	Compulsory	2-3
Reflective Practitioner III	TBC	15	6	Compulsory	1,2

## Part-time mode: Drama and Theatre Arts with Design and Technical Practice

### Academic year of study 1

Module Name	Module Code	Credits	Level	Module Type	Term
The Ensemble	DR51015A	15	4	Compulsory	1
Space/Place/Performance	DR51016A	15	4	Compulsory	2
Critical Dialogues A	DR51003D	15	4	Compulsory	1
Scenography	DR51013C	15	4	Compulsory	2

### Academic year of study 2

Module Name	Module Code	Credits	Level	Module Type	Term
Practitioner in Context I	TBC	15	4	Compulsory	1-2
Introduction to Dramaturgy	DR51014B	15	4	Compulsory	1
Theatre Making 1	DR51012C	30	4	Compulsory	3

### Academic year of study 3

Module Name	Module Code	Credits	Level	Module Type	Term
Questions of Performance	DR52016G	30	5	Compulsory	1
Technical Theatre and Design Case Study	TBC	15	5	Compulsory	1
Global Theatre History modules	Various	15	5	Compulsory	1 or 2

## Academic year of study 4

Module Name	Module Code	Credits	Level	Module Type	Term
Practitioner in Context II	DR52---tbc	15	5	Compulsory	1-2
Theatre Making 2	DR52018E	30	5	Compulsory	2

## Academic year of study 5

Module Name	Module Code	Credits	Level	Module Type	Term
Theatre Making 3 Laboratory	Various	15	6	Compulsory	1
Research Methodologies	DR53157A	15	6	Compulsory	1
Theatre Making 3 Projects	DR53152A	30	6	Compulsory	2-3

## Academic year of study 6

Module Name	Module Code	Credits	Level	Module Type	Term
Practitioner in Context III	TBC	30	6	Optional	1, 2
Independent Research Project	DR53036B	30	6	Compulsory	2

## Academic support

Support for learning and wellbeing is provided in a 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.

All students are allocated a Personal Tutor who has overall responsibility for their individual progress and welfare. Personal Tutors meet with their student at least twice a year either face-to-face, as part of a group and/or electronically. The first meeting normally takes place within the first few weeks of the autumn term. Personal Tutors are also available to students throughout the year 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 provides an opportunity for progress, attendance and assessment marks to be reviewed and an informed discussion to take place about how to strengthen individual learning and success.

All students are also allocated a Senior Tutor to enable them to speak to an experienced academic member of staff about any issues which are negatively impacting their academic study and which are beyond the normal scope of issues handled by Programme Convenors and Personal Tutors.

Students are provided with information about learning resources, the [Library](#) and information available on [Learn.gold \(VLE\)](#) so that they have access to department/ programme handbooks, programme information and support related information and guidance.

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

All assessed work is accompanied by some form of feedback to ensure that students' work is on the right track. It may come in a variety of forms ranging from written comments on a marked essay to oral and written feedback on developing projects and practice as they attend workshops.

Students may be referred to specialist student services by department staff or they may access support services independently. Information about support services is provided on the [Goldsmiths website](#) and for new students 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 and teaching are 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 [Disability](#) and [Wellbeing](#) Services maintain caseloads of students and provide on-going support.

The [Careers Service](#) provides central support for skills enhancement, running [The Gold Award](#) scheme and other co-curricular activities that are accredited via the Higher Education Achievement Report ([HEAR](#)).

The Centre for Academic Language and Literacy works with academic departments offering bespoke academic literacy sessions. It also provides a programme of academic skills workshops and one-to-one provision for students throughout the year.

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

It is not possible to present reliable numerical data as to the success of past students, as many change their jobs frequently as part of their freelance career strategies. However, we know from the large numbers that stay in touch with the department (both home and overseas) that the degree provides them with the range of skills to be attractive to employers in a range of different areas. Our Personal and Professional Development activities aim to provide students with the self-confidence and initiative to begin to develop their portfolios as young artists/scholars 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 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.

Department graduates are employed in the following sectors:

The theatre and the media: as actors, performers, directors, writers, dramaturges, scenographers, technicians, theatre and production administrators and in production and company management, assistant casting directors, audience development and fundraising, literary and artistic management, television and radio research and production, as well as journalists in media, local radio and television.

Arts administration/management: as creative personnel within theatres, touring companies, arts councils, regional development agencies, local authority leisure services; administrative, technical and artistic management of arts centres, conference, heritage and tourist facilities.

Applied theatre and community arts: working in theatre in education, community theatre and youth work, adult education and theatre outreach work and arts redevelopment projects in a number of different roles.

Scholarship and education: in publishing, archive work, teaching in schools and universities, higher degree research, and practice based degrees.

Students also gain employment in a range of companies within both the commercial sector, the third sector, such as charities and NGOs, and areas of social entrepreneurship which may have nothing to do with the theatre, but everything to do with efficiency, competence and utilising the range of transferable skills gained on the programme.

## **Programme-specific rules and facts**

### **General programme costs**

Information on tuition fee costs is available at: <https://www.gold.ac.uk/students/fee-support/>

### **Specific programme costs**

Not applicable.