

Postgraduate degree

MA Contemporary African Theatre and Performance

Drama



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Thank you for your interest in Drama at Goldsmiths, University of London. Please read this booklet in conjunction with our Postgraduate Prospectus.

We can supply information in alternative formats for people with a visual impairment or dyslexia. Please contact the Admissions Office, tel 020 7919 7060, e-mail admissions@gold.ac.uk, or visit www.goldsmiths.ac.uk/disability.

Goldsmiths introduction

Unique, unconventional, creative

Whoever you are, and however you've made your way here, Goldsmiths will transform the way you look at yourself and the world around you. Goldsmiths is all about the freedom to experiment, to think differently, to be an individual. That's why our list of former students includes names like Antony Gormley, Julian Clary, Damien Hirst, Mary Quant, Bridget Riley, Vivienne Westwood, Graham Coxon, Malcolm McLaren. We bring creative and unconventional approaches to all of our subjects, but everything we do is based on the highest academic standards of teaching and research.

Tradition and quality

Goldsmiths has been part of the University of London, a federation of institutions which make up one of the world's largest universities, for more than a century. This means that you will benefit from the broad range of University of London facilities, including the Union (ULU), the Library and The Careers Group. For more information, visit www.london.ac.uk.

Research culture

Goldsmiths successfully combines the resources and facilities of a major international institution, the University of London, with all the advantages of a small, campus-based College. Add our membership of the prestigious 1994 Group of research universities and our outstanding performances in the official Research Assessment Exercise (RAE), and you have a uniquely radical and stimulating environment for your research.

As a postgraduate student you'll have access to our newly established Graduate School, which provides facilities and training for all postgraduates. You'll be stretched academically, and encouraged to look beyond preconceptions and boundaries to gain insights from other disciplines. Ultimately, you should benefit from better career prospects and life skills as well as from a better understanding of how your subject relates to the wider intellectual world. Find out more at www.goldsmiths.ac.uk/graduate-school/.

London with a difference

Goldsmiths is in New Cross, South East London. Vibrant, urban and with great travel connections to Central London, it's an ideal low-cost base for experiencing and enjoying the Capital. Goldsmiths is in Travelcard Zone 2, and has plenty of public transport links (bus, train, and Docklands Light Railway [DLR]); Central London is just 15 minutes away. New Cross has a good network of reliable night buses – especially useful if you're planning an evening out!

An International community

With students from 120 countries, Goldsmiths provides a welcoming environment for international (non-EU) students. As part of the University of London, the quality of our degrees is internationally recognised – a real advantage for your future studies or career. London is one of the most exciting cities in the world, and living here will open up lots of new experiences to you. International students apply in the same way as UK and EU applicants: please contact the Admissions Office or download an application form at www.goldsmiths.ac.uk/apply.

Beyond the lecture theatre

The Goldsmiths Students' Union is a vibrant and award-winning organisation, providing a range of services including representation, clubs, societies, volunteering opportunities, student media, advice, meeting rooms, sports facilities, and entertainment. The Students' Union at Goldsmiths plays a big part in life here, providing opportunities for exciting extra-curricular experiences whatever your interests.

State of the art

If you come to Goldsmiths, you'll probably spend a lot of your time in the Rutherford Building (RB), with its striking glazed facade and aluminium fins. The RB gives you access on one site to library books, journals, computer workstations, language-learning resources, extensive multimedia and audio-visual materials, and computer-based teaching rooms. Goldsmiths' stunning new Ben Pimlott Building – with its signature 'scribble in the sky' – houses our art, computing, media and cultural theory facilities.

Living space

With almost 1,000 places in Goldsmiths accommodation within walking distance of the campus (most less than five minutes away), you won't have to travel long distances and pay extra transport costs. Goldsmiths offers a choice of good quality, reasonably priced accommodation, with rents comparable to similar universities in London.

Awards and scholarships

You may be able to fund your postgraduate studies through public organisations or via Goldsmiths-run schemes. Research Councils provide public funding in the form of studentships, and you may also be able to apply for funding from one of the many charities, foundations and trusts that offer postgraduate scholarships and bursaries.

We're here to help

At Goldsmiths we have an integrated support system for our students, whose personal well-being and happiness is extremely important to us. This is made up of a number of service providers including the Student Funding and Information Office, the Chaplaincy, Medical Centre, Counselling Service, Nursery and Careers Facilities.

See for yourself

If you're thinking of studying at Goldsmiths, we recommend you come and visit us to have a look around. Our Open Days are ideal opportunities to meet tutors and current students, explore the campus, and find out more about what Goldsmiths can offer you. If you'd like further information please call 020 7717 2997, e-mail open-day@gold.ac.uk, or visit www.goldsmiths.ac.uk/opendays.

Further information

Find out more about Goldsmiths in the Postgraduate Prospectus, available from the contact details at the end of this booklet or visit our website at www.goldsmiths.ac.uk.

Introducing the Department of Drama

Drama at Goldsmiths focuses on theorised practice. We carry out our research as much through practice-based projects as through theorisations of performance and explorations of textual practice. We aim to create work in a variety of media that reflects on and contributes to innovation in contemporary production and performance practice. Our written work encompasses theatre history, dramaturgy and play writing, performance theory, criticism and interpretation, cultural policy and applied drama.

We maintain links to support teaching and research with arts organisations and practitioners worldwide including Europe, Russia, North America, Africa, Japan, Korea, Singapore, Vietnam and Australia. In the UK we also have over 100 partners in learning which provides a resource network, which supports our research activity, but also enables us to offer placement opportunities for postgraduates on programmes such as the MA in Arts Administration, and MA in Cultural Policy and Applied Drama. In the 2001 Research Assessment Exercise, we received a rating of 4 for our research, indicating national excellence in virtually all areas of activity and international excellence in some others; we also received an excellent rating in the official Teaching Quality Assessment.

Facilities

Located within easy traveling distance of London's vast selection of theatres, museums and galleries, Goldsmiths offers obvious advantages to students of culture and performance. The Department of Drama itself has a 200-seat theatre, which is used for both teaching and public performances. We also have three performance studios; scenic, sound and costume workshops; and design studio facilities. Many of our programmes make extensive use of intranet systems to provide extensive learning resources and student forums.

The Department has an archive of performance videos, while the Goldsmiths' Library houses the LIFT (London International Festival of Theatre) Video Collection, as well as a wide range of material on all aspects of performance and culture. We can also arrange for students to have access to specialist collections housed in, for example, the British Library and the Theatre Museum. The Department of Drama is host to the office of the British Centre of the International Theatre Institute (ITI), a UNESCO-funded organisation which is the largest theatre network in the world.

Research Culture

The Department has a national and international reputation for excellence in a range of areas of research within drama and allied creative disciplines. Our excellence has been determined, in no small part, by our particular understanding of creative practices and on our investigation of the relationship of theory to practice in the areas of culture and performance. The overall research culture of the department is further strengthened by a range of Seminar and Forum initiatives listed below, the annual Marjorie Francis Lecture, which showcases prominent practitioners in our field, and one-off prestigious events such as the public interview with Eugenio Barba and the performance-demonstration of Odin Teatret's Iben Nagel Rasmussen at the Department's Theatre.

The Pinter Centre for Performance and Creative Writing

The Department of Drama founded the Pinter Centre in 2003 as an interdisciplinary research centre dedicated to performance research. The Centre has now widened its remit to embrace both performance and writing, becoming the focus for the many different writing courses and research activities concerned with writing and dramaturgy within Goldsmiths. In 2005 the Centre ran the first-ever conference on 'Stephen Sondheim: collaborator and auteur'; and in 2006 a major conference on the work of the playwright Mark Ravenhill.

The Centre has encouraged proposals for a range of interdisciplinary activities which at present include potential events with the Screen School (Department of Media and Communications) and the Digital Studios on e-poetry, and with the Drama and English and Comparative Literature departments on drama and multiculturalism.

African Theatre Association

The African Theatre Association is an international non-profit organisation open to scholars and practitioners of African performance and theatre. It is based in the Department of Drama and run in collaboration with the Pinter Centre. Its primary aim, through its annual conference, is to be a forum for the exploration of African performance and theatre processes. It intends to serve as a bridge between African theatre practices and scholarship in Africa and the African Diaspora, by bringing academics and theatre-makers together. The Association will initiate and lead discussions on African performance theory and practice. Its journal, African Performance Review, will help define and shape African performance and theatre scholarship and pedagogy. In 2006, AFTA, in collaboration with the Pinter Centre, ran an inaugural international symposium on Women in African Theatre and Performance. In August 2007, the centre hosted Critical Perspectives on African Theatre and Performance, AFTA's first annual international conference/congress.



Performance Research Forum Dis-Play

The Performance Research Forum Dis-Play takes place ten times a year in the autumn and spring terms and brings into Goldsmiths distinguished International practitioners and researchers in areas of performance studies. The Forum enables postgraduate and undergraduate students to develop critical tools related to practice that feed into their own independent practice-based learning, as well as the theoretical courses in the department.

An innovative element of this is that the Forum provides a learning experience for the widest range of levels, from first year undergraduate to PhD students. It brings together Department staff and students (and others in Goldsmiths and from outside) in an exciting learning environment. Postgraduate students have been included in the Forum, providing them with a College-wide platform to discuss their work. The approach to debate that goes beyond traditional notions of theory and practice can be pursued.

Research Seminar in the Theory, Practice and History of Performance

By providing an arena for the presentation of academic research papers, this seminar complements the activities of the departmental Performance Research Forum. The seminar enables colleagues from the Department of Drama to talk about their current research and acts as a focus for those throughout Goldsmiths who are engaged in the critical analysis of theatre and performance. In addition, at least two of the speakers each year come from other universities.

There is no limitation on the fields to be discussed. The consideration of theoretical, practical and historical topics is integral to the nature of the seminar, and the textual analysis of drama is also welcomed. The seminar is of particular service for those wishing to test papers to be published or presented elsewhere. There are eight meetings over the year, four in autumn term and four in spring term. While it is open to final year undergraduates, the seminar is designed largely for staff and graduate students.

MA in Contemporary African Theatre and Performance

1 year full-time or 2 years part-time

Introduction

This new programme starts in September 2008. It offers a composite coverage of the socio-historical contexts and philosophical bases of drama, performance and theatre practices and traditions in Africa. The programme will involve you in a study of indigenous performance and theatre practices, colonial and postcolonial literary drama and theatre, popular performances, theatre-for-development, television drama, video drama/movie.

The aim is to allow you scope for creative yet rigorous and critical thinking combined with cumulative knowledge of drama, performance and theatre in Africa. The programme will equip you with the analytical tools to enhance critical engagement with and understanding of the various performance practices and traditions in Africa. The programme also aims 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.

Entrance requirements

We welcome applications from people with diverse backgrounds but whose interest focuses on the general area of theatre and performance studies. Successful applicants will normally hold, or expect to 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. You must demonstrate in your written application and in interview (in person or by telephone) that you have a capacity for, and interest in, theoretical and analytical work; similarly, that you are able to

meet the intellectual demands of a programme designed to be theoretically challenging. Experience in drama, performance and theatre studies at undergraduate level is desirable, and, when not the case, you may need to demonstrate your potential ability in, and sensitivity to, these studies. Applications from EU and International students are welcome – if English is not your first language, please see the English Language requirement below.

English Language requirement

If English is not your first language, you must obtain evidence of your English Language competence. Tests considered appropriate include:

- International English Language Testing System [IELTS] – pass with at least 7.0 overall and a minimum of 7.0 in the written element
- TOEFL score of at least 600 including 5 in the Test of Written English [TWE], or 250 in the Computerised test [CT] including 5 in the essay component, or 100 in the Internet-based test [IBT]
- International GCSE (IGCSE) English as a second language at Grade C
- Cambridge Certificate of Proficiency of English [CPE] at Grade B or above
- Cambridge Certificate in Advanced English [CAE] at Grade A or above

For further information, please see the Postgraduate Prospectus.

Application and admission

Application forms are available from, and should be returned to the Admissions Office; you can also download copies from the Goldsmiths' website at www.goldsmiths.ac.uk/apply.

Number of places: 12

What do you study?

Core courses Indigenous African Theatre and Performance

This course introduces you to notions and concepts of performance and theatre in Africa. It focuses on the various indigenous oral performances of Africa, such as the masquerades, rituals, trance and possession, musical performances, comic and satiric sketches, dance theatre. The aim is to study each performance in relation to its cultural context. Emphasis will be on methods of production and reception, notions of space, performer–spectator relationship, theories and roles of dance and music in African performance.

The course is based on the premise that performance is essentially a social and cultural practice; as such, it is to be analysed, understood, explained and questioned in terms commensurate with its composite nature and socio-cultural complexity. The terms of this analysis are provided by an interdisciplinary approach which will draw, notably, on theatre and performance studies, cultural theory, anthropology, ethnography, philosophy, and aesthetics, among others. The course is anchored on the idea that learning and critical inquiry

are based on cross-referencing, cumulative and in-depth acquisition of knowledge. Its structure fosters initiative and independence in research and presentation of work, and collaborative effort in class discussion.

African Drama, Theatre and Performance

This course focuses on contemporary literary drama and dramatists from Anglophone, Francophone and Lusophone language zones in Africa. Its major aim is to remove the tendency in African performance scholarship to study these theatre traditions and genres as separate, while in fact, the impulses behind them were essentially the same, and their hybridising strategies follow the same path. The course investigates the impact of different forms of colonisation on the creation and direction of the theatre. It also explores the influences of the indigenous traditions and the function of theatre within African societies - it especially looks at theatre and politics; the role of the dramatist in Africa; the playwright and the state; theatre under apartheid and totalitarian regimes; theatre and liberation struggles; theatre and the universities; African audiences; video drama/movie (theatre, technology and innovation). The course encourages you to explore and extend your perception and understanding of performance practice and cultural dynamics.



Theories and Practices of Theatre-for-Development in Africa

This third core course introduces you to the various theories and practices of theatre-for-development in Africa and the United Kingdom. It will particularly address the issue of product versus process approaches to theatre-for-development. The course is designed to enable students to critically examine these approaches, as well as interrogate other predominant theories and practices, such as Augusto Boal's Theatre of the Oppressed, applied theatre, interventionist theatre and theatre education. In the process it is hoped the course will enable the students to acquire intellectual, professional and personal skills for work with target groups and communities.

Dissertation

This mandatory course is intended to develop your research, knowledge, and understanding within a particular area under the rubric of African theatre, performance and culture. It may substantially develop work begun elsewhere on the course, or it may pursue suitable material not substantially addressed elsewhere on the course. In either case, it will extend learning and skills developed in the other MA in Contemporary African Theatre and Performance courses that make up the programme. The purpose of the dissertation is: to enable you to pursue advanced extended research; to develop your skills in independent research and project co-ordination; to promote and develop skills in critical and independent thinking; and to enable you to participate in the direction and evolution of the discipline.

Options

You are able to take an option from a range of available MA Drama contextual/complementary courses, or others across a range provided by other MAs within Goldsmiths. Below are the possible options you could take are:

Drama complementary/contextual courses

Applied Drama in Sites of Conflict

The course will provide an overview of theoretical concepts and practices of Applied Drama focusing on work in sites of conflict. We will consider Applied Drama practice in locations of war, with people who have been displaced by war and with people who are in conflict with the law.

Applied Drama practice purports to do something to encourage social change. But what are the ethics and politics of drama practice that seek to facilitate this change? How are these questions addressed in sites of conflict? What do these questions reveal about the possibilities and limitations of Applied Drama practice? What do they reveal of the contexts within which the work takes place? Over the course of ten weeks we will consider these questions with Applied Drama practitioners and academics who have been working to address issues raised by conflict in a range of sites including Rwanda, Brazil, Northern Ireland, Sri Lanka and England.

Contemporary Directors

This course will study the work of several major directors of the second half of the twentieth century whose legacy has continued into the theatre practice of the twenty-first. The focus is on Giorgio Strehler and the Piccolo Teatro di Milano, Peter Brook and the CICT in Paris, Ariane Mnouchkine and the Théâtre du Soleil, Lev Dodin and the Maly Drama Theatre of St Petersburg, and Robert Wilson. The working methods and artistic principles of these directors and their companies/collaborators are situated in the socio-cultural and political context relevant to them. Reference will be made to other directors and performers according to specific questions to do with stage production or *mise en scène*, notably Jean Vilar, Peter Stein, Robert Lepage, Declan Donnellan and Deborah Warner. The availability of the productions by any of these directors will also determine the trajectory of the course. Where possible, the course will take into account aspects of the staging of opera.

Cultural Policy and Practice

This course will address a range of issues relevant to cultural policy and practice in the UK and other European countries. It will discuss the relationship between cultural production and policy. The course has two distinct elements; the first will deal with post-war arts policy and practice within the UK, exploring the main developments that have contributed to the evolution of current policy. It will examine the inter-relationship of the many functions and responsibilities of the DCMS, the Arts Council and how policy is managed at a national, regional and city level. This section of the course will also map the relationship of the 'cultural industries'

to the economy of subsidised and private arts sectors. Key areas of policy in relation to access, accountability and cultural/national identity will be explored in relation to specific concerns of arts and tourism, arts and redevelopment, arts and education. In general, the course will concentrate on policy in relation to the performing arts, although reference will be made to visual arts and the heritage sector.

The second section of the course will provide an introduction to cultural policies in other European countries, and the structures and priorities that govern arts support. It will look in particular at the situation in France, Germany, the Netherlands, Sweden and Finland as well as on the specific issues facing arts policymakers in Central and Eastern Europe. Reference will also be made to the role of the European Union in cultural policy development.

New performance writing in the UK

This course will examine the diverse kinds of new performance writing being generated in the UK today, and the contexts (cultural, theatrical and economic) in which they are being created. It will examine process as well as product. It will focus on the work of individual playwrights, the policies and practices of organisations dedicated to the development and support of new writing (including theatre companies and funding bodies). It will examine new writing in experimental and non-traditional (eg. educational or community-based) contexts, and focus on issues relating to authorship in collaborative and cross-art-form work. The option will also examine research methods appropriate to an area of enquiry where there are often limited

existing critical materials: including interviews with practitioners, dramatic text analysis, live workshop/performance analysis, and use of theory as a tool for analysis. You will be encouraged to investigate areas of personal interest for your individual assessed written projects.

Performance Praxis

The course introduces the formative methodologies of performance practice in the West, focusing on key models of praxis that provide the vocabulary of contemporary theatre-making and performer training. The course positions itself in the gap between the actualities of practice and the conceptual abstractions of contemporary performance theory.

The course structure is designed in such a way as to identify the dialectical relationship of key categories of performance praxis, and to allow you to explore the arguments generated by the differences among them through viewing performances, reading, and seminar discussion.

Socio-cultural Analysis of the Musical

This course will look at musicals' explicitly reflexive relationship with the societies from which they stem. As well as reflecting the historical and cultural character of society, they also voice society's own sense of its life and values.

The course will look at the context of American society, where the musical has been a primary and widely accessible voice through which the American way of life has expressed itself to people in the USA and to the rest of the world.

And further, how the combination of song, dance and drama that is the musical is linked both to historical circumstances and ideological beliefs.

The course will also look at how the musical has spread beyond America internationally, to continue to develop within the frameworks of these traditions and to construct contemporary alternatives to them. The course will provide a theoretical and methodological framework for the socio-cultural analysis of the musical; establish the nature of the musical as a popular cultural genre of music theatre and consider its status as popular entertainment and art; examine the emergence and development of the musical primarily in terms of its reflexive relationship with the historical transformation of American society and its popular culture; consider the nature and future of the contemporary musical as it has been transformed into international and global popular music theatre.

Assessment

Assessment is by essays (usually 4,000 words each) and by a Dissertation (12,000 words).

Fees

For up-to-date information about fees, please see the Postgraduate Prospectus or visit the web at www.goldsmiths.ac.uk. Please note: fees are quoted per year.

Students with higher education qualifications

If you are applying to university with existing higher education qualifications, please note that proposed government changes may affect you. The change proposes that students applying for courses that are either equivalent or at a lower level than their existing qualifications will be asked to pay all their course fees and will not be eligible for any public funding.

The government's plans are not final and we will ensure that the Goldsmiths website is up-to-date as soon as we have further information. For more information about the proposals visit the Higher Education Funding Council (HEFCE) website at www.hefce.ac.uk/faq/elq.htm.

Goldsmiths is currently deciding how this is likely to affect the tuition fee that you will be expected to pay. We hope to have a decision soon. In the meantime the tuition fees quoted in our prospectus and on our website only apply to students who do not have an existing higher education qualification, or are not studying at a lower level than their existing qualifications.

Funding

For up-to-date details on funding, please see the Funding Your Postgraduate Study at Goldsmiths booklet, available from the contact details at the end of this booklet. You can also e-mail bursaryship@gold.ac.uk for further information.

Open Days

College-wide Open Days for all programmes across the university are usually held three times a year in Spring, Summer and Autumn. For further information on these, please visit the website at www.goldsmiths.ac.uk or contact Nick Holmes, Recruitments Events Manager, on 020 7717 2997.



Staff and their research areas

Ajaykumar BA MA

The interactivity of physical and meta-physical space in performance; audience-participatory experiential art; interactive art; multi-sensory art; site-specific and environmental art; experimental narrative in film and video; architecture and performance; radical scenography; multi-disciplinary art; live art; radical dramaturgy; the dynamics of the spectator-spectacle relationship; cross-cultural art.

Dr Paul Clements BA MA PhD

Cultural policy and theory, particularly the relationship between social and cultural inclusion/exclusion, the instrumental use of the arts and how cultural value is determined. Besides community arts forms and practices his interests also cover popular culture and its articulation with 'high' culture. This includes a more general analysis of leisure space and the global impact of mass culture.

Cass Fleming BA MA

Contemporary and historical physicalised performer-training and directorial practices (including embodied experiences in process and performance); directorial practices; devised performance; cross-arts performance; multi-media practice; and radical use of text in performance.

Anna Furse BA PGTC

Performance training/physical theatre (Grotowski, Artaud, Brook); new theatre/new writing; interdisciplinary performance; dance theatre/new dance; martial arts and performance; the body and scenography; issues of the body; hysteria; women's theatre/performance.

John Ginman BA

Methodologies of rehearsal; new performance writing; innovation in text-based performance practice; children's theatre; Shakespeare; opera and music theatre.

Professor Robert Gordon BA MA LTCL FRSA

Performance praxis (theories of acting, history of acting and directing, systems of actor training); Restoration and modern English comedy; post-war British theatre; South African theatre; the British and American musical.

Dr Ben Levitas BA MA DPhil

Irish theatre; the work of J M Synge, W B Yeats and Sean O'Casey; theatre history; theatre and cultural history; politics and nationalism; Irish political history; modernism.

Gerald Lidstone BA MA ATC Dr.h.c FRGS

Cultural policy; arts management; cultural management; Eastern and Middle European cultural policy and practice; cultural and national identity in the arts; live art/performance art.

Dr John London BA MA PhD (Reader in Drama)

Theatre and fascism; sport theatre; public spectacle and fascism; twentieth century Catalan, Spanish, French, German and Italian theatre.

Dr Caoimhe McAviney BA MA

Applied Drama and Theatre Education particularly performance work with women in prison; the ethics and documentation of Applied Theatre practice; interdisciplinary practice and collaboration; performance work with and for children and young people; training and development of artists working in educational and community settings.

Dr Osita Okagbue BA MA PhD

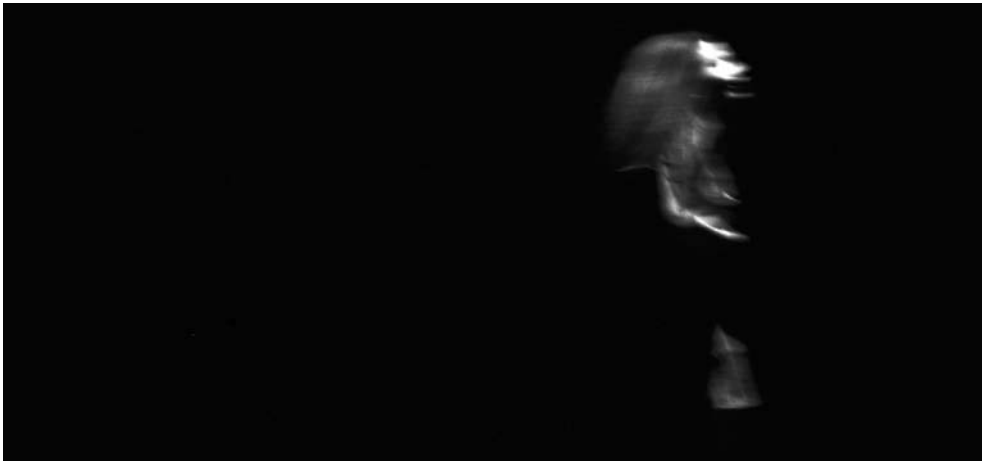
African theatre; Caribbean theatre; postcolonial theatre; theatre-for-development; intercultural/cross-cultural issues in performance.

Dr Deirdre Osborne PhD

Contemporary Black British writing; prison theatre and drama; motherhood and colonial ideology; New Women writers; Australian indigenous writing and performance; women secret agents and war.

Professor Maria Shevtsova BA M-ès-L DipEd PhD

20th-century directors and mise-en-scène, including Ariane Mnouchkine, Peter Brook, Giorgio Strehler and Robert Wilson; French and Russian theatre including Lev Dodin and the Maly; sociology of the theatre; interdisciplinary methodologies; theatre theory, performance and cultural theory; performance analysis; audience analysis; dance; opera.



Contact us

Once you have read this booklet and the relevant sections of the Postgraduate Prospectus, if you have any general queries please contact David Smith, Departmental Administrator, on 020 7919 7411 or e-mail drama@gold.ac.uk

If you have any admissions questions, or you would like a prospectus, please contact us as follows:

UK and EU students

Admissions Office
telephone 020 7919 7060 (direct line),
fax 020 7919 7509
e-mail admissions@gold.ac.uk
Prospectus hotline: 020 7919 7537 (24 hours)

International (non EU) students

International Office
telephone +44 (0)20 7919 7702 (direct line)
fax +44 (0)20 7919 7704
e-mail international-office@gold.ac.uk
Prospectus hotline: +44 (0)20 7919 7273
(24 hours)

And if you'd like to find out more

Visit the website at www.goldsmiths.ac.uk to get a downloadable application form, to see the Postgraduate Prospectus or further information about Goldsmiths.

Did you find this booklet helpful?

We would welcome any comments you have about the content or design of this booklet. Please e-mail ext-comms@gold.ac.uk, or write to Communications and Publicity, Goldsmiths, University of London, New Cross, London SE14 6NW, stating the name of the booklet. All information is treated in the strictest confidence and will in no way affect any application you make to Goldsmiths; no personal data is kept on file.

Disclaimer

The information in this booklet was correct in November 2007. Whilst it is as far as possible accurate at the date of publication, and the College will attempt to inform applicants of any substantial changes in the information contained in it, the College does not intend by publication of the booklet to create any contractual or other legal relation with applicants, accepted students, their advisers or any other person. The College is unable to accept liability for the cancellation of proposed programmes of study prior to their scheduled start; in the event of such cancellation, and where possible, the College will take reasonable steps to transfer students affected by the cancellation to similar or related programmes of study. Please see the Terms and Conditions in the relevant prospectus. Goldsmiths will not be responsible or liable for the accuracy or reliability of any of the information in third party publications or websites referred to in this booklet.

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Obligations of the University

Goldsmiths undertakes all reasonable steps to provide educational services including teaching, examination, assessment and other related services, set out in its prospectuses and programme literature (“Educational Services”). However, except where otherwise expressly stated, Goldsmiths regrets that it cannot accept liability or pay any compensation where performance or prompt performance of its obligations to provide Educational Services is prevented or affected by “force majeure”. “Force majeure” means any event which Goldsmiths could not, even with all due care, foresee or avoid. Such events may include (but are not limited to) war or threat of war, riot, civil strife, terrorist activity, industrial dispute, natural and nuclear disaster, adverse weather conditions, interruption in power supplies or other services for any reason, fire and all similar events outside our control.



Our Mission

We offer a transformative experience, generating knowledge and stimulating self-discovery through creative, radical and intellectually rigorous thinking and practice.

Goldsmiths
UNIVERSITY OF LONDON

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