

## **BA (Hons) Drama: Musical Theatre**

### **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: Musical Theatre

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

Certificate of Higher Education in Musical Theatre

Diploma of Higher Education in Musical Theatre

**Duration of Programme:** 3 years full-time

**UCAS Code(s):** W312

**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 2022

**Home Department:** Theatre and Performance

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

Institute for Creative and Cultural Entrepreneurship, and Confucius Institute

## **Programme overview**

The programme combines practical training in the core skills of musical theatre performance with study of the aesthetics and history of musical theatre. By honing your capacity for independent critical thinking, the degree promotes a flexible and self-motivated approach to the acquisition of the entrepreneurial skills essential for working successfully as a musical theatre performer or creative. The continuous self-reflection on the processes of training, devising, directing, musical staging and performance incorporated into most modules on the programme challenges you to become conscious of how and what you are learning so that you can explore and enhance your creative ability with appropriate self-awareness.

The degree is constructed to ensure a tiered approach to experiential learning:

- **Psychophysical and analytical training:** In the first year you will acquire a

grounding in the basic techniques and styles of musical theatre performance (voice, movement, acting, singing and dance) and an introduction to analytical methods of interpreting musical theatre texts and performances.

- **Practical and critical approaches to aesthetics of the genre:** The second year builds on the foundations of the first, enabling you to learn strategies to work independently as a musical theatre-maker by utilising more advanced and detailed knowledge of the history and aesthetics of the genre, thereby enriching your deployment of key performance skills in producing pieces of musical theatre from the repertoire.
- **Entrepreneurship in the creative industries:** By learning in the final year how to conceptualise musical theatre in industrial and sociocultural terms you will acquire a sophisticated perspective on the cultural industries that will motivate your independent and collaborative writing, devising and performance of musical theatre pieces designed to showcase the range of your artistic resources as a professional performer, theatre-maker, administrator or teacher.

## Programme entry requirements

A-level: BBB

BTEC: DDM/DMM

IB: 33, including 3 HL subjects

International Students – IELTS: 7.0

Suitably qualified applicants will be invited to a workshop/audition day in which they will be required to sing a 2-minute prepared song and participate in a movement workshop.

## Aims of the programme

The programme aims to prepare students to meet the varied demands of the theatre industry with informed intelligence, flexibility and a wide range of organisational and artistic skills: students will thereby learn to function independently to generate their own professional work. The self-reflexive nature of the programme aims to provide a student with a wide range of subject-specific and transferable skills for a freelance career as a musical theatre performer, industry creative, teacher, producer, administrator or community arts leader. Over the past decade the growing recognition of the need for British theatre to reflect the varied cultural experiences of a diverse population has increased career opportunities for people from ethnic minority groups. By marketing the programme intensively in the local area, Goldsmiths will aim to widen access to higher education, particularly in south-east London.

## What you will be expected to achieve

Students successfully completing 120 credits will be awarded a Certificate of Higher Education and will be able to:

### Knowledge and understanding

Code	Learning outcome	Taught by the following module(s)
A1	Knowledge and understanding of how musical texts/performances are constructed	Musical Theatre Dramaturgies ; Critical Dialogues A
A2	Introductory understanding of Elements of Theatre and Musical Theatre History	Musical Theatre Dramaturgies
A3	Introduction to the musical theatre industry and some context of its contribution to British culture	Musical Theatre Making 1; Musical Theatre Dramaturgies

### Cognitive and thinking skills

Code	Learning outcome	Taught by the following module(s)
B1	Basic facility for logical analysis	Musical Theatre Dramaturgies ; Critical Dialogues A
B2	Integrated use of creative and critical faculties	Musical Theatre-making 1; Praxis 1A, Praxis 1B,
B3	Capacity for critical self-reflection	All practice modules

### Subject specific skills and professional behaviours and attitudes

Code	Learning outcome	Taught by the following module(s)
C1	Ability to read piano/vocal scores and apply correct vocal techniques to singing/acting	Introduction to Music and Singing and Music Theory, Praxis 1 B
C2	Ability to apply dance skills to musical staging	Introduction to Movement and Dance, Musical Theatre Making 1
C3	Capacity to use appropriate compositional strategies for staging, devising and writing	Musical Theatre Making 1, Musical Theatre Dramaturgies

## Transferable skills

Code	Learning outcome	Taught by the following module(s)
D1	Ability to achieve consensus through negotiation	All modules
D2	Capacity for management and organization	Musical Theatre-making 1
D3	Ability to work independently and collaboratively	All modules

Students successfully completing 240 credits will be awarded a Diploma in Higher Education and will be able to:

## Knowledge and understanding

Code	Learning outcome	Taught by the following module(s)
A1	Knowledge and understanding of how musical texts/performances are constructed	Musical Theatre Dramaturgies, Elements of Theatre History
A2	A understanding of the elements of Theatre and Musical Theatre History	Musical Theatre Dramaturgies, Elements of Theatre History
A3	Understanding of the musical theatre industry and comprehension of its contribution to British culture	Musical Theatre Making 1 & 2, Elements of Theatre History

## Cognitive and thinking skills

Code	Learning outcome	Taught by the following module(s)
B1	Enhanced facility for logical analysis	Musical Theatre Dramaturgies, Elements of Theatre History
B2	Integrated use of creative and critical faculties	Musical Theatre-making 1 & 2, Praxis 2A & 2B
B3	Capacity for sophisticated self-reflection	All practice modules

## Subject specific skills and professional behaviours and attitudes

Code	Learning outcome	Taught by the following module(s)
C1	Ability to read piano/vocal scores and apply correct vocal techniques to singing/acting	Introduction to Music Singing and Music Theory, Praxis 1 B, 2A,
C2	Ability to apply dance skills to musical staging	Introduction to Music and Dance, Praxis 2 B
C3	Capacity to use appropriate compositional strategies for staging, devising and writing	Praxis 1 A, Musical Theatremaking, 1 & 2

## Transferable skills

Code	Learning outcome	Taught by the following module(s)
D1	Ability to achieve consensus through negotiation	All modules
D2	Capacity for management and organization	Musical Theatremaking 1 & 2
D3	Ability to work independently and collaboratively	All modules

Students successfully completing the BA (Hons) Drama: Musical Theatre

## Knowledge and understanding

Code	Learning outcome	Taught by the following module(s)
A1	Of how musical texts/performances are constructed	Critical Dialogues A, Musical Theatre Dramaturgies, Elements of Theatre History
A2	Good understanding of elements of Theatre and Musical Theatre History	Elements of Theatre History, Culture and Performance B
A3	Overview of the musical theatre industry and comprehension of its contribution to British culture	Culture and Performance A & B

## Cognitive and thinking skills

Code	Learning outcome	Taught by the following module(s)
B1	Enhanced facility for logical analysis	Musical Theatre Dramaturgies, Critical Dialogues A, Elements of Theatre History, Culture and Performance A & B
B2	Integrated use of creative and critical faculties	Theatre-making 1, 2 & 3, Performance Praxis 3, L6 Writing/devising project
B3	Capacity for sophisticated self-reflection	All practice modules

## Subject specific skills and professional behaviours and attitudes

Code	Learning outcome	Taught by the following module(s)
C1	Ability to read piano/vocal scores and apply correct vocal techniques to singing/acting	Introduction to Music Singing and Music Theory, Praxis 1 B, 2A, Devising Project, Musical Theatre Making 3
C2	Ability to apply dance skills to musical staging	Introduction to Movement and Dance, Praxis 2 B, Musical Theatre Making 3
C3	Capacity to use appropriate compositional strategies for staging, devising and writing	Praxis 1 A, Musical Theatremaking, 1, 2, 3, Writing/devising

## Transferable skills

Code	Learning outcome	Taught by the following module(s)
D1	Ability to achieve consensus through negotiation	All modules
D2	Capacity for management and organization	Theatremaking 1, 2, 3, Perf Praxis 3, Writing/devising project
D3	Ability to work independently and collaboratively	All modules

## How you will learn

A wide range of pedagogical approaches reflects the multi-disciplinary nature of musical theatre, promoting student-centred learning and teaching. A typical module bearing 15 credits would require 150 study hours overall to achieve the aims of the module, of which

e.g. 30 hours might be taught by means of a variety of teaching/learning strategies, as follows.

- Lectures: in order to convey specific kinds of knowledge in an efficient way
- Seminars: you will participate actively in group discussions of specific musicals, critical essays and themes led by an expert tutor
- Studio practice: group workshops devoted to your learning of particular skills (particularly acting, voice, movement and dance) or the exploration of creative ideas and problems as a performer, choreographer or director
- Tutorials: one-to-one sessions to train your voice and develop musical/singing skills and for the supervision of your individual creative and research projects
- Project development: small and large group sessions aimed at experimenting with and presenting excerpts from assessed projects for on-course feedback from teachers and peers
- Own-time practice and rehearsal: you will work outside of class time on individual singing exercises and in small or large groups to learn dances and rehearse scenes
- Reading and research: throughout the programme you are expected to spend private time reading texts, viewing performances and conducting library and field research in preparation for seminars and the writing of critical self-reflective papers or research essays
- Placement/observation: one of the optional modules requires you to undertake a short placement in a theatre organisation and/or interviews with industry practitioners

The programme places emphasis on experiential learning, enabling you to exploit the unparalleled resources of London in the following ways:

- By regular visits to musicals that form the basis for seminars in critical analysis and the technical study of performance skills and styles
- By regular classes with visiting professionals and occasional master classes with distinguished practitioners, who can provide you with a first-hand understanding of how the industry works
- Through the use of specialist libraries and archives for individual research projects, e.g. Victoria and Albert Theatre Collection, British Library, University of London Senate House Library
- By using the Department's connection with a number of off-West End, fringe and community theatres and companies, which provide opportunities for placements

The Department of Theatre and Performance employs a team of research active staff – both scholarly and creative – whose expertise informs the design and delivery of teaching and learning. In addition, the department employs a large pool of Associate Lecturers who contribute specialist expertise. You will thus learn from tutors, visiting professionals,

technicians, and peers in self-directed research and creative practice in a range of contexts. According to Goldsmiths Graduate Attributes, emphasis is placed on learning with and from peers in research and development of both seminar and practical assignments and in feedback in class or following the delivery of an assignment. Coursework will be supported by the fortnightly Performance Research Forum, in which a talk or performance by an industry professional is followed by a Q & A with students. The department sponsors other occasional events such as research lectures and seminars. Students are encouraged to develop collaborative skills as well as technical, IT and management skills. Such skills – essential for working in the industry – are acquired incrementally as student’s progress through various assignments. Group sizes for learning will vary, from an entire year cohort attending a lecture to groups of e.g. 20 students in a seminar and smaller companies for practice projects. Typical teaching and learning strategies will involve the integration of critical and creative faculties.

Your studies are supported by the active use of the Virtual Learning Environment by staff and students, providing a forum for discussion and exchange and a repository for coursework and research materials.

All new students write a short diagnostic essay in the first part of the Autumn Term. This provides tutors with an indication of the students’ ability and learning needs. Where appropriate, individual students might be referred to the English Language Centre for additional tutoring and essay writing support, and/or the Disability Unit for a dyslexia test. Where the latter indicates dyslexia or other learning needs the student receives bespoke support.

The programme is supported by departmental facilities that include technical workshops – prop making, set building and costume, and a costume store – and a technical staff team who both tutor and support all productions.

Students’ independent learning is supported by the Department’s Space Coordinator who ensures equitable access to rehearsal space.

## **How you will be assessed**

You will be assessed both formatively and summatively via a wide range of written and practical assignments:

- Practical exercises
- Written reports
- Written exam
- Seminar presentations



- Research essays
- Textual analysis
- Performance analysis
- Performance projects
- Creative writing/devising projects
- Vivas

Assessment procedures test the capacity to employ a wide spectrum of critical approaches, theoretical models and modes of creative expression throughout the programme. Typically, across a range of modules, a student's assessments in a given year will take the form of some analytical essays, a production project in which s/he will be assessed both as part of a group and individually, a presentation of practice framed by an oral presentation and possibly a self-reflexive report. These modes of assessment are employed in various combinations as appropriate to individual module aims and objectives.

This inclusive approach allows students' individual progression during the module and/or within set practical projects to be measured as well as providing instances of formative feedback during a creative process rather than at the end.

### **Written work:**

This will be assessed in a manner appropriate to the requirements of any particular module and assignment. In relation to written 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, project outlines, research statements, self-reflexive 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:**

Practice includes writing and devising musical material, a range of physical and psychophysical performance skills, directing strategies, performance aesthetics and styles in class exercises and project work (either solo or ensemble).

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 a project's research, aims and processes.

Assessment will address:

1. the ability to contribute and develop ideas and activities in relation to the staging and devising of musical theatre pieces;
2. the application of appropriate techniques for the expression of the project 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, and/or cultural implications;
4. the ability to comprehend your own creative abilities as part of the larger context of the theatre industry;
5. the ability to analyse and reflect critically on students' own work and that of their peers.

## **Continuous assessment:**

This concerns the work of students during a process over a period of time, rather than the presentation of a finished product alone. It takes into account:

1. evidence of due preparation for the work in hand (research, warming-up, readiness for participation etc. as appropriate);
2. the nature of engagement with the work in hand (this includes proper time-keeping and discharging of responsibilities);
3. the nature of the individual's relationship with the group (including ability to work productively with others, negotiate group dynamics, problem-solve and take responsibility in group situations where appropriate).

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

### Oral presentations:

These will usually be given individually or in small groups within seminars and workshops. Assessment will take into account both the requirements of the particular project and 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, VLE applications and other audio-visual aids) and display of documents or objects;
6. evidence of insight, intelligence and effectiveness in relation to the work in hand;
7. collaborative skill 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 synergy of 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 should demonstrate an exceptional approach to theatre making, excellent collaborative skill and creative innovation. The work performed is a synergy of excellent technical and compositional skill as well as outstanding performance in the chosen role or responsibility. All work presented within this praxis module will be of the highest professional standards.</p> <p>80-89% (Outstanding)</p> <p>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 a synergy of methodology, critical understanding and imagination. The work articulates aims of contemporary relevance and engages with aesthetic and practical issues in a highly competent manner. All materials are produced to an outstandingly standard, in the form of performance with supporting research materials, as relevant. Accompanying</p>

Mark	Descriptor	Specific Marking Criteria
		<p>written work evidences an outstanding understanding of context and a range of critical approaches. Practical assignments demonstrate an exceptional approach to theatre making, excellent collaborative skill and creative innovation. The work performed is a synergy of excellent technical and compositional skill as well as outstanding performance in the chosen role or responsibility. All work presented within this praxis module will be of the highest professional standards.</p>
70-79%	1st: First (Excellent)	<p>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 a synergy of 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 skill and creative originality. The work performed is a synergy of technical and compositional skill as well as excellent performance in the chosen role or responsibility. All work presented within this praxis module will be of professional standard.</p>
60-69%	2.1: Upper Second (Very good)	<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>

Mark	Descriptor	Specific Marking Criteria
		<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 a synergy of methodology, critical understanding and imagination. The work engages with aesthetic and practical issues in a competent manner. All materials are produced to a very good standard, in the form of performance with supporting research materials, as relevant. Accompanying written work evidences understanding of context and a range of critical approaches. Practical assignments should demonstrate a highly competent approach to theatre making, very good collaborative skill and 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>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> <p>Creative Practice: This demonstrates understanding of the task and a level of conceptual coherence. There is evidence of a synergy of 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.</p>

Mark	Descriptor	Specific Marking Criteria
		Accompanying written work evidences a basic understanding of context and some critical approaches. Practical assignments should demonstrate a competent approach to theatre making, good collaborative skill and creative originality. 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.
40-49%	3rd: Third (Pass)	<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 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 originality. The work performed is an adequate synergy of technical and compositional skill as well as performance in the chosen role or responsibility. All work presented within this praxis module will be of adequate standard.</p>
25-39%	Fail	A mark in this range represents that the overall achievement of module and programme learning outcomes have not been met. This is poor work, with evidence of weaknesses.

Mark	Descriptor	Specific Marking Criteria
		<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 methodology, with a level of critical understanding and imagination. The work does not engage with aesthetic and practical issues in a satisfactory manner. All materials are produced to a poor standard, in the form of performance with supporting research materials, as relevant. Accompanying written work fails to evidence even a basic understanding of context and critical approaches. Practical assignments demonstrate a poor level of competence in theatre making, and collaborative skill and lacks evidence of creative originality. The work performed is poor with no synergy of technical and compositional skill or performance in the chosen role or responsibility. All work presented within this praxis module will be of poor standard.</p>
10-24%	Bad fail	<p>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.</p> <p>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.</p> <p>Creative Practice: Creative work demonstrates some engagement with the task set but will fail to meet honours standards.</p>
1-9%	Very bad fail	<p>A submission that does not even attempt to address the specified learning outcomes (shall be deemed a non-valid attempt and must be re-sat).</p>



Mark	Descriptor	Specific Marking Criteria
0%	Non submission or plagiarised	Indicates either the failure to submit an assessment or a mark assigned for a plagiarized assessment.

## How the programme is structured

### Academic year of study 1

Module Title	Module Code	Credits	Level	Module Status	Term
Critical Dialogues A	DR51003D	15	4	Compulsory	1
Musical Theatre Dramaturgies	DR51022B	15	4	Compulsory	2
Introduction to Music Singing and Music Theory	DR51023A	15	4	Compulsory	1-2
Introduction to Movement and Dance	DR51027A	15	4	Compulsory	1-2
Performance Praxis 1 A: Action	DR51024A	15	4	Compulsory	1
Performance Praxis 1 B: Acting: Voice and Text	DR51025A	15	4	Compulsory	2
Musical Theatre-making 1	DR51026A	30	4	Compulsory	1-2

### Academic year of study 2

Module Name	Module Code	Credits	Level	Module Type	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
Global Theatre Histories Musical Theatre option OR The Goldsmiths Social Change Module	Various	15	5	Compulsory	2
Performance Praxis 2A	DR52122A	30	5	Compulsory	1-2
Performance Praxis 2B	DR52022A	30	5	Compulsory	2-3
Musical Theatre Making 2	DR52124A	30	5	Compulsory	3

### Academic year of study 3

Module Title	Module Code	Credits	Level	Module Status	Term
Culture and Performance A	DR53033D	15	6	Compulsory	1
One option from the range of the following:	DR53145B	15	6	Compulsory	2
Culture and Performance B	OR				
OR Dissertation	DR53036B	45	6		
Performance Praxis 3	DR53146A	30	6	Compulsory	1
One option from the range of the following:	DR53147C	30	6	Compulsory	2
Musical Theatre-making 3 Project	OR				
OR Dissertation	DR53036B	45	6		
Devising Project	DR53148A	30	6	Compulsory	3

### 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 (one in each department for joint programmes) 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 able to be implemented at a department level and students can be reassured that arrangements are in place. Opportunities are provided for students to review their support arrangements should their circumstances change. The [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 [Academic Skills Centre](#) 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**

The Department supports students' career development through different forms of extra-curricular provision – of space for their own rehearsals and performances; funding of productions through Student Special Projects Fund; an Associate Artists scheme and Associate Researcher Schemes for recent graduates. The latter are supported by the Institute for Creative and Cultural Entrepreneurship

Students' Professional Development commences in Year 1 with a programme of talks, workshops and events led by staff in the Department and the Institute for Creative and Cultural Entrepreneurship, which culminates in a showcase of performances for industry stakeholders and partners in Summer term of the final year.

There are built-in links with employers through the following:

- Guest lectures by visiting practitioners
- Regular employment of industry professionals as teachers and project directors
- The Department's long-standing connections with a number of London theatres
- Final year practical writing/devising project will enable students to position themselves in the job market
- The final showcase production includes invitations to creative industries stakeholders, which may comprise agents and producers, commensurate with student preparation and aims

## **The requirements of a Goldsmiths degree**

Undergraduate degrees have a minimum total value of 360 credits. Some programmes may include a year abroad or placement year and this may be reflected in a higher total credit value. Programmes are composed of individual modules, each of which has its own credit value. Full-time students take modules to the value of 120 credits each year and part-time students not less than 45 credits and not more than 90 credits each year. If a programme has a part-time pathway, the structure will be set out in the section "How the programme is structured" above. Each full-time year corresponds to a level of the Framework for Higher Education Qualifications (FHEQ), as follows:

Year 1 = Level 4

Year 2 = Level 5

Year 3 = Level 6

More detailed information about the structure and requirements of a Goldsmiths degree is provided in the [Goldsmiths Qualifications and Credit Framework](#).

## Modules

Modules are defined as:

- “Optional” – which can be chosen from a group of modules
- “Compulsory” – which must be taken as part of the degree
- “Compulsory (Non-compensatable)” – Some compulsory modules are central to the achievement of a programme’s learning outcomes. These are designated as “Non-compensatable” for that programme and must therefore be passed with a mark of at least 40% in order to pass the module.

## Progression

Full-time students are required to have passed modules to a minimum of 90 credits before proceeding to the next year. Part-time students must normally pass new modules to a minimum value of 45 credits before proceeding to the next year.

In addition, some programmes may specify particular modules which must be passed, irrespective of the minimum requirements, before proceeding to the next year.

## Award of the degree

In order to graduate with a classified degree, students must successfully complete modules to the minimum value of 360 credits, as set out within the section “The requirements of a Goldsmiths degree” above. A failed module with a mark of 35-39% may be compensated (treated as if it has been passed) so long as the average mean mark for all 120 credits at that level is 45% or above and the module has not been defined as “Non-compensatable”. No more than 60 credits may be compensated this way across a programme and no more than 30 credits at any one level.

## Classification

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

Degrees are awarded with the following classifications:

- 1st: First Class – 70%+
- 2.1: Upper Second – 60-69%
- 2.2: Lower Second – 50-59%
- 3rd: Third – 40-49%

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

More detail on the [calculation of the final classification](#) is on our website.

## **Interim exit awards**

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

When these awards are incorporated within the programme, the relevant learning outcomes and module requirements will be set out within the “What you will be expected to achieve” section above.

The above information is intended as a guide, with more detailed information available in the [Goldsmiths Academic Manual](#).

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

Every practical module must be passed before a student can progress to the next level of the programme.

## **General programme costs**

In addition to your tuition fees, you will be responsible for meeting standard costs associated with your study. Find out more information at [gold.ac.uk/programme-costs](http://gold.ac.uk/programme-costs).

## **Specific programme costs**

Not applicable.

## **How teaching quality will be monitored**

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

Programmes and modules are formally approved against national standards and are monitored throughout the year, such as in departmental committees, a variety of student feedback mechanisms and through the completion of module evaluation questionnaires. Every programme has at least one External Examiner who reviews comments annually on the standards of awards and student achievement. External Examiner(s) attend Boards of Examiners meetings and submit an annual written report.

Modules, programmes and/or departments are also subject to annual and periodic review internally, as well as periodic external scrutiny.

Quality assurance processes aim to ensure Goldsmiths' academic provision remains current, that the procedures to maintain the standards of the awards are working effectively and the quality of the learning opportunities and information provided to students and applicants is appropriate.

Detailed information on all these procedures are published on the [Quality Office web pages](#).