Programme Specification
Undergraduate Programmes

<table>
<thead>
<tr>
<th>Awarding Body/Institution</th>
<th>University of London</th>
</tr>
</thead>
<tbody>
<tr>
<td>Teaching Institution</td>
<td>Goldsmiths, University of London</td>
</tr>
<tr>
<td>Name of Final Award and Programme Title</td>
<td>BA Drama: Comedy and Satire</td>
</tr>
<tr>
<td>Name of Interim Award(s)</td>
<td>Certificate of Higher Education in Drama: Comedy and Satire; Diploma of Higher Education in Drama: Comedy and Satire</td>
</tr>
<tr>
<td>Duration of Study / Period of Registration</td>
<td>3 Years Full Time</td>
</tr>
<tr>
<td>UCAS Code(s)</td>
<td>WW03</td>
</tr>
<tr>
<td>QAA Benchmark Group</td>
<td>Dance, Drama and Performance</td>
</tr>
<tr>
<td>FHEQ Level of Award</td>
<td>Level 6</td>
</tr>
<tr>
<td>Programme Accredited by</td>
<td>Goldsmiths, University of London</td>
</tr>
<tr>
<td>Date Programme Specification Last Updated/Approved</td>
<td>September 2017</td>
</tr>
<tr>
<td>Primary Department / Institute</td>
<td>Theatre and Performance</td>
</tr>
</tbody>
</table>

Departments which will also be involved in teaching part of the programme: 
N/A

Programme overview

This innovative programme is a sign of our times in addressing the vital role comedy and satire play in commenting on the world around us in the popular culture. This BA reflects Goldsmiths’ identity as a radical, cutting-edge, international and interdisciplinary creative university in the heart of London, and is designed and delivered according to the Department of Theatre’s unique focus on a balance between theory and practice. It offers students the option to study comedy and satire in a range of media from the dramatic text to the meme. It provides opportunity to specialise as either a writer or a writer-performer of original material, both solo/stand up, or collaboratively, offering 2 pathways:

1. Writing
2. Writing and Performing

You study with and alongside students on our Drama & Theatre Arts BA and the BA in Performance, Politics and Society. You will be taught by our distinguished Goldsmiths team of artists and academics as well as visiting practitioners from the sector, and benefit from our extensive industry links and London location.

This programme is designed for students wishing to work professionally as performers, stand ups, writers, directors, and producers for stage, screen and radio as well as scholars, critics, journalists and teachers. It aims to attract students from the widest backgrounds and abilities, addressing the current wave of comedy from screen and mic to radio and social media, exploring T.V. sit-coms, Hollywood, stand up and the theatre’s production of comic writing. It addresses the current appetite in the culture for comedy and satire in a range of forms both written and/or written and performed, and contextualises practical study historically and culturally with specific reference to the role of satire in comic subversion. Many household name comic talents in the UK - some of whom have achieved success in Hollywood - started out in Drama BAs. This programme offers a student with ambition to work in the mainstream popular culture to immerse yourself in studying comedy and satire in context at BA level, and develop intellectual, creative skills, technical and self-management skills so as to become a confident and articulate practitioner.
Programme entry requirements

Candidates from a wide range of academic and experiential backgrounds are considered and accepted onto the programme. The degree provides the opportunity to engage in broad creative and critical study, exploring the possibilities of comedy and satire in a wide historical and cultural context, providing transferable skills for a richly diverse array of career choices. This is why we're not looking for performing or writing skills alone but for a range of intellectual, creative, critical and inquisitive qualities when we select candidates for a place.

A majority of students will come through the A2/AS-Level route. The standard offer is BBB at GCE A2-level including a minimum Grade B in English Literature, English Language and Literature, Drama or Theatre Studies, or another humanities, arts or social science discipline. GCE A2-level General Studies is not accepted as one of the three A2-levels.

Other routes include BTEC National/Certificate, European/International Baccalaureate, Scottish Highers, Irish Leaving Certificate, Advanced GNVQ/Vocational A Levels, and Access courses in appropriate areas.

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

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

The degree welcomes Access students who would generally be expected to have followed an Access course in a Humanities, Arts or Social Science subject with components relevant to socially-engaged performance practice.

Mature applicants who have been out of education for some time are encouraged to take an approved Access course or one or more A2-levels (including Theatre Studies, Drama or other relevant subject) before entering higher education. Applicants will normally be asked for examples of written work and called to interview. Other mature students, who may not necessarily possess any of the above entry qualifications may be considered for admission on individual merits.

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

Aims of the programme

This BA programme aims to educate and develop your critical and creative potential as an articulate practitioner in the broad field of comedy and satire in range of media, both written and performed. Your own work as a writer or writer-performer will be honed by opening your mind to the cultural contexts and modes of comedy past and present as a subversive act, and to examining critically the work contemporary practitioners. You will study comic drama, philosophical, psychoanalytic and linguistic theories of laughter, the grotesque, and the history of popular theatre across cultures. You will study the Fool character and comic performance techniques from the Clown to the Bouffon, as well as verbal and physical improvisation. Exploring contemporary comedy that is motivated by identity politics - including disability, ethnicity, queer and feminist examples - you will be encouraged to find your own voice and develop the confidence to use this in your own creative practice. This unique blend of critical thinking with an historical and cultural perspective on creative practice aims to educate a future generation of leading professionals working in the field of comedy and satire as writers, writer-performers, producers, promotors, broadcasters, teachers and researchers. You will graduate with excellent oral and written communication, group interaction, technical, management and IT skills that will set you up for independent portfolio careers in the industry. The programme’s drama, theatre and performance content, shared with the Department’s two other BA programmes, ensure that students will graduate with knowledge and competence in skills beyond the specifics of comedy and satire, that prepare you to work in the broader theatre and performance industry. The study of comedy and satire, specific
to the programme, offers you the potential to work both in the industry and beyond in, for example, comic and satirical journalism. Importantly, you will benefit from the location of Goldsmiths, with our professional networks, and be exposed to strategies for successful freelance careers.

What you will be expected to achieve

Students successfully completing the Certificate of Higher Education in Drama: Comedy and Satire will be able to:

<table>
<thead>
<tr>
<th>Knowledge and Understanding</th>
<th>Taught by the following modules</th>
</tr>
</thead>
<tbody>
<tr>
<td>A1 Demonstrate understanding of the interplay between practice and theory through reading theoretical and creative texts, viewing and critical performance analysis.</td>
<td>All modules</td>
</tr>
<tr>
<td>A2 Demonstrate understanding of a range of theoretical frameworks by which to apply critical analysis to text and performance</td>
<td>Analytic Vocabularies A Introduction to Dramaturgy</td>
</tr>
<tr>
<td>A3 Demonstrate understanding and practical application of how comedy as a genre functions in structure, dialogue, action and character, from the study of existing comic texts both historical and contemporary.</td>
<td>Comedy 1: Improvisation Introduction to Dramaturgy Radical Theatre Histories</td>
</tr>
<tr>
<td>A4 Demonstrate understanding and practical application of the work of key theorists and practitioners and their cultural, political and historical contexts.</td>
<td>Analytic Vocabularies A Processes of Performance Radical Theatre Histories</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Cognitive and Thinking Skills</th>
<th>Taught by the following modules</th>
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<tbody>
<tr>
<td>B1 Formulate and apply plans for complex projects both independently and in groups, selecting the most effective methods to achieve the desired outcome.</td>
<td>Processes of Performance A Introduction to Dramaturgy Introduction to Scenography Theatre Making 1</td>
</tr>
<tr>
<td>B2 Describe, interpret and evaluate dramatic and comedy texts, production techniques and disciplines of performance events sensitively, and engage creatively with a range of critical and theoretical perspectives.</td>
<td>Processes of Performance A Analytic Vocabularies A Theatre Making 1 Introduction to Dramaturgy</td>
</tr>
<tr>
<td>B4 Articulate informed critical responses to one’s own and others’ work.</td>
<td>Processes of Performance Introduction to Dramaturgy Theatre Making 1</td>
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</tbody>
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<table>
<thead>
<tr>
<th>Subject Specific Skills and Professional Behaviours and Attitudes</th>
<th>Taught by the following modules</th>
</tr>
</thead>
<tbody>
<tr>
<td>C1 Study, practice and demonstrate competence in the craft of performing improvised comedy.</td>
<td>Comedy 1: Improvisation</td>
</tr>
<tr>
<td>C2 Engage creatively and critically with the methods and processes of production, writing and performance by which comedy and satire is created, and demonstrate an ability to select, refine and apply these in practice.</td>
<td>Processes of Performance A &amp; B Introduction to Scenography Comedy 1 Theatre Making 1</td>
</tr>
<tr>
<td>C3 Demonstrate understanding and practical application of group and individual processes and the range of skills necessary for the realisation of a performance.</td>
<td>Processes of Performance A Theatre Making 1 Comedy 1: Improvisation</td>
</tr>
<tr>
<td>C4 Demonstrate understanding and practical application of processes and techniques of live performance through</td>
<td>Comedy 1: Improvisation Processes of Performance A</td>
</tr>
</tbody>
</table>
theoretical and practical study.

<table>
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<tr>
<th>Transferable Skills</th>
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</thead>
<tbody>
<tr>
<td>D1</td>
<td>Apply critical and analytical skills in developing ideas, collecting evidence and constructing arguments, and possess the capacity to evaluate and present these in a range of ways.</td>
</tr>
<tr>
<td>D2</td>
<td>Apply discipline, timeliness, punctuality and professional outlook in all aspects of the execution of an assignment.</td>
</tr>
<tr>
<td>D3</td>
<td>Work creatively and imaginatively in a group and demonstrate competence in research, creative, collaborative and management modes as necessary for the realisation of practice-based work.</td>
</tr>
<tr>
<td>D4</td>
<td>Self-manage personal workloads efficiently and effectively, meet deadlines, and negotiate and pursue goals with others in order to conceive, plan and deliver an objective within a specific timeframe.</td>
</tr>
<tr>
<td>D5</td>
<td>Manage constructively and effectively creative, personal and interpersonal issues.</td>
</tr>
<tr>
<td>D6</td>
<td>Utilise information retrieval skills needed to gather, sift, synthesise and organise material independently and to evaluate critically its significance.</td>
</tr>
<tr>
<td>D7</td>
<td>Demonstrate collaborative and co-operative skill with a range of individuals – peers and staff: tutors, technicians.</td>
</tr>
<tr>
<td>D8</td>
<td>Utilise information retrieval skills needed to gather, sift, synthesise and organise material independently and to evaluate critically its significance.</td>
</tr>
</tbody>
</table>

In addition to the learning outcomes stated above, students successfully completing the Diploma of Higher Education in Drama: Comedy and Satire will be able to:

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<thead>
<tr>
<th>Knowledge and Understanding</th>
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<tbody>
<tr>
<td>A1</td>
<td>Demonstrate understanding of the interplay between practice and theory through reading theoretical and creative texts, viewing and critical performance analysis.</td>
</tr>
<tr>
<td>A2</td>
<td>Demonstrate understanding of a wide range of theatrical genres from an historical, cultural and dramaturgical perspective.</td>
</tr>
<tr>
<td>A3</td>
<td>Demonstrate understanding and practical application of how comedy as a genre functions in structure, dialogue, action and character, from the study of existing comic texts both historical and contemporary</td>
</tr>
<tr>
<td>A4</td>
<td>Demonstrate understanding and practical application of the work of key practitioners and theorists and their cultural, political and historical contexts.</td>
</tr>
<tr>
<td>A5</td>
<td>Demonstrate understanding and practical application of processes and techniques of live performance through theoretical and practical study.</td>
</tr>
<tr>
<td>A6</td>
<td>Demonstrate understanding and practical application of group and individual processes and the range of</td>
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</tbody>
</table>
skills necessary for the realisation of a performance with a focus on the cultural function and diversity of comic entertainment.

<table>
<thead>
<tr>
<th>Cognitive and Thinking Skills</th>
<th>Taught by the following modules</th>
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</thead>
</table>
| **B1** | Formulate and apply plans for complex projects both independently and in groups, selecting the most effective methods to achieve the desired outcome. | Questions of Performance  
Stand Up  
Comedy Writing |
| **B2** | Describe, interpret and evaluate drama, theatre, performance and comedy texts, production techniques and disciplines of performance sensitively, and engage with a range of critical and theoretical perspectives. | Modernisms and Postmodernity  
Elements of Theatre History  
Questions of Performance  
Stand Up |
| **B3** | Identify and interpret critically the cultural, economic and political frameworks that surround performance, comedy and satire events, historical and contemporary. | Modernisms and Postmodernity  
Elements of Theatre History  
Comedy 2  
Comedy Writing  
Stand Up |
| **B4** | Articulate informed critical responses to one’s own and others’ work. | Comedy 2  
Comedy writing |

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<tr>
<th>Subject Specific Skills and Professional Behaviours and Attitudes</th>
<th>Taught by the following modules</th>
</tr>
</thead>
</table>
| **C1** | Study, practice and demonstrate skill in the craft of performing and/or writing comedy. | Comedy 2  
Comedy Writing |
| **C2** | Engage creatively and critically with the skills and processes of production, writing and performance by which comedy and satire is created, and have an ability to select, refine and apply these in practice. | Questions of Performance  
Comedy Writing  
Comedy 2  
Stand Up |
| **C3** | Demonstrate understanding and practical application of Stand Up as a genre comparatively and critically, understanding all factors - economic, funding, political, circuit, audience, marketing, content - that contribute to its proliferation both live and in the media. | Stand Up |
| **C4** | Know and practice the craft of writing and performing comedy, as understood professionally in the industry today. | Comedy 2  
Stand Up |
| **C5** | Develop own voice and writing skill in a chosen approach - Stand Up, Monologue, Dramatic Text - live and/or online. | Comedy Writing  
Comedy 2 |

<table>
<thead>
<tr>
<th>Transferable Skills</th>
<th>Taught by the following modules</th>
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</thead>
<tbody>
<tr>
<td><strong>D1</strong></td>
<td>Apply critical and analytical skills in developing ideas, collecting evidence and constructing arguments, and possess the capacity to evaluate and present these in a range of ways with specific attention to evaluate forms of discourse and their effects on representation in the arts, media, politics and public life.</td>
</tr>
<tr>
<td><strong>D2</strong></td>
<td>Apply discipline, timeliness, punctuality and professional outlook in all aspects of the execution of</td>
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</table>
an assignment.

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<table>
<thead>
<tr>
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<tbody>
<tr>
<td><strong>D3</strong></td>
<td>Work creatively and imaginatively in a group and have developed skills in research, creative, collaborative and management modes as necessary for the realisation of practice-based work.</td>
<td>All modules</td>
</tr>
<tr>
<td><strong>D4</strong></td>
<td>Self-manage personal workloads efficiently and effectively, meet deadlines, and negotiate and pursue goals with others in order to conceive, plan and deliver an objective within a specific timeframe.</td>
<td>All modules</td>
</tr>
<tr>
<td><strong>D5</strong></td>
<td>Articulate ideas in accessible and entertaining ways.</td>
<td>Comedy 2, Comedy Writing</td>
</tr>
<tr>
<td><strong>D6</strong></td>
<td>Possess knowledge of the field that supports career planning and self-promotion, promoting creative work appropriately in a range of media to both academic and non-academic audiences.</td>
<td>Stand Up, Comedy Writing</td>
</tr>
<tr>
<td><strong>D7</strong></td>
<td>Manage constructively and effectively creative, personal and interpersonal issues.</td>
<td>All modules</td>
</tr>
<tr>
<td><strong>D8</strong></td>
<td>Work reflexively and engage constructively with criticism and feedback.</td>
<td>All modules</td>
</tr>
<tr>
<td><strong>D9</strong></td>
<td>Utilise information retrieval skills needed to gather, sift, synthesise and organise material independently and to evaluate critically its significance.</td>
<td>All modules</td>
</tr>
<tr>
<td><strong>D10</strong></td>
<td>Demonstrate collaborative and co-operative skill with a range of individuals – peers, tutors, technicians, audience.</td>
<td>Comedy 2</td>
</tr>
</tbody>
</table>

In addition to the learning outcomes stated above, students successfully completing the BA (Hons) Drama: Comedy and Satire will be able to:

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<td><strong>A2</strong></td>
<td>Demonstrate understanding of a wide range of theatrical genres from an historical, cultural and dramaturgical perspective.</td>
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<td><strong>A3</strong></td>
<td>Demonstrate understanding and practical application of how comedy as a genre functions in structure, dialogue, action and character, from the study of existing comic texts both historical and contemporary.</td>
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<td>Demonstrate understanding and practical application of the work of key practitioners and theorists and their cultural, political and historical contexts.</td>
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<td><strong>A5</strong></td>
<td>Demonstrate understanding and practical application of processes and techniques of live performance through theoretical and practical study.</td>
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</table>
### A6
Demonstrate understanding and practical application of group and individual processes and the range of skills necessary for the realisation of a performance with a focus on the cultural function and diversity of comic entertainment.

Processes of Performance A  
Theatre Making 1  
Comedy 1  
Questions of Performance  
Comedy 2  
Stand Up  
Comedy writing  
Final Show

### Cognitive and Thinking Skills

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<thead>
<tr>
<th>B1</th>
<th>Formulate and apply plans for complex projects both independently and in groups, selecting the most effective methods to achieve the desired outcome.</th>
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<tbody>
<tr>
<td>Taught by the following modules</td>
<td></td>
</tr>
</tbody>
</table>
| Processes of Performance A  
Introduction to Dramaturgy  
Scenography  
Theatre Making 1  
Questions of Performance  
Dissertation  
Final Show |

<table>
<thead>
<tr>
<th>B2</th>
<th>Describe, interpret and evaluate performance and comedy texts, production techniques and disciplines of performance events sensitively, and engage creatively with a range of critical and theoretical perspectives.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Taught by the following modules</td>
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</tbody>
</table>
| Analytic Vocabularies A  
Radical Theatre Histories  
Theatre Making 1  
Modernisms and Postmodernity  
Elements of Theatre History  
Culture and Performance A & B  
Processes of Performance A  
Dissertation  
Comedy 2  
Comedy Writing |

<table>
<thead>
<tr>
<th>B3</th>
<th>Identify and interpret critically the cultural, economic and political frameworks that surround performance, comedy and satire events, historical and contemporary.</th>
</tr>
</thead>
<tbody>
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<td>Taught by the following modules</td>
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</table>
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Theatre Making 1  
Modernisms and Postmodernity  
Elements of Theatre History  
Culture and Performance A & B  
Processes of Performance A  
Dissertation  
Comedy 2  
Comedy Writing |

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<th>B4</th>
<th>Articulate informed critical responses to one’s own and others’ work.</th>
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<td>Taught by the following modules</td>
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</table>
| Processes of Performance  
Comedy 2  
Comedy writing  
Introduction to Dramaturgy |

### Subject Specific Skills and Professional Behaviours and Attitudes

<table>
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<tr>
<th>C1</th>
<th>Study, practice and demonstrate skill in the craft of performing comedy.</th>
</tr>
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<tbody>
<tr>
<td>Taught by the following modules</td>
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</tbody>
</table>
| Comedy 1: Improvisation  
Comedy 2  
Comedy Writing  
Final Show |

<table>
<thead>
<tr>
<th>C2</th>
<th>Engage creatively and critically with the skills and processes of production, writing and performance by which comedy and satire is created, and have an ability to select, refine and apply these in practice.</th>
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<tbody>
<tr>
<td>Taught by the following modules</td>
<td></td>
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</tbody>
</table>
| Processes of Performance A & B  
Scenography  
Theatre Making 1  
Questions of Performance  
Comedy 1  
Comedy Writing  
Comedy 2  
Final Show |

<table>
<thead>
<tr>
<th>C3</th>
<th>Demonstrate understanding and practical application</th>
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<tbody>
<tr>
<td>Taught by the following modules</td>
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<tr>
<td>Stand Up</td>
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</table>
of Stand Up as a genre comparatively and critically, understanding all factors - economic, funding, political, circuit, audience, marketing, content - that contribute to its proliferation both live and in the media. | Radical Theatre Histories

Know and practice the craft of writing and performing comedy, inflected towards a specific public, as understood professionally in the industry today. | Comedy 2
Stand Up
Final Show

Develop own voice and writing skill in a chosen approach - Stand Up, Monologue, Dramatic Text - live and/or online. | Comedy Writing

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<tr>
<th><strong>Transferable Skills</strong></th>
<th><strong>Taught by the following modules</strong></th>
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</table>
| **D1** | Apply critical and analytical skills in developing ideas, collecting evidence and constructing arguments, and possess the capacity to evaluate and present these in a range of ways with specific attention to evaluate forms of discourse and their effects on representation in the arts, media, politics and public life. | All BA modules

| Comedy 1: Improvisation
Introduction to Dramaturgy
Processes of Performance A
Theatre Making 1
Questions of Performance
Comedy 2
Final Show |

| **D2** | Apply discipline, timeliness, punctuality and professional outlook in all aspects of the execution of an assignment. | Comedy 1: Improvisation
Introduction to Dramaturgy
Processes of Performance A
Theatre Making 1
Questions of Performance
Comedy 2
Final Show

| **D3** | Work creatively and imaginatively in a group and have developed skills in research, creative, collaborative and management modes as necessary for the realisation of practice-based work. | All BA modules

| Comedy 1: Improvisation
Introduction to Dramaturgy
Processes of Performance A
Theatre Making 1
Questions of Performance
Comedy 2
Final Show |

| **D4** | Self-manage personal workloads efficiently and effectively, meet deadlines, and negotiate and pursue goals with others in order to conceive, plan and deliver an objective within a specific timeframe. | All BA modules

| Comedy 1: Improvisation
Introduction to Dramaturgy
Processes of Performance A
Theatre Making 1
Questions of Performance
Comedy 2
Final Show |

| **D5** | Articulate ideas in accessible and entertaining ways. | Comedy 2
Comedy Writing

| **D6** | Possess knowledge of the field that supports career planning and self-promotion, promoting creative work appropriately in a range of media to both academic and non-academic audiences. | Stand Up (15 Credits)
Comedy Writing (15 credits)
Final Show

| Comedy 1: Improvisation
Introduction to Dramaturgy
Processes of Performance A
Theatre Making 1
Questions of Performance
Comedy 2
Final Show |

| **D7** | Manage constructively and effectively creative, personal and interpersonal issues. | All BA modules

| **D8** | Utilise information retrieval skills needed to gather, sift, synthesise and organise material independently and to evaluate critically its significance. | All BA modules

| **D9** | Work reflexively and engage constructively with criticism and feedback. | Comedy 2
Dissertation
Final Show

| **D10** | Demonstrate excellent collaborative and co-operative skill with a range of individuals - peers, tutors, venue hosts, technicians, PR and marketing, audience. | Processes of Performance
Comedy 1
Theatre Making 1
Comedy 2
Final Show |
How you will learn

The Department of Theatre & 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 wide pool of Associate Lecturers who contribute specialist expertise. The BA in Comedy will also invite industry professionals to deliver teaching and learning aims of the programme. 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 approaches following the delivery of an assignment. Coursework will be supported by masterclasses and the Performance Research Forum in which practitioners from the industry are invited to talk and/or perform and students are encouraged to engage actively in Q&A. The department runs other occasional events such as lectures and performances. Students throughout are encouraged to develop collaborative skills as well as technical, IT and management skills. Such skills – essential for working in the industry professionally – are acquired incrementally as student’s progress through various assignments set. Group sizes for learning will vary, from an entire year cohort attending a lecture to groups of e.g. 25 students in seminar, to smaller companies for practice projects. Where the student is working solo, for example in the production of stand-up material, they would normally in fact be working in small teams to ensure technical support. Typical teaching and learning methods will cross-refer theory and practice and students will learn in the following environments:

- In studio: studying praxis through training, exercises and improvisation as well as observing peers critically
- In lecture: studying history, culture and genre
- In seminar: working in groups on research assignments around specific topics
- In library: working individually and in groups in retrieving and analysing research material
- In the media: listening/viewing professional comedy and satire
- In performance: from short scenes, exercises, Stand Up mic work, up to a Final Show for a public
- In the field: attending live comedy, analysing comedians and comic scenes in film, TV and radio
- Online: identifying and analysing satire and comedy in the social media, in satirical journalism and the cartoon

Students are expected to use self-directed independent study time to achieve the aims of each module, including reading/viewing/live spectatorship and research (library and field), rehearsal (individually and with peers).

Your studies are supported by technical skills acquired in your practical modules.

Your studies are also 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.

A typical module bearing 15 credits would expect 150 study hours overall to achieve the aims of the module, of which e.g. 30 hours might be taught. The rest of the time of the learning hours will be achieved through a combination of independent research in library/field/online, as well as – in the cases of group seminar presentation and collaborative creative practice – in studio rehearsals and/or group spaces in library and department.

All new students write a 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 Centre of English Language and Academic Writing 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 department 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.

The Department also support students’ learning in extra-curricular provision: of space for their own rehearsals and performances; project funding 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 2 (Level 5) with a programme of talks, workshops and events led by staff in the department and the Institute for Creative and Cultural Entrepreneurship.

<table>
<thead>
<tr>
<th>Knowledge &amp; Understanding:</th>
<th>Taught by:</th>
</tr>
</thead>
<tbody>
<tr>
<td>A1, A2, A3, A4, A5, A6</td>
<td>Lectures; seminars; workshops, masterclasses; tutorials; practice projects; coursework; problem-solving classes; fieldwork; group work; independent study; supervised rehearsals; live attendance at professional events.</td>
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<table>
<thead>
<tr>
<th>Cognitive &amp; Thinking Skills:</th>
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</thead>
<tbody>
<tr>
<td>B1, B2, B3, B4</td>
<td>Lectures; seminars; tutorials; workshops, masterclasses; practice projects; coursework; problem-solving classes; independent study.</td>
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<tr>
<th>Subject Specific Skills and Professional Behaviours and Attitudes:</th>
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</thead>
<tbody>
<tr>
<td>C1, C2, C3, C4, C5</td>
<td>Lectures; seminars; workshops; master classes; tutorials; practice projects; coursework; problem-solving classes; supervised rehearsals; theatre and performance processes and production; technical skills training; production meetings; technical rehearsals; fieldwork; group work; independent study;</td>
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<table>
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<tr>
<th>Transferable Skills</th>
<th>Taught by:</th>
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<tr>
<td>D1, D2, D3, D4, D5, D6, D7, D8, D9, D10, D11, 12, D13, D14</td>
<td>Lectures; seminars; tutorials; practice projects; coursework; problem-solving classes; fieldwork; group work; independent study; theatre and performance processes and production; technical skills training.</td>
</tr>
</tbody>
</table>
How you will be assessed

You will be assessed via a wide range of assignments both formatively and summatively with a balance overall between theory and practice:

- Practical exercises
- Research Statement
- Seminar Presentation
- Essays
- Dissertation
- Text Analysis
- Performance Analysis
- Performance
- Creative Writing

The assessment procedures encourage the use of a full range of critical approaches, theoretical models and modes of expression throughout the programme. The main forms of assessment are through essays, practical projects, dissertation, portfolio, critical reflection, and seminar presentation. Typically, across a range of modules, a student's assessments in a given year will take the form of some critical/analytical essays, a production project in which s/he will be assessed both as part of a group and individually, a presentation of practice framed by an oral presentation, and possibly an exam. These modes of assessment are employed in various combinations as appropriate to individual module aims and objectives. Continuous assessment and/or assessment of process in studio-based modules is enabled by the use of assessment modes such as project plan and critical reflection essays used in several modules.

This inclusive approach 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.

Written work:

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

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

In relation to other kinds of written presentation - for example essay plans, project outlines, briefing documents, research statements, summary 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:

This encompasses creative comic writing as distinct from analytic/critical writing as above. Practice includes writing (plays, monologues, stand-up), performing your own stand-up
material, scene study of comic plays both historical and contemporary, physical theatre, performance methodologies and physical and verbal improvisation. Assessment methods reflect the philosophy, aims and objectives of the individual module. These recognise that performance making entails some form of collaborative process - even in the case of solo stand up - and that practical outcomes will depend upon 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 a 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 comedy/satirical writing and/or performance;
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, political and/or cultural implications;
4. the ability to relate to the circumstances of a defined performance context to the work of other practitioners;
5. the ability to analyse and reflect critically on students' own work and that of their peers;

Continuous assessment:

This concerns 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 take place within seminars and be presented as a research group. 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, 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

<table>
<thead>
<tr>
<th>Mark</th>
<th>Descriptor</th>
<th>Specific Marking Criteria</th>
</tr>
</thead>
</table>
| 80-100%    | I: First (Exceptional)   | 90-100% (Exceptional)

A mark in this range represents the overall achievement of module and programme learning outcomes to an exceptionally accomplished level. This is truly original work that contributes significantly to current scholarship or practice.

Text-based assessment: Written work demonstrates full independence of thought, sophisticated powers of analysis and synthesis and exceptional insight into primary sources, context and method. It displays an exceptional application of knowledge and understanding, with a commensurate, professional standard of execution, excellently structured. Ideas are communicated with linguistic skill.

Creative Practice: This demonstrates exceptional qualities of, individuality and conceptual coherence. There is a 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.

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.

Text-based assessment: Written work demonstrates independence of thought, sophisticated powers of analysis

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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.

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 written work evidences an outstanding understanding of context and a range of critical approaches. Practical assignments demonstrate an exceptional 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.

<table>
<thead>
<tr>
<th>70-79%</th>
<th>I: First (Excellent)</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>A mark in this range represents the overall achievement of module and programme learning outcomes to an excellent level.</td>
</tr>
<tr>
<td></td>
<td>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.</td>
</tr>
<tr>
<td></td>
<td>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.</td>
</tr>
</tbody>
</table>
| 60-69% | III: Upper Second (Very good) | A mark in this range represents the overall achievement of module and programme learning outcomes to a very good level. This is robust work.  

Text-based assessment: Written work demonstrates independence of thought, Analytic competence and synthesis and good understanding of primary sources, context and method. It displays a competent application of knowledge and understanding, and a commensurate standard of execution, very well structured. Ideas are communicated lucidly.  

Creative Practice: This demonstrates originality, individuality and conceptual coherence. There is 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. |
|---|---|---|
| 50-59% | Illi: Lower Second (Good) | A mark in this range represents the overall achievement of module and programme learning outcomes to an acceptable level. This is satisfactory work.  

Text-based assessment: Written work demonstrates some independence of thought, and an ability to write with some analytic competence. Primary sources, context and method would be acknowledged. It displays a basic level of competence and understanding, and a commensurate standard of execution.  

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. 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% | III: Third (Pass) | A mark in this range represents the overall achievement of module and programme learning outcomes to a satisfactory level, with evidence of weaknesses.  
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.  
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. |
|---|---|---|
| 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.  
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.  
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. |
<table>
<thead>
<tr>
<th>Grade</th>
<th>Description</th>
<th>Notes</th>
</tr>
</thead>
<tbody>
<tr>
<td>10-24%</td>
<td>Bad fail</td>
<td>Represents the overall achievement of the appropriate learning outcomes to an unsatisfactory level. Work shows some evidence of an attempt to address the question or task, but with inadequate detail, analysis or evidence of technique; there is insufficient evidence that the concerns of the module have been understood; and/or less than the minimum degree-level competence in expression and organisation. Text-based assessment: The text lacks structure and/or sound argument; the focus is not clear; there are major inconsistencies and mistakes in the usage of scholarly procedures and their presentation. Creative Practice: Creative work demonstrates some engagement with the task set but will fail to meet honours standards.</td>
</tr>
<tr>
<td>1-9%</td>
<td>Very bad fail</td>
<td>A submission that does not even attempt to address the specified learning outcomes (shall be deemed a non-valid attempt and must be re-sat)</td>
</tr>
<tr>
<td>0%</td>
<td>Non submission or plagiarised</td>
<td>Indicates either the failure to submit an assessment or a mark assigned for a plagiarized assessment.</td>
</tr>
</tbody>
</table>

**How the programme is structured**

The programme is offered as a full time 3-year study leading to a degree in Drama and Theatre Arts: Comedy. It offers analytical, critical, historical, practical, creative and applied study of a variety of modes of performance live and recorded. All students take the equivalent of 360 Cats.

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 the final year 3 (Level 6 FHEQ).

All modules in year 1 (Level 4 FHEQ) are compulsory, and are designed to provide a foundation for the theory/practice nature of the programme, introducing critical thinking and methodological approaches to the subject that will form the basis of all further studies. These modules prepare students by providing the tools to interrogate the subject and begin to take responsibility for their own learning. The 120 CATS offered in year 2 (Level 5 FHEQ) provide a wide range of options designed to help students make choices, focus on the specialised nature of the subject, and develop their contribution to collaborative practice as either writer or writer/performer. In year 3 (Level 6 FHEQ), the 120 CATS offered emphasise the political, cultural, historical and contextual specificity of the subject. Students are working in a study environment in which they are expected to take increased responsibility for their own learning as well as being able to develop their specialist interests. These are directed towards both dissertation topics and the pathway students opt for in their Final Show either writing material to be performed by others, or in writing and performing their own Stand Up material.

All modules with asterisk denotes that these are bespoke and shared with BA PPS.

**Year 1 (Level 4 FHEQ) TOTAL CREDITS: 120**
This BA programme shares the majority of Level 4 modules with our current BA Drama and Theatre Arts (DTA) degree and the BA Drama: Performance, Politics and Society (PPS):

- Processes of Performance A: Ensemble & Processes of Performance: Space (15 credits)*
- Introduction to Dramaturgy (15 credits)
- Scenography (15 credits)
- Theatre Making 1 (30 credits)
- Radical Performance Vocabularies (15 credits)
- Analytic Vocabularies A (15 credits)

**plus**

Programme-specific module:

- Comedy 1: Improvisation (15 credits)*

**Year 2 (Level 5 FHEQ) TOTAL CREDITS: 120**

The optional elements in years 2 (Level 5 FHEQ) and 3 (Level 6 FHEQ) listed below are indicative. The Options offered each year are driven by staff research interests, availability and current issues in the field:

Year Two (Level 5 FHEQ), alongside DTA and PPS students, Comedy BA students take:

- Elements of Theatre History (2 x 15 credits) x 2 from the following indicative options: British Alternative Theatre History*, Elements of African Theatre History, French Theatre, Greek Theatre, Polish Theatre, Irish Renaissance and Revolution, Spanish and Catalan Theatre, Shakespeare/Renaissance Theatre, American Theatre in the mid-20th century, Russian Theatre, Italian Theatre
- Modernisms and Postmodernity B (15 Cats). Indicative Options: Bertolt Brecht and Political Theatre; Post-colonial Theatre; Theatre and the Artistic Avant Garde; Samuel Beckett; Postmodern Gender, Identity and Queer Theory*
- Questions of Performance (30 credits) x 2 from the following indicative options: Audience; Emotion; Character 1 and 2; Play; Performing the Community; The Self; Gender; Memory; Voice/Text; Image; Laughter*;

**plus**

Programme-specific modules:

- Comedy 2 (15 credits)*
- Stand-Up (15 credits)*
- Comedy Writing (15 credits)*

**Year 3 (Level 6 FHEQ) TOTAL CREDITS 120:**

- Culture and Performance A (15 Cats) Core
- Culture and Performance B (15 Cats) x 1 from the following indicative options: The subversive Fool across Cultures*; Art and Japan; Modern Black, British and American Drama; Theatre as Learning Medium; Performances of Protest, Resistance and Rebellion;
- Dissertation (Compulsory, 45 Cats). This is tutored from all
members of staff according to student research interests and staff specialisms. This module requires students a 10,000-word dissertation on a topic to be negotiated with the tutor, but normally relating directly to Comedy and Satire.

- Final Show (45 Cats): This consists of a festival of original work by students across a range of possible forms: stand-up, monologue, sketches, short plays. This will be presented in a public venue, locally e.g. pub and/or theatre.*

Academic Year of Study 1

<table>
<thead>
<tr>
<th>Module Title</th>
<th>Module Code</th>
<th>Credits</th>
<th>Level</th>
<th>Module Status</th>
<th>Term</th>
</tr>
</thead>
<tbody>
<tr>
<td>Processes of Performance: The Ensemble</td>
<td>DR51015A</td>
<td>15</td>
<td>4</td>
<td>Compulsory</td>
<td>1</td>
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<tr>
<td>Introduction to Dramaturgy</td>
<td>DR51014B</td>
<td>15</td>
<td>4</td>
<td>Compulsory</td>
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<tr>
<td>Scenography</td>
<td>DR51013C</td>
<td>15</td>
<td>4</td>
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<tr>
<td>Theatre Making 1</td>
<td>DR51012C</td>
<td>30</td>
<td>4</td>
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<tr>
<td>Radical Performance Vocabularies</td>
<td>DR51018A</td>
<td>15</td>
<td>4</td>
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<td>Comedy 1: Improvisation</td>
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<td>Analytic Vocabularies A</td>
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<td>15</td>
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Academic Year of Study 2

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<th>Credits</th>
<th>Level</th>
<th>Module Status</th>
<th>Term</th>
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</thead>
<tbody>
<tr>
<td>Elements of Theatre History</td>
<td>DR52017A</td>
<td>30</td>
<td>5</td>
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<tr>
<td>Questions of Performance</td>
<td>DR52016G</td>
<td>30</td>
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<tr>
<td>Modernisms and Postmodernity B Option</td>
<td>DR52020A</td>
<td>15</td>
<td>5</td>
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<tr>
<td>Comedy 2: Improvisation</td>
<td>DR52025A</td>
<td>15</td>
<td>5</td>
<td>Compulsory</td>
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<tr>
<td>Stand-Up</td>
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<td>5</td>
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<tr>
<td>Comedy Writing</td>
<td>DR52027A</td>
<td>15</td>
<td>5</td>
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Academic Year of Study 3

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<th>Module Title</th>
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<th>Credits</th>
<th>Level</th>
<th>Module Status</th>
<th>Term</th>
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<tbody>
<tr>
<td>Culture and Performance A</td>
<td>DR53033C</td>
<td>15</td>
<td>6</td>
<td>Core</td>
<td>1-2</td>
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<tr>
<td>Culture and Performance B</td>
<td>DR53034A</td>
<td>15</td>
<td>6</td>
<td>Core</td>
<td>1-2</td>
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<tr>
<td>Dissertation</td>
<td>DR53036B</td>
<td>45</td>
<td>6</td>
<td>Core</td>
<td>1-3</td>
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<tr>
<td>Final Show</td>
<td>DR53044A</td>
<td>45</td>
<td>6</td>
<td>Core</td>
<td>2-3</td>
</tr>
</tbody>
</table>

Academic support

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

Students are allocated a personal tutor and a Senior Tutor in each department has overall responsibility for student progress and welfare. Departments arrange regular communication to students in the form of mailings and meetings as well as regular progress reports and feedback on coursework and assignments. This is in addition to scheduled seminars, tutorials and lectures/workshops.

Personal tutors will invite students to meet in the first two weeks of a new term and regularly throughout the duration of a programme of study. These meetings aim to discuss progress on modules, discussion of the academic discipline and reports from previous years if available (for continuing students). This way progress, attendance, essay/coursework/assessment marks can be reviewed and an informed discussion can be about how to strengthen learning and success.

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

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

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

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

The Careers Service provides central support for skills enhancement, running the Gold Award Scheme and other co-curricular activities that are accredited via the higher education achievement award (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 throughout the year, which students can access directly at gold.ac.uk/eas/.

Links with employers and career prospects

This degree is a vocational academic programme training students to become skilled and intellectually confident practitioners. It aims to foster skill and exposure for the graduate to work immediately in professional circuits that are populated with many Drama BA graduates who have had to hone their skills in “trial by fire” contexts. This programme circumvents such steps, leading to direct professional opportunity. It will be taught by T&P academics, supplemented by subject-specific academic expertise, visiting practitioners from the industry for master classes, workshops and Final Shows tuition. This will provide students with direct contact with professionals in the sector. Providing craft tuition in writing and performance as well as technical and scenographic skills, it develops critical engagement with social, cultural and political theory. By balancing creative practice with historical, cultural and theoretical study, it develops the articulate practitioner, able to forge their own career with pragmatic confidence.

Students will be encouraged - through our industry networks - to promote their own work. They will graduate with a strong “make-it-happen” approach. Oral and written communication, group interaction, management and IT skills will encourage professionalism and the ability to break into a competitive but ever-hungry-for- new-talent industry. Given the Open Mic circuit and opportunities for make-it-happen comic expression across the UK, graduates should be able to access such platforms both during their studies and on graduation, opening the door to professional circuits.

All students benefit from the Department of Theatre and Performance’s location in London as a magnet for guest practitioners to come to speak and/or perform for students (for example in the Performance Research Forum (PRF) Dis-Play Programme). The Department also receives many calls for students and emerging practitioners to avail themselves of platforms and commissions and staff keep students informed regularly about such opportunities.

Mentoring and Personal Professional Development (established in the
department for all students) as well as working with contemporary professionals will build both career skills and contacts. We will work with our Key Associate Organisations to explore try-out opportunities and invite key industry individuals to attend Final Shows.

The degree programme will also provide a foundation for higher levels of academic study and research, particularly in areas of creative Practice-as-Research, including Creative Writing, Performance Making, Directing, Applied Theatre, Art-and-Politics and Arts Administration, leading to further specialisation professionally and/or doctorate study, so that graduates might contribute to the academic future of the discipline.

The requirements of a Goldsmiths degree

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

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

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

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

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

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

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

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

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

The above information is intended as a guide. For further information, please refer to the Regulations for Undergraduate Students, which may be found here: www.gold.ac.uk/governance/studentregulations/

Programme-specific rules and facts

The programme requires all students to take all modules as indicated in the programme specification and no options outside of the department will be permitted in completing the programme.

How teaching quality will be monitored

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

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

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

Every 6 years all programmes within a department are also subject to a broader periodic review. This aims to ensure that they remain current, that the procedures to maintain the standards of the awards are working effectively and the quality of the learning opportunities and information provided to students and applicants is appropriate.

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