Programme overview
This creative surge has been the work of solo artists, ensembles, auteurs and performer-directors, who have redefined boundaries and stretched the theatrical imagination into new spaces, both literally and figuratively.

This unique international laboratory programme brings individuals from diverse backgrounds into collaborative research, acknowledging the challenges of creating experimental, performer-driven theatre in today's hybrid, globalised culture.

Within the vibrant environment of Goldsmiths, and with all the stimulus that London offers culturally, practising or emerging practitioners are encouraged to develop creative, critical, technical and management skills and strategies for forging an independent and self-motivated career.

You will conceive, research, construct and deliver your ideas and articulate what motivates these.

Programme entry requirements
Candidates will normally hold a first degree in an arts or humanities subject (normally at 2.1 level or higher). They will typically have already had some experience of performing and performance making and now wish to develop their practical and creative skills. Graduates from other disciplines will be considered provided they can demonstrate a foundation of performance skills and/or appropriate knowledge. In certain cases, practical experience alone as a professional theatre maker may qualify for entry to the programme for non-graduates. Criteria for entry to the programme emphasise the self-motivation and research interests of the candidate. Unconditional places might be offered in particular to overseas students on the strength of a written application alone and telephone interview where this fulfils all the basic admissions criteria. Certain applicants will be invited for workshop and interview before being offered a place.

Aims of the programme
The educational aims of this programme are informed by Goldsmiths' declared Mission in Learning, Teaching and Assessment to offer “a transformative experience, generating knowledge and stimulating self-discovery through creative, radical and intellectually rigorous thinking and practice”; by the QAA Code of Practice; and the Department of Theatre and Performance's Mission Statement

This programme offers a multi-skilled approach to original, performer-driven live performance making in an
interdisciplinary and international laboratory context. In its fundamental aim to develop both technical competence and individual creativity, the programme aims to provide a rigorous methodological training to support the study of narrative composition and the practice of artistic experimentation. A theoretical understanding of the roots and contemporary manifestations of a range of international and innovative practices in turn frame this practical and conceptual training so that the student can locate their own knowledge and ideas within a broad cultural context. Studies include elements of methodological training in the body and voice, improvisation, devising, mise-en-scene and key elements of scenography - specifically the use of space and the construction of theatrical imagery. Students get an introduction to multimedia and digital technology and the opportunity to develop skill here and apply this into their own live production and documentation. They are encouraged to explore the architectural and social environment of all their performance work and enquire into the significance and meanings which arise out of making work for and within specific contexts. In addition, students choose from a range of Complementary Contextual Modules common to all MA students in Goldsmiths Department of Theatre and Performance. These options include currently e.g. African Theatre and Drama, Radical Performance, Cultural Theory, New Performance Writing in the UK, Performance Praxis, The Sociocultural Analysis of the Musical, Disability Theatre.

The programme is delivered by international professional theatre-makers of renown: performers, directors, scenographers, dancers, writers, composers and live artists as well as scholars. The programme is structured around building a portfolio of work across four main areas of study and research over three terms:

1) Practical Study: Scenography (Praxis) 2) Composition (Praxis) 3) Dissertation (Praxis) 4) Contextual Theory (Written)

Studies across the programme as a whole should enable the student to graduate with a range of practical, conceptual and theoretical skills as well as the confidence to put these into practice. Alongside subject-specific competencies and knowledge, the training provided on the programme will help develop a range of transferable intellectual, practical, creative, communication, and theoretical skills, which can be applied in a broad spectrum of employment contexts.

What you will be expected to achieve

The programme’s subject-skills-specific learning outcomes focus on the ability to conceive, prepare for, contribute to and execute original performance material as well as the ability to articulate research questions and reflect on this from a theoretically-informed perspective. These outcomes are defined according to a range of skills appropriate for an independent performance maker working in today’s cultural climate and the specific independent sector and are informed by practitioners and scholars who are at the cutting edge of their field of research. In addition to such vocational qualities, students develop a range of transferable skills to equip them for professional employment in a wide variety of contexts, in particular those associated with effective communication. Germane to this programme’s emphasis on student-driven research-into-practice in a collaborative and interdisciplinary environment is what the Quality Assurance Unit describes as “the exercise of initiative and personal responsibility, decision-making in complex and unpredictable situations, and the independent learning ability required for continuing professional development”.

By the end of the programme a student should:

<table>
<thead>
<tr>
<th>Knowledge and Understanding</th>
<th>Taught by the following modules</th>
</tr>
</thead>
<tbody>
<tr>
<td>A1 possess a working understanding of various methodologies for creating non-play text - driven performance;</td>
<td>Practical Study: Scenography and Composition workshops</td>
</tr>
<tr>
<td>A2 be familiar with all aspects of theater-making from conception to execution including production planning/ storyboard;</td>
<td>Practical Study: Scenography, Dissertation</td>
</tr>
<tr>
<td>A3 have acquired/refined collaborative skills; *</td>
<td>Composition Workshops, Dissertation</td>
</tr>
<tr>
<td>A4 have tested your understanding of the range of</td>
<td></td>
</tr>
</tbody>
</table>

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* indicates a specific activity or outcome required for this learning objective.
<table>
<thead>
<tr>
<th>A5</th>
<th>have developed management (self/others) skills; *</th>
<th>Practical Study: Scenography Composition, Dissertation</th>
</tr>
</thead>
<tbody>
<tr>
<td>A6</td>
<td>be aware of the creative possibilities of applying scenographic and/or multimedia skills to the creation of live performance;</td>
<td>Practical Study: Scenography Composition</td>
</tr>
<tr>
<td>A7</td>
<td>be able to demonstrate in practice and articulate an understanding of the significance of the environmental context (social as well as site) in which work is communicated and received;</td>
<td>Composition (Site Specific and Final Show)</td>
</tr>
<tr>
<td>A8</td>
<td>have acquired a semiotic literacy in terms of the decoding and encoding of performance material together with analytical methods for identifying a range of signifiers;</td>
<td>Composition, Contextual Option</td>
</tr>
<tr>
<td>A9</td>
<td>possess a comprehensive knowledge of a range of performance methodologies drawn from world theatre past and present;</td>
<td>Student-centred learning projects, Contextual Theory Option (depending on module), extra-curricular events e.g. Performance Research Fora</td>
</tr>
<tr>
<td>A10</td>
<td>have developed an articulate critical and analytical vocabulary via which to assess their own performance work and that of others an promote/advocate their own practice;</td>
<td>Research Statements, Critical feedback sessions, Tutorial</td>
</tr>
<tr>
<td>A11</td>
<td>be familiar with the cultural and historical development of performer-driven theatre internationally;</td>
<td>Student-centred learning projects, extra-curricular events e.g. Performance Research Fora</td>
</tr>
<tr>
<td>A12</td>
<td>be able to locate your own research-into-practice projects within a spectrum of historical, cultural, aesthetic and theoretical references</td>
<td>Research Statement and Dissertation Thesis, Tutorial</td>
</tr>
<tr>
<td>A13</td>
<td>have developed skill in documenting and presenting your practice to a range of professional agencies, promoters and funders;</td>
<td>Professional Orientation workshops summer term</td>
</tr>
</tbody>
</table>

### Cognitive and Thinking Skills

<table>
<thead>
<tr>
<th>B1</th>
<th>have acquired a methodology for generating and structuring material;</th>
<th>Composition workshops</th>
</tr>
</thead>
<tbody>
<tr>
<td>B2</td>
<td>be familiar with methods for creative performance from a range of signifiers and stimuli;</td>
<td>Composition workshops, Masterclasses, Practical Study: Scenography (technologies)</td>
</tr>
<tr>
<td>B3</td>
<td>have achieved sophisticated critical and evaluative skills in de-coding and de-constructing performance material;</td>
<td>Composition Workshops, Tutorial, Critical Feedback sessions</td>
</tr>
<tr>
<td>B4</td>
<td>have an extensive theoretical grasp of the environmental, cultural and historical context in which you are making your own work;</td>
<td>Student-centred research, Research Statement</td>
</tr>
<tr>
<td>B5</td>
<td>be able to think independently and self-start accordingly; *</td>
<td>Practical Study: Scenography assignments and feedback, Composition and Dissertation Final Shows Festival</td>
</tr>
<tr>
<td>B6</td>
<td>have developed skill in self-evaluation; *</td>
<td>Practical Study: Scenography assignments and feedback, Composition and Dissertation Final Shows Festival</td>
</tr>
<tr>
<td>Subject Specific Skills and Professional Behaviours and Attitudes</td>
<td>Taught by the following modules</td>
<td></td>
</tr>
<tr>
<td>---</td>
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</tr>
<tr>
<td><strong>C1</strong> have developed a range of physical, vocal and expressive skills and a working knowledge of how to apply these creatively as well as communicate them to others;</td>
<td>Practical Study: Scenography</td>
<td></td>
</tr>
<tr>
<td><strong>C2</strong> have developed skill and technique in a range of performance systems including the use of space, material object, the performer, colour, imagery, light and sound;</td>
<td>Practical Study: Scenography</td>
<td></td>
</tr>
<tr>
<td><strong>C3</strong> be competent in the basics of digital and multimedia technology;</td>
<td>Practical Study: Scenography</td>
<td></td>
</tr>
<tr>
<td><strong>C4</strong> have a refined skill in recording practical study and training and an ability to utilise this archive;</td>
<td>Practical Study: Scenography then applied to all creative assignments, Professional Orientation Workshops</td>
<td></td>
</tr>
<tr>
<td><strong>C5</strong> have developed sensitivity and skill in working collaboratively; *</td>
<td>Practical Study: Scenography, Composition and Dissertation Final Shows</td>
<td></td>
</tr>
<tr>
<td><strong>C6</strong> be confident in their ability to motivate and direct yourself and others;</td>
<td>Practical Study: Scenography, Composition and Dissertation Final Shows</td>
<td></td>
</tr>
<tr>
<td><strong>C7</strong> possess a high level of communication skills; *</td>
<td>Research Statements, Critical Feedback Sessions, Dissertation Essay</td>
<td></td>
</tr>
<tr>
<td><strong>C8</strong> have a proven skill in devising strategies and creating objectives, and in planning how to achieve them so as to deliver a finished product according to an agreed deadline;</td>
<td>Practical Study: Scenography, Composition Workshops</td>
<td></td>
</tr>
<tr>
<td><strong>C9</strong> demonstrate an ability to apply and utilise directorial advice;</td>
<td>Practical Study: Scenography, Composition, Dissertation Final Shows</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Transferable Skills</th>
<th>Taught by the following modules</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>D1</strong> SEE OUTCOMES ABOVE WITH *</td>
<td>AS ABOVE</td>
</tr>
</tbody>
</table>

**How you will learn**

Learning and teaching methods and strategies to support knowledge and understanding

Outcomes 1 – 7 are mostly acquired through the practical/praxis elements of the programme including Practical Study: Scenography classes and workshops, short artist residencies, events programmed in the Performance Research Forum, the study of Composition and its application in production, the creation, management and production of the Final Shows Festival as part of the Dissertation. These outcomes are the result of a combination of work in groups (training sessions, workshops and lecture-seminars) as well as self-directed projects with individual tutorial support. Outcomes 8 –12 are mostly acquired in the application of critical creative thinking, research, and discussion, writing across the programme and feedback for this. The environment of Goldsmiths and its location in London provides students with a constant opportunity to locate their practice and articulate this to professional bodies. Thus Outcomes 12 -13 are acquired accumulatively throughout the programme and immersion in all curricular and extra-curricular contact with working professionals and organisations such as e.g. the Performance Research Forum in TaP, ArtsAdmin Toynbee Studios where some teaching and rehearsal takes place, as well as LADA.

In addition, students are supported by Departmental Research, Writing Skills Workshops and Tutorials delivered by the Post Graduate Tutor dedicated to academic development at PG level as well as by Goldsmiths’ CELAW.

Learning and teaching methods and strategies to support cognitive and subject-specific skills
Outcomes C1 – 3 are acquired by Practical Study: Scenography sessions in a range of performance methodologies, centrally: the study of the body and voice as expressive and creative tools, applied to a range of textual forms and to space; introductory workshops in hands-on digital technologies as applied to theatre production: video, sound and lighting. This section of the programme is taught by working professionals and is supported by interventions in the form of master classes and workshops by leading international artists - as part of, and sometimes distinct from, The Performance Research Forum. Outcome B1 is achieved by a range of reflective and critical processes including Research Statements (formative and assessed) to frame any practice project, group critical feedback sessions (tutor and peer) and individual tutorials; and promoting the understanding of genre heritage within hybrid practice Outcomes B2, C4, C6 and C9 are mainly learnt via a series of narrative compositional workshops to introduce a range of approaches. These are concerned with live theatrical space, manipulating scenographic elements and generating material and structuring devised work. These introductory workshops are followed by the application of knowledge and skills acquired via creative exercises both solo and collaborative. Outcomes B4, B6 and C7 are acquired via immersion in the learning environment of the programme as a whole - since every aspect of the teaching and learning is praxis-based - but it is specifically supported in one of the Complementary Contextual Modules: in particular relevant to this programme, the (optional) lecture-seminar module Radical Performance. Outcomes C5-C8, B5 and B6 are tested in all practical assignments, the way students take responsibility for managing aspects of the programme as a cohort such as out of hours rehearsal schedules and the running of practice assessment and their technical rehearsals. Outcomes B6 and C9 are again germane to the programme as a whole, but are particularly achieved in the Dissertation that comprises the Final Show Festival for which the students take a major producing responsibility. In addition they are provided with directorial supervision on each creative production in progress and preparation for the 5 – 6000 word Written Self-Evaluation Essay and Viva Voce. Advice is given in cohort, group as well as one-to-one tutorials.

Most of the teaching of both practical and theoretical work is in the year group. Individual tutorial support is given wherever the student is engaged in an assessed creative exercise. The Convenor and Associate Tutor offer further support by their availability throughout the three terms during specified office hours. The Convenor/Associate Tutor provides individual progress tutorial once each term. With an emphasis on student-centred learning, in addition, students may work in small research teams to produce certain creative exercises as well as conduct their own evaluative processes and peer-assisted project development. Final production in groups – and occasionally solo – is supported by professional tutorial consultancy. In addition, throughout the programme the Technical team support student learning in workshop and teaching-by-example as well as working with each project to develop and support technical competence and collaborative skill. Students are encouraged to support their learning by frequent attendance at live performances from small to large scale and in many forms within London as one of the world centres of live theatre. Critical spectatorship is also supported by guided reading, by regular viewing of films and video archives and by the introduction to and application of some current performance analysis and critical feedback tools. External organisations such as Live Art Development Agency support the students off-site, whilst offering a timetabled Professional Orientation Workshop (together with ICCE) in the Summer Term.

Emphasis is placed on the development of documentation and articulation of work for professional and career purposes. Students are therefore encouraged to video and still documentation of their own and peer's work. Opportunity is provided by encountering the LIFT Living Archive at Goldsmiths and also by the specific introduction to the key Live Art Development Agency in London.

How you will be assessed

Assessment methods to test knowledge and understanding

Outcomes 1–7 are assessed via a combination of praxis assignments ranging from the first assessed exercise in the Autumn Term (Interdisciplinary Collaboration) through to the Final Shows production in the Summer term. This builds incrementally in time and ingredient constraint within any given project towards a student-initiated full-scale production of substantial length (minimum 25 minutes), which tests the ability to apply learning into
increasingly challenging contexts. Outcomes 8–12 are assessed by the submission of written material as well as viva voce. Outcomes 12 and 13 are tested similarly. Throughout the programme students are encouraged to use the Research Statement to frame their own practice so that examiners can assess according to the chosen mode and genre articulated as well as the student's research question explored within any practice project. This is to avoid syllogistic judgement in a programme that encompasses hybrid performance and students from a range of performance specialisms from dance through theatre to fine art.

Assessment methods to test cognitive and subject-specific skills

Progress is assessed via studio-based practice and written material. Formative assessment in the Autumn term includes a very short solo signature piece with feedback from peers and Convenor, both in group sessions and in formative Research Statement Writing. Assessment of outcomes C1 - 3 is via the presentation of a very short authored Scenography performance in Spring term that tests the application of Practical Study teaching and learning. Outcomes B1, B2, C4, C6 and C9 are tested in the development of a Praxis Portfolio (Performance Making A and B). These include the Interdisciplinary Collaboration with MA Writers and Dramaturges and Composers from the MMus (Department of Music). Outcomes B4, B5 and C7 are tested in the essays and seminar presentations for Contextual Options, in Research Statements to support practice, and in both the Dissertation essay and Viva Voce. The total production of written material on the programme is e.g. 12,000 words with an overall weighting of 80% practice and 20% theory. All Outcomes are eventually tested in the Dissertation: a complex project involving students preparing and managing a public Festival of their Final Shows. Here students elect to take on a range of pre-production and technical roles ranging from operation to video archiving as well as publicity, FOH and production management.

External Examiners are invited to practical assessments, particularly the Final Shows and are provided with a video recording of all such work if requested where they are unable to attend in person. They are also provided with a sample of Dissertation essays. Students’ written work will be assessed in a manner appropriate to the requirements of any particular assignment.

In relation to assessed written coursework students are assessed with regard to:

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

1) Argument and response to task/topic Addresses the question Contextualisation of topic. Understanding and discussion of relevant issues.
Synthesis of material to create own critical points of departure. Understanding and application of relevant theories and concepts.

2) Presentation and scholarly methods
Quotes accurately, correctly acknowledges sources through consistent referencing. Produces bibliography in accordance with Departmental style.

3) Structure
Introduction, logical development of argument and conclusion are present. Material is well signposted and paragraphs link clearly.
Argument is integrated with relevant evidence from chosen texts.

4) Style and communication
Accuracy in spelling, grammar and punctuation.
Fluent sentences that produce concise and precise narrative. Appropriate analytic and academic style.

Continuous assessment
Where this contributes to an assessment, the above ‘Management’ and ‘Collaboration’ tools are employed.
Examiners will 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.

Assessment methods reflect the philosophy, aims and objectives of each element of the programme. These recognise that performance-making usually entails collaborative process and that practical outcomes will usually depend upon people’s working relationships. But they are also designed to reflect each individual’s contribution and achievement. Students will always be assessed individually but examiners take into account the way in which the individual negotiates group dynamics as well as relevant intelligences germane to research-driven creative practice. Given the complex achievement in ephemeral practice and its generation, the department uses the following Criteria from which to draw any specific criteria according to each project. Students’ practical work is assessed with regard to the following criteria:

Any practical assignment will involve several of the following competences in its Assessment Criteria and student achievement will be measured accordingly:

Dramaturgy e.g.
Applied Research (library/media/internet/field/industry/personal) Interpretation (text/topic/theme) Choice/Use of Space (venue/site/environmental) Conception/Imagination
Composition Devising Writing Direction Choreography
Scenography: (Set, Costume, Lighting, Sound, Video, design), Proxemics/Kinesics Spectator: Role in performance (proxemics/interactivity/POV)

Applied Technology e.g. Lighting (technology, rigging,) Costume (construction) Set, Props (construction) Video (making, projection) Sound (making, rigging) Production Operation (Sound, Lighting, Video)

Performance e.g.
Embodyment (action/movement) Voice Character (or persona/self)
Presence (focus/intention/concentration) Precision Energy Risk Timing
Presentation (e.g.seminar) Rhythm Stagecraft
Interaction (performers/spectator)

Ensemble playing Understanding of Genre

Management e.g.
Stage management (DSM/ASM) Production management Company management Project management
Audience Development (marketing – segmentation – communication, strategy and tools) FOH
design/planning/management Self-management (preparation/ project planning/ /discipline/deadlines) Articulation e.g.
Research
Performance Analysis: theatre semiotics (self/peer/professional) Project aims Reflective/Critical process (notebooks, logs, self, project)

Collaboration e.g. Responsibility for assigned role Leadership Interpersonal
Articulation of ideas Listening and responding Problem solving
Communication (in and from group) Commitment

<table>
<thead>
<tr>
<th>Mark</th>
<th>Descriptor</th>
<th>Specific Marking Criteria</th>
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</thead>
<tbody>
<tr>
<td>80-100%</td>
<td>Distinction (Outstanding/Exceptional)</td>
<td>Distinction. In order to achieve 80% or over, the piece of work being assessed would need to demonstrate that the majority of the learning outcomes have been achieved to an Outstanding level. Marks in this category will be awarded for work, which demonstrates a conceptual mastery of the material, is highly</td>
</tr>
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</table>
original and potentially shows new insights into the topic and the application of creative process.

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

How the programme is structured

The programme is made up of modules worth 180 credit points. Students build a portfolio of work over three terms comprising short études building to a full-length Final Show + 1 Complementary / contextual module.
option. In the Autumn and Spring terms they are taught an average of 3 - 4 days per week (full time) and 1 - 2
days per week (part time, depending on pathway). Creative projects are tutored in the Autumn and Spring term
and throughout the development of (Dissertation) Final Shows. Individual tutorials are offered in each term.
Attendance is compulsory on all elements of the programme, as there is a built-in progression designed to enable the individual to achieve their best throughout each stage of development.

Part time Students take
Year 1: Contextual Option ++ Practical Study: Scenography
Year 2: Composition A and B, Dissertation

Practical Study: Scenography
Students learn in classes and workshops average 6 hours per week in the Autumn Term and equivalent to 5 hours per week in the Spring terms in: voice, movement, improvisation, spatial and devising skills, production technologies and scenographic principles. This is supported by the practical and/or discursive interventions in the Performance Research Forum where significant guest artists introduce specific performance techniques and creative approaches to their craft. In addition, in the Spring Term, short Scenography residencies by practising artists are timetabled, normally for no longer than 16 hours total.

In the Autumn Term this project is introduced in a non-assessed, Signature Solo with peer and tutorial feedback, In the Spring Term by the authored short Scenographic Project addressing the theme HOME.

Composition A and B
This is structured around a taught practical and critical skills introduction in the Autumn term (A) and student-generated applied compositional group practical exercises in the Spring term (B). Both components amount to 4 -6 hours of tuition time each week in the Autumn term. Tutorial Support (average 6 hours per project) is given for Composition A assignment Autumn term. In the Spring term tutorial support for student-generated projects is given in the place of tuition equivalent to 60 hours maximum in total across the cohort. In addition, in the Spring Term, short compositional residencies by practising artists are timetabled, normally for no longer than 16 hours total. In the Spring Term a special Residency is offered in collaboration with the MA in Applied Theatre in which students opt for one of three professional practitioners who lead a project with students from both MA programmes together.

In the Autumn term there is one short assessed exercise: Interdisciplinary Collaboration (with MA Writing for Performance and MMus students).

In the Spring Term this work is elaborated via a more extensive creative process in which students opt for creating material - a group performance of 20 minutes duration anywhere in London addressing the theme of CITY either in:
1) indoor live performance or
2) indoor/outdoor Site-based performance

Dissertation Practice
Student-driven and professionally tutored projects, which run through the entire Summer term. Students rehearse for a minimum of 12 hours a week during 10 weeks, in addition to research and preparation for rehearsals. Students take responsibility for all elements of the production process including marketing and publicity (supervised by the Convenor/Tutor) and technical aspects. In certain cases solos may be submitted for Final assessment as an alternative by application to and negotiation with the Convenor and according to resources. Assessment is continuous and includes both the monitoring of practical, organisational, technical, creative and conceptual research/practice in the making of the performance material and the individual's performance in the Final Shows Festival. This is public and runs normally for 4 days.

Written and oral
Written (5,000 - 6000 word summative self-evaluation – to include a 1000 word Research Statement for
Final Show) and Viva Voce. The latter offers an opportunity for the student to engage with tutors individually with reference to their summative written portfolio and their portfolio of projects as a whole on the programme.

Complementary Contextual Modules: One Option

Students choose from a range of options for all MA Theatre Arts students as listed above. These enable the student to extend their practical or theoretical vocabulary or pursue an interest beyond their specialism. Each option is for 2 hours x 10 weeks, either in the Autumn term or in the Spring term and each includes a 5,000 - 6000 word essay.

Progression requirements

Full-time students must pass all assessed assignments. Part-time students must normally pass all assessments taken in Year One (as agreed with the Convenor as their chosen pathway on commencement of the programme) before proceeding to Year Two.

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>PRACTICAL STUDY: SCENOGRAPHY</td>
<td>DR71080C</td>
<td>30</td>
<td>7</td>
<td>Core</td>
<td>1-2</td>
</tr>
<tr>
<td>PERFORMANCE MAKING A</td>
<td>DR71081B</td>
<td>30</td>
<td>7</td>
<td>Core</td>
<td>1</td>
</tr>
<tr>
<td>PERFORMANCE MAKING B</td>
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<td>7</td>
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<tr>
<td>OPTIONAL MODULE</td>
<td></td>
<td>30</td>
<td>7</td>
<td>Optional</td>
<td>1 or 2</td>
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</table>

Academic support

Pastoral

The Programme Convenor acts as a Personal Tutor to the MA students on their programme. This staff member offers advice, guidance or clarification of modules, options, requirements and regulations, and monitors the student’s progress through the programme. They can also offer support in cases of academic difficulty. Should further advice be necessary, the Senior Tutor or one of the Department's Examinations Officers can also be consulted.

Students can also make use of the College's medical, counselling and financial support services as necessary. In the case of students with special needs or specific learning difficulties (including dyslexia), the College's Student Support Office will provide sympathetic advice and help. The College's English Language Centre can provide help with written English and all Overseas Students are encouraged to attend.

The Department is aware that our students have different needs and we try to give particular support where necessary. We will, where practicable, endeavour to make reasonable adjustments to our modules, in order to facilitate the learning and teaching requirements of students with special needs and the Department works with the college Disability Office where necessary. Goldsmiths provides a wide range of other support services for students, which can be found on its website at www.gold.ac.uk.

Resources

Student learning is supported by the Rutherford Information Services Building, which houses Goldsmiths’ extensive book, computer, multi-media, and audio-visual study resources. The Library also houses the LIFT (London International Festival of Theatre) video archive. All registered students also
have access to the University of London libraries network.

The Department of Theatre and Performance has its own dedicated specialist facilities, comprising the 160-seat Theatre and a suite of four additional fully equipped studio/rehearsal/performance spaces. Where necessary, pooled spaces in college are used e.g. for screenings, seminars and practical classes. Technical support is provided by our bespoke digital suite an open-access Media Lab with Sound studio and brand new Scenography Suite comprising 3 interconnected workshops provide hands-on work with object, scenic material and costume. Lighting skills are introduced and supervised by the lighting technician. All of the above is supported by skills tuition by the technician responsible as well as learning-by-example.

Our online support for learning and teaching is rapidly growing alongside College culture as a whole and as specific to our students needs. Students are introduced to the Virtual Learning site learn.gold that has become embedded in our module and programme management and is used daily by the Convenor and students. In addition our department web pages remind students of events and programmes such as public lectures, Performance Research Forum programmes and Research Forum talks.

The research environment

Staff research interests that support and extend learning and teaching are accessed in a number of ways, via publication online and in books and journals, via public performance and presentations outside College and via the Research Forum that invites department staff and colleagues in and beyond College to present their research normally in the form of a talk. Staff Research is disseminated in a bi-monthly bulletin, on our department web pages, and on a dedicated suite of Notice Boards in the Foyer.

Methods

The Department recognises the importance of supporting student learning with high-quality teaching delivered by active and prominent practitioners in classes, workshops and residencies.

The MA in Performance Making programme operates alongside other specialist postgraduate programmes, which enrich the student’s learning. The MA programme has established collaborative projects with e.g. the MA in Writing for Performance and Applied Theatre in the Department and the Department of Music’s MMus in Composition. The Department has a large and active cohort of postgraduate research students engaged in practice-based research and there are regular fora in which students share research topics and ideas with tutors, visiting practitioners and each other.

Practice led research

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

Professional links

Strong links with arts organisations provide additional support for student learning. For example, LIFT BAC, ArtsAdmin and Unfinished Histories are among a new group of key Associate organisations, whilst the programme’s co-location at ArtsAdmin greatly benefits students’ contact with industry professionals. Members of staff have active professional links in the industry that nourish the department’s learning environment. Such networks also provide the regular participation of prominent active professionals as Visiting/Associate Tutors on the range of modules, a feature that make this MA distinctive in the field. In addition the department hosts research fellow(s) who actively contribute to the intellectual environment.
Students are introduced in the Autumn term to key organisations such as the Live Art Development Agency who also offer a timetabled workshop in the Summer Term (see below). The Convenor keeps students informed regularly of any professional and/or training opportunities such as they arise via the department noticeboard and the virtual learning site.

The programme has an active and ongoing relationship with the industry. A pool of visiting UK and international artists who are variously independent, company and/or venue-based nourishes the curriculum. In addition, members of the full-time teaching staff have ongoing active professional relationships with a number of venues, professionally funded companies, organisations, producers, programmers and festivals including for example: Riverside Studios, The National Theatre, The Nuffield Theatre, The National Theatre Studio, The Albany, The Live Art Development Agency, Dance Umbrella, The Little Angel Theatre, Doo Cot, The Explore-at-Bristol, Theatre Centre, The Unicorn Theatre, Graeeae, Sphinx, Corridor, Graeme Miller Productions, Shunt, BAC, The Almeida, ArtsAgenda, IETM, The Magdalena Project, Basement Brighton, Athletes of the Heart and a range of organisations and networks across Europe and internationally. Students are actively encouraged to build creative relationships with the industry via direct contact with leading professionals they will encounter during their practical studies on the programme. In certain instances, professional practice-based research projects by members of the teaching staff themselves will involve students as part of the creative team both during their studies and on graduation. In addition, key members of the industry are invited to see students’ own work particularly in their Final production projects in the summer term. In the Summer Term, normally a professional orientation workshop is run by the Live Art Development Agency in which students are provided with individual advice on portfolios they submit/present.

Centres

Besides the many research centres across College, students benefit especially from two departmental centres, The Pinter Centre for Performance and Creative Writing and the Centre of the Body, which is co-directed by the convenor.

Links with employers, placement opportunities and career prospects

Graduates from the programme typically go on to work as employable performers and researchers, cultural leaders and programmers, as well as innovators and collaborators in the performing arts at large both in the UK and internationally. Some make their own productions and form their own production companies, sometimes formed from peers at Goldsmiths, whilst some develop solo careers in the Live Art sector. Some teach at school, college and University level as well as freelance workshops and some continue their practice-based research at PhD level several returning to the department for this on graduation. Many find work in related areas of the profession, including as programmers, venue directors, project leaders, market development directors, dramaturges and directors. Those who come on the MA to refresh an existing professional career return to this with new skills and, above all, the ability to articulate the direction in which they wish to develop their ideas. Above all the programme assumes self-motivation and self-management. It aims to provide the basic tools for independent and resourceful strategies for working in an unpredictable industry and students should graduate with an informed awareness of their own capabilities as a performance initiator, collaborator and leader as well as the experience of realising their own ideas in practice.

The requirements of a Goldsmiths degree

Master’s Degrees

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

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

Final Classification
There are four possible categories of final classification for Master's degrees: Distinction, Merit, Pass and Fail.

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

Programme-specific rules and facts
N/A

How teaching quality will be monitored
Goldsmiths employs a number of methods to ensure and enhance the quality of learning and teaching on its programmes.
Programmes and modules must be formally approved against national standards and are monitored throughout the year in departmental staff/student forums and through the completion of module evaluation questionnaires. Every programme also has at least one External Examiner who produces an annual report which comments on the standards of awards and student achievement. This output is considered with other relevant data in the process of Annual Programme Review, to which all programmes are subject, and which aims to identify both good practice and issues which require resolution.
Every six years all programmes within a department are also subject to a broader periodic review. This aims to ensure that they remain current, that the procedures to maintain the standards of the awards are working effectively and the quality of the learning opportunities and information provided to students and applicants is appropriate.

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