

BA (Hons) Drama and Theatre Arts

Programme Specification

Awarding Institution:

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

Teaching Institution: Goldsmiths, University of London**Name of Final Award and Programme Title:** BA (Hons) Drama and Theatre Arts**Name of Interim Exit Award(s):** Not applicable**Duration of Programme:** 3 years full-time**UCAS Code(s):** W440**HECoS Code(s):** (100069) Drama**QAA Benchmark Group:** Dance, Drama and Performance**FHEQ Level of Award:** Level 6**Programme accredited by:** Not applicable**Date Programme Specification last updated/approved:** September 2017**Home Department:** Theatre and Performance**Department(s) which will also be involved in teaching part of the programme:**

Not applicable

Programme overview

This degree reflects the diversity and excitement of the subject in the new millennium, and gives you the opportunity to study the theory and practice of theatre and performance in a range of media.

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

- You'll study in a dynamic department that offers you a balanced mix of theoretical and practical work so that both constantly inform each other.
- We're located within easy travelling distance of central London, so you'll be close to one of the largest concentrations of performance practices in Europe.
- Many of our staff are professional theatre-makers and internationally published researchers.
- We have strong links with theatres, companies and professional organisations, with 7 Associate Organisations in London who collaborate with the department including LIFT, BAC and The Albany, Deptford.

- You'll benefit from our excellent on-campus facilities, including a 160-seat theatre, five performance studios, newly refurbished scenic workshops, an open-access media suite and sound studio.
- In the most recent National Student Survey, 97% of students said that the course is intellectually stimulating, and 97% said that they are graduating with greater confidence in their communication skills.
- You'll be supported in your career prospects by a dynamic extra-curricular Personal and Professional Development programme.
- The degree provides training for working in the performing arts and creative industries; also independent thinking and initiative, collaborative skills, and ability to conceive and develop ideas in an articulate and organised manner that will qualify you for a wide range of careers.
- Our graduates have won prestigious awards as playwrights, directors, creators of new work, and cultural leaders in the UK and internationally.

Our distinctive emphasis on performance and production work alongside and are informed by theoretical and critical study (and vice versa) , the stimulating atmosphere created by staff with diverse research expertise, and our location in the heart of London's performance culture, mean that we offer a unique approach to drama and theatre arts.

Programme entry requirements

Candidates from a wide range of academic and experiential backgrounds are considered and accepted onto the programme. A majority of students come through the A2/AS-Level route. Other routes include BTEC National/Certificate, European/International Baccalaureate, Scottish Highers, Irish Leaving Certificate, Advanced GNVQ/Vocational A Levels, and Access courses in appropriate areas. Mature candidates who do not possess any of the above entry qualifications are considered for admission on individual merits.

The degree has a long history of recruiting Access and other mature students. Students would generally be expected to have followed an Access course in a Humanities subject with a Drama, Theatre or Performing Arts component.

Mature applicants who have been out of education for some time are encouraged to take an approved Access course or one or more A2-levels (including Theatre Studies, English or Drama) before entering higher education. Applicants will normally be asked for examples of written work and called to interview.

A2 & AS-levels: The standard offer is BBB at GCSE A2-level including a minimum Grade B in English Literature, English Language and Literature, Drama or Theatre Studies, or another humanities discipline. GCSE A2-level General Studies is not accepted as one of the three A2-levels.

Post 16 reforms: The reformed post-16 curriculum enables students to study a broader range of subjects, and applications are welcomed from students whose AS-level subjects both complement and contrast with their A2-level in Theatre Studies, English or Drama.

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 merit.

Aims of the programme

The Drama and Theatre Arts Programme (DTA) aims to provide one of the finest environments for the study and creation of theatre and performance in the country. Its integrated approach to the critical, historical, theoretical and practical study of theatre and performance helps to provide a creative and innovative learning environment for the development of ‘engineers of the theatre’ equipped with the creative imagination, conceptual sophistication and technical competence to ‘interrogate, challenge and contribute to the practices and assumptions’ of contemporary world theatre. Because Goldsmiths believes that the very best teaching is research-led, student-centred, creative and innovative, the teaching and learning offered by the programme is informed by the diverse and dynamic research interests of staff in partnership with students’ aspirations and special interests within a stimulating and flexible scheme of study.

The programme aspires to:

- encourage independent thought, critical and evaluative ability, and intellectual curiosity;
- promote student knowledge and engagement with key issues and debates in 21st Century performance;
- develop students’ awareness of the key elements of performance, leading to an understanding of the principles and techniques of theatre-making;
- foster an awareness of the role of society, culture and history in both the making and the theorisation of theatre and performance;
- promote a cross-cultural awareness of performance practices and theories;
- enhance students’ understanding of the interaction between theory and practice in all areas of performance study;
- raise awareness of the role of environmental, social or architectural contexts for performance and theatre;
- provide a context for students to develop the appropriate critical, analytical and practical vocabularies for making and understanding performance and theatre;
- encourage students to develop the rigorous practical skills necessary in the organisation,

production and presentation of theatre;

- develop students' skills in conducting and articulating research via presentation in written and oral forms, and in different media;
- provide a stimulating learning environment in which the enthusiasm for the study and practice of the subject is encouraged and enhanced;
- promote professionalism and rigour in all aspects of students' study, demonstrated via a range of transferable skills and intelligences: working in groups, self-management, self-discipline, time management, project conception, strategy and planning.

What you will be expected to achieve

Students successfully completing the BA (Hons) Drama and Theatre Arts will be able to:

Knowledge and understanding

Code	Learning outcome	Taught by the following module(s)
A1	demonstrate knowledge and understanding of the interrelationship between theory and practice in processes of theatre making	Processes of Performance, Questions of Performance, Theatre Making 2, Theatre Making 3 (and Dissertation)
A2	demonstrate knowledge and understanding of the relevant critical and socio-aesthetic theories underpinning theatre as an art form, and as a cultural activity/process	Analytic Vocabularies, Processes of Performance, Modernisms and Postmodernity A&B, Culture and Performance A&B (and Dissertation)
A3	demonstrate knowledge and understanding of historical, cultural and social contexts of performance texts, practices and discourses	Analytic Vocabularies, Elements of Theatre History, Modernisms and Postmodernity A&B, Culture and Performance A&B (and Dissertation)
A4	demonstrate knowledge and understanding of the role of theatre and performance in the representations/ contestations of identities	Analytic Vocabularies, Elements of Theatre History, Culture and Performance A&B (and Dissertation)
A5	demonstrate knowledge and understanding of a variety of theatre/performance styles and genres and their conventions across a range of cultural, social, economic, geographic, historical, and educational contexts	Analytic Vocabularies, Introduction to Dramaturgy, Questions of Performance, Elements of Theatre History, Modernisms and Postmodernity A&B, Culture and Performance A&B (and Dissertation)

Code	Learning outcome	Taught by the following module(s)
A6	demonstrate knowledge and understanding of the dynamics of the performer-spectator-space relationships	Processes of Performance, Scenography, Introduction to Dramaturgy, Theatre Making 1, Theatre Making 2, Theatre Making 3
A7	demonstrate knowledge and understanding of the collaborative demands of the theatre-making process	Scenography, Introduction to Dramaturgy, Theatre Making 1, Theatre Making 2, Theatre Making 3
A8	demonstrate knowledge and understanding of the interface between craft and creativity	Scenography, Theatre Making 1, Theatre Making 2, Theatre Making 3
A9	demonstrate knowledge and understanding of the aesthetic/creative principles of scenography and their application in performance	Scenography, Theatre Making 2, 3

Cognitive and thinking skills

Code	Learning outcome	Taught by the following module(s)
B1	demonstrate understanding of key questions, concepts, terms, strategies and practices in contemporary theatre-making	Introduction to Dramaturgy, Scenography, Questions of Performance, Theatre Making 3 (and Dissertation)
B2	demonstrate knowledge of appropriate vocabularies for theatre signification/representation	Analytic Vocabularies, Processes of Performance, Modernisms and Postmodernity A&B, Culture and Performance A&B (and Dissertation)
B3	constructively interrogate diverse historical and cultural practices	Elements of Theatre History, Modernisms and Postmodernity A&B, Culture and Performance A&B (and Dissertation)

Subject specific skills and professional behaviours and attitudes

Code	Learning outcome	Taught by the following module(s)
C1	analyse/interrogate personal practice in relation to theoretical precepts	Theatre Making 1, 2, 3
C2	apply critical theory to selected texts/co-texts	Analytic Vocabularies, Elements of Theatre History, Modernisms and Postmodernity A&B (and Dissertation)

Code	Learning outcome	Taught by the following module(s)
C3	apply a range of creative, technical and interpretative theatre skills	Theatre Making 1, 2, 3
C4	initiate and conduct research leading to an independent or group theatre project	Theatre Making 1, 2, 3 (and Dissertation)

Transferable skills

Code	Learning outcome	Taught by the following module(s)
D1	communicate effectively in written and oral form	All BA modules
D2	formulate coherent and persuasive interpretations and arguments	All BA modules
D3	work practically on an individual basis and as a group member	Processes of Performance, Introduction to Dramaturgy/ Scenography, Theatre Making 1, 2, 3, Questions of Performance (and Dissertation)
D4	prepare, participate, contribute to and learn in seminar sessions	Processes of Performance, Analytic Vocabularies, Elements of Theatre History, Modernisms and Postmodernity A&B, Culture and Performance A&B
D5	take leadership roles/responsibilities and demonstrate collaborative ability in group projects	Theatre Making 1, 2, 3
D6	work in a disciplined manner within set parameters and strict deadlines	All BA modules

How you will learn

The department believes in maintaining a range of learning contexts that facilitate a wide variety of modes of learning and teaching at all levels: the lecture; the seminar (with group research and presentations); practical sessions with a laboratory and/or training emphasis; bespoke workshops articulating a specific idea, question or technique; supervised, student-led and/ or independent rehearsals; opportunities for guided and peer-assisted learning especially in production development; scratch and work-in-progress sharings; and visits to professional theatre (recommended across a range of modules). There are extra-curricular opportunities for learning that are free of charge and open to all, such as the Performance Research Forum with its regular offering of performance/lectures reflecting a broad range of contemporary professional, international practice or the Performance Research Seminar

Series with its presentation of an inspiring range of scholarly papers from distinguished guest speakers.

A majority of the modules offered on the programme incorporate, in varying degrees, the above elements in their modes of delivery. The weekly seminar, used in most modules, reinforces knowledge gained through lectures, reading, and practical explorations; promotes collaborative research and enhances students' understanding of the subject. Practical sessions and workshops also incorporate seminar discussion to give students the opportunity to draw their own links between readings/ viewings and the practical tools studied.

The trajectory of learning and teaching viewed follows a spiral structure over the span of three years: while the emphasis and objectives for each level of study remains distinctive, the 'spiral learning' principle ensures that there is a sense of return to the same territory from a deeper, more specified level of understanding so that at each level practical, analytical, and critical skills are developed and honed further and their independent application is extended.

In the first year, the method of teaching and learning on each module is by weekly lectures, seminars and workshops - split into any of the following combinations: one-hour lecture plus 90 minute seminar or studio workshop; three-hour workshop; or one- hour seminar or lecture plus two-hour workshop. The four first-year modules are compulsory and designed to support and develop all the learning outcomes outlined above. Lectures and seminars address all the outcomes. The understanding and knowledge gained during the first year are further enhanced and sustained by year 2 and 3 modules where the teaching and learning strategies allow certain freedom of choice from a range of optional elements, while ensuring a balanced and comparable experience for all students across the programme. As in year 1, the modules in years 2 and 3 are taught using varying combinations of lectures, seminars and workshops. The lectures and workshops offer core knowledge, while the seminars enhance understanding. Students are continuously encouraged to watch professional performances as a means of consolidating knowledge and understanding acquired in the classroom. The second and third years also encourage and provide a context for students to begin to take more responsibility for, and control of, aspects of their learning. All of this is underpinned by tutorial support available by appointment and staff office hours during term time. Independent study on the year 3 Dissertation (which spans a long process starting with preparatory research and tutorial at the end of year 2), is supported by library and electronic resources, which are provided by Goldsmiths Information Services as well as an assigned Tutor throughout the development of this project. Additional support is available through the University of London library network.

How you will be assessed

The assessment procedure encourages the use of a full range of critical approaches, theoretical models and modes of expression throughout the programme. The main forms of assessment are through essays, formal written examinations, practical projects (in the form of student-led workshops, group performances, assessed rehearsals, group practice presentations as well as full productions), dissertation, portfolios, and seminar presentations. Seminar presentations and portfolios are used to assess the whole range of outcomes.

Typically, across a range of modules, a student's assessments in a year will take the form of a few critical/analytical essays, a production project in which s/he will be assessed both as part of a group and individually, a presentation of practice framed by an oral presentation, or 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, assessed rehearsals, and critical reflection essays used in several modules.

Assessment allows students' individual development/progression during the module and/or within set practical projects to be measured as well as providing instances of feedback during a creative process rather than at the end, in keeping with the department's view of the study of theatre as process. Formative assessment appears where appropriate in studio-based modules. In such modules that run over two terms (e.g. Processes of Performance), several assignments are spread across the module to assess the student's progress developmentally.

Written work

Students' written work 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, summarising reports – students are assessed with regard to:

1. an ability to present the required work in a clear and appropriate form;
2. an ability to distil and summarise relevant information and to develop appropriate analysis, recommendations and conclusions;
3. evidence of insight and intelligence in handling and presenting relevant material.

Practical work

Assessment methods reflect the philosophy, aims and objectives of the individual module. These recognise that theatre-making entails some form of collaborative process and that practical outcomes will usually depend upon people's working relationships. They are also designed to reflect each individual's contribution and achievement.

Students are assessed with regard to

1. the application of various forms of skills and creative ability (for example: technical, conceptual, dramaturgical, organisational, interpersonal, performative);
2. levels of attainment in relation to the objectives of the project and the student's role within it;
3. intellectual discipline in carrying out and articulating the project's research, aims and processes.

Assessment will address

1. the ability to contribute and develop ideas and activities in relation to a particular process of theatre-making;
2. the application of appropriate techniques for the development and communication of the work in hand;
3. the ability to assess critically the work at different stages, evaluate possibilities for change and development and account for the project's aesthetic, dramatic and/or cultural implications;
4. the ability to relate to the circumstances of a defined performance context and to the work of other practitioners;
5. the ability to analyse and reflect critically on students' own work and that of their peers.

Continuous assessment

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

1. evidence of due preparation for the work in hand (for example, research, warming-up, readiness for participation as appropriate);

2. the nature of engagement with the work in hand (this includes proper time-keeping and discharging of responsibilities);
3. the nature of the individual's relationship with the group (including ability to work productively with others, negotiate group dynamics, problem-solve and take responsibility in group situations where appropriate).

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

Oral presentations

Oral presentations (normally in a group) will usually take place within seminars. Assessment will take into account the requirements of the particular project, along with the circumstances in which the presentation is delivered.

Students are assessed with regard to:

1. an ability to communicate lucidly and with focused relevance;
2. an ability to identify and examine key issues in relation to the work in hand;
3. an ability to draw upon, display and evaluate primary and secondary sources as appropriate;
4. an ability to sustain a critical response through the development of coherent analysis;
5. preparedness and efficiency with regard, where appropriate, to the distribution of photocopies, use of technical equipment (for example PowerPoint projectors and other audiovisual aids) and display of documents or objects;
6. evidence of insight, intelligence and effectiveness in relation to the work in hand;
7. collaborative skill as relevant.

Marking criteria

Mark	Descriptor	Specific Marking Criteria
80-100%	1st: First (Exceptional)	<p>90-100% (Exceptional)</p> <p>A mark in this range represents the overall achievement of module and programme learning outcomes to an exceptionally accomplished level. This is truly original work that contributes significantly to current scholarship or practice.</p> <p>Text-based assessment: Written work demonstrates full independence of thought, sophisticated powers of analysis and synthesis and exceptional insight into primary sources,</p>

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

Mark	Descriptor	Specific Marking Criteria
		<p>aims of contemporary relevance to the field and engages with aesthetic and practical issues in a highly competent manner. All materials are produced to an outstanding standard, in the form of performance with supporting research materials, as relevant. Accompanying written work evidences a high level of understanding of context and a range of critical approaches. Practical assignments should demonstrate a highly skilled approach to theatre making, excellent collaborative skills and creative distinctiveness and originality. The work performed is a synergy of technical and compositional skill as well as outstanding performance in the chosen role or responsibility. All work presented within this praxis module will be to high professional standards.</p>
70-79%	1st: First (Excellent)	<p>(Excellent) A mark in this range represents the overall achievement of module and programme learning outcomes to an excellent level.</p> <p>Text-based assessment: Written work demonstrates independence of thought, clear powers of analysis and synthesis and insight into primary sources, context and method. It displays a highly competent application of knowledge and understanding, and a commensurate standard of execution, excellently structured. Ideas are communicated lucidly.</p> <p>Creative Practice: This demonstrates originality, individuality and conceptual coherence. There is clear evidence of a synergy of research-in-practice methodology, critical understanding and imagination. The work articulates aims of contemporary relevance and engages with aesthetic and practical issues in a competent manner. All materials are produced to a very high standard, in the form of performance with supporting research materials, as relevant. Accompanying written work evidences confident understanding of context and a range of critical approaches. Practical assignments should demonstrate a skilled approach to theatre making, excellent collaborative skills and creative originality. The work performed is a synergy of technical and compositional skill as well as excellent performance in the</p>

Mark	Descriptor	Specific Marking Criteria
		chosen role or responsibility. All work presented within this praxis module will be of professional standard.
60-69%	2.1: Upper Second (Very good)	<p>(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.</p> <p>Text-based assessment: Written work demonstrates independence of thought, analytic competence and synthesis and good understanding of primary sources, context and method. It displays a competent application of knowledge and understanding, and a commensurate standard of execution, very well structured. Ideas are communicated lucidly.</p> <p>Creative Practice: This demonstrates originality, individuality and conceptual coherence. There is evidence of a synergy of research-in-practice methodology, critical understanding and imagination. The work engages with aesthetic and practical issues in a competent manner. All materials are produced to a very good standard, in the form of performance with supporting research materials, as relevant. Accompanying written work evidences understanding of context and a range of critical approaches. Practical assignments should demonstrate a highly competent approach to theatre making, very good collaborative skills and evidence of creative originality. The work performed is a synergy of technical and compositional skill as well as very good performance in the chosen role or responsibility. All work presented within this praxis module will be of very high standard.</p>
50-59%	2.2: Lower Second (Good)	<p>(Good) A mark in this range represents the overall achievement of module and programme learning outcomes to an acceptable level. This is satisfactory work.</p> <p>Text-based assessment: Written work demonstrates some independence of thought, and an ability to write with some analytic competence. Primary sources, context and method would be acknowledged. It displays a basic level of competence and understanding, and a commensurate standard of execution.</p>

Mark	Descriptor	Specific Marking Criteria
		<p>Creative Practice: This demonstrates understanding of the task and a level of conceptual coherence. There is some evidence of a synergy of research-in-practice methodology, with a level of critical understanding and imagination. The work engages with aesthetic and practical issues in a satisfactory manner. All materials are produced to a good standard, in the form of performance with supporting research materials, as relevant. Accompanying written work evidences a basic understanding of context and some critical approaches. Practical assignments should demonstrate a competent approach to theatre making, good collaborative skills and creative competence. The work performed is a synergy of technical and compositional skill as well as good performance in the chosen role or responsibility. All work presented within this praxis module will be of good standard.</p>
40-49%	3rd: Third (Pass)	<p>(Pass) A mark in this range represents the overall achievement of module and programme learning outcomes to a satisfactory level, with evidence of weaknesses.</p> <p>Text-based assessment: Independence of thought is not clearly articulated, and there is some lack of analytic competence. Primary sources, context and method have not been acknowledged to a satisfactory level. It displays a very basic level of competence and understanding, with evidence of problems in the standard of execution.</p> <p>Creative Practice: This demonstrates understanding of the task, but without evidence of conceptual coherence. Evidence of a synergy of research-in-practice methodology, with a level of critical understanding and imagination are lacking. The work does not engage fully with aesthetic and practical issues in a satisfactory manner. All materials are produced to a basic standard, in the form of performance with supporting research materials, as relevant. Accompanying written work fails to evidence fully a very basic but under developed understanding of context and critical approaches. Practical assignments demonstrate a basic competence in theatre making, collaborative skill but might lack evidence of creative competence and/or evidence of originality. The work performed is an adequate synergy of technical and</p>

Mark	Descriptor	Specific Marking Criteria
		compositional skill as well as performance in the chosen role or responsibility. All work presented within this praxis module will be of adequate standard.
25-39%	Fail	<p>A mark in this range represents the overall achievement of module and programme learning outcomes have not been achieved. This is poor work, with evidence of weaknesses.</p> <p>Text-based assessment: there is no evidence of independent thought nor articulation, and there is an absence or failure of analytic competence. Primary sources, context and method have not been acknowledged. It displays a poor level of competence and understanding, with evidence of problems in the standard of execution.</p> <p>Creative Practice: This demonstrates poor understanding of the task, without evidence of conceptual coherence. There is no evidence of a synergy of research- in-practice methodology, with a level of critical understanding and imagination. The work does not engage with aesthetic and practical issues in a satisfactory manner. All materials are produced to a poor standard, in the form of performance with supporting research materials, as relevant. Accompanying written work fails to evidence even a basic understanding of context and critical approaches. Practical assignments demonstrate a poor level of competence in theatre making and collaborative skills and lacks evidence of creative originality. The work performed is poor with no synergy of technical and compositional skill or performance in the chosen role or responsibility. All work presented within this praxis module will be of poor standard.</p>
10-24%	Bad fail	<p>Represents the overall achievement of the appropriate learning outcomes to an unsatisfactory level. Work shows some evidence of an attempt to address the question or task, but with inadequate detail, analysis or evidence of technique; there is insufficient evidence that the concerns of the module have been understood; and/or less than the minimum degree-level competence in expression and organisation.</p> <p>Text-based assessment: The text lacks structure and / or sound argument; the focus is not clear; there are major</p>

Mark	Descriptor	Specific Marking Criteria
		inconsistencies and mistakes in the usage of scholarly procedures and their presentation. Creative Practice: Creative work demonstrates some engagement with the task set but will fail to meet honours standards.
1-9%	Very bad fail	A submission that does not even attempt to address the specified learning outcomes (shall be deemed a non valid attempt and module must be re-sat).
0%	Non submission or plagiarised	A categorical mark representing either the failure to submit an assessment or a mark assigned for a plagiarised assessment.

How the programme is structured

The programme is offered as a full-time three-year study leading to a degree in Drama and Theatre Arts. It offers the analytical, critical, historical, practical and creative study of theatre and other modes of performance. All students take the equivalent of 360 Cats (120 CATS at each level).

Full time students are required to have passed in modules to a minimum of 90 CATS each year before proceeding. In order to graduate, students normally must have passed at least 300 CATS of which at least 90 CATS must be passed in year 3 (Level 6 FHEQ).

All modules in year 1 are compulsory and they are designed to provide an introduction to the critical thinking and methodological approach to the subject that will form the basis of their studies. These modules prepare the students by providing them with the tools to interrogate and begin taking responsibility for their own learning. The 120 CATS offered in year 2 (Level 5 FHEQ) provide a wide range of optional elements designed to help students make choices and focus on the specialised nature of the subject. In year 3 (Level 6 FHEQ), 120 CATS offered across the three modules emphasises the cultural, historical and social specificity of the subject in a study environment in which students have an increased responsibility for their own learning as well as being able to develop their specialist interests via both dissertation and the options in Theatre Making 3 and Culture and Performance B. The optional elements in years 2 and 3 listed below are indicative since they are dependent or driven by staff research interests, availability and current issues in the field.

Year Two (Level 5 FHEQ):

Elements of Theatre History (30 Cats)

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

Questions of Performance (30 Cats)

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

Theatre Making 2 (30 Cats)

Students work in companies to devise short production exercises, choosing one from the following options: Scenography (Lighting, Set, Sound or Costume), Stage Management, Directing, Dramaturgy, Performing) Modernisms and Postmodernity A (15 Cats) Theoretical introduction

Modernisms and Postmodernity B (15 Cats)

Indicative Options: Bertolt Brecht and Political Theatre, Post-colonial Theatre, Theatre and the Artistic Avant Garde, Samuel Beckett: Performance, Writing and Philosophy, Women Feminism and Playwriting

Year 3 (Level 6 FHEQ):

Culture and Performance A (15 Cats) Critical Cultural Theory

Culture and Performance B (15 Cats)

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

Dissertation (Compulsory) 9 – 10,000 words (45 Cats) Tutored from all members of staff according to student research interests and staff specialisms

Theatre Making 3 Projects (30 Cats)

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

Academic year of study 1

Module Title	Module Code	Credits	Level	Module Status	Term
Analytic Vocabularies A	DR51003B	15	4	Compulsory	1
Analytic Vocabularies B	DR51003C	15	4	Compulsory	2
Introduction to Dramaturgy	DR51014B	15	4	Compulsory	1
Scenography	DR51013C	15	4	Compulsory	2
Theatre Making 1	DR51012C	30	4	Compulsory	3
Processes of Performance: The Ensemble	DR51015A	15	4	Compulsory	1
Processes of Performance: Encounters with Space	DR51016A	15	4	Compulsory	2

Academic year of study 2

Module Title	Module Code	Credits	Level	Module Status	Term
Two 15 credit modules from the list of Elements of Theatre History modules		30	5	Optional	1-2
Questions of Performance	DR52016G	30	5	Compulsory	1
Theatre Making 2	DR52018E	30	5	Compulsory	2
Modernisms and Postmodernity A	DR52019C	15	5	Compulsory	1-3
One module chosen from the Modernisms and Postmodernity B option modules		15	5	Optional	2

Academic year of study 3

Module Title	Module Code	Credits	Level	Module Status	Term
Culture and Performance A	DR53033C	15	6	Compulsory	1
One module chosen from the list of Culture and Performance B option modules		15	6	Optional	2
Theatre Making 3 Laboratory Text and Performance	Various	15	6	Compulsory	1
Theatre Making 3 Projects	Various		6	Compulsory	2-3
Dissertation	DR53036B	45	6	Compulsory	1-2

Academic support

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

All students are allocated a Personal Tutor (one in each department for joint programmes) who has overall responsibility for their individual progress and welfare. Personal Tutors meet with their student at least twice a year either face-to-face, as part of a group and/or electronically. The first meeting normally takes place within the first few weeks of the autumn term. Personal Tutors are also available to students throughout the year of study. These meetings aim to discuss progress on modules, discussion of the academic discipline and reports from previous years if available (for continuing students). This provides an opportunity for progress, attendance and assessment marks to be reviewed and an informed discussion to take place about how to strengthen individual learning and success.

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

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

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

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

Students may be referred to specialist student services by department staff or they may access support services independently. Information about support services is provided on the [Goldsmiths website](#) and for new students through new starter information and induction/Welcome Week. Any support recommendations that are made are agreed with the student and communicated to the department so that adjustments to learning and teaching

are able to be implemented at a department level and students can be reassured that arrangements are in place. Opportunities are provided for students to review their support arrangements should their circumstances change. The [Disability](#) and [Wellbeing](#) Services maintain caseloads of students and provide on-going support.

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

The [Academic Skills Centre](#) works with academic departments offering bespoke academic literacy sessions. It also provides a programme of academic skills workshops and one-to-one provision for students throughout the year.

Links with employers, placement opportunities and career prospects

It is not possible to present reliable numerical data as to the success of past students, as many change their jobs frequently as part of their freelance career strategies. However, we know from the large numbers that stay in touch with the department (both home and overseas) that the degree provides them with the range of skills to be attractive to employers in a large number of different areas. Our recently revised Personal and Professional Development programme aims to provide students with the self-confidence and initiative to begin to develop their portfolios as young artists/scholars as well as to gain a better understanding of the ways in which their academic and practical skills can be applied and transferred to a range of other careers. The programme also includes special events that bring current students in touch with graduates in order to facilitate creative collaborations and networking, generate a sense of community, and celebrate the range of possibilities that are available.

Department graduates are employed in the following sectors:

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

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

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

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

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

The requirements of a Goldsmiths degree

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

Year 1 = Level 4

Year 2 = Level 5

Year 3 = Level 6

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

Modules

Modules are defined as:

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

Progression

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

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

Award of the degree

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

Classification

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

Degrees are awarded with the following classifications:

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

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

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

Interim exit awards

Some programmes incorporate interim exit points of Certificate of Higher Education and/or Diploma of Higher Education, which may be awarded on the successful completion of

modules to the value of 120 credits at level 4 or 240 credits (120 of which at level 5) respectively. The awards are made without classification.

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

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

Programme-specific rules and facts

General programme costs

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

Specific programme costs

Not applicable.

How teaching quality will be monitored

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

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

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

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

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