

# **BA (Hons) Drama: Performance, Politics and Society**

## 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: Performance, Politics and Society

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

Certificate of Higher Education in Performance, Politics and Society

Diploma of Higher Education in Performance, Politics and Society

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

**UCAS Code(s):** LLOW

**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:** June 2021

**Home Department:** Theatre and Performance

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

Not applicable

## **Programme overview**

This programme is in the spirit of Goldsmiths and reflects our identity as a radical, political, cutting-edge, international, interdisciplinary, creative and critical home of the arts and humanities in the heart of London. You will be taught by an exemplary team of Goldsmiths artists and academics who not only teach and mentor you, but also lead their own creative projects and publish their own academic work. The BA Performance, Politics and Society degree explores the practice of theatre and performance in community and educational settings, for social, political and personal change. This course reflects the relationship between arts and activism, particularly in the fields of politics, international relations and sociology. The department has exceptional links with the theatre industry, providing you with opportunities to engage with theatre and performance in various settings including social care, prisons and community centres, working with diverse groups such as young people or refugees. Our industry links represent some of the most innovative and influential

performance practices in the world including: Producing theatres - the Young Vic and Theatre Royal Stratford East; Participatory organisations – Spare Tyre Theatre and Cardboard Citizens; Arts centres - The Albany and Ovalhouse; Touring theatre companies - Graeae and Talawa; and international links - ASSITEJ (the international young people's theatre organisation) and LIFT (London International Festival of Theatre).

## **Programme entry requirements**

Candidates from a wide range of academic and experiential backgrounds are considered and accepted onto the programme. The degree doesn't aim to provide vocational training in acting or professional skills, but rather the opportunity to engage in a broad creative and critical study, exploring the possibilities of theatre making in a wide historical and cultural context to provide transferable skills for a richly diverse array of career choices. This is why we're not looking for performing skills alone but for a range of intellectual, creative, critical and inquisitive qualities when we select candidates for a place.

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

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

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

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

The degree welcomes Access students who would generally be expected to have followed an Access course in a Humanities, Arts or Social Science subject with components relevant to socially-engaged performance practice. Mature applicants who have been out of education for some time are encouraged to take an approved Access course or one or more A2-levels (including Theatre Studies, Drama or other relevant subject) before entering higher education. Applicants will normally be asked for examples of written work and called

to interview. Other mature students, who may not necessarily possess any of the above entry qualifications may be considered for admission on individual merits.

## **Aims of the programme**

The BA Performance, Politics and Society course will educate and develop you as a critically thinking, creatively articulate, politically informed, socially engaged artist in contemporary theatre and performance. The programme supports students to actively engage with a range of community, social and educational workplaces beyond primarily performance contexts. This offers a broader understanding of the place that performance holds in society and opens up a range of future employment possibilities. This degree also offers an excellent foundation for further academic study, particularly in areas of applied theatre, theatre sociology and art and politics. It provides specific skills in drama and theatre facilitation, as well as creative practice. In addition, it will develop students' aptitude for critical engagement with key theoretical questions about society, culture and politics. By integrating academic skills into the core curriculum, students will complete the degree with excellent oral and written communication, group interaction and management and IT skills. Most importantly, the degree exposes students to professional practice through direct experience of the workplace, international study opportunities and expertise from visiting practitioners. This will allow students to graduate with a portfolio of skills that are directly relevant to future employers.

## **What you will be expected to achieve**

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

### **Knowledge and understanding**

<b>Code</b>	<b>Learning outcome</b>	<b>Taught by the following module(s)</b>
A1	Demonstrate a basic understanding and practical application of forms, practices, traditions and histories of socially-engaged theatre and performance	Critical Dialogues B; Theatre Making 1;
A2	Demonstrate a basic understanding and practical application of the work of key applied theatre practitioners and theorists and their cultural, political and historical contexts	Critical Dialogues B

Code	Learning outcome	Taught by the following module(s)
A3	Demonstrate a basic understanding and practical application of the key components of socially-engaged and community performance and the processes by which it is created and realised.	Critical Dialogues B; Theatre Making 1; Processes of Performance A & B; Introduction to Dramaturgy;
A4	Demonstrate a basic understanding and practical application of a range of texts, recorded performances, archival materials and social artefacts, and methods for incorporating or responding to these materials through the creation of new work	Processes of Performance A & B; Introduction to Dramaturgy;
A5	Demonstrate a basic understanding and practical application of group and collective processes and the variety of skills necessary to the realisation and/or facilitation of performance	Processes of Performance A & B; Introduction to Dramaturgy; Scenography; Theatre Making 1;
A6	Demonstrate a basic understanding and practical application of the interplay between practice and theory within the fields of applied theatre, community theatre and activist performance	All BA modules

## Cognitive and thinking skills

Code	Learning outcome	Taught by the following module(s)
B1	Formulate and apply plans for simple projects both independently and within groups, selecting the most effective methods to achieve the desired outcome	Processes of Performance A & B; Introduction to Dramaturgy; Scenography; Theatre Making 1;
B2	Describe, interpret and evaluate performance texts, production techniques and disciplines and performance events at a basic level, and engage creatively with a range of critical and theoretical perspectives	Critical Dialogues A and B; Theatre Making 1;
B3	Identify and interpret critically the cultural and political frameworks that surround	Critical Dialogues A and B; Theatre Making 1;

Code	Learning outcome	Taught by the following module(s)
	performance events and on which these events impinge at a basic level	
B4	Satisfactorily articulate informed critical responses to their own and others' creative work	Processes of Performance A & B; Introduction to Dramaturgy; Theatre Making 1;

## Subject specific skills and professional behaviours and attitudes

Code	Learning outcome	Taught by the following module(s)
C1	Engage creatively and critically with the possibilities for performance implied by a text or other relevant source and, as appropriate, to realise these sources at a basic level through design and practice	Critical Dialogues A and B; Introduction to Dramaturgy; Scenography; Theatre Making 1;
C2	Engage creatively and critically with the skills and processes of production, development and facilitation by which applied performance is created, and have an ability to select, refine and apply these in practice at a basic level	Processes of Performance A & B; Introduction to Dramaturgy; Scenography; Theatre Making 1;
C3	Engage creatively and critically with the creation, facilitation and/or production of performance through a basic understanding of appropriate performance vocabularies, techniques, crafts, structures and working methods	Processes of Performance A & B; Scenography; Theatre Making 1;
C4	Engage creatively and critically in appropriate independent research at a basic level, whether investigating past or present performance practices and social/political issues, or as part of the process of creating new practices	Critical Dialogues A and B; Theatre Making 1; Introduction to Dramaturgy;

## Transferable skills

<b>Code</b>	<b>Learning outcome</b>	<b>Taught by the following module(s)</b>
D1	Apply critical and analytical skills in developing ideas, collecting evidence and constructing arguments and possess the capacity to evaluate and present these in a range of ways at a basic level	All BA modules
D2	Analyse and critically examine and evaluate forms of discourse and their effects on representation in the arts, media, politics and public life at a basic level	Critical Dialogues A and B
D3	Work creatively and imaginatively in a group and have the basic creative skills needed for the realisation of practice-based work	Processes of Performance A & B
D4	Have the basic skills to manage personal workloads efficiently and effectively, meet deadlines, and negotiate and pursue goals with others	All BA modules
D5	Have the basic skills to manage constructively and effectively creative, personal and interpersonal issues	All BA modules
D6	Have the basic skills to utilise information retrieval skills needed to gather, sift, synthesise and organise material independently and to critically evaluate its significance	All BA modules
D7	Demonstrate appropriate information technology skills, and a basic awareness of their application and potential within the fields of applied, socially-engaged and political performance practices	All BA modules

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

## Knowledge and understanding

Code	Learning outcome	Taught by the following module(s)
A1	Demonstrate a good understanding and practical application of forms, practices, traditions and histories of socially-engaged theatre and performance	Critical Dialogues A and B; Theatre Making 1; Modernisms and Postmodernity A & B; Elements of Theatre History; Questions of Performance; Contexts of Practice; Creativity and Culture B;
A2	Demonstrate a good understanding and practical application of the work of key applied theatre practitioners and theorists and their cultural, political and historical contexts	Critical Dialogues B; Modernisms and Postmodernity B; History; Contexts of Practice; Creativity and Culture A&B; Culture and Performance A and B; Processes of Performance A & B;
A3	Demonstrate a good understanding and practical application of the key components of socially-engaged and community performance and the processes by which it is created and realised.	Critical Dialogues B; Theatre Making 1; Modernisms and Postmodernity B; Elements of Theatre History; Questions of Performance; Contexts of Practice; Creativity and Culture A&B; Processes of Performance A & B; Introduction to Dramaturgy;
A4	Demonstrate a good understanding and practical application of a range of texts, recorded performances, archival materials and social artefacts, and methods for incorporating or responding to these materials through the creation of new work	Processes of Performance A & B; Elements of Theatre History; Introduction to Dramaturgy;
A5	Demonstrate a good understanding and practical application of group and collective processes and the variety of skills necessary to the realisation and/or facilitation of performance	Processes of Performance A & B; Introduction to Dramaturgy; Scenography; Theatre Making 1; Contexts of Practice; Creativity and Culture B;
A6	Demonstrate a good understanding and practical application of the interplay between practice and theory within the fields of applied theatre, community theatre and activist performance	All BA modules

## Cognitive and thinking skills

Code	Learning outcome	Taught by the following module(s)
B1	Formulate and apply plans for projects with some elements of complexity, both independently and within groups, selecting the most effective methods to achieve the desired outcome	Processes of Performance A & B; Introduction to Dramaturgy; Scenography; Theatre Making 1;
B2	Describe, interpret and evaluate performance texts, production techniques and disciplines and performance events with growing sensitivity, and engage creatively with a range of critical and theoretical perspectives	Critical Dialogues A and B; Theatre Making 1; Modernisms and Postmodernity A & B; Elements of Theatre History; Contexts of Practice; Processes of Performance A & B;
B3	Identify and interpret critically the cultural and political frameworks that surround performance events and on which these events impinge at a good level	Critical Dialogues A and B; Theatre Making 1; Modernisms and Postmodernity A & B; Elements of Theatre History; Questions of Performance; Creativity and Culture A; Culture and Performance A and B;
B4	Articulate informed critical responses to their own and others' creative work at a good level	Processes of Performance A & B; Introduction to Dramaturgy; Theatre Making 1; Contexts of Practice;

## Subject specific skills and professional behaviours and attitudes

Code	Learning outcome	Taught by the following module(s)
C1	Engage creatively and critically with the possibilities for performance implied by a text or other relevant source and, as appropriate, to realise these sources with growing sensitivity through design and practice	Critical Dialogues A and B; Introduction to Dramaturgy; Scenography; Theatre Making 1; Modernisms and Postmodernity A & B; Elements of Theatre History; Processes of Performance A & B
C2	Engage creatively and critically with the skills and processes of production, development and facilitation by which applied performance is created, and have an ability to select, refine and apply these in practice at a good level	Processes of Performance A & B; Introduction to Dramaturgy; Scenography; Theatre Making 1; Creativity and Culture A&B
C3	Engage creatively and critically with the creation, facilitation and/or	Processes of Performance A & B; Scenography; Theatre Making 1;



Code	Learning outcome	Taught by the following module(s)
	Production of performance through a good understanding of appropriate performance vocabularies, techniques, crafts, structures and working methods	Questions of Performance; Contexts of Practice; Creativity and Culture B
C4	Engage creatively and critically in appropriate independent research at a good level, whether investigating past or present performance practices and social/political issues, or as part of the process of creating new practices	Critical Dialogues A and B; Theatre Making 1; Modernisms and Postmodernity A & B; Elements of Theatre History; Contexts of Practice; Processes of Performance A & B; Introduction to Dramaturgy

## Transferable skills

Code	Learning outcome	Taught by the following module(s)
D1	Apply critical and analytical skills in developing ideas, collecting evidence and constructing arguments and possess the capacity to evaluate and present these in a range of ways at a good level	All BA modules
D2	Analyse and critically examine and evaluate forms of discourse and their effects on representation in the arts, media, politics and public life at a good level	Critical Dialogues A and B; Modernisms and Postmodernity A & B; Elements of Theatre History; Questions of Performance; Creativity and Culture A
D3	Work creatively and imaginatively in a group and have a good level of creative skills needed for the realisation of practice-based work	Processes of Performance A & B; Theatre Making 1; Creativity & Culture A & B.
D4	Have good skills to manage personal workloads efficiently and effectively, meet deadlines, and negotiate and pursue goals with others	All BA modules
D5	Have good skills to manage constructively and effectively creative, personal and interpersonal issues	All BA modules
D6	Have good skills to utilise information retrieval skills needed to gather, sift, synthesise and organise material independently and to critically evaluate its significance	All BA modules

<b>Code</b>	<b>Learning outcome</b>	<b>Taught by the following module(s)</b>
D7	Demonstrate appropriate information technology skills, and a good awareness of their application and potential within the fields of applied, socially-engaged and political performance practices	All BA modules

Students successfully completing the BA (Hons) Drama: Performance, Politics and Society will be able to:

### **Knowledge and understanding**

<b>Code</b>	<b>Learning outcome</b>	<b>Taught by the following module(s)</b>
A1	Demonstrate understanding and practical application of the work of key applied theatre practitioners and theorists and their cultural, political and historical contexts	Critical Dialogues A and B; Theatre Making 1; Modernisms and Postmodernity A & B; Elements of Theatre History; Questions of Performance; Contexts of Practice; Creativity and Culture B; Culture and Performance A and B; Major Research Project
A2	Demonstrate understanding and practical application of the key components of socially-engaged and community performance and the processes by which it is created and realised	Critical Dialogues B; Modernisms and Postmodernity B; History; Contexts of Practice; Creativity and Culture A&B; Culture and Performance A and B; Processes of Performance A & B;; Theatre Making 3 Laboratories and Projects; Major Research Project
A3	Demonstrate understanding and practical application of a range of texts, recorded performances, archival materials and social artefacts, and methods for incorporating or responding to these materials through the creation of new work	Critical Dialogues B; Theatre Making 1; Modernisms and Postmodernity B; Elements of Theatre History; Questions of Performance; Contexts of Practice; Creativity and Culture A&B; Culture and Performance A and B; Processes of Performance A & B; Introduction to Dramaturgy; Theatre Making 3 Laboratories and Projects; Major Research Project
A4	Demonstrate understanding and practical application of group and collective processes and the variety of skills	Processes of Performance A & B; Elements of Theatre History; Introduction to Dramaturgy; Theatre

Code	Learning outcome	Taught by the following module(s)
	necessary to the realisation and/or facilitation of performance	Making 3 Laboratories and Projects ; Major Research Project
A5	Demonstrate understanding and practical application of the interplay between practice and theory within the fields of applied theatre, community theatre and activist performance	Processes of Performance A & B; Introduction to Dramaturgy; Scenography; Theatre Making 1; Contexts of Practice; Creativity and Culture B; Theatre Making 3 Laboratories and Projects
A6	Demonstrate understanding and practical application of the work of key applied theatre practitioners and theorists and their cultural, political and historical contexts	All BA modules

## Cognitive and thinking skills

Code	Learning outcome	Taught by the following module(s)
B1	Formulate and apply plans for complex projects both independently and within groups, selecting the most effective methods to achieve the desired outcome	Processes of Performance A & B; Introduction to Dramaturgy; Scenography; Theatre Making 1; Theatre Making 3 Laboratories and Projects; Major Research Project
B2	Describe, interpret and evaluate performance texts, production techniques and disciplines and performance events sensitively, and engage creatively with a range of critical and theoretical perspectives	Critical Dialogues A; Theatre Making 1; Modernisms and Postmodernity A & B; Elements of Theatre History; Contexts of Practice; Culture and Performance A and B; Processes of Performance A & B; Theatre Making 3 Laboratories and Projects; Major Research Project
B3	Identify and interpret critically the cultural and political frameworks that surround performance events and on which these events impinge	Critical Dialogues A and B; Theatre Making 1; Modernisms and Postmodernity A & B; Elements of Theatre History; Questions of Performance; Creativity and Culture A; Culture and Performance A and B; Major Research Project
B4	Articulate informed critical responses to their own and others' creative work	Processes of Performance A & B; Introduction to Dramaturgy; Theatre Making 1; Contexts of Practice;

Code	Learning outcome	Taught by the following module(s)
		Theatre Making 3 Laboratories and Projects;; Major Research Project

## Subject specific skills and professional behaviours and attitudes

Code	Learning outcome	Taught by the following module(s)
C1	Engage creatively and critically with the possibilities for performance implied by a text or other relevant source and, as appropriate, to realise these sources sensitively through design and practice	Critical Dialogues A and B; Introduction to Dramaturgy; Scenography; Theatre Making 1; Modernisms and Postmodernity A & B; Elements of Theatre History; Culture and Performance A and B; Processes of Performance A & B; Theatre Making 3 Laboratories and Projects; Major Research Project
C2	Engage creatively and critically with the skills and processes of production, development and facilitation by which applied performance is created, and have an ability to select, refine and apply these in practice	Processes of Performance A & B; Introduction to Dramaturgy; Scenography; Theatre Making 1; Creativity and Culture A&B; Theatre Making 3 Laboratories and Projects; Major Research Project
C3	Engage creatively and critically with the creation, facilitation and/or production of performance through a developed, detailed and thoughtful understanding of appropriate performance vocabularies, techniques, crafts, structures and working methods	Processes of Performance A & B; Scenography; Theatre Making 1; Questions of Performance; Contexts of Practice; Creativity and Culture B; Theatre Making 3 Laboratories and Projects; Major Research Project
C4	Engage creatively and critically in appropriate independent research, whether investigating past or present performance practices and social/political issues, or as part of the process of creating new practices	Critical Dialogues A and B; Theatre Making 1; Modernisms and Postmodernity A & B; Elements of Theatre History; Contexts of Practice; Culture and Performance A and B; Processes of Performance A & B; Introduction to Dramaturgy; Theatre Making 3 Laboratories and Projects; Major Research Project

## Transferable skills

Code	Learning outcome	Taught by the following module(s)
D1	Apply critical and analytical skills in developing ideas, collecting evidence and constructing arguments and possess the capacity to evaluate and present these in a range of ways	All BA modules
D2	Analyse and critically examine and evaluate forms of discourse and their effects on representation in the arts, media, politics and public life	Critical Dialogues A and B; Modernisms and Postmodernity A & B; Elements of Theatre History; Questions of Performance; Creativity and Culture A; Culture and Performance A and B; Theatre Making 3 Laboratories and Projects
D3	Work creatively and imaginatively in a group and have the developed creative skills needed for the realisation of practice-based work	Processes of Performance A & B
D4	Manage personal workloads efficiently and effectively, meet deadlines, and negotiate and pursue goals with others	All BA modules
D5	Manage constructively and effectively creative, personal and interpersonal issues	All BA modules
D6	Utilise information retrieval skills needed to gather, sift, synthesise and organise material independently and to critically evaluate its significance	All BA modules
D7	Demonstrate appropriate information technology skills, and considerable awareness of their application and potential within the fields of applied, socially-engaged and political performance practices	Elements of Theatre History; Contexts of Practice; Theatre Making 3; Major Research Project

## 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, presentations, discussions and formative assignments); practical sessions with a

laboratory and/or training emphasis; bespoke workshops articulating a specific idea, question or technique; supervised, student-led and/ or independent devising and rehearsals; opportunities for guided and peer-assisted learning especially in production and facilitation development; scratch and work-in-progress sharings; and visits to professional, community and educational theatres and a variety of socially and politically engaged groups and institutions (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.

Students will learn through direct contact with the theatre and performance industry and in educational community workplaces, such as schools, day centres and the voluntary sector. This will include: observational research within organisations; workshops/seminars led by leading industry professionals; and the creation of students' own projects in conjunction with community contexts.

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, 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 1.5-hour seminar or studio workshop; three-hour workshop; or one-hour seminar or lecture plus two-hour workshop. The first-year modules are compulsory and designed to support and develop the learning outcomes outlined above. The understandings 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. This element of study is formally pursued in the second- and third-term practical modules, when students undertake training in workshop facilitation, observe visiting professional practitioners, and have an opportunity to engage in an intensive work placement or observational study. 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 Major Research Project (either purely theoretical or a combined written-and-PaR study) which spans a long process starting with preparatory research and tutorial at the end of year 2, and 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.

Students are also expected to engage in self-directed study time, including preparation in the form of assigned readings and viewings, group study or practical work, use of VLE resources including forum participation and the creation of peer learning resources.

## **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, practical projects (in the form of student-led workshops, group performances, assessed rehearsals, group practice presentations as well as full productions and placements), dissertation, portfolio, critical reflections, and seminar presentation.

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, and possibly an exam. These modes of assessment are employed in various combinations as appropriate to individual module aims and objectives. Continuous assessment and/or assessment of process in studio-based modules is enabled by the use of assessment modes such as project plan, assessed rehearsals, and critical reflection essays used in several modules.

This 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 is featured in most modules.

### **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 distill 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 applied 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, political and/or cultural implications
4. the ability to relate to the circumstances of a defined performance context to the work of other practitioners
5. the ability to analyse and reflect critically on students' own work and that of their peers

### **Continuous assessment:**

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

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

### **Oral presentations:**

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, VLE applications 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>A mark in this range represents the overall achievement of module and programme learning outcomes to an exceptionally accomplished level. This is truly original work that contributes significantly to current scholarship or practice.</p> <p>Text-based assessment: Written work demonstrates full independence of thought, sophisticated powers of analysis and synthesis and exceptional insight into primary sources, context and method. It displays an exceptional application of knowledge and understanding, with a commensurate, professional standard of execution, excellently structured. Ideas are communicated with linguistic skill.</p> <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.</p> <p>Practical assignments demonstrate an exceptional approach to theatre making, excellent collaborative skill and creative innovation. The work performed is a synergy of excellent technical and compositional skill as well as outstanding performance in the chosen role or responsibility. All work</p>

Mark	Descriptor	Specific Marking Criteria
		presented within this praxis module will be of the highest professional standards.
70-79%	1st: First (Excellent)	<p>A mark in this range represents the overall achievement of module and programme learning outcomes to an excellent level.</p> <p>Text-based assessment: Written work demonstrates independence of thought, clear powers of analysis and synthesis and insight into primary sources, context and method. It displays a highly competent application of knowledge and understanding, and a commensurate standard of execution, excellently structured. Ideas are communicated lucidly.</p> <p>Creative Practice: This demonstrates originality, individuality and conceptual coherence. There is 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.</p> <p>Practical assignments should demonstrate a skilled approach to theatre making, excellent collaborative skill and creative originality. The work performed is a synergy of technical and compositional skill as well as excellent performance in the chosen role or responsibility. All work presented within this praxis module will be of professional standard.</p>
60-69%	2.1: Upper Second (Very good)	<p>A mark in this range represents the overall achievement of module and programme learning outcomes to a very good level. This is robust work.</p> <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</p>

Mark	Descriptor	Specific Marking Criteria
		<p>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.</p> <p>Practical assignments should demonstrate a highly competent approach to theatre making, very good collaborative skill 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>A mark in this range represents the overall achievement of module and programme learning outcomes to an acceptable level. This is satisfactory work.</p> <p>Text-based assessment: Written work demonstrates some independence of thought, and an ability to write with some analytic competence. Primary sources, context and method would be acknowledged. It displays a basic level of competence and understanding, and a commensurate standard of execution.</p> <p>Creative Practice: This demonstrates understanding of the task and a level of conceptual coherence. There is 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.</p>

Mark	Descriptor	Specific Marking Criteria
		<p>Practical assignments should demonstrate a competent approach to theatre making, good collaborative skill 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>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.</p> <p>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 compositional skill as well as performance in the chosen role or responsibility. All work presented within this praxis module will be of adequate standard.</p>
25-39%	Fail	<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>

Mark	Descriptor	Specific Marking Criteria
		<p>Text-based assessment: there is no evidence of independent thought nor articulation, and there is an absence or failure of analytic competence. Primary sources, context and method have not been acknowledged. It displays a poor level of competence and understanding, with evidence of problems in the standard of execution.</p> <p>Creative Practice: This demonstrates poor understanding of the task, without evidence of conceptual coherence. There is no evidence of a synergy of research in- practice methodology, with a level of critical understanding and imagination.</p> <p>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.</p> <p>Practical assignments demonstrate a poor level of competence in theatre making, and collaborative skill and lacks evidence of creative originality. The work performed is poor with no synergy of technical and compositional skill or performance in the chosen role or responsibility. All work presented within this praxis module will be of poor standard.</p>
10-24%	Bad fail	<p>Represents the overall achievement of the appropriate learning outcomes to an unsatisfactory level. Work shows some evidence of an attempt to address the question or task, but with inadequate detail, analysis or evidence of technique; there is insufficient evidence that the concerns of the module have been understood; and/or less than the minimum degree-level competence in expression and organisation.</p> <p>Text-based assessment: The text lacks structure and / or sound argument; the focus is not clear; there are major inconsistencies and mistakes in the usage of scholarly procedures and their presentation.</p>

Mark	Descriptor	Specific Marking Criteria
		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 Performance, Politics and Society. It offers the analytical, critical, historical, practical, creative and applied study of a variety of modes of performance. All students take the equivalent of 360 Cats (120 CATS at each level).

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 take 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 emphasise the political, 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 the Major Research Project and the options in Theatre Making 3 Laboratories and Projects and Culture and Performance B.

The optional elements in years 2 and 3 listed below are indicative. The availability of options each year is driven by staff research interests, availability and current issues in the field:

### Year Two (Level 5 FHEQ):

Elements of Theatre History (15 CATS)

Comprising one option from the following (indicative): British Alternative Theatre History, Elements of African Theatre History, French Theatre, Greek Theatre, Polish Theatre, Irish Renaissance and Revolution, Spanish and Catalan Theatre, Shakespeare/Renaissance Theatre, American Theatre in the mid 20th century, Russian Theatre, Italian Theatre

**Questions of Performance (30 CATS)**

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

**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; Activism and the Theatrical Avant Garde; Postmodern Gender, Identity and Queer Theory

**Contexts of Practice Placement/Observations (15 CATS)**

A work based placement or extended observation of professional practice, based on staff expertise, industry links and student interests

**Year 3 (Level 6 FHEQ):**

**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; Performances of Protest, Resistance and Rebellion

**Major Research Project (Compulsory) Either: 9 – 10,000 word Dissertation or Practice-as-Research plus 6,000 words (45 CATS)**

Tutored from all members of staff according to student research interests and staff specialisms

**Theatre Making 3 (15+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**

<b>Module Title</b>	<b>Module Code</b>	<b>Credits</b>	<b>Level</b>	<b>Module Status</b>	<b>Term</b>
Critical Dialogues A	DR51003D	15	4	Compulsory	1
Introduction to Dramaturgy	DR51014B	15	4	Compulsory	1
Processes of Performance: The Ensemble	DR51015A	15	4	Compulsory	1
Critical Dialogues B	DR51003E	15	4	Compulsory	2
Scenography	DR51013C	15	4	Compulsory	2



Module Title	Module Code	Credits	Level	Module Status	Term
Processes of Performance: Politics of Play, Plays and Playing	DR51017A	15	4	Compulsory	2
Theatre Making 1	DR51012D	30	4	Compulsory	3

## Academic year of study 2

Module Title	Module Code	Credits	Level	Module Status	Term
One 15 credit module from the list of Elements of Theatre History modules		15	5	Compulsory	1
Modernisms and Postmodernity A	DR52019D	15	5	Compulsory	1-3
Questions of Performance	DR52016G	30	5	Compulsory	1
One module chosen from the Modernisms and Postmodernity B optional modules		15	5	Compulsory	2
Contexts of Practice	DR52022A	15	5	Compulsory	2-3
Creativity and Culture A: Contexts	DR52023A	15	5	Compulsory	3
Creativity and Culture B: Crafts	DR52024A	15	5	Compulsory	3

## Academic year of study 3

Module Title	Module Code	Credits	Level	Module Status	Term
Culture and Performance A	DR53033D	15	6	Compulsory	1
One module chosen from the list of Culture and Performance B option modules		15	6	Compulsory	2
Theatre Making 3 Laboratories and Projects	Various	15	6	Compulsory	1
Theatre Making 3 Laboratories and Projects	Various	30	6	Compulsory	2-3
Major Research project	DR53043A	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**

We know from the large numbers that stay in touch with the Theatre and Performance department (both home and overseas) that the current degrees provide them with a range of skills that are attractive to employers in a large number of different areas. The PPS degree will complement and enhance the department's emphasis on graduate employability, as it aims to endow students with a broad range of subject-specific and transferable skills that are directly relevant to our 21st-century globalised world. The degree offers a rich array of modules that equip students with skills in applied theatre practice, community development, drama education, and political, economic, and cultural theory. In addition, the department's Personal and Professional Development programme aims to provide students with the self-confidence and initiative to begin to develop their portfolios as young artist/scholars/practitioners 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. Our industry links and staff expertise encompass a wide array of cultural practices and issue areas, and this will enable students to develop their own areas of focus as they progress through the degree. Students who complete this degree can be expected to gain employment in a wide range of sectors, including professional artistic practice, community theatre, education, socially-engaged performance making, political advocacy and campaigning, activism, media and more.

## 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](http://gold.ac.uk/programme-costs).

### **Specific programme costs**

Not applicable.

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

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

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

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

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

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