

MA Performance and Culture: Interdisciplinary Perspectives

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:

MA Performance and Culture: Interdisciplinary Perspectives

Name of Interim Exit Award(s):

Postgraduate Certificate in Performance and Culture: Interdisciplinary Perspectives

Postgraduate Diploma in Performance and Culture: Interdisciplinary Perspectives

Duration of Programme: 1 year full-time or 2 years part-time

UCAS Code(s): Not applicable

HECoS Code(s): (100069) Drama

QAA Benchmark Group: Not applicable

FHEQ Level of Award: Level 7

Programme accredited by: Not applicable

Date Programme Specification last updated/approved: December 2020

Home Department: Theatre and Performance

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

Not applicable

Programme overview

This pioneering MA offers interdisciplinary perspectives on international performance, and aims to understand performance in relation to the society and culture to which it contributes.

The MA takes in diverse forms of theatre, including multicultural and street theatre, and such practices as performance art, dance, ritual, site-specific performance and a wide range of hybrid forms.

It leads you to explore performance as sociocultural process by using analytical principles from sociology, the sociology of culture, cultural theory, anthropology, history, philosophy, politics and theatre and performance.

We have numerous links, locally and internationally, with a wide variety of theatres, companies and performers, all of which enhance your research possibilities.

Programme entry requirements

Successful applicants will normally hold a first degree at 2.1 level or higher (or its equivalent in the case of applicants from abroad) in an art, humanities or social sciences subject. They must demonstrate in their written application and in interview, in person or by telephone (the second usually, although not exclusively, reserved for applicants abroad) that they have a capacity for and interest in, theoretical and analytical work; similarly, that they are able to meet the intellectual demands of a programme designed to be theoretically challenging. They are expected to be prepared to engage with historical research and have some awareness of how contemporary performance involves a diversity of practices. Experience in performance/theatre studies at undergraduate level is desirable, and, when not the case, applicants may need to demonstrate their sensitivity to, and potential ability in, these studies. Applicants are required to have some experience of performance-going. Criteria for entry into the programme also include independence, self-motivation, intellectual and personal initiative and commitment to scholarly investigation into performance practices. Where applicable, prospective students may be required to submit a piece of written material, as specified by the Convenor before being admitted to the programme.

Applicants whose first language is not English must have received a score of 6.5 or more in the IELTS (or equivalent) examination for written English.

Aims of the programme

The educational aims of this programme are informed by Goldsmiths declared focus on the study of creative, cultural and social processes; by the UK Quality Code, Goldsmiths Learning and Teaching Strategy and the Department of Theatre and Performance's mission statement.

This interdisciplinary programme focuses on concepts and practices of performance, performance art and theatre from a perspective that dialectically combines relevant aspects of performance and theatre theory, the sociology of culture, sociology, history, anthropology, ethnography, political science, philosophy, aesthetics, and theories of sociocultural semiosis and of artistic genres including generic cross-over and/or mix and merging for hybrid genres. The aim of this dialectical approach is to provide students with the appropriate categories of thought and methodological procedures for analysing, understanding and explaining performance processes as sociocultural practices; how and why they emerge from specific sociocultural and historical time place and space; how and why, albeit particular artistic/event processes, they are integral to the broader social dynamic and contribute to the latter. By working dialectically across traditional disciplines, the programme aims to demonstrate the unique value of its approach for the study of performance. By the same token, it distinguishes itself from the usual 'interdisciplinary' approach, which

assembles different views from different disciplines, thereby producing fragmentation rather than establishing the principle of synthesis sought in this programme.

Although the programme is primarily theoretical, it assumes that theory is interrelated with the practice of practitioners. Thus, its aim is to use the latter to explore and develop points of theory, and reciprocally, to use theory to foreground and valorise aspects of performance practice, however this practice is defined through its empirical manifestations. Given this remit, students engage with the work of a diverse range of practitioners, with emphasis on certain case studies. The historiographical component of this programme explores the problems and possibilities of theatre history by selecting areas of investigation such as, for example, text- and performance-based Renaissance theatre in London, relating past to present conceptions as mediated by the Globe today. On the other hand, the component Corporeality, Embodiment, Alternative Spaces centres on current practice according to the following groupings: ritual (including urban rituals), shamanism, healing, body practices and performance, dance (including new forms of ballet), hybrid forms (especially movement-based hybrids), performative acts as distinct from performance art and performance tout court, and manifestations in alternative spaces such as site-specific: performances, street and square performances, festivals, multi-ethnic performances, community theatres and theatres of exclusion (including immigrant theatre and the theatre of the homeless).

Wherever the emphasis may fall in the various components of this programme, the aim is to allow students scope for creative yet rigorous and critical thinking, combined with cumulative knowledge. This holds both for the intellectual as well as artistic- event fields, and their interaction, defined by the programme. The correlative aim is to provide access to live performance through excursions organised for the students, excursions through the initiative of students, announcements about performances directly relevant to the programme's areas of inquiry, organised discussions with directors, performers and other practitioners about their work, interviews with practitioners, videos and other visual and aural media and written accounts. These multiple forms of access provide the basis for structured sociocultural performance analysis, which the students exercise in class and on which they draw in their writing.

The aim, also, is to encourage independent research. This is carried out through the scholarly channels of books and archives as well as through access to practice, as specified above. In addition, capacity for independent research is extended through the possibility of optional fieldwork which is not formally built into the structure of the programme but which is available on an informal basis through the professional contacts of the teachers and the professional experience and contact of its students (over and above its benefits for individuals the concomitant goal of fieldwork is to feed back its results into class discussion where this is possible and in accordance with the evolution of the programme and thereby contribute to the team ethos developed by the programme as a whole).

What you will be expected to achieve

The programme's learning outcomes are correlated with its aims and with its pedagogy of integrated and cumulative inquiry, acquisition of knowledge and ability to think. For the Postgraduate Certificate to be awarded, modules to the value of at least 60 CATS will have been passed and the following learning outcomes will have been achieved:

Knowledge and understanding

Code	Learning outcome	Taught by the following module(s)
A1	a greater knowledge of theories from plural provenances	All modules.
A2	an understanding of how to work across different theories from different intellectual and artistic fields and work dialectically with them	All modules.
A3	an understanding of how to produce interdisciplinary, synthesised and holistic knowledge rather than piecemeal or fragmented approaches	All modules.
A4	a knowledge and understanding of methodologies - historiographic, ethnographic, sociologically defined empirical and qualitative methodologies, and so on, as required by the programme	All modules.

Cognitive and thinking skills

Code	Learning outcome	Taught by the following module(s)
B1	Intellectual agility, conceptual flexibility, critical competence and analytical skills	All modules.
B2	written and oral skills at a high academic level	All modules.
B3	the ability to think and work in an interdisciplinary manner	All modules.

Subject specific skills and professional behaviours and attitudes

Code	Learning outcome	Taught by the following module(s)
C1	analyse and critically situate complex material	All modules.

Transferable skills

Code	Learning outcome	Taught by the following module(s)
D1	ability to facilitate and participate in group discussion	All modules.
D2	ability to work collaboratively	All modules.

In order to be awarded the Postgraduate Diploma, modules to the value of 120 CATS will have been passed and these learning outcomes will have been achieved:

Knowledge and understanding

Code	Learning outcome	Taught by the following module(s)
A1	a greater knowledge of theories from plural provenances	All modules.
A2	an understanding of how to work across different theories from different intellectual and artistic fields and work dialectically with them	All modules.
A3	an understanding of how to produce interdisciplinary, synthesised and holistic knowledge rather than piecemeal or fragmented approaches	All modules.
A4	a knowledge and understanding of methodologies - historiographic, ethnographic, sociologically defined empirical and qualitative methodologies, and so on, as required by the programme	All modules.
A5	a comprehensive grasp of the diversity of dramatic, theatrical, performance, performance art and event/otherwise-identified forms, and the nuances between them, also in their distinction from current notions of performativity	Cultural Theory, Performance, Interdisciplinary Perspectives. Corporeality, Embodiment, Alternative Spaces.

Cognitive and thinking skills

Code	Learning outcome	Taught by the following module(s)
B1	Intellectual agility, conceptual flexibility, critical competence and analytical skills	All modules.
B2	written and oral skills at a high academic level	All modules.
B3	the ability to think and work in an interdisciplinary manner	All modules.
B4	use a range of methodologies in relation to a performance field	All modules.

Subject specific skills and professional behaviours and attitudes

Code	Learning outcome	Taught by the following module(s)
C1	analyse and critically situate complex material	All modules.
C2	respect integrity of the discipline	All modules.
C3	respect ethics of behaviour with peers, colleagues, self and teachers	All modules.

Transferable skills

Code	Learning outcome	Taught by the following module(s)
D1	ability to facilitate and participate in group discussion	All modules.
D2	ability to work collaboratively	All modules.
D3	enhanced time-management skills	All modules.

To be awarded the MA, a total of 180 CATS will have been passed and all the learning outcomes below will have been achieved. Students who successfully complete the programme will demonstrate:

Knowledge and understanding

Code	Learning outcome	Taught by the following module(s)
A1	a greater knowledge of theories from plural provenances	All modules.

Code	Learning outcome	Taught by the following module(s)
A2	an understanding of how to work across different theories from different intellectual and artistic fields and work dialectically with them	All modules.
A3	an understanding of how to produce interdisciplinary, synthesised and holistic knowledge rather than piecemeal or fragmented approaches	All modules.
A4	a knowledge and understanding of methodologies - historiographic, ethnographic, sociologically defined empirical and qualitative methodologies, and so on, as required by the programme	All modules.
A5	a comprehensive grasp of the diversity of dramatic, theatrical, performance, performance art and event/otherwise-identified forms, and the nuances between them, also in their distinction from current notions of performativity	Cultural Theory, Performance, Interdisciplinary Perspectives. Corporeality, Embodiment, Alternative Spaces.
A6	a comprehensive grasp of the complexities of contextual issues in relation to diverse forms of performance	All modules.
A7	a fundamental knowledge of sociocultural semiotics for the purposes of performance analysis in its relation to sociocultural, historical, political and aesthetic analysis and the latter's interdisciplinary interface	Cultural Theory. Corporeality, Embodiment, Alternative Spaces. Independent Study.
A8	development of the principle that theory foregrounds and valorises aspects of performance practice, and reciprocally	All modules.
A9	an understanding that knowledge is cumulative and cumulative also because it is cross referenced across a range of knowledges	All modules.
A10	developed creative and rigorous and critical thinking about the composite subject of performance in culture, society and history	All modules.

Code	Learning outcome	Taught by the following module(s)
A11	development of principles of research and learning through independent research	All modules.
A12	a capacity for understanding the particular working principles and methods of particular practitioners, companies, groups and institutions	All modules.

Cognitive and thinking skills

Code	Learning outcome	Taught by the following module(s)
B1	Intellectual agility, conceptual flexibility, critical competence and analytical skills	All modules.
B2	written and oral skills at a high academic level	All modules.
B3	the ability to think and work in an interdisciplinary manner	All modules.
B4	use a range of methodologies in relation to a performance field	All modules.
B6	skill in identifying diverse types of performance and specifying their particular qualities	All modules.
B6	skill in identifying the sociocultural, historical and political issues and pressures specific to specific types of performance	All modules.

Subject specific skills and professional behaviours and attitudes

Code	Learning outcome	Taught by the following module(s)
C1	analyse and critically situate complex material	All modules.
C2	respect integrity of the discipline	All modules.
C3	respect ethics of behaviour with peers, colleagues, self and teachers	All modules.

Transferable skills

Code	Learning outcome	Taught by the following module(s)
D1	ability to facilitate and participate in group discussion	All modules.

Code	Learning outcome	Taught by the following module(s)
D2	ability to work collaboratively	All modules.
D3	ability to conceive, pursue and complete an independent project	All modules.
D4	enhanced time-management skills	All modules.

How you will learn

It would be appropriate to note that, in a programme designed to be a network of cross-referenced and cumulative principles of knowledge and awareness, all the programme learning outcomes listed above are achieved through the interconnected teaching methods and strategies of the programme as a whole. Thus, all the learning outcomes listed are achieved through lecture-seminar discussions, the lecture component of each session depending on the initial difficulty of the material at hand; through oral communications presented by students whether they are formally assessed or presented informally to stimulate class discussion and debate.

Similarly, informal student-driven presentations stimulate further research in related ideas and further engagement with performance practices. Collaborative research and engagement is encouraged by the cooperative spirit of seminars and by the responsibility taken for the group by the presenters of communications.

However, methods and strategies may be singled out for special attention, as follows in correspondence with learning. The acquisition of outcomes A1-4, 6, A8, A9 and A10 is best served by the lecture-seminar pedagogy and oral presentation with its attendant group discussion and analytical and critical perspectives. Outcomes A5, A7, A11 and A12 are acquired through immersion in the work of practice via direct experience of live and video performances and direct contact with practitioners, companies and institutions. (Institutions include municipal and national government bodies concerned, for example, with community theatre groups and such groups as immigrants.) Outcomes A5, A7, A11 and A12 are also sustained by the study of accounts written by practitioners about their working aims and methods and, as well, by such secondary sources as critical essays, reviews and scholarly theories of the practices at issue. Outcomes A8-A11 are enhanced by the provision for Independent Study in the programme, as well as by the requirement in the programme of a 6,000-word dissertation.

The dissertation is based on independent research in an area chosen by students in consultation with the teachers of the module. Outcome A11 is enhanced by the field work which is informal and optional but which, in this very capacity, feeds into class discussion and contributes to the shared knowledge and team ethos developed by the programme. Outcomes A1-A6 are developed with the help of the options available to this programme

from the Department of Sociology, the Department of Media and Communications, the Centre for Cultural Studies and programmes within the Theatre and Performance Department's MA Theatre Arts scheme.

Outcomes B1-B6, D1 and D2 are addressed through seminar input, oral presentations and all written projects. Feedback is given to each student after his/her oral presentation and suggestion made for improvement in the structure and presentation of ideas and their public delivery. Guidance as to the presentation of written work is given before the first essay is written and is followed up by feedback after marked essays have been returned. Guidance is reinforced by the students consulting the requisite pages on presentation of written work in the Department Handbook. Outcomes B6, D1 and D2 are additionally supported by individual tutoring for Independent Study projects and for projects for the dissertation.

Outcomes B3 and B4 are additionally specifically catered for by the Options available from the Department of Sociology and the Centre for Cultural Studies, as well as any module chosen as an Option from other Departments (by agreement with them). Outcome B5 is additionally sustained by direct experience of live performance, by discussion with practitioners, by interviews, when applicable, with practitioners and by access to video and other records of performance. It is additionally sustained, as well, by rotating Options available from the Complementary/Contextual modules offered in the Department of Theatre and Performance (currently identified as Radical Performance).

Outcomes B3 and B4 are achieved through the research for oral presentations and essays chosen and delivered by students, by the Independent Study component of the programme; by the scope for field-work allowed by the programme; by the sustained research for the dissertation and its subsequent write-up required by the programme.

How you will be assessed

All outcomes are tested by one oral presentation and one 5,000-word essay in Compulsory Module 1 (Cultural Theory, Performance and Interdisciplinary Perspective,) and by 6,000-word essays in Compulsory Module 2(Historicizing Theatre) and Compulsory Module 3 (Corporeality, Embodiment, Alternative Spaces). Similarly, they are tested by an Option chosen from the Options available annually. Please note, however, that the Option from the Department of Sociology is a permanent Option on this programme. One of the available Options is an Independent Study. The learning outcomes are achieved and demonstrated in their most extensive and comprehensive form in the 15,000-20,000 word dissertation that is compulsory for the programme. The length of this dissertation is an expression of the theoretical emphasis of tile MA, the specific focus of rigorous critical thought is fulfilled in the ability of students to pursue sustained and extended argument The broader criteria for written and global work in the Department of Theatre and Performance also apply.

Outcomes are formally assessed through essays (3 compulsory Module Essays + 1 Optional including Independent Study), an oral presentation (as part of the compulsory module) and the 15,000-20,000 word dissertation.

Students' written work will be assessed in a manner appropriate to the requirements of any particular module essay or dissertation.

In relation to coursework 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
6. an ability to structure and sustain a coherent argument at an appropriate level

Marking criteria

Mark	Descriptor	Specific Marking Criteria
80-100%	Distinction (Outstanding/ Exceptional)	In order to achieve 80% or over, the piece of work being assessed would need to demonstrate that the majority of the learning outcomes have been achieved to an Outstanding level. Marks in this category will be awarded for work which demonstrates a conceptual mastery of the material, is highly original and potentially shows new insights into both business and the application of creative process.
70-79%	Distinction	In order to achieve 70% or over, the piece of work being assessed would need to demonstrate that the majority of the learning outcomes have been achieved to an Excellent level (distinction threshold). Marks in this category will be awarded to work which shows conceptual and stylistic distinction; which features a secure and discriminating acquaintance with the field of study; which engages with the subject in a notably intelligent way; and which is clearly and accurately presented. The work will be of outstanding achievement in all or a consistent combination of the above areas
60-69%	Merit	In order to achieve 60-69%, the piece or work being assessed would need to demonstrate that the majority of the learning outcomes have been achieved to a good extent. Some of the qualities of first-class work may be found in this category but the difference will be either of degree or realisation. The work

Mark	Descriptor	Specific Marking Criteria
		will be characterised by soundness of argument or analysis, acquaintance with the field of study, coherence and relevance. The work should be of high merit in all these areas or considerable merit in some areas and a good standard in others.
50-59%	Pass	In order to achieve 50-59%, the piece of work being assessed would need to demonstrate that the majority of the appropriate learning outcomes have been achieved to a satisfactory extent. Marks in this range will reflect solid competence and achievement, although the work might be partial rather than consistent in clarity, precision and effectiveness. It might, for example, rely too heavily on secondary sources at the expense of personal critical activity; be insufficiently detailed; or tend towards description rather than analysis. The work should be of good standard in the areas listed in the classification above or good in some areas and of a satisfactory standard in others.
30-49%	Fail	Fail standard - the mark indicates that the work is below the standard of a Masters degree. The piece of work being assessed demonstrates that the majority of the outcomes have been achieved to a less than satisfactory extent. Marks in this range will reflect work that is significantly inconsistent or flawed in relation to all or some of the areas listed above.
10-29%	Bad fail	Represents a significant overall failure to achieve the appropriate learning outcomes at Masters standard.
1-9%	Very bad fail	A submission that does not even attempt to address the specified learning outcomes.
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 consists of three compulsory modules, one Option and one Compulsory dissertation. The programme may be taken full time for the duration of one year or part time for the duration of two years. It runs over three terms for full-time students. Term 1 comprises two compulsory elements. Term 2 comprises one compulsory Element and one Option. Term 3 is devoted to the compulsory dissertation. Part-time students take two terms in their first year of study and three terms in their second year.

Whether for full or part-time study, Independent Study and Dissertation projects must be discussed and agreed upon with the Convenor of the programme.

Independent Study tutoring is two hours per student. Dissertation tutoring is up to four hours per student.

Full-time mode

Module Title	Module Code	Credits	Level	Module Status	Term
Cultural Theory, Performance, Interdisciplinary Perspectives	DR71015A	30	7	Compulsory	1
Historicizing Theatre	DR71040A	30	7	Compulsory	1
Corporeality, Embodiment, Alternative Spaces	DR71039A	30	7	Compulsory	2
Optional modules chosen from an approved list		30	7	Optional	2
Dissertation	DR71016A	60	7	Compulsory	2-3

Part-time mode

Academic year of study 1

Module Title	Module Code	Credits	Level	Module Status	Term
Cultural Theory, Performance, Interdisciplinary Perspectives	DR71015A	30	7	Compulsory	1
Corporeality, Embodiment, Alternative Spaces	DR71039A	30	7	Compulsory	2

Academic year of study 2

Module Title	Module Code	Credits	Level	Module Status	Term
Historicizing Theatre	DR71040A	30	7	Compulsory	1
One option chosen from an approved list		30	7	Optional	2
Dissertation	DR71016A	60	7	Compulsory	2-3

Academic support

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

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

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

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

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

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

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

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

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

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

Links with employers, placement opportunities and career prospects

The programme prepares graduates for professional employment in any position within theatre/performance, in any form that requires solid intellectual preparation. Experience from past graduates of this programme demonstrates three major trends of employment:

1. students who came to the programme as professional theatre practitioners, e.g. theatre designer, costume designer, actor, festival director, and theatre journalist have returned to their profession of origin with renewed vigour.
2. students who came seeking professional development and/or opportunities have achieved this with their profession (e.g. teachers of drama and theatre in FE Colleges and high schools).
3. hitherto unexplored opportunities for students who, on graduating, have taken employment in community theatre and other outreach organisations and, as well, have begun to explore the career of playwriting.

In addition, past graduates have used this programme as a springboard for further study either vocational or intellectual (thus entry into MPhil/PhD programmes). This MA programme has been a major source of PhD students in this Department.

The broad range of synthesised interests of this programme permits a diverse range of employment connected with theatre/ performance in many different sociocultural environments; facilitation/animation/festival organisation in both mainstream and community theatre contexts: main stream/community/multicultural creative, administrative and support services; government organisations (immigration, cultural policy, funding bodies, including the Arts Council); journalism, including radio, television and dance journalism); teaching at all levels, including university teaching; interpretation and translation in theatre/performance

contexts; acting, directing, dance, design (scenography, costume, lighting) The multiple skills developed by this programme provide graduates with the flexibility of thought and approach necessary for creative insertion into the job market.

The requirements of a Goldsmiths degree

All taught postgraduate degrees have a minimum total value of 180 credits and involve one calendar year of full-time study. Some programmes may extend over more than one calendar year and, when this is the case, they have a higher total credit value. Programmes are composed of individual modules, each of which has its own credit value. Part-time students normally take modules to the value of 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. Normally, all modules are at level 7 of the Framework for Higher Education Qualifications.

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

Progression

Some programmes may require students to pass specific modules prior to completion of the dissertation/major project (or equivalent). Additionally, where a programme of study extends beyond one calendar year, students may be required to pass specific modules in their first year of study before progressing to the second year. Where this is the case, these requirements will be set out in this Programme Specification.

Award of the degree

In order to graduate, students must successfully complete all modules specified for the programme, as set out within the section “How the programme is structured” above.

Classification

Final degree classification is calculated on the basis of a student's mean average mark (based on credit value) across all modules on the programme.

Masters degrees are awarded with the following classifications:

Distinction – 70%+

Merit – 60-69%

Pass – 50-59%

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

Interim exit awards

Some programmes incorporate interim exit points of Postgraduate Certificate and/or Postgraduate Diploma, which may be awarded on the successful completion of modules to the minimum value of 60 credits or 120 credits 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](#).