

MA Performance Making

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 Making

Name of Interim Exit Award(s): Not applicable

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

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

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

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

Programme entry requirements

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

Aims of the programme

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

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

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

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

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

What you will be expected to achieve

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

By the end of the programme a student should:

Knowledge and understanding

Code	Learning outcome	Taught by the following module(s)
A1	possess a working understanding of various methodologies for creating non-play text - driven performance;	Practical Study: Scenography and Composition workshops
A2	be familiar with all aspects of theater-making from conception to execution	Practical Study: Scenography , Dissertation

Code	Learning outcome	Taught by the following module(s)
	including production planning/ storyboard;	
A3	have acquired/refined collaborative skills; *	Composition Workshops, Dissertation
A4	have tested your understanding of the range of practical skill – physical, perceptual, conceptual and technical - acquired on the programme via a series of compositional and creative exercises;	Composition
A5	have developed management (self/others) skills; *	Practical Study: Scenography Composition, Dissertation
A6	be aware of the creative possibilities of applying scenographic and/or multimedia skills to the creation of live performance;	Practical Study: Scenography Composition
A7	be able to demonstrate in practice and articulate an understanding of the significance of the environmental context (social as well as site) in which work is communicated and received;	Composition (Site Specific and Final Show)
A8	have acquired a semiotic literacy in terms of the decoding and encoding of performance material together with analytical methods for identifying a range of signifiers;	Composition, Contextual Option
A9	possess a comprehensive knowledge of a range of performance methodologies drawn from world theatre past and present;	Student-centred learning projects, Contextual Theory Option (depending on module), extra-curricular events e.g. Performance Research Fora
A10	have developed an articulate critical and analytical vocabulary via which to assess their own performance work and that of others an promote/advocate their own practice;	Research Statements, Critical feedback sessions, Tutorial
A11	be familiar with the cultural and historical development of performer-driven theatre internationally;	Student-centred learning projects, extra-curricular events e.g. Performance Research Fora
A12	be able to locate your own research-into- practice projects within a spectrum of historical, cultural, aesthetic and theoretical references	Research Statement and Dissertation Thesis, Tutorial

Code	Learning outcome	Taught by the following module(s)
A13	have developed skill in documenting and presenting your practice to a range of professional agencies, promoters and funders;	Professional Orientation workshops summer term

Cognitive and thinking skills

Code	Learning outcome	Taught by the following module(s)
B1	have acquired a methodology for generating and structuring material;	Composition workshops
B2	be familiar with methods for creative performance from a range of signifiers and stimuli;	Composition workshops, Masterclasses, Practical Study: Scenography (technologies)
B3	have achieved sophisticated critical and evaluative skills in de-coding and de-constructing performance material;	Composition Workshops, Tutorial, Critical Feedback sessions
B4	have an extensive theoretical grasp of the environmental, cultural and historical context in which you are making your own work;	Student-centred research, Research Statement
B5	be able to think independently and self-start accordingly; *	Practical Study: Scenography assignments and feedback, Composition and Dissertation Final Shows Festival
B6	have developed skill in self-evaluation; *	Practical Study: Scenography assignments and feedback, Composition and Dissertation Final Shows Festival

Subject specific skills and professional behaviours and attitudes

Code	Learning outcome	Taught by the following module(s)
C1	have developed a range of physical, vocal and expressive skills and a working knowledge of how to apply these creatively as well as communicate them to others;	Practical Study: Scenography
C2	have developed skill and technique in a range of performance systems including the use of space, material object, the	Practical Study: Scenography

Code	Learning outcome	Taught by the following module(s)
	performer, colour, imagery, light and sound;	
C3	be competent in the basics of digital and multimedia technology;	Practical Study: Scenography
C4	have a refined skill in recording practical study and training and an ability to utilise this archive;	Practical Study: Scenography then applied to all creative assignments, Professional Orientation Workshops
C5	have developed sensitivity and skill in working collaboratively; *	Practical Study: Scenography , Composition and Dissertation Final Shows
C6	be confident in their ability to motivate and direct yourself and others;	Practical Study: Scenography , Composition and Dissertation Final Shows
C7	possess a high level of communication skills; *	Research Statements, Critical Feedback Sessions, Dissertation Essay
C8	have a proven skill in devising strategies and creating objectives, and in planning how to achieve them so as to deliver a finished product according to an agreed deadline;	Practical Study: Scenography , Composition Workshops
C9	demonstrate an ability to apply and utilise directorial advice;	Practical Study: Scenography , Composition, Dissertation Final Shows

Transferable skills

Code	Learning outcome	Taught by the following module(s)
D1	SEE OUTCOMES ABOVE WITH *	AS ABOVE

How you will learn

Learning and teaching methods and strategies to support knowledge and understanding

Outcomes 1 – 7 are mostly acquired through the practical/praxis elements of the programme including Practical Study: Scenography classes and workshops, short artist residencies, events programmed in the Performance Research Forum, the study of Composition and its application in production, the creation, management and production of the Final Shows Festival as part of the Dissertation. These outcomes are the result of a combination of work in groups (training sessions, workshops and lecture-seminars) as well

as self-directed projects with individual tutorial support. Outcomes 8 –12 are mostly acquired in the application of critical creative thinking, research, and discussion, writing across the programme and feedback for this. The environment of Goldsmiths and its location in London provides students with a constant opportunity to locate their practice and articulate this to professional bodies. Thus Outcomes 12 -13 are acquired accumulatively throughout the programme and immersion in all curricular and extra- curricular contact with working professionals and organisations such as e.g. the Performance Research Forum in TaP, ArtsAdmin Toynee Studios where some teaching and rehearsal takes place, as well as LADA.

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

Learning and teaching methods and strategies to support cognitive and subject-specific skills

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

provided with directorial supervision on each creative production in progress and preparation for the 5 – 6000 word Written Self-Evaluation Essay and Viva Voce. Advice is given in cohort, group as well as one-to-one tutorials.

Most of the teaching of both practical and theoretical work is in the year group. Individual tutorial support is given wherever the student is engaged in an assessed creative exercise. The Convenor and Associate Tutor offer further support by their availability throughout the three terms during specified office hours. The Convenor/Associate Tutor provides individual progress tutorial once each term. With an emphasis on student-centred learning, in addition, students may work in small research teams to produce certain creative exercises as well as conduct their own evaluative processes and peer-assisted project development. Final production in groups – and occasionally solo – is supported by professional tutorial consultancy. In addition, throughout the programme the Technical team support student learning in workshop and teaching-by-example as well as working with each project to develop and support technical competence and collaborative skill.

Students are encouraged to support their learning by frequent attendance at live performances from small to large scale and in many forms within London as one of the world centres of live theatre. Critical spectatorship is also supported by guided reading, by regular viewing of films and video archives and by the introduction to and application of some current performance analysis and critical feedback tools. External organisations such as Live Art Development Agency support the students off-site, whilst offering a timetabled Professional Orientation Workshop (together with ICCE) in the Summer Term.

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

How you will be assessed

Assessment methods to test knowledge and understanding

Outcomes 1–7 are assessed via a combination of praxis assignments ranging from the first assessed exercise in the Autumn Term (Interdisciplinary Collaboration) through to the Final Shows production in the Summer term. This builds incrementally in time and ingredient constraint within any given project towards a student-initiated full-scale production of substantial length (minimum 25 minutes), which tests the ability to apply learning into increasingly challenging contexts. Outcomes 8 –12 are assessed by the submission of written material as well as viva voce. Outcomes 12 and 13 are tested similarly. Throughout

the programme students are encouraged to use the Research Statement to frame their own practice so that examiners can assess according to the chosen mode and genre articulated as well as the student's research question explored within any practice project. This is to avoid syllogistic judgement in a programme that encompasses hybrid performance and students from a range of performance specialisms from dance through theatre to fine art.

Assessment methods to test cognitive and subject-specific skills

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

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

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

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

Argument and response to task/topic

Addresses the question Contextualisation of topic. Understanding and discussion of relevant issues. Synthesis of material to create own critical points of departure. Understanding and application of relevant theories and concepts.

Presentation and scholarly methods

Quotes accurately, correctly acknowledges sources through consistent referencing. Produces bibliography in accordance with Departmental style.

Structure

Introduction, logical development of argument and conclusion are present. Material is well signposted and paragraphs link clearly.

Argument is integrated with relevant evidence from chosen texts.

Style and communication

Accuracy in spelling, grammar and punctuation.

Fluent sentences that produce concise and precise narrative. Appropriate analytic and academic style.

Continuous assessment

Where this contributes to an assessment, the above 'Management' and 'Collaboration' tools are employed.

Examiners will arrive at a 'continuous assessment' mark by observing students' work at different points, rather than in its entirety. They are concerned to take a view of the development of that work.

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

specific criteria according to each project. Students' practical work is assessed with regard to the following criteria:

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

Dramaturgy

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

Applied Technology

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

Performance

e.g. Embodiment (action/movement) Voice Character (or persona/self)
Presence (focus/intention/ concentration) Precision Energy Risk Timing
Presentation (e.g.seminar) Rhythm Stagecraft
Interaction (performers/spectator)
Ensemble playing Understanding of Genre

Management

e.g. Stage management (DSM/ASM) Production management Company management
Project management
Audience Development (marketing – segmentation – communication, strategy and tools)
FOH design/planning/management Self-management (preparation/ project planning/
/discipline/deadlines) Articulation e.g.

Research

Performance Analysis: theatre semiotics (self/peer/professional) Project aims
Reflective/Critical process (notebooks, logs, self, project)

Collaboration

e.g. Responsibility for assigned role Leadership Interpersonal
Articulation of ideas Listening and responding Problem solving

Communication (in and from group) Commitment

Marking criteria

Mark	Descriptor	Specific Marking Criteria
80-100%	Distinction (Outstanding/ Exceptional)	Distinction. In order to achieve 80% or over, the piece of work being assessed would need to demonstrate that the majority of the learning outcomes have been achieved to an Outstanding level. Marks in this category will be awarded for work, which demonstrates a conceptual mastery of the material, is highly original and potentially shows new insights into the topic and the application of creative process.
70-79%	Distinction	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	Merit. In order to achieve 60-69%, the piece of work being assessed would need to demonstrate that the majority of the learning outcomes have been achieved to a good extent. Some of the qualities of first-class work may be found in this category but the difference will be either of degree or realisation. The work will be characterised by soundness of argument or analysis, acquaintance with the field of study, coherence and relevance. The work should be of high merit in all these areas, or considerable merit in some areas and a good standard in others.
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

Mark	Descriptor	Specific Marking Criteria
		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 is made up of modules worth 180 credit points. Students build a portfolio of work over three terms comprising short études building to a full-length Final Show + 1 Complementary / contextual module option. In the Autumn and Spring terms they are taught an average of 3 - 4 days per week (full time) and 1 - 2 days per week (part time, depending on pathway). Creative projects are tutored in the Autumn and Spring term and throughout the development of (Dissertation) Final Shows. Individual tutorials are offered in each term.

Attendance is compulsory on all elements of the programme, as there is a built-in progression designed to enable the individual to achieve their best throughout each stage of development.

Part time Students take

Year 1: Contextual Option ++ Practical Study: Scenography

Year 2: Composition A and B, Dissertation

Practical Study: Scenography

Students learn in classes and workshops average 6 hours per week in the Autumn Term and equivalent to 5 hours per week in the Spring terms in: voice, movement, improvisation, spatial and devising skills, production technologies and scenographic principles. This is

supported by the practical and/or discursive interventions in the Performance Research Forum where significant guest artists introduce specific performance techniques and creative approaches to their craft. In addition, in the Spring Term, short Scenography residencies by practising artists are timetabled, normally for no longer than 16 hours total.

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

Composition A and B

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

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

In the Spring Term this work is elaborated via a more extensive creative process in which students opt for creating material - a group performance of 20 minutes duration anywhere in London addressing the theme of CITY either in:

- 1) indoor live performance or
- 2) indoor/outdoor Site-based performance

Dissertation Practice

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

technical, creative and conceptual research/practice in the making of the performance material and the individual's performance in the Final Shows Festival. This is public and runs normally for 4 days.

Written and oral

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

Complementary Contextual Modules: One Option

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

Progression requirements

Full-time students must pass all assessed assignments.

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

Full-time mode

Module Title	Module Code	Credits	Level	Module Status	Term
Practical Study: Scenography	DR71080C	30	7	Compulsory	1-2
Composition A	DR71081C	30	7	Compulsory	1
Composition B	DR71082B	30	7	Compulsory	2
Dissertation	DR71083A	60	7	Compulsory	3
OPTIONAL MODULE		30	7	Optional	1 or 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

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

The requirements of a Goldsmiths degree

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

In addition to these standard costs, you will also be expected to meet some costs which are specifically related to your programme, which are set out below:

You may be asked to perform your work in a London venue, or undertake a placement, and you would be expected to make your own travel arrangements to these venues on such an occasion. There is also an optional free workshop for MA Performance Making that takes place in central London.

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](#).