

## **MA World Theatres**

### **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 World Theatres

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

Postgraduate Certificate in World Theatres

Postgraduate Diploma in World Theatres

**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**

Covering historical and philosophical bases of theatre and performance practices from different parts of the world, on this degree you will investigate indigenous and contemporary performance and theatre traditions from a variety of cultural and national contexts. The MA World Theatres is one of the few freestanding taught Masters programmes in world theatre and performance in the UK and globally.

The programme aims to train graduates for professional employment in a range of positions in theatre, in government settings, in the culture sector and in HE internationally that requires solid intellectual preparation and knowledge of the field. Practitioners who come on the programme can use knowledge acquired to extend the articulation of their career.

## **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 arts or humanities subject. For candidates with other degrees/backgrounds, they must demonstrate a keen interest in the theatre evidenced by having previously taken part in productions as performer, writer/critic, director or producer. In all cases, candidates must demonstrate in their written application/personal statement and in interview, in person or by telephone, 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 able to engage with historical research, as well as have some awareness of how world contemporary performance and theatre involves a diversity of forms, practices and traditions. Criteria for entry into the programme also include independence, self-motivation, intellectual and personal initiative, and commitment to scholarly investigation, especially investigation into performance practices. Applicants whose first language is not English must have achieved 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 one-year full-time or two-year part-time programme of study aims to cover the historical contexts and philosophical bases of theatre and performance practices from different parts of the world, some of which are rarely introduced in UK HE. It will thus involve the student in a study of indigenous and contemporary performance and theatre traditions from a variety of cultural, national and international contexts. From this vantage context, students will be able to compare and contrast such work critically, within and beyond a European perspective, and in turn use this perspective to consider contemporary theatre in multicultural Britain.

The main aims of the programme are: to introduce the student to the whole range of drama, theatre and performance practices from many areas of the world; to allow the student scope for creative yet rigorous and critical thinking combined with cumulative knowledge; to enhance understanding of the interaction between practice and theory in all areas of performance study; to encourage and foster independent research, carried out through the scholarly channels of books and visual archives, as well as through access to practice, if/when available; to provide access where possible to industry opportunities to extend their

study, in particular with our new Associate Organisation, LIFT and its biennial festival of international theatre as well as its ongoing programming of activities.

## 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 solid understanding of the diversity of world drama, theatre and performance forms, and the nuances - similarities and differences between them	All taught modules on the programme
A2	ability to identify diverse types of performance and specifying their particular qualities	All taught modules on the programme
A3	greater awareness of, and receptivity to, different performance practices from around the world	All taught modules on the programme, but especially World Theatre: Contexts and Practices

### Cognitive and thinking skills

Code	Learning outcome	Taught by the following module(s)
B1	a highly developed creative, rigorous and critical thinking about the composite subject of performance in culture, society and history	All taught modules on the programme
B2	creatively and imaginatively think/understand performance as a cultural practice	All taught modules on the programme
B3	critically employ the understanding of world theatre/ performance cultures	All taught modules on the programme

## Subject specific skills and professional behaviours and attitudes

Code	Learning outcome	Taught by the following module(s)
C1	identify the socio-cultural, historical and political issues and pressures specific to specific types of performance	All taught modules
C2	master the particular principles, assumptions and methodologies of particular performance and theatre practices	All taught modules
C3	selected critical and theoretical debates about the characteristics of contemporary theatre and performance	World Theatre: Contexts and Practices

## Transferable skills

Code	Learning outcome	Taught by the following module(s)
D1	enhanced communication and discussion skills, in written and oral contexts	All taught modules on the programme
D2	greater ability to facilitate and participate in group discussion	All taught modules on the programme
D3	capacity to handle ideas in a rational, critical and evaluative way	All taught modules on the programme

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 solid understanding of the diversity of world drama, theatre and performance forms, and the nuances - similarities and differences between them	All taught modules on the programme
A2	ability to identify diverse types of performance and specifying their particular qualities	All taught modules on the programme, World Theatre: Contexts and Practices
A3	critically engage with knowledge specific to the field of world theatre and performance	World Theatre: Contexts and Practices

<b>Code</b>	<b>Learning outcome</b>	<b>Taught by the following module(s)</b>
A4	greater awareness of, and receptivity to, different performance practices from around the world	All taught modules on the programme, but specifically World Theatre: Contexts and Practices

### **Cognitive and thinking skills**

<b>Code</b>	<b>Learning outcome</b>	<b>Taught by the following module(s)</b>
B1	a highly developed creative, rigorous and critical thinking about the composite subject of performance in culture, society and history	All taught modules on the programme
B2	creatively and imaginatively think/understand performance as a cultural practice	All taught modules on the programme
B3	selected critical and theoretical debates about the characteristics of contemporary theatre and performance	World Theatre: Contexts and Practices
B4	critically engage with knowledge specific to the field of world theatre and performance	World Theatre: Contexts and Practices

### **Subject specific skills and professional behaviours and attitudes**

<b>Code</b>	<b>Learning outcome</b>	<b>Taught by the following module(s)</b>
C1	employ the principle that theory foregrounds and valorises aspects of performance practice, and vice versa	All taught modules
C2	identify the socio-cultural, historical and political issues and pressures specific to specific types of performance	All taught modules
C3	master the particular principles, assumptions and methodologies of particular performance and theatre practices	All taught modules
C4	critically employ the understanding of world theatre/ performance cultures	All taught modules on the programme

## Transferable skills

Code	Learning outcome	Taught by the following module(s)
D1	enhanced communication and discussion skills, in written and oral contexts	All taught modules on the programme
D2	a greater ability to facilitate and participate in group discussion	All taught modules on the programme
D3	capacity to handle ideas in a rational, critical and evaluative way	All taught modules on the programme
D4	application of skills of close analysis to a variety of texts and contexts	All taught modules on the programme, but especially World Theatre: Contexts and Practices

To be awarded the MA, a total of 180 CATS will have been passed and all the learning outcomes below will have been achieved:

## Knowledge and understanding

Code	Learning outcome	Taught by the following module(s)
A1	a solid understanding of the diversity of world drama, theatre and performance forms, and the nuances - similarities and differences between them	All taught modules on the programme
A2	an advanced knowledge of the complexities of contextual issues in relation to diverse forms of performance	All taught modules on the programme
A3	ability to identify diverse types of performance and specifying their particular qualities	All taught modules on the programme, but specifically World Theatre: Contexts and Practices
A4	greater awareness of, and receptivity to, different performance practices from around the world in practice	World Theatre: Contexts and Practices, Research Project
A5	an higher level of understanding of theories from a broad range of disciplines	World Theatre: Contexts and Practices, Research Project
A6	an advanced knowledge of and ability to use the methods, concepts and terminology employed in the study of theatre and performance	All taught modules on the programme, Research Project

## Cognitive and thinking skills

Code	Learning outcome	Taught by the following module(s)
B1	a highly developed creative, rigorous and critical thinking about the composite subject of performance in culture, society and history	All modules on the programme
B2	creatively and imaginatively think/understand performance as a cultural practice	All modules on the programme
B3	selected critical and theoretical debates about the characteristics of contemporary theatre and performance	World Theatre: Contexts and Practices
B4	critically engage with knowledge specific to the field of world theatre and performance	World Theatre: Contexts and Practices, Research Project
B5	intellectual agility, conceptual flexibility, critical competence and analytical skills	Research Project
B6	a greater capacity to think and work in an interdisciplinary manner	Research Project
B7	work across different theories from different intellectual and artistic fields	All modules

## Subject specific skills and professional behaviours and attitudes

Code	Learning outcome	Taught by the following module(s)
C1	employ the principle that theory foregrounds and valorises aspects of performance practice, and vice versa	All taught modules, Research Project
C2	identify the socio-cultural, historical and political issues and pressures specific to specific types of performance	All taught modules on the programme
C3	master the particular principles, assumptions and methodologies of particular performance and theatre practices	All taught modules on the programme
C4	critically employ the understanding of world theatre/ performance cultures	Research Project
C5	advanced ability to use a range of methodologies in relation to a performance field	All taught modules on the programme, Research Project

Code	Learning outcome	Taught by the following module(s)
C6	produce interdisciplinary, synthesised and holistic knowledge in theory and practice	All modules on the programme, Research Project

## Transferable skills

Code	Learning outcome	Taught by the following module(s)
D1	enhanced communication and discussion skills, in written and oral contexts	All taught modules on the programme, Research Project
D2	a greater ability to facilitate and participate in group discussion	All taught modules on the programme
D3	capacity to handle ideas in a rational, critical and evaluative way	All modules on the programme, Research Project
D4	application of skills of close analysis to a variety of texts and contexts	All modules on the programme, Research Project
D5	employ the principles of research and learning to independent research/practice	All modules on the programme, Research Project
D6	ability to conceive, pursue and complete an independent project	Research Project
D7	enhanced time-management skills	All modules, but especially the Research Project

## How you will learn

All the learning outcomes listed above are achieved through lecture-seminar discussions; the lecture component of each session will depend on the difficulty/availability or otherwise of the material in question; this will be complemented by tutor assigned oral presentations by students to stimulate class discussion and debate. Similarly, informal student-driven presentations will be encouraged to stimulate further research on related ideas and further engagement with world performance and theatre practices. Collaborative research and engagement is encouraged by the co-operative spirit of seminars and by the responsibility taken for the group by the presenters/leaders/moderators.

However, methods and strategies may be singled out for special attention in correspondence with learning outcomes. Thus, the acquisition of outcomes A 1-5, B 1-5 C 1-5 and D 1-4 is best achieved through the lecture-seminar pedagogical framework and oral presentation with its attendant group discussion and analytical and critical perspectives. In particular, outcomes A 4, 5 and 6, B 4, 5, 6 and C 4, 5 and 6, are acquired through the provision of the requirement of a 12,000-word/PaR dissertation. The dissertation is based on independent research in an area chosen by the student in consultation with the tutors on the programme. Outcomes A 6, B 6, C 5 and D 4 are enhanced by the field work/case



studies which is informal and optional, but which feeds into class discussion and contributes to the development of shared knowledge and team ethos envisaged by the programme. All outcomes are developed with the help of the options available to this programme from other MA programmes in the Theatre and Performance Department.

Feedback is given to each student after their oral presentation and suggestions made for improvement in the structure and presentation of ideas and their public delivery. Outcomes are additionally sustained by direct experience of live performance (when possible), by discussion with practitioners and by interviews with practitioners (when applicable), and by access to video and other records of performance.

Outcomes D 3, 4 and D 5 are supported by the research for oral presentations and essays chosen and delivered by students; by the scope for field work allowed by the programme; and together with outcome D 1 and 7, by the sustained research for the dissertation and its subsequent write-up. 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 Postgraduate Handbook. All these outcomes are additionally supported by individual tutoring for the Dissertation. The broader criteria for written and oral work in the Department of Theatre and Performance apply.

The Department of Theatre and Performance recognises the importance of supporting student learning with high-quality teaching on a predominantly small-group seminar/workshop basis with significant levels of individual tutorial support, particularly for independent projects. The programme convener, module convener and module tutors are available to discuss any issues arising throughout the programme of study. All members of staff have office hours each week to discuss any matters; outside these hours students may arrange an appointment with any member of staff via email or telephone.

Programme and module information, a student handbook, as well as timetable details are sent to students in advance of the beginning of term. Specific information will be available at both a departmental level and through the VLE resources dedicated to this programme. Students are also expected to attend special induction meetings prior to the commencement of teaching, when they are offered further guidance regarding timetables and enrolment procedures.

## **How you will be assessed**

Outcomes are tested by either a 6,000-word essay or by a combination of essay/portfolio/critical review/practical presentation, as the case may be. The learning outcomes are achieved, demonstrated and tested in their most extensive and

comprehensive form in the 12,000-word dissertation/PaR presentation that is compulsory for the programme.

Students' written work will be assessed in accordance with (a), the College/Theatre and Performance Department's generic grading criteria, and (b), by the specific grading criteria identified for any given module.

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

All students on the programme take four taught modules and complete a research project. The programme may be taken full- time or part-time for the duration of one year or two years respectively.

Whether full-time or part-time, Research Project Topics must be discussed and agreed with the Convener of the Programme. Research Project supervision is up to four hours per student per term.

## Full-time mode

Module Title	Module Code	Credits	Level	Module Status	Term
Contemporary African Theatre and Drama	DR71099A	30	7	Compulsory	1
Asian Theatre: From Bharata to Brecht: The Habit of Drama in India	DR71101A	30	7	Compulsory	2
Eastern European Theatre	DR71100A	30	7	Compulsory	2
World Theatre: Contexts and Practices	DR71102A	30	7	Compulsory	1
Research Project	DR71103A	60	7	Compulsory	1,2&3

## Part-time mode

### Academic year of study 1

Module Title	Module Code	Credits	Level	Module Status	Term
STUDENTS WILL TAKE EITHER ONE OR BOTH OF THE AUTUMN TERM MODULES BELOW:					
World Theatre: Contexts and Practices	DR71102A	30	7	Compulsory/Optional	1
Contemporary African Theatre and Drama	DR71099A	30	7	Compulsory/Optional	1
STUDENTS WILL TAKE EITHER ONE OR BOTH OF THE SPRING TERM MODULES BELOW:					
Eastern European Theatre	DR71100A	30	7	Compulsory/Optional	2
Asian Theatre: From Bharata to Brecht: The Habit of Drama in India	DR71101A	30	7	Compulsory/Optional	2

## Academic year of study 2

Module Title	Module Code	Credits	Level	Module Status	Term
STUDENTS WILL TAKE EITHER ONE OR BOTH OF THE AUTUMN TERM MODULES BELOW – WHICHEVER THEY HAVE NOT TAKEN IN THE FIRST YEAR					
World Theatre: Contexts and Practices	DR71102A	30	7	Compulsory/Optional	1
Contemporary African Theatre and Drama	DR71099A	30	7	Compulsory/Optional	1
STUDENTS WILL TAKE EITHER ONE OR BOTH OF THE SPRING TERM MODULES BELOW – WHICHEVER THEY HAVE NOT TAKEN IN THE FIRST YEAR					
Eastern European Theatre	DR71100A	30	7	Compulsory/Optional	2
Asian Theatre: From Bharata to Brecht: The Habit of Drama in India	DR71101A	30	7	Compulsory/Optional	2
ALL STUDENTS IN THE SECOND YEAR WILL TAKE THE RESEARCH PROJECT					
Research Project	DR71103A	60	7	Compulsory	1,2&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 Department enjoys a wide international network of scholarly and creative partners, and works actively with many organisations internationally. It also has developed a group of five significant Associate organisations that include the prominent festival organisation LIFT, the key venue in South London for promoting new work, BAC, the major alternative theatre archive project, Unfinished Histories, the local organisation working on creative projects with young people, CENN8, and with the key venue and support organisation for experimental theatre and performance, ArtsAdmin Toynbee Studios (tbc).

The programme will prepare graduates for professional employment in any position to do with the theatre/performance globally, in any form that requires solid intellectual preparation with a particular intercultural perspective and knowledge. In addition, graduates can use this programme as a springboard for further study, either vocational or scholarly (entry into MPhil/ PhD programmes).

The broad range of interests combined in this programme permits a diverse range of employment in many different socio- cultural environments: facilitation and animation in both mainstream, applied and community theatre contexts; administrative and support services; government organisations (immigration, cultural policy, funding bodies); journalism (including radio, television and print journalism); teaching at all levels; interpretation and translation in theatre and performance contexts; acting, directing, design. The multiple and transferable skills developed by this programme provide graduates with a 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](http://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.

## **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](#).