

**MA IN PERFORMANCE MAKING  
DEPARTMENT OF THEATRE AND PERFORMANCE, GOLDSMITHS  
CONVENOR: PROFESSOR ANNA FURSE**

**FREQUENTLY ASKED QUESTIONS:**

- 1. Who can apply?**  
See Programme Information.
- 2. What is the Admissions procedure?**  
Applicants will be offered a Skype interview with the Convenor, from January 31<sup>st</sup> onwards.
- 3. What do I have to prepare for the interview?**  
Just to be familiar with the programme and have any questions ready.
- 4. Can I visit the department before applying?**  
No applicant can be accommodated for visits other than on Open Days due to staff workloads. Occasionally and by arrangement with the Convenor, an Overseas applicant passing through London may be invited to a one off interview.
- 5. What is taught?**  
See Programme Information.
- 6. Who teaches?**  
The Convenor, Anna Furse (see staff profile on website and/or [www.athletesoftheheart.org](http://www.athletesoftheheart.org)) plus UK/ International Visiting Practitioners (Practice) and fulltime department staff for e.g. Contemporary Contextual (Theory) courses and some project work.
- 7. What is the ratio between Theory and Practice?**  
80% Practice/Praxis and 20% Theory in terms of assessment. Theory classes total 20 hours in the year. Practice classes total in excess of 150 hours.
- 8. Can I study part-time?**  
Yes, over 2 years.
- 9. What is the Part-time timetable?**  
This varies. A minimum of 2 hours attendance per week in the first year (Monday morning) either Autumn or Spring Term, depending on theory option taken. Normally e.g. 2 days per week attendance for practice sessions for Autumn Term and then up to 3 weeks of workshops in the Spring Term. No commitment

required from mid-February in Year 1. Then shifts in Year 2 with very intensive Summer, part time commitment in Autumn and Spring Terms.

- 10. How many hours/days attendance is required for a full-time student?**  
Classes are taught Mondays – Thursdays 10 – 5 or 6pm plus preparation time of your own. Normally Wednesday afternoons are free, but there are often Performance Research Forum events (optional but key to learning) scheduled on Wednesday evenings Autumn Term. The Autumn Term is most intensively taught, with this thinning out by mid Spring Term so that more and more time is devoted to the students' own production work. There are no taught classes in the Summer Term.
- 11. How is the programme structured through the year?**  
3 Terms x 11 weeks with week 6 as Reading week in Autumn and Spring Terms, ending June/early July depending on Final Project. Summer vacation to write Final Self-Evaluation Essay with *Viva Voce* Examination in September.
- 12. How much contact time with tutors?**  
Between 6 – 18 hours per week depending on the time of year and project(s) engaged in.
- 13. When does it start?**  
Normally, Induction Week end of September and Teaching commencing first week of October.
- 14. How much written work is required?**  
12,000 words total (2 essays) + some Research Statements to frame research for practice (normally 500 -1000 words).
- 15. What kind of career does this programme prepare me for?**  
A career in the Performing Arts as an individual with initiative and the courage and confidence to create and manage your own projects and/or work in existing institutions where vision and an understanding of contemporary live performance practice is required. Also, Academic Research, Festival direction, programming, cultural leadership, teaching, programming, project management and related work in film and digital media.
- 16. How many students attend each year?**  
A maximum of 28, including part-time.
- 17. Class Sizes**  
Vary according to project. Most practice modules are offered as split groups with a choice of tutor so maximum 14 per group.

**18. Where do students come from?**

All over the world, from dance, theatre, performance, storytelling, circus, film and fine art backgrounds, and sometimes from other disciplines altogether.

**19. Are scholarships available?**

The College has some small scholarship opportunities available, see Tuition Fees and Funding at [www.gold.ac.uk](http://www.gold.ac.uk)

**20. Can I work at the same time as study?**

Yes. Part-time students according to their agreed timetable. Full-time students normally work on Fridays and weekends as we don't teach Fridays. But note that the preparation workload is heavy. Students are advised not to take on any additional study or performance work outside of the programme.

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## **Additional information:**

The programme benefits from a range of extra-curricular events, including:

### **The Performance Research Forum (PRF)**

is a meeting ground between contemporary practitioners, researchers, students and staff in the college as well as the general public via a programme of cutting edge talks, events and performances. A PRF event might be the sharing of a work-in-progress, a platform for decoding an unfamiliar form, or the opportunity for an artist to show and discuss their work with the audience.

The Performance Research Forum offers two programmes per year. These reflect the breadth of our department's curriculum at both undergraduate and postgraduate levels: embracing as we do Live Art, multi media and dance theatre alongside the theatre as a literary form. Crucially, it emphasises our attention on focusing our work beyond western cultural traditions to reflect the cultural diversity of our students and the city in which they are studying.

Performance Research Events, teaching and learning:

The PRF is used by Goldsmiths staff and students in various ways: a) as totally extra-curricular, b) as part of specific under or post-graduate research c) as material from which to write assignments

*The Performance Research Forum is an excellent new model of imparting knowledge through the representation and discussion of artists' practices within a structured but informal context that is particularly geared to facilitating debate. The artists who have contributed to the PRF are not only eloquent and generous speakers but also*

*represent some of the most influential and innovative practitioners of their generation.* **Lois Keidan:** LIVE ARTS DEVELOPMENT AGENCY

Highlights have included a “no frills” Kathakali performance by **KarunaKaran**, who trained Peter Brook’s actors for the Mahabaratha, the provocative body artists **Franko B, Ron Athey** and **Kira O’Reilly**, the world-renowned scenographer **Sally Jacobs**, legendary American dancers **Steve Paxton** and **Yvonne Rainer**, Pina Bausch’s long-term collaborator **Raimund Hoghe**, Surinamese theatre artist **Alida Neslo, La Ribot**, and Butoh artist **Ko Murobushi** from Japan. Some home-based contributors have included **Graeme Miller, Kazuko Hohki, Jonathan Stone, Chitra Sundaram, Marie Gabrielle Rotie, Geraldine Pilgrim, Cindy Oswin, Tim Etchells, Mischa Twitchin, A2, Liz Aggiss, Rose English, Neil Bartlett, David Glass, Phelim McDermott, Charlotte Vincent.**

**Anna Furse:** Curator and Chair March 2017

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**What Graduates have said:**

*"The MA Performance Making proved to be an extraordinary experience. The course outline is meticulously curated, encouraging a common dialogue and creates a fluid process that nurtures and informs each student. I felt carefully guided towards a complicit process that enabled me to apply my artistic discipline with freedom and exceptional support."*

*"The riches of the MA Performance Making remain with me and through regularly attending the Performance Research Forum I continue to engage, progress and develop through the direct provocation of an exciting programme."*

*"For one year I dived into a giant pool of creativity where I developed a common dialogue with like-minded artists who shared my desire to work across disciplines and practices. Since graduating I have continued to engage in the same processes first established on the MA allowing me to expand my working process and continue my relationship with those who first inspired me".*

*"The MA in Performance Making gave me the space, time and artistic rigour in a supportive yet critical environment to develop my work. Since then I have gone on to work nationally and internationally. Recent commissions since leaving college in 2005 include from the British Film Institute, Tate Modern and Green Room, Manchester"*