Goldsmiths
UNIVERSITY OF LONDON

BA (Hons) Drama and Theatre Arts
Programme Specification

Awarding Institution:

University of London (Interim Exit Awards made by Goldsmiths' College)

Teaching Institution: Goldsmiths, University of London

Name of Final Award and Programme Title:

BA (Hons) Drama and Theatre Arts and

BA Drama and Theatre Arts with Acting

BA Drama and Theatre Arts with Design and Technical Practice

Name of Interim Exit Award(s):

Certificate of Higher Education in Drama and Theatre Arts (FHEQ 4)

Diploma of Higher Education in Drama and Theatre Arts (FHEQ 5)

Diploma of Higher Education in Drama and Theatre Arts with Acting (FHEQ 5)

Diploma of Higher Education in Drama and Theatre Arts with Design and Technical Practice (FHEQ 5)

Duration of Programme: 3 years full-time, 6 years part-time

UCAS Code(s): W440, W410, W445

HECoS Code(s): (100069) Drama

QAA Benchmark Group: Dance, Drama and Performance

FHEQ Level of Award: Level 6

Programme accredited by: Not applicable

Date Programme Specification last updated/approved: June 2023

Home Department: Theatre and Performance

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

Not applicable

Programme overview

This programme is in the spirit of Goldsmiths, reflecting our identity as a diverse, radical, inter-disciplinary, creative and critical home of the arts and humanities in the heart of London. The programme gives you the opportunity to study theatre and performance via a range of academic specialisms and with many practical options to support your interests.

Why study BA (Hons) Drama and Theatre Arts at Goldsmiths?

- You will study in a dynamic department that offers you a balanced mix of theoretical and practical work so that both constantly inform each other.
- We are located within easy travelling distance of central London, so you'll be close to one of the largest concentrations of performance practices in Europe.
- Many of our staff are professional theatre-makers and world-leading researchers.
- We have strong links with theatres, companies and professional organisations, with seven Associate Organisations in London who collaborate with the department including LIFT, Punchdrunk Theatre, BAC and The Albany, Deptford.
- You will benefit from our excellent on-campus facilities, including a 160-seat purpose-built theatre, five performance studios, newly refurbished scenic workshops, an open-access media suite and sound studio.

You will be supported in your career prospects by the dynamic Personal and Professional Development programme embedded within your classes that includes alumni Masterclasses and mentoring in careers advice.

- You will be further supported in your modules with the provision of study and research skills that cater to diverse academic needs.
- The degree provides training for working in the performing arts and creative industries with a common and established curriculum that all undergraduate students share plus distinct practical modules on the new pathways in Acting, Design and Technical Practice;
- You will also be trained in independent thinking and initiative, collaborative skills, and the ability to conceive and develop ideas in an articulate and organised manner that will qualify you for a wide range of careers.
- Our graduates have won prestigious awards as playwrights, directors, creators of new work, and cultural leaders in the UK and internationally.
- You will also be given the opportunity to apply for one of our post-graduate one-year Associate Artist/Researcher Awards, where you will be mentored by one of our permanent members of the staff team.

Our distinctive emphasis on performance and production work is informed by theoretical and critical study (and vice versa). Furthermore, the stimulating atmosphere created by staff with diverse research expertise, and our location in the heart of London's performance culture, means that we offer a unique approach to the study of drama and theatre arts and your anticipated interest in creating and critiquing unique work, in acting, directing, designing and technically supporting the performing arts.

Programme Aims:

1. Encourage independent thought, intellectual curiosity, enthusiasm, and critical and evaluative ability in a stimulating learning environment;
2. Promote student knowledge and engagement with key issues and debates in twenty-first century performance;
3. Develop students' awareness of the key elements of performance, leading to an understanding and development of the principles, skills and techniques of theatre-making;
4. Foster awareness of the roles of society, culture, history and environment in both the making and the theory of theatre and performance across different cultures;
5. Enhance students' understanding of the interaction between practice and theory in all areas of performance study;
6. Provide a context for students to develop the appropriate practical, critical and analytical vocabularies for making and understanding performance and theatre;
7. Develop students' skills in conducting and articulating research via presentation in written and oral forms, and in different media;
8. Promote professionalism and rigour in all aspects of students' study, demonstrated via a range of transferable skills and intelligences: working in groups, self-management, self-discipline, time management, project conception, strategy and planning.

BA (Hons) Drama and Theatre Arts with Acting

This degree pathway offers you the opportunity to train as an actor in a way that empowers you as an artist in your own right. Your learning experience will benefit from recent developments and diversification in the models and methods of actor training and ethics that we have been long exploring on the original BA Drama and Theatre Arts at Goldsmiths, and now with an expanded practice in Acting skills. There will be classes in rehearsal ethics, characterisation and ensemble skills, movement, voice, stage, screen and audio genres, text-based and devised work. This training assists you to achieve excellence and avoid any erasure of aspects of your identity in the process of training such as race, ethnicity, sexuality, class, regional accent or disability. You can experience and enjoy a wide range in the role/s

you are offered with possibilities to also train as an actor who can direct, write and produce; this is known as the 'actor-plus'.

BA (Hons) Drama and Theatre Arts with Design and Technical Practice

This degree pathway gives you excellent opportunities as an aspiring practitioner in both your chosen area, plus a broad range of associated technical and design practices: stage management, lighting, sound, costume, scenography and multimedia. You will receive a grounding in the general principles of professional health and safety standards, sustainability, wellbeing and equalities matters, as well as mentorship, coaching and work placements, furthering opportunities to develop professionally in the creative industries. You will be resourced to research particular artists or collectives who can inspire your professional creativity, for example recent developments in ecoscenography, factoring climate change into how we make theatre. Case studies importantly consider the recent developments in decolonising theatre making practices and the many professional groups that have shaped the technical and design worlds around theatre as needing equality, diversity and environmental responsibility. Your experience will culminate in a professional theatre placement in industry, with mentorship from Goldsmiths staff.

Tutorials for pathway students

At levels 4, 5 and 6, if you are a student on the pathways, you will be grouped in personal tutorials together with students on the same pathway. This is to allow for you to be paired with lecturers and tutors who have relevant specialisms, and who tailor discussions and learning to your pathway-relevant learning outcomes, including the development of specialist and transferable skills. It also allows for peer-assisted reflection and support on your independent study activities, such as the warm-up ethos and independent rehearsal protocols.

Programme entry requirements

Candidates from a wide range of academic and experiential backgrounds are considered and accepted onto the programme. A majority of students come through the A2/AS-Level route. Other routes include BTEC National/Certificate, European/International Baccalaureate, Scottish Highers, Irish Leaving Certificate, Advanced GNVQ/Vocational A Levels, and Access courses in appropriate areas. Mature candidates who do not possess any of the above entry qualifications are considered for admission on individual merit. A2 & AS-levels: The standard

offer is BBB at GCSE A2-level including a minimum Grade B in English Literature, English Language and Literature, Drama or Theatre Studies, or another humanities discipline. GCSE A2-level General Studies is not accepted as one of the three A2-levels.

The degree has a long history of recruiting Access and other mature students. Students would generally be expected to have followed an Access course in a Humanities subject with a Drama, Theatre or Performing Arts component. Mature applicants who have been out of education for some time are encouraged to take an approved Access course or one or more A2-levels (including Theatre Studies, English or Drama) before entering higher education. Applicants will normally be asked for examples of written work and called to interview.

Overseas applicants: Students from all countries are welcome to apply, and a variety of qualifications for entry can be presented. Each application is considered on its individual merit.

Programme learning outcomes

The Drama and Theatre Arts Programme (DTA) aims to offer you an integrated approach to the practical, critical, historical, and theoretical study of theatre and performance. You will develop creative imagination, conceptual sophistication and technical competence to 'interrogate, challenge and contribute to the practices and assumptions' of contemporary world theatre. The teaching and learning offered to you by the Programme and associated pathways is informed by the diverse and dynamic research interests of staff in partnership with students' aspirations and special interests.

What you will be expected to achieve

Students who successfully complete 120 credits in the first year of the programme and choose to exit with the award of the Certificate of Higher Education in Drama and Theatre Arts will be able to demonstrate the following learning outcomes:

Knowledge and understanding

Code	Learning outcome	Taught by the following module(s)
A1	demonstrate awareness and some understanding of the interrelationship between theory and practice in processes of theatre making	The Ensemble, Space/Place/Performance (DTA general), Ideas in Practice

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Code	Learning outcome	Taught by the following module(s)
A2	demonstrate familiarity and engagement with established critical and socio-aesthetic theories underpinning theatre as an art form, and as a cultural activity/process	Ideas in Practice, The Ensemble, Space/Place/Performance (DTA general) Workshop facilitation: Theory and Practice and Participatory Arts: Contexts and Practice (DTA general and Acting)
A3	demonstrate an outline knowledge and understanding of historical, cultural and social contexts of performance texts, practices and discourses	Ideas in Practice
A4	demonstrate an outline knowledge and understanding of the role of theatre and performance in the representations/ contestations of identities	Ideas in Practice

Reflexive Practitioner I (ACTING PATHWAY) |
| A5 | demonstrate familiarity with the scope and main areas of theatre/performance styles and genres and their conventions across a range of cultural, social, economic, geographic, historical, and educational contexts | Ideas in Practice, Introduction to Dramaturgy |
| A6 | Demonstrate an outline knowledge and understanding of the dynamics of performer-spectator-space relationships | The Ensemble, Space/Place/Performance (DTA general) Scenography, Introduction to Dramaturgy, Theatre Making 1

Character, Modes and Forms I & II, (ACTING PATHWAY) |
| A7 | demonstrate familiarity with the collaborative demands of the theatre-making process | Scenography, Introduction to Dramaturgy, Theatre Making 1, |
| A8 | demonstrate awareness of the interface between craft and creativity | Scenography, Theatre Making 1,

Practitioner in Context I (DESIGN AND TECHNICAL PATHWAY) |
| A9 | demonstrate an outline knowledge and understanding of the aesthetic/creative principles of scenography and their application in performance | Scenography

Practitioner in Context I (DESIGN AND TECHNICAL PATHWAY) |

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Cognitive and thinking skills

Code	Learning outcome	Taught by the following module(s)
B1	demonstrate understanding of key questions, concepts, terms, strategies and practices in contemporary theatre-making	Introduction to Dramaturgy, Scenography Practitioner in Context I (DESIGN AND TECHNICAL PATHWAY)
B2	demonstrate basic proficiency in using appropriate vocabularies for theatre signification/representation	Ideas in Practice, The Ensemble, Space/Place/Performance (DTA general)

Subject specific skills and professional behaviours and attitudes

Code	Learning outcome	Taught by the following module(s)
C1	demonstrate basic analysis and evaluation of personal practice in relation to theoretical precepts	Theatre Making 1 Character, Modes and Forms I & II (ACTING PATHWAY)
C2	apply critical theory to selected texts/co-texts	Ideas in Practice and Creative-Critical Project
C3	apply a range of creative, technical and interpretative theatre skills	Theatre Making 1 Character, Modes and Forms I & II, (ACTING PATHWAY) Practitioner in Context I (DESIGN AND TECHNICAL PATHWAY)
C4	initiate and conduct research leading to an independent or group theatre project	Theatre Making 1

Transferable skills

Code	Learning outcome	Taught by the following module(s)
D1	communicate accurately and reliably in written and oral form	All FHEQ 4 BA modules
D2	formulate coherent and persuasive interpretations and arguments	All FHEQ 4 BA modules
D3	work practically on an individual basis and as a group member within a structured and managed environment	The Ensemble, Space/Place/Performance (DTA

Code	Learning outcome	Taught by the following module(s)
		general), Introduction to Dramaturgy/ Scenography, Theatre Making 1 Practitioner in Context I (DESIGN AND TECHNICAL PATHWAY) Character, Modes and Forms I & II (ACTING PATHWAY)
D4	prepare, participate, contribute to and learn in seminar sessions	The Ensemble, Space/Place/Performance (DTA general), Ideas in Practice
D5	demonstrate willingness to lead and/or to take on relevant responsibilities as an individual and in collaborative group projects	Theatre Making 1 Practitioner in Context I (DESIGN AND TECHNICAL PATHWAY) Reflexive Practitioner I (ACTING PATHWAY)
D6	work in a disciplined manner within set parameters and strict deadlines	All FHEQ4 BA modules

Students who successfully complete 240 credits in the <u>first and second years</u> of the programme and choose to exit with the award of:
- the Diploma of Higher Education in Drama and Theatre Arts; or
- the Diploma of Higher Education in Drama and Theatre Arts with Acting; or
- the Diploma of Higher Education in Drama and Theatre Arts with Design and Technical Practice

in addition to the learning outcomes above, will be able to:-

Knowledge and understanding

Code	Learning outcome	Taught by the following module(s)
A1	demonstrate knowledge and critical understanding of the interrelationship	The Ensemble, Space/Place/Performance (DTA

Code	Learning outcome	Taught by the following module(s)
	between theory and practice in processes of theatre making	general), Questions of Performance, Theatre Making 2 Technical Theatre and Design Case Study (DESIGN AND TECHNICAL PATHWAY)
A2	demonstrate knowledge and critical understanding of the relevant critical and socio-aesthetic theories underpinning theatre as an art form and cultural activity/process, as well as how those theories and the principles underpinning them have developed	Ideas in Practice , The Ensemble, Space/Place/Performance (DTA general), Modernisms and Postmodernity A&B (general and design pathways)
A3	demonstrate knowledge and critical understanding of historical, cultural and social contexts of performance texts, practices and discourses, as well as their appropriateness in evaluating theatre and/or performance	Ideas in Practice , Global Theatre Histories, Modernisms and Postmodernity A&B, (general and design pathways)
A4	demonstrate knowledge and critical understanding of the different roles that theatre and performance might play in representing or contesting identities	Ideas in Practice and Creative-Critical Project , Global Theatre Histories Reflexive Practitioner I & II (ACTING PATHWAY)
A5	demonstrate knowledge and critical understanding of a variety of theatre/performance styles and genres and their conventions across a range of cultural, social, economic, geographic, historical, and educational contexts	Ideas in Practice, Introduction to Dramaturgy, Questions of Performance, Global Theatre Histories, Modernisms and Postmodernity A&B (general and design pathways) Character, Modes and Forms I & II, Classical Acting in a Contemporary World, (ACTING PATHWAY)
A6	demonstrate knowledge and critical understanding of the dynamics of the performer-spectator-space relationships	The Ensemble, Scenography, Introduction to Dramaturgy, Theatre Making 1, Theatre Making 2 Character, Modes and Forms I & II, Classical Acting in a Contemporary World, Screen and Audio Acting,

Code	Learning outcome	Taught by the following module(s)
		Production in Process (ACTING PATHWAY)
A7	demonstrate knowledge and critical understanding of the collaborative demands of the theatre-making process	Scenography, Introduction to Dramaturgy, Theatre Making 1, Theatre Making 2

Workshop facilitation: Theory and Practice and Participatory Arts: Contexts and Practice (DTA general and Acting) |
| A8 | demonstrate knowledge and critical understanding of the interface between craft and creativity | Scenography, Theatre Making 1, Theatre Making 2

Practitioner in Context I & II (DESIGN AND TECHNICAL PATHWAY) |
| A9 | demonstrate knowledge and understanding of the aesthetic/creative principles of scenography and their application in performance | Scenography, Theatre Making 2

Practitioner in Context I & II (DESIGN AND TECHNICAL PATHWAY) |

Cognitive and thinking skills

Code	Learning outcome	Taught by the following module(s)
B1	demonstrate critical understanding of key questions, concepts, terms, strategies and practices in contemporary theatre-making	Introduction to Dramaturgy, Scenography, Questions of Performance

Practitioner in Context I & II (DESIGN AND TECHNICAL PATHWAY) |
| B2 | demonstrate knowledge of appropriate vocabularies for theatre signification/representation, as well as the limitations of different critical vocabularies | Critical Dialogues, The Ensemble, Space/Place/Performance (general DTA), Modernisms and Postmodernity A&B (general DTA and design pathways) |
| B3 | constructively interrogate diverse historical and cultural practices | Global Theatre Histories, Modernisms and Postmodernity A&B (general DTA and design pathways) |

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Subject specific skills and professional behaviours and attitudes

Code	Learning outcome	Taught by the following module(s)
C1	Critically interrogate/analyse personal practice in relation to theoretical precepts, proposing solutions to issues or problems arising from that interrogation/analysis	Theatre Making 1, 2 Character, Modes and Forms I & II, Classical Acting in a Contemporary World, Screen and Audio Acting (ACTING PATHWAY) Workshop facilitation: Theory and Practice and Participatory Arts: Contexts and Practice (DTA general and Acting)
C2	apply critical theory to selected texts/co-texts outside the context in which they were first studied, and evaluate critically the appropriateness of different approaches to solving problems	Critical Dialogues, Global Theatre Histories, Modernisms and Postmodernity A&B (general DTA and design pathways)
C3	develop an existing range of creative, technical and interpretative theatre skills, and acquire new competencies	Theatre Making 1, 2 Practitioner in Context I & II (DESIGN AND TECHNICAL PATHWAY) Character, Modes and Forms I & II, Classical Acting in a Contemporary World, Screen and Audio Acting, Reflexive Practitioner I & II (ACTING PATHWAY)
C4	initiate and conduct research leading to an independent or group theatre project	Theatre Making 1, 2

Transferable skills

Code	Learning outcome	Taught by the following module(s)
D1	Effectively communicate information, arguments and analysis in written and oral form	All FHEQ4 and FHEQ 5 BA modules
D2	formulate coherent and persuasive interpretations and arguments	All FHEQ4 and FHEQ 5 BA modules
D3	work practically and competently on an individual basis and as a group member	The Ensemble, Space/Place/Performance (general

Code	Learning outcome	Taught by the following module(s)
		DTA), Introduction to Dramaturgy/ Scenography, Theatre Making 1, 2 Questions of Performance Workshop facilitation: Theory and Practice and Participatory Arts: Contexts and Practice (DTA general and Acting) Practitioner in Context I & II (DESIGN AND TECHNICAL PATHWAY) Character, Modes and Forms I & II, Classical Acting in a Contemporary World, Screen and Audio Acting, (ACTING PATHWAY)
D4	prepare, participate, contribute to and learn in seminar sessions	The Ensemble, Space/Place/Performance (general DTA), Critical Dialogues, Global Theatre Histories, Modernisms and Postmodernity A&B (general and design pathways)
D5	take leadership roles/responsibilities and demonstrate collaborative ability and effective decision-making in group projects	Theatre Making 1, 2 Practitioner in Context I & II (DESIGN AND TECHNICAL PATHWAY) Reflexive Practitioner I & II (ACTING PATHWAY)
D6	work in a disciplined manner within set parameters and strict deadlines	All FHEQ4 and FHEQ5 BA modules

Students successfully completing all 360 credits for the:

- BA (Hons) Drama and Theatre Arts; or
- BA (Hons) Drama and Theatre Arts with Acting; or
- BA (Hons) Theatre Arts with Design and Technical Practice

will be able to:

Knowledge and understanding

Code	Learning outcome	Taught by the following module(s)
A1	demonstrate systematic understanding of the interrelationship between theory and practice in processes of theatre making	The Ensemble, Questions of Performance, Theatre Making 2, Theatre Making 3 Laboratories and Projects, Research Methodologies, Independent Research Project Technical Theatre and Design Case Study (DESIGN AND TECHNICAL PATHWAY)
A2	demonstrate robust comprehension of the relevant critical and socio-aesthetic theories underpinning theatre as an art form and as a cultural activity/process, at least some of which is at the forefront of the discipline	Ideas in Practice and Creative-Critical Project , The Ensemble, Modernisms and Postmodernity A&B (DTA general and design pathway), and Performing Cultures Options, Research Methodologies, Independent Research Project
A3	demonstrate robust comprehension of historical, cultural and social contexts of performance texts, practices and discourses informed by relevant current research or equivalent advanced scholarship	Ideas in Practice and Creative-Critical Project , Global Theatre Histories, Modernisms and Postmodernity A&B (DTA general and design pathway), Performing Cultures Options, Research Methodologies, Independent Research Project
A4	demonstrate a sophisticated grasp on the different roles that theatre and performance might play in representing and contesting identities	Ideas in Practice and Creative-Critical Project , Global Theatre Histories, Performing Cultures Module Options, Research Methodologies, Independent Research Project Reflexive Practitioner I, II & III (ACTING PATHWAY)
A5	demonstrate systematic understanding of theatre/performance styles and genres and their conventions across a range of cultural, social, economic, geographic, historical, and educational contexts, informed by relevant current research or equivalent advanced scholarship	Ideas in Practice and Creative-Critical Project , Introduction to Dramaturgy, Questions of Performance, Global Theatre Histories, Modernisms and Postmodernity (DTA general and Design pathway), Performing Cultures options, Research

Code	Learning outcome	Taught by the following module(s)
		Methodologies, Independent Research Project
		Character, Modes and Forms I & II, Classical Acting in a Contemporary World, (ACTING PATHWAY)
A6	demonstrate coherent and detailed knowledge and systematic understanding of the dynamics of the performer-spectator-space relationships, informed by relevant current research or equivalent advanced scholarship	The Ensemble, Scenography, Introduction to Dramaturgy, Theatre Making 1, Theatre Making 2, Theatre Making 3 Laboratories and Projects, Character, Modes and Forms I & II, Classical Acting in a Contemporary World, Screen and Audio Acting, Production in Process, Directed Production (ACTING PATHWAY)
A7	demonstrate systematic understanding and a persuasive ability to appraise the collaborative demands of the theatre-making process	Scenography, Introduction to Dramaturgy, Theatre Making 1, Theatre Making 2, Theatre Making 3 Laboratories and Projects
A8	demonstrate systematic understanding and acquisition of coherent and detailed knowledge of the interface between craft and creativity, informed by relevant current research or equivalent advanced scholarship	Scenography, Theatre Making 1, Theatre Making 2, Theatre Making 3 Laboratories and Projects, Practitioner in Context I, II & III (DESIGN AND TECHNICAL PATHWAY)
A9	demonstrate systematic understanding and acquisition of coherent and detailed knowledge of the aesthetic/creative principles of scenography and their application in performance, informed by relevant current research or equivalent advanced scholarship	Scenography, Theatre Making 2, Theatre Making 3 Laboratories and Projects, Practitioner in Context I, II & III (DESIGN AND TECHNICAL PATHWAY)

Cognitive and thinking skills

Code	Learning outcome	Taught by the following module(s)
B1	demonstrate systematic understanding of key questions, concepts, terms,	Introduction to Dramaturgy, Scenography, Questions of Performance, Theatre Making 3

Code	Learning outcome	Taught by the following module(s)
	strategies and practices in contemporary theatre-making	Laboratories and Projects, Research Methodologies, Independent Research Project

Practitioner in Context I, II & III (DESIGN AND TECHNICAL PATHWAY) |
| B2 | demonstrate sophisticated comprehension and effective use of appropriate vocabularies for theatre signification/representation | Ideas in Practice and Creative-Critical Project , The Ensemble, Modernisms and Postmodernity A&B (DTA general and design pathway), Performing Cultures A&B, Research Methodologies, Independent Research Project |
| B3 | critically evaluate diverse historical and cultural practices alongside the arguments and assumptions that attend to them | Global Theatre Histories, Modernisms and Postmodernity A&B (DTA general and design pathway), Performing Cultures A&B, Research Methodologies, Independent Research Project |

Subject specific skills and professional behaviours and attitudes

Code	Learning outcome	Taught by the following module(s)
C1	Critically analyse/interrgoate personal practice in relation to theoretical precepts by questioning, making judgements about and proposing solutions to issues or problems arising from that interrogation/analysis	Theatre Making 1, Theatre Making 2, Theatre Making 3 Laboratories and Projects

Character, Modes and Forms I & II, Classical Acting in a Contemporary World, Screen and Audio Acting (ACTING PATHWAY) |
| C2 | Apply and critique different aspects of current research or equivalent advanced theory and scholarship, and evaluate critically the appropriateness of different approaches to solving problems | Ideas in Practice and Creative-Critical Project , Global Theatre Histories, Modernisms and Postmodernity A&B (DTA general and design pathway), Research Methodologies, Independent Research Project |

Code	Learning outcome	Taught by the following module(s)
C3	apply a range of creative, technical and interpretative theatre skills and techniques to review, consolidate, extend and apply knowledge and understanding	Theatre Making 1, Theatre Making 2, Theatre Making 3 Laboratories and Projects Practitioner in Context I, II & III (DESIGN AND TECHNICAL PATHWAY) Character, Modes and Forms I & II, Classical Acting in a Contemporary World, Screen and Audio Acting, Production in Process, Directed Production, Reflexive Practitioner I, II & III (ACTING PATHWAY)
C4	initiate and conduct critically-informed research leading to an independent or group theatre project	Theatre Making 1, Theatre Making 2, Theatre Making 3 Laboratories and Projects, Research Methodologies, Independent Research Project

Transferable skills

Code	Learning outcome	Taught by the following module(s)
D1	communicate information, ideas, problems and solutions to both specialist and non-specialist audiences effectively in written and oral form	All BA modules
D2	formulate coherent and persuasive interpretations and arguments	All BA modules
D3	exercise initiative and work practically on an individual basis and as a group member	The Ensemble, Introduction to Dramaturgy/ Scenography, Theatre Making 1, Theatre Making 2, Theatre Making 3 Laboratories and Projects, Questions of Performance, Research Methodologies, Independent Research Project Practitioner in Context I, II & III (DESIGN AND TECHNICAL PATHWAY)

Code	Learning outcome	Taught by the following module(s)
		Character, Modes and Forms I & II, Classical Acting in a Contemporary World, Screen and Audio Acting, Production in Process, Directed Production (ACTING PATHWAY)
D4	prepare, participate, contribute to and learn in seminar sessions	Ideas in Practice and Creative-Critical Project Global Theatre Histories, Modernisms and Postmodernity A&B (DTA general and design pathway), Performing Cultures Module options.
D5	take leadership roles/responsibilities and demonstrate collaborative ability and effective decision-making in group projects	Theatre Making 1, Theatre making 2, Theatre Making 3 Laboratories and Projects Practitioner in Context I, II & III (DESIGN AND TECHNICAL PATHWAY) Reflexive Practitioner I, II & III (ACTING PATHWAY)
D6	work professionally and in a disciplined manner in a range of complex and unpredictable contexts	All BA modules

Marking criteria

Mark	Descriptor	Specific Marking Criteria
80-100%	1st: First (Exceptional)	90-100% (Exceptional) A mark in this range represents the overall achievement of module and programme learning outcomes to an exceptionally accomplished level. This is truly original work that contributes significantly to current scholarship or practice. Text-based assessment: Written work demonstrates full independence of thought, sophisticated powers of analysis and synthesis and exceptional insight into primary sources, context and method. It displays an exceptional application of knowledge and understanding, with a commensurate,

Mark	Descriptor	Specific Marking Criteria
		professional standard of execution, excellently structured. Ideas are communicated with linguistic skill.
		Creative Practice: This demonstrates exceptional qualities of individuality and conceptual coherence. There is a high level of evidence of a synergy of research-in- practice methodology, critical understanding and imagination. The work articulates aims of contemporary relevance and engages with aesthetic and practical issues with originality. All materials are produced to an exceptional standard, in the form of performance with supporting research materials, as relevant. Accompanying written work evidences an outstanding understanding of context and a range of critical approaches. Practical assignments demonstrate an exceptional approach to theatre making, excellent collaborative skill and creative innovation. The work performed is a synergy of excellent technical and compositional skills as well as outstanding performance in the chosen role or responsibility. All work presented within this praxis module will be of the highest professional standard.
		80-89% (Outstanding) A mark in this range represents the overall achievement of module and programme learning outcomes to an outstanding level. This is original work that contributes to current scholarship or practice.
		Text-based assessment: Written work demonstrates independence of thought, sophisticated powers of analysis and synthesis and insight into primary sources, context and method. It displays a high calibre application of knowledge and understanding, and a commensurate standard of execution, excellently structured. Ideas are communicated with a high level of skill.
		Creative Practice: This demonstrates significant originality, individuality and conceptual coherence. There is clear evidence of a synergy of research-in-practice methodology, critical understanding and imagination. The work articulates aims of contemporary relevance to the field and engages with aesthetic and practical issues in a highly competent manner.

Mark	Descriptor	Specific Marking Criteria
		All materials are produced to an outstanding standard, in the form of performance with supporting research materials, as relevant. Accompanying written work evidences a high level of understanding of context and a range of critical approaches. Practical assignments should demonstrate a highly skilled approach to theatre making, excellent collaborative skills and creative distinctiveness and originality. The work performed is a synergy of technical and compositional skill as well as outstanding performance in the chosen role or responsibility. All work presented within this praxis module will be to high professional standards.
70-79%	1st: First (Excellent)	(Excellent) A mark in this range represents the overall achievement of module and programme learning outcomes to an excellent level. Text-based assessment: Written work demonstrates independence of thought, clear powers of analysis and synthesis and insight into primary sources, context and method. It displays a highly competent application of knowledge and understanding, and a commensurate standard of execution, excellently structured. Ideas are communicated lucidly. Creative Practice: This demonstrates originality, individuality and conceptual coherence. There is clear evidence of a synergy of research-in-practice methodology, critical understanding and imagination. The work articulates aims of contemporary relevance and engages with aesthetic and practical issues in a competent manner. All materials are produced to a very high standard, in the form of performance with supporting research materials, as relevant. Accompanying written work evidences confident understanding of context and a range of critical approaches. Practical assignments should demonstrate a skilled approach to theatre making, excellent collaborative skills and creative originality. The work performed is a synergy of technical and compositional skill as well as excellent performance in the chosen role or responsibility. All work presented within this praxis module will be of professional standard.

Mark	Descriptor	Specific Marking Criteria
60-69%	2.1: Upper Second (Very good)	(Very good) A mark in this range represents the overall achievement of module and programme learning outcomes to a very good level. This is robust work. Text-based assessment: Written work demonstrates independence of thought, analytic competence and synthesis and good understanding of primary sources, context and method. It displays a competent application of knowledge and understanding, and a commensurate standard of execution, very well structured. Ideas are communicated lucidly. Creative Practice: This demonstrates originality, individuality and conceptual coherence. There is evidence of a synergy of research-in-practice methodology, critical understanding and imagination. The work engages with aesthetic and practical issues in a competent manner. All materials are produced to a very good standard, in the form of performance with supporting research materials, as relevant. Accompanying written work evidences understanding of context and a range of critical approaches. Practical assignments should demonstrate a highly competent approach to theatre making, very good collaborative skills and evidence of creative originality. The work performed is a synergy of technical and compositional skill as well as very good performance in the chosen role or responsibility. All work presented within this praxis module will be of very high standard.
50-59%	2.2: Lower Second (Good)	(Good) A mark in this range represents the overall achievement of module and programme learning outcomes to an acceptable level. This is satisfactory work. Text-based assessment: Written work demonstrates some independence of thought, and an ability to write with some analytic competence. Primary sources, context and method would be acknowledged. It displays a basic level of competence and understanding, and a commensurate standard of execution. Creative Practice: This demonstrates understanding of the task and a level of conceptual coherence. There is some

Mark	Descriptor	Specific Marking Criteria
		evidence of a synergy of research-in-practice methodology, with a level of critical understanding and imagination. The work engages with aesthetic and practical issues in a satisfactory manner. All materials are produced to a good standard, in the form of performance with supporting research materials, as relevant. Accompanying written work evidences a basic understanding of context and some critical approaches. Practical assignments should demonstrate a competent approach to theatre making, good collaborative skills and creative competence. The work performed is a synergy of technical and compositional skill as well as good performance in the chosen role or responsibility. All work presented within this praxis module will be of good standard.
40-49%	3rd: Third (Pass)	(Pass) A mark in this range represents the overall achievement of module and programme learning outcomes to a satisfactory level, with evidence of weaknesses. Text-based assessment: Independence of thought is not clearly articulated, and there is some lack of analytic competence. Primary sources, context and method have not been acknowledged to a satisfactory level. It displays a very basic level of competence and understanding, with evidence of problems in the standard of execution. Creative Practice: This demonstrates understanding of the task, but without evidence of conceptual coherence. Evidence of a synergy of research-in-practice methodology, with a level of critical understanding and imagination are lacking. The work does not engage fully with aesthetic and practical issues in a satisfactory manner. All materials are produced to a basic standard, in the form of performance with supporting research materials, as relevant. Accompanying written work fails to evidence fully a very basic but under developed understanding of context and critical approaches. Practical assignments demonstrate a basic competence in theatre making, collaborative skill but might lack evidence of creative competence and/or evidence of originality. The work performed is an adequate synergy of technical and compositional skill as well as performance in the chosen role

Mark	Descriptor	Specific Marking Criteria
		or responsibility. All work presented within this praxis module will be of adequate standard.
25-39%	Fail	A mark in this range represents the overall achievement of module and programme learning outcomes have not been achieved. This is poor work, with evidence of weaknesses. Text-based assessment: there is no evidence of independent thought nor articulation, and there is an absence or failure of analytic competence. Primary sources, context and method have not been acknowledged. It displays a poor level of competence and understanding, with evidence of problems in the standard of execution. Creative Practice: This demonstrates poor understanding of the task, without evidence of conceptual coherence. There is no evidence of a synergy of research- in-practice methodology, with a level of critical understanding and imagination. The work does not engage with aesthetic and practical issues in a satisfactory manner. All materials are produced to a poor standard, in the form of performance with supporting research materials, as relevant. Accompanying written work fails to evidence even a basic understanding of context and critical approaches. Practical assignments demonstrate a poor level of competence in theatre making and collaborative skills and lacks evidence of creative originality. The work performed is poor with no synergy of technical and compositional skill or performance in the chosen role or responsibility. All work presented within this praxis module will be of poor standard.
10-24%	Bad fail	Represents the overall achievement of the appropriate learning outcomes to an unsatisfactory level. Work shows some evidence of an attempt to address the question or task, but with inadequate detail, analysis or evidence of technique; there is insufficient evidence that the concerns of the module have been understood; and/or less than the minimum degree-level competence in expression and organisation. Text-based assessment: The text lacks structure and / or sound argument; the focus is not clear; there are major inconsistencies and mistakes in the usage of scholarly procedures and their presentation.

Mark	Descriptor	Specific Marking Criteria
		Creative Practice: Creative work demonstrates some engagement with the task set but will fail to meet honours standards.
1-9%	Very bad fail	A submission that does not even attempt to address the specified learning outcomes (shall be deemed a non valid attempt and module must be re-sat).
0%	Non submission or plagiarised	A categorical mark representing either the failure to submit an assessment or a mark assigned for a plagiarised assessment.

Programme structure

The programme is offered as a full-time three-year study (or a part-time six-year study) leading to a degree in Drama and Theatre Arts or with two additional pathways. It offers an analytical, critical, historical, practical and creative study of theatre and other modes of performance. All students take the equivalent of 360 Cats (120 CATS at each level).

Full time students are required to have passed in modules to a minimum of 90 CATS each year before proceeding. In order to graduate, students normally must have passed at least 300 CATS of which at least 90 CATS must be passed in year 3 (Level 6 FHEQ).

All modules in year 1 **Level 4** are compulsory and designed to provide you with an introduction to the critical thinking and applied skills that will form the basis of your studies. Specific structures are listed below for pathway students. These modules prepare you by providing the tools to interrogate and begin taking responsibility for your own learning. The 120 CATS offered in year 2 (Level 5 FHEQ) provide a wide range of optional elements designed to help you make choices and focus on the specialised nature of the subject. In year 3 (Level 6 FHEQ), 120 CATS offered across the three modules emphasises the cultural, historical and social specificity of the subject where you can develop your specialist interests via an independent research project or your pathway's main project and options in Theatre Making 3 and/or Performing Cultures B. The optional elements in years 2 and 3 listed below are indicative since they are dependent or driven by staff research interests, availability and current issues in the field.

For the **Acting Pathway**, you will have compulsory specialist Modules in:
Reflexive Practitioner I: Self-Pedagogy (15CATS); and
Character, Modes and Forms I & II (15 CATS each)
You do not study Scenography (15CATS), Place, Space and Performance (15CATS) or Introduction to Dramaturgy (15CATS).

For the **Design and Technical Practice Pathway**, your compulsory specialist Modules is:
Practitioner in Context I: Technical Skills (15CATS)
You do not study Place, Space and Performance (15CATS).

Year Two (**Level 5**):

Global Theatre Histories (15CATS)

Comprising specialisms from a range of the following: African Theatre History, French Theatre, Greek Theatre, Polish Theatre, Irish Renaissance and Revolution, Shakespeare/Early Modern Theatre, American Theatre in the mid 20th century and Post War British Theatre

OR The Goldsmiths Elective – a 15CR Module taught by the College that does not require specialist knowledge or any pre-requisites.

Questions of Performance (30CATS)

Comprising specialisms from the following: Audience, Emotion, Character 1 and 2, Play, The Self, Gender, Memory, Voice/Text, Image.

Theatre Making 2 (30CATS)

Students work in companies to devise short production exercises, choosing one from the following options: Scenography (Lighting, Set, Sound or Costume), Stage Management, Directing, Dramaturgy, Performing)

Modernisms and Postmodernity A (15CATS) Theoretical introduction to the period for DTA general students and as an option for Design and Technical Practice students.

Modernisms and Postmodernity B (15CATS) for DTA general studentsIndicative specialisms: Postcolonial Theatre, Theatre and the Artistic Avant Garde, Queer Theory and Gender.

For the **Acting Pathway** your compulsory specialist Modules are:
Classical Acting (15CATS)
Screen and Audio Acting (15CATS)
Reflexive Practitioner II: Embodied Expression (15CATS)
You do not need to study Modernisms and Postmodernity. You only need to study Global Theatre Histories (15CATS) option or available Goldsmiths Elective I Modules (15CATS) in that same listing. For Questions of Performance, it is recommended that you opt for internal specialisms that suit the Acting pathway such as (an indicative example) Character, Direction or Self.

For the **Design and Technical Practice Pathway**, your compulsory specialist Modules are:
Practitioner in Context II: Departmental Placement (30CATS)
Technical Theatre and Design Case Study (15CATS)
You do not need to study Modernisms and Postmodernity, but can choose this as an option
You only need to study Global Theatre Histories (15CATS) or available Goldsmiths Optional Modules (15CATS) in that same listing. For Questions of Performance, it is recommended that you opt for internal electives that suit the Scenographic approach such as (an indicative example) Time or Image.

Year 3 (**Level 6**):

Performing Cultures Options (15CATS)

Indicative options: Modern Black, British and American Drama, Culture and its Doubles, Theatre as a Learning Medium, Ecological Theatre

Research Methodologies (15CATS) (DTA general and Design and Technical Practice Pathway students).

Independent Research Project 6-8,000 word and equivalent (30CATS) Tutored from all members of staff according to student research interests and staff specialisms (DTA general and Design and Technical Practice Pathway students).

Theatre Making 3 Projects (30CATS)

Students choose to specialise in one of the following: Live Art, Performing and New Writing, Devised Performance, Applied Theatre

For the **Acting Pathway** your compulsory specialist Modules are:
Production in Process (15CATS)
Directed Production (30CATS)
Reflexive Practitioner III: Industry Preparation (15CATS)

You ONLY need to study ONE Performing Cultures option (15CATS).

For Theatre Making 3 Labs (15CATS), it is recommended that you opt for electives that suit your pathway such as (an indicative example) Acting and Solo Performance, Devised or Text and Performance. In Theatre Making 3 Projects (30CATS), you will receive support from an Acting tutor for the TaPOut Festival where you can propose your own idea for a show or interpret performance for a larger student company.

For the **Design and Technical Practice Pathway**, your compulsory specialist Module is:

Practitioner in Context III: Industry Preparation and Placement (30CATS)

You will study Research Methodologies (15CATS). For the follow-on Independent Research Project (30CATS), it is recommended that you opt for a Practice-as-Research project to stage an original idea with 4000-word write-up, or you are still welcome to choose an 8000-word dissertation on your own subject of research writing.

For Theatre Making 3 Labs (15CATS), it is recommended that you opt for electives that suit the Scenographic approach such as (an indicative example) Devised or Site-specific options. In Theatre Making 3 Projects (30CATS), you could propose a stand-alone project for the TaPOut Festival or work as a Designer or Technician within a larger student company.

BA (Hons) Drama and Theatre Arts

Academic year of study 1

Module Title	Module Code	Credits	Level	Module Status	Term
Ideas in Practice	new	15	4	Compulsory	1
Creative-Critical Project	new	15	4	Compulsory	2
Introduction to Dramaturgy	DR51014B	15	4	Compulsory	1
Scenography	DR51013C	15	4	Compulsory	2
Theatre Making 1	DR51012C	30	4	Compulsory	3
The Ensemble	DR51015A	15	4	Compulsory	1
Space/Place/Performance	DR51016A	15	4	Compulsory	2

Academic year of study 2

Module Title	Module Code	Credits	Level	Module Status	Term
The Goldsmiths Elective OR Global Theatre Histories	Various New	15	5	Compulsory	1
Questions of Performance	DR52016G	30	5	Compulsory	1
Modernisms and Postmodernity A	DR52019D	15	5	Compulsory	1
Theatre Making 2	DR52018E	30	5	Compulsory	2-3
Modernisms and Postmodernity B	new code	15	5	Compulsory	2
Workshop facilitation: theory and practice	CCR approved	15	5	Compulsory	2

Academic year of study 3

Module Title	Module Code	Credits	Level	Module Status	Term
Performing Cultures TWO modules chosen from the list of: Performing Cultures option modules: Theatre as a Learning Medium Modern Black British and American Drama Culture and its Doubles Ecological Theatre	 DR53104C DR53101C DR53105C DR53153C	15	6	Compulsory Compulsory	1-2
Theatre Making 3 Laboratory Text and Performance	Various	15	6	Compulsory	1
Theatre Making 3 Projects	DR53152A	30	6	Compulsory	2-3
Independent Research Project	DR53036B	30	6	Compulsory	2
Research Methodologies	DR53157A	15	6	Compulsory	1

BA (Hons) Drama and Theatre Arts with Acting

Academic year of study 1

Module Title	Module Code	Credits	Level	Module Status	Term
Ideas in Practice	new	15	4	Compulsory	1
Character, Modes and Forms I	DR51 --- tbc CCR approved	15	4	Compulsory	1
Creative-Critical Project	new	15	4	Compulsory	2
Character, Modes and Forms II	DR51 ---- tbc CCR approved	15	4	Compulsory	2
Theatre Making 1	DR51012C	30	4	Compulsory	3
The Ensemble	DR51015A	15	4	Compulsory	1
Reflexive Practitioner I: Self-pedagogy	CCR approved DR51 --- tbc	15	4	Compulsory	1, 2

Academic year of study 2

Module Title	Module Code	Credits	Level	Module Status	Term
Classical Acting in a Contemporary World	DR52 --- CCR approved	15	5	Compulsory	1
Questions of Performance	DR52016G	30	5	Compulsory	1
Global Theatre Histories OR The Goldsmiths elective	new code	15	5	Compulsory	1
Theatre Making 2 OR Participatory Arts: Contexts and Practice	DR52018E	30	5	Compulsory	2
Screen and Audio Acting OR Workshop facilitation: theory and practice	CCR approved CCR approved	15	5	Compulsory	2
Reflexive Practitioner II: Embodied Expression	DR52 --- tbc	15	5	Compulsory	1, 2

Academic year of study 3

Module Title	Module Code	Credits	Level	Module Status	Term
Performing Cultures Option Choose ONE: Modern Black British and American Drama	DR53101C	15	6	Compulsory	1
Culture and its Doubles	DR53105C				
Ecological Theatre	DR53153C				

Module Title	Module Code	Credits	Level	Module Status	Term
Theatre as a Learning Medium	DR53104C				
Production in Process	DR3---- tbc CCR approved	15	6	Compulsory	1
Theatre Making 3 Laboratory	Various	15	6	Compulsory	1
Theatre Making 3 Projects	DR53152A	30	6	Compulsory	2-3
Directed Production	CCR approved	30	6	Compulsory	2
Reflexive Practitioner III: Industry Preparation	CCR approved	15	6	Compulsory	1, 2

<u>BA (Hons) Drama and Theatre Arts with Design and Technical Practice</u>

Academic year of study 1

Module Title	Module Code	Credits	Level	Module Status	Term
Ideas in Practice	New	15	4	Compulsory	1
Introduction to Dramaturgy	DR51014B	15	4	Compulsory	1
Practitioner in Context I: Technical Skills	CCR approved	15	4	Compulsory	1, 2
Scenography	DR51013C	15	4	Compulsory	2
Theatre Making 1	DR51012C	30	4	Compulsory	3
The Ensemble	DR51015A	15	4	Compulsory	1
Creative-Critical project	new	15	4	Compulsory	2

Academic year of study 2

Module Title	Module Code	Credits	Level	Module Status	Term
Global Theatre Histories OR The Goldsmiths elective OR Modernisms and Postmodernity A	Various DR52019A	15	5	Compulsory	1
Questions of Performance	DR52016G	30	5	Compulsory	1
Technical Theatre and Design Case study	CCR approved	15	5	Compulsory	2
Theatre Making 2	DR52018E	30	5	Compulsory	2
6Practitioner in Context II: Departmental Placement	CCR approved	30	5	Compulsory	1, 2

Academic year of study 3

Module Title	Module Code	Credits	Level	Module Status	Term
Theatre Making 3 Laboratory	Various	15	6	Optional	2
Theatre Making 3 Projects	DR53152A	30	6	Compulsory	2-3
Practitioner in Context III: Industry Preparation and Placement	CCR approved	30	6	Compulsory	1, 2, 3
Independent Research Project	DR53036B	30	6	Compulsory	2
Research Methodologies	DR53157A	15	6	Compulsory	1

Part-time mode: Drama and Theatre Arts

Students complete 60 CATS per year over a course of a 6 year period of study

Academic year of study 1

Module Name	Module Code	Credits	Level	Module Type	Term
The Ensemble	DR51015A	15	4	Compulsory	1
Creative-Critical Project	New	15	4	Compulsory	2
Ideas in Practice	New	15	4	Compulsory	1
Scenography	DR51013C	15	4	Compulsory	2

Academic year of study 2

Module Name	Module Code	Credits	Level	Module Type	Term
Place, Space, Performance	DR51016A	15	4	Compulsory	2
Introduction to Dramaturgy	DR51014B	15	4	Compulsory	1
Theatre Making 1	DR51012C	30	4	Compulsory	3

Academic year of study 3

Module Name	Module Code	Credits	Level	Module Type	Term
Questions of Performance	DR52016G	30	5	Compulsory	1
The Goldsmiths Elective or Global Theatre Histories	Various New	15	5	Compulsory	1
Workshop facilitation: Theory and Practice	New code	15	5	Compulsory	2

Academic year of study 4

Module Name	Module Code	Credits	Level	Module Type	Term
Modernisms and Postmodernity A	DR52019D	15	5	Compulsory	1-3
Theatre Making 2 OR Participatory Arts: Contexts and Practice	DR52018E CCR approved	30	5	Compulsory	2
Modernisms and Postmodernity B	New code	15	5	Optional	2

Academic year of study 5

Module Name	Module Code	Credits	Level	Module Type	Term
Theatre Making 3 Laboratory Text and Performance	Various	15	6	Compulsory	1

Module Name	Module Code	Credits	Level	Module Type	Term
Performing Cultures ONE option	Various	15	6	Compulsory	1
Theatre Making 3 Projects	DR53152A	30	6	Compulsory	2-3

Academic year of study 6

Module Name	Module Code	Credits	Level	Module Type	Term
Performing Cultures ONE option	Various	15	6	Optional	2
Independent Research Project	DR53036B	30	6	Compulsory	2
Research Methodologies	DR53157A	15	6	Compulsory	1

Part-time mode: Drama and Theatre Arts with Acting

Students complete 60 CATS per year over a course of a 6 year period of study

Academic year of study 1

Module Name	Module Code	Credits	Level	Module Type	Term
The Ensemble	DR51015A	15	4	Compulsory	1
Character, Modes and Forms I	DR51---tbc CCR approved	15	4	Compulsory	2
Ideas in Practice	New	15	4	Compulsory	1
Reflexive Practitioner I	DR5---tbc	15	4	Compulsory	1-2

	CCR approved				

Academic year of study 2

Module Name	Module Code	Credits	Level	Module Type	Term
Creative-Critical Project	new	15	4	Compulsory	2
Character, Modes and Forms II	CCR approved	15	4	Compulsory	2
Theatre Making 1	DR51012C	30	4	Compulsory	3

Academic year of study 3

Module Name	Module Code	Credits	Level	Module Type	Term
Questions of Performance	DR52016G	30	5	Compulsory	1
Classical Acting	DR52---tbc	15	5	Compulsory	1
Reflexive Practitioner II	DR52---tbc	15	5	Compulsory	1-2

Academic year of study 4

Module Name	Module Code	Credits	Level	Module Type	Term
Screen and Audio Acting OR Workshop Facilitation: Theory and Practice	DR52----tbc CCR approved	15	5	Compulsory	2
Theatre Making 2	DR52018E	30	5	Compulsory	2
Global Theatre Histories	Various	15	5	Compulsory	1

Academic year of study 5

Module Name	Module Code	Credits	Level	Module Type	Term
Production in Process	CCR approved	15	6	Compulsory	1
Performing Cultures ONE option	Various	15	6	Compulsory	1
Theatre Making 3 Labs	Various	15	6	Compulsory	1

Academic year of study 6

Module Name	Module Code	Credits	Level	Module Type	Term
Directed Production	CCR aproved	15	6	Compulsory	2
Theatre Making 3 Projects	DR53152A	30	6	Compulsory	2-3
Reflective Practitioner III	CCR approved	15	6	Compulsory	1,2

Part-time mode: Drama and Theatre Arts with Design and Technical Practice

Academic year of study 1

Module Name	Module Code	Credits	Level	Module Type	Term
The Ensemble	DR51015A	15	4	Compulsory	1
Creative-Critical Project	new	15	4	Compulsory	2
Ideas in Practice	new	15	4	Compulsory	1
Scenography	DR51013C	15	4	Compulsory	2

Academic year of study 2

Module Name	Module Code	Credits	Level	Module Type	Term
Practitioner in Context I	CCR approved	15	4	Compulsory	1-2
Introduction to Dramaturgy	DR51014B	15	4	Compulsory	1
Theatre Making 1	DR51012C	30	4	Compulsory	3

Academic year of study 3

Module Name	Module Code	Credits	Level	Module Type	Term
Questions of Performance	DR52016G	30	5	Compulsory	1
Technical Theatre and Design Case Study	CCR approved	15	5	Compulsory	2
Global Theatre Histories OR MoPo A	New	15	5	Compulsory	1

Academic year of study 4

Module Name	Module Code	Credits	Level	Module Type	Term
Practitioner in Context II	DR52---tbc	15	5	Compulsory	1-2
Theatre Making 2	DR52018E	30	5	Compulsory	2

Academic year of study 5

Module Name	Module Code	Credits	Level	Module Type	Term
Theatre Making 3 Laboratory	Various	15	6	Compulsory	1
Research Methodologies	DR53157A	15	6	Compulsory	1
Theatre Making 3 Projects	DR53152A	30	6	Compulsory	2-3

Academic year of study 6

Module Name	Module Code	Credits	Level	Module Type	Term
Practitioner in Context III	CCR approved	30	6	Optional	1, 2
Independent Research Project	DR53036B	30	6	Compulsory	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 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 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 Centre for Academic Language and Literacy 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

It is not possible to present reliable numerical data as to the success of past students, as many change their jobs frequently as part of their freelance career strategies. However, we know from the large numbers that stay in touch with the department (both home and overseas) that the degree provides them with the range of skills to be attractive to employers in a range of different areas. Our Personal and Professional Development activities aim to provide students with the self-confidence and initiative to begin to develop their portfolios as young artists/scholars as well as to gain a better understanding of the ways in which their academic and practical skills can be applied and transferred to a range of other careers. The programme also includes special events that bring current students in touch with graduates in order to facilitate creative collaborations and networking, generate a sense of community, and celebrate the range of possibilities that are available.

Department graduates are employed in the following sectors:

The theatre and the media: as actors, performers, directors, writers, dramaturges, scenographers, technicians, theatre and production administrators and in production and company management, assistant casting directors, audience development and fundraising, literary and artistic management, television and radio research and production, as well as journalists in media, local radio and television.

Arts administration/management: as creative personnel within theatres, touring companies, arts councils, regional development agencies, local authority leisure services; administrative, technical and artistic management of arts centres, conference, heritage and tourist facilities.

Applied theatre and community arts: working in theatre in education, community theatre and youth work, adult education and theatre outreach work and arts redevelopment projects in a number of different roles.

Scholarship and education: in publishing, archive work, teaching in schools and universities, higher degree research, and practice based degrees.

Students also gain employment in a range of companies within both the commercial sector, the third sector, such as charities and NGOs, and areas of social entrepreneurship which may have nothing to do with the theatre, but everything to do with efficiency, competence and utilising the range of transferable skills gained on the programme.

Programme-specific rules and facts

General programme costs

Information on tuition fee costs is available at: https://www.gold.ac.uk/students/fee-support/

Specific programme costs

Not applicable.