

# MA Performance Making

## Programme Specification

**Awarding Institution:**

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

**Teaching Institution:** Goldsmiths, University of London

**Name of Final Award and Programme Title:** MA Performance Making

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

**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:** November 2022

**Home Department:** Theatre and Performance

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

Not applicable

## Programme overview

*This exciting, international MA programme gives you the opportunity to develop your practice as an independent and collaborative performance practitioner, inviting you to explore and experiment with live, digital, intermedial and socially and politically engaged performance. You will gain both practical and critical skills in composing performance, while being encouraged to question, challenge, and reconfigure what performance-making is.*

- The MA Performance Making programme fosters a creative-critical, experimental and interdisciplinary approach to performance. You will study with and learn from a diverse range of practitioners from different creative disciplines, exploring your own practice through performance-making. During your studies, you will be guided to create a portfolio of performances and writings that are designed to let you experiment, take risks and push your own boundaries in a rigorous and supportive learning environment, expanding and transforming your practice.
- Performance-making is a mode of enquiry that considers performance as a strategy to think about art, culture and the contemporary world. This practice-as-research approach is embedded throughout the programme, and you are encouraged, guided and

supported to become an articulate practitioner and a creative thinker; able to conceive, make, critique, and write about your own or others' performance.

- You will engage with performance-making as a collective act, and non-hierarchical modes of collaboration are built into the structure of the course, combined with independent practice and research. You will work with and alongside others, be it people, materials, scenography, sites, audiences or ideas in broader terms. This 'working with' becomes particularly prolific in cultivating collaboration and learning from others as the programme brings together an international student body with varying professional and cultural practice as a rich and celebrated resource.
- We offer an introduction to scenography (lighting, sound, media) as an integral part of performance-making, and you will work with a dedicated team of technicians on your performance assessments. We train you throughout the course in production management, curation and event organisation culminating in a student-led public performance festival in the Summer Term.
- A dedicated staff team of practitioner-researchers will teach you in our fully-equipped studios and design spaces, as well as on field trips to London arts organisations and venues, or other specially selected locations in and around the city. You will be taught in workshops, seminars and lectures and will be expected to work independently in response to weekly creative tasks, reading and other research, as well as rehearsals and performance design. You will also benefit from guest lectures and workshops delivered by internationally distinguished artists and scholars.
- You will study within the vibrant and creative environment of Goldsmiths, with easy access to the exciting and culturally diverse city of London, providing you a broad international network of arts organisations, performance venues and festivals. You will also be encouraged to participate in the wide range of lectures, seminars and other practice research events offered in and around London's universities and other cultural institutions, enabling you to gain an understanding of current research and practice in performance.

## Programme entry requirements

We welcome candidates to the programme who are interested in exploring their own creative practice through performance making, and who demonstrate a competence for independent research and a keenness to work collaboratively. You are expected to have some experience in the fields of theatre and performance, usually demonstrated in a personal statement, supported by an interview, or an understanding how performance might complement your unrelated creative experience.

You should have an undergraduate degree of at least upper second class standard in a relevant/related subject. You might also be considered for the programme if you aren't a graduate or your degree is in an unrelated field, but have relevant experience and can show that you have the ability to work at postgraduate level. Students for whom English is not the

first language must have a recent IELTS certificate with a minimum overall score of 7.0, with no component of the test below 6.0.

## **Aims of the programme**

- To foster a creative, critical, experimental and interdisciplinary approach to performance making.
- To consider performance making as a mode of enquiry that foregrounds it as a strategy to think about art, culture and the contemporary world. This practice-as-research approach is embedded throughout the programme, and students are encouraged to become articulate practitioners and creative thinkers.
- To encourage students to expand their practice as artists and makers, learning and developing aesthetic and technical principles of performance-making, as well as critically situating their work in cultural and socio-political contexts.
- To facilitate students' critical experimentation with live, digital, intermedial and socially and politically engaged performance, while supporting them to gain an understanding of and to challenge and reconfigure the multiple elements involved in the composition of theatre and performance.
- The key focus of the course is the idea that performance-makers work with and alongside others, be it people, materials, scenography, sites, audiences or ideas in broader terms. This 'working with' extends to the student cohorts and the staff team, which are international, diverse and interdisciplinary.

## **What you will be expected to achieve**

The learning outcomes focus on the students' ability to conceive, prepare for, contribute to and execute original performance material. Students are also expected to become proficient in articulating research questions, aims and outcomes, and critically situate their own practice within the field of contemporary performance while also develop their critical writing skills. These outcomes reflect a range of skills appropriate for an independent performance practitioner working in the sector which requires both creative and critical articulateness. In addition to vocational qualities, students develop a range of transferable skills to equip them for professional employment in a wide variety of contexts, in particular collaborative and interdisciplinary environments that require effective communication, organisation, collaboration and decision-making. The programme places equal emphasis on students' independent learning, cultivating initiative and personal responsibility and skills for

continuing professional development. By the end of the MA programme a student should have achieved the learning outcomes outlined below.

## Knowledge and understanding

| Code | Learning outcome  | Taught by the following module(s)                     |
|------|---|---|
| A1   | Demonstrate an advanced sophisticated ability to adapt and translate different artistic forms into innovative and original performance practice. (PP1)  | Performance Portfolio 1:<br>Interdisciplinary Project |
| A2   | Demonstrate advanced skills and understanding of how to articulate research questions, methods and contexts through the practice of performance making and writing. (PRP)   | Performance Research Portfolio                        |
| A3   | Demonstrate awareness and knowledge of key concepts, questions, strategies and practices in contemporary performance making and practice-led research. (PRP)  | Performance Research Portfolio                        |
| A4   | Demonstrate an advanced sophisticated understanding of the relationship between the place and its relationship to the performance it inspires, including the aesthetic, political, architectural, social and other relevant contexts. (PP2) | Performance Portfolio 2: Site                         |
| A5   | Demonstrate an advanced knowledge and understanding of current critical relevant current debates, concepts and discourses in relation to performance-making. (PP3)  | Performance Portfolio 3: Independent Research Project |

## Cognitive and thinking skills

| <b>Code</b> | <b>Learning outcome</b>  | <b>Taught by the following module(s)</b>              |
|-------------|--|---|
| B1          | Ability to creatively and persuasively articulate in performance the processes of responding to, and working with the site, paying attention to the specificities in an artistically robust and critically rigorous way. (PP2)   | Performance Portfolio 2: Site                         |
| B2          | Demonstrate a highly developed and appropriate synthesis of practical, research, evaluative and reflective skills through the production of new performance work. (PP3)  | Performance Portfolio 3: Independent Research Project |
| B3          | Demonstrate an advanced sophisticated ability to adapt and translate different artistic forms into innovative and original performance practice. (PP1)   | Performance Portfolio 1: Interdisciplinary Project    |
| B4          | Demonstrate a highly intellectual rigour and conceptual understanding that enables the undertaking of advanced scholarship and sustained research; critically evaluating and reflecting upon your own and others' current practice, research and research methodologies. (PP3) | Performance Portfolio 3: Independent Research Project |

## Subject specific skills and professional behaviours and attitudes

| <b>Code</b> | <b>Learning outcome</b>   | <b>Taught by the following module(s)</b>              |
|-------------|---|---|
| C1          | Reflect and apply good practice and professional conduct in working individually and collaboratively within a creative process while also refining a range of creative, technical and organisational skills. (PP1)                                      | Performance Portfolio 1: Interdisciplinary Project    |
| C2          | Reflect and apply good practice and professional conduct in working individually and collaboratively within a creative process while also refining a range of creative, technical and organisational skills that pertain to the chosen locations. (PP2) | Performance Portfolio 2: Site                         |
| C3          | Contribute individually and/or in collaboration to the management and realisation of a high-quality creative practice that engages, in or innovates in the field of performance. (PP3)  | Performance Portfolio 3: Independent Research Project |

## Transferable skills

| <b>Code</b> | <b>Learning outcome</b>   | <b>Taught by the following module(s)</b>  |
|-------------|---|---|
| D1          | Ability to work independently to a high standard.   | All modules.  |
| D2          | Ability to meet deadlines, and work accurately to a brief.                                    | All modules.  |
| D3          | Competency in effective communication, expressing complex ideas both verbally and in writing. | All modules, particularly Performance Research Portfolio and Performance Portfolio 3. |
| D4          | Exceptional proficiency in organisational skills and even management,                         | All modules, particularly Performance Portfolio 3.                                    |
| D5          | Ability to work effectively with others.  | All modules, particularly the Performance Portfolios 1, 2 and 3.                      |

## How you will learn

Learning and teaching methods and strategies to support knowledge and understanding:

- Learning and teaching include practical classes and workshops in performance - making methods in purpose-built studios, design workshops, and in site-specific locations. Students will undertake practice-based research in class, following creative briefs and critically-informed exercises led by a staff team of researcher-practitioners, technicians and guest artists. The performance-making experiments in class are supported by reading, research, feedback and guided discussion.
- Interactive seminars and lectures encourage students to further research and articulate current and historical performance making debates and interrogate complex ideas in discussion.
- Students engage in e-learning methods appropriate to performance and theatre study, including online research and digital dissemination and archiving of live and digitally produced work.
- Tutorials and project supervision facilitate the conception, development and realization of students' independent ideas, including a negotiation of appropriate individual aims and outcomes according to the creative, theoretical, academic and professional contexts of performance making assignments.
- Advanced autonomous study and research activity is encouraged by clear and concise creative and critical briefs between classes so that students arrive with a foundation of the topics and are ready to explore and further investigate ideas through practice and/or discussion.
- Discussion, analysis, writing and creative responses are informed by visits to see current performances and such theatre 'study trips' are also complemented by visits to other cultural institutions (museums, galleries, archives and other relevant locations). These trips are embedded in the modules as a learning resource.
- Timely feedback on assessments fosters formative learning and each module integrates a Critical Reflection class after practice assessments to engage with peer feedback and self-reflection.
- The Department runs PG Research Skills classes, The Library Academic Skills Centre provides further academic support, and the Centre for Language and Literacies (CALL) supports those students whose first language is not English.
- Students are also encouraged to support their learning by theatre visits, galleries and other relevant cultural institutions.
- External organisations such as Artsadmin and Live Art Development Agency support the students off-site with a variety of resources, whilst also offering a timetabled

Professional Orientation Workshop (together with Goldsmiths ICCE) in the Summer Term.

- Further emphasis is placed on the development of documentation and articulation of work for professional and career purposes. Students are therefore encouraged to video and photograph their own and peers' work. Opportunity is provided by encountering the LIFT Living Archive at Goldsmiths and also by the specific introduction to the key Live Art Development Agency in London.
- Studies across the programme as a whole should enable the student to graduate with a range of practical, conceptual and theoretical skills as well as the confidence to put these into practice, both in performance and in writing. Alongside subject-specific competencies and knowledge, the training provided on the programme will help students develop a range of transferable intellectual, practical, creative, communication, and theoretical skills, which can be applied in a broad spectrum of employment contexts.

## **How you will be assessed**

**Students' knowledge and understanding as well as cognitive and thinking skills are assessed by:**

- Development and production of individual and collaborative practical performance projects culminating in presenting these within a festival of public performances.
- Conception, development and production of an individual practice-as-research project that creatively and critically synthesises performance and writing methods.
- Written research essays and accompanying research rationales for practical work
- Analytical and creative individual and group presentations
- Incorporation and appropriate modes of dissemination techniques to share practice-as-research (audiovisual portfolios, digitally archived and documented process and practice, creative-critical written outcomes)

## **Assessment criteria**

Practical coursework is assessed with regard to:

1. Dramaturgy (including applied research, conceptualisation)
2. Applied technology
3. Performance (including embodiment, presence and collaboration)
4. Project management (including planning, organisation and audience)



5. Research
6. Collaboration

Written coursework is assessed with regard to:

1. Lucidity and with focused relevance
2. Identification and examination of relevant key issues
3. Use and evaluation of appropriate primary and secondary sources
4. Sustained criticality through the development of coherent analysis
5. Evidence of insight, intelligence and stylistic aptitude
6. Structure and coherent argument

## Marking criteria

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

| Mark   | Descriptor                    | Specific Marking Criteria   |
|--------|-------------------------------|---|
|        |                               | coherence and relevance. The work should be of high merit in all these areas, or considerable merit in some areas and a good standard in others.  |
| 50-59% | Pass                          | In order to achieve 50-59%, the piece of work being assessed would need to demonstrate that the majority of the appropriate learning outcomes have been achieved to a satisfactory extent. Marks in this range will reflect solid competence and achievement, although the work might be partial rather than consistent in clarity, precision and effectiveness. It might, for example, rely too heavily on secondary sources at the expense of personal critical activity; be insufficiently detailed; or tend towards description rather than analysis. The work should be of good standard in the areas listed in the classification above or good in some areas and of a satisfactory standard in others. |
| 30-49% | Fail                          | Fail standard – the mark indicates that the work is below the standard of a Masters degree. The piece of work being assessed demonstrates that the majority of the outcomes have been achieved to a less than satisfactory extent. Marks in this range will reflect work that is significantly inconsistent or flawed in relation to all or some of the areas listed above.   |
| 10-29% | Bad fail                      | Represents a significant overall failure to achieve the appropriate learning outcomes at Masters standard.  |
| 1-9%   | Very bad fail                 | A submission that does not even attempt to address the specified learning outcomes.   |
| 0%     | Non submission or plagiarised | A categorical mark representing either the failure to submit an assessment or a mark assigned for a plagiarised assessment.   |

## How the programme is structured

The programme is structured around building four portfolios of performance research and writing, and engaging in one contextual optional module that can be taken either in the Autumn or Spring Term. The programme is made up of modules worth 180 credit points, required to be completed for an MA.

In the Autumn and Spring terms students are taught an average of 3 days per week (full time) and 1-2 days per week (part time). Creative projects are tutored in the Autumn and Spring term and throughout the development of students' final performance and practice-as-research portfolio in the Summer Term. Individual personal tutorials complement learning

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

## COURSE STRUCTURE

| AUTUMN   | SPRING   | SUMMER  |
|--|--|---|
| Performance Portfolio 1: Interdisciplinary Project (30 CTS)                            | Performance Portfolio 2: Site (30 CTS)   | Performance Portfolio 3: Independent Research Project (60 CTS)<br><br>Unit One: Performance and Festival (50%)<br><br>Unit Two: Practice-as-Research Document (50%) |
| Choose ONE<br><br>Contextual module (see options below/Autumn OR Spring Term) (30 CTS) | Choose ONE<br><br>Contextual module (see options below/Autumn OR Spring Term) (30 CTS) |   |
| Performance Research Portfolio (30 CTS)  |  |   |

## Module descriptions

### Autumn Term

#### **Performance Portfolio 1: interdisciplinary Project (30CTS)**

This module explores performance-making as an interdisciplinary, collaborative and compositional practice which is informed by practical research and critical theory. On this module, the 'working with', which underpins the whole programme approach to performance-making, is primarily concerned with students working within an interdisciplinary company and working with other artistic forms that are not performance. Students explore

and experiment with an array of performance materials, forms, genres and scenography, developing ways to translate, adapt and creatively respond to different artistic forms and disciplines by making performances, with particular focus on collage, montage and composition. This module equips students to gain skills practical understanding in how to think through performance: conceiving, designing and delivering concepts that are presented as performance practice. This module culminates in a collaborative interdisciplinary performance-making assessment with MA Writing for Performance and Dramaturgy and MMus Composition students and a short creative-critical written submission reflecting on their individual contribution to this task. Teaching on this module is a mixture of regular classes, intensive practical workshops in performance-making methods and tutorials by the staff team and guest artists.

### **Performance Research Portfolio (30CTS) - Autumn and Spring term**

This practical module equips students with the skills and understanding of how to frame performance-making practice as research in the context of academy and beyond. The module foregrounds performance as a mode of enquiry training students to ask the questions, formulate the methods, engage with the contexts, and articulate the importance of the performance and research projects that they go on to develop during the course. It draws on topical and timely questions surrounding artistic research, such as liveness / documentation (archives, re-performance, re-enactment) and modes of critique (creative-critical and art writing), inviting students to experiment with their own practice in response to the ideas and methodologies that are introduced. As well as training students to articulate their practice both in performance and writing, the module introduces students to performance technologies and scenography (lighting, sound, media, set and costume design) as integral tools for performance-making. This module is taught across the Autumn and Spring terms, supporting and expanding the performance project modules (Performance Portfolios 1 & 2) that take place concurrently, as well as laying foundations for the Summer term independent Performance Portfolio 3 module.

### **Contextual options (30CTS) – Autumn OR Spring Term**

The department offers a number of lecture/seminar – based modules that students choose one as part of the programme. These modules bring the postgraduate taught students together from the different MA programmes in the department for intensive engagement with historical and current topics in theatre and performance. The options vary each year according to availability, but have included Contemporary African Theatre and Drama; Corporeality, Embodiment, Alternative Spaces; Cultural Theory, Performance, Interdisciplinary Perspectives; Disability Theatres; and Radical Performance.

## **Spring Term**

### **Performance Portfolio 2: Site**

In this module the 'working with' takes the form of city as a site. The focus will be on contemporary performance that takes place *in the city*. An investigation of how such performance practice engages with the sites in which it takes place – from the institutional creative sites (art galleries and museums) to urban public spaces (streets, parks, public transport and bridges). Students will explore the acts, actions and gestures that celebrate, contest and make visible the politics of public space, and their collaborative work leads towards ways of researching, creatively responding to and documenting the city as a place of performance. Students will be invited to explore the relationship between performance and place and engage with questions relating to the way performance makers engage with the politics and social value of the places which they occupy, and the kinds of critical and social interventions that are enabled (or impeded) by art practice that draws its material from the cusp of public and private space.

Teaching on this module is a mixture of regular classes, intensive practical workshops in performance-making methods and tutorials.

### **Summer Term**

### **Performance Portfolio 3: Independent Research Project (60CTS)**

This module draws on all the work undertaken on the programme over the year and provides a space for students to express their creative individuality, acquired specialist skills and the organizational expertise developed throughout. This module is made up of two units. Unit one is the practice-as-research that leads to a festival of public performances in June and July that is an opportunity for the students to bring to fruition the skills and the development of their practice. Unit two is the written creative-critical reflection on the practice research in relation to the preparation, process and methods, outcomes and socio-cultural context.

In the summer term students will generate the performance material for their respective productions in line with their project proposal under the supervision of the staff team. Students will work to a proto-professional production schedule covering rehearsals, production meetings, technical rehearsals, dress rehearsal, preview performance and a run of public performances. They will also be required to produce appropriate marketing material for their work and to situate their work, and themselves, in the professional sector. In week four of the summer term students will be asked to share their work in progress at a Research and Development sharing to receive feedback from the staff team and their peers. The final productions will take place at the end of June – beginning of July within Goldsmiths Final Degree Show programme. Industry guests will be invited to these productions. Students will be supported through the Professional Development module to generate marketing and publicity materials for their work to design an impactful and exciting

festival of work. This practice-as-research project will be accompanied by a written submission that engages with the questions, methods, contexts and significances of the project in equally creative way that is expressed in writing.

### Structure for full-time mode

| Module Title  | Module Code | Credits | Level | Module Status | Term   |
|---|-------------|---------|-------|---------------|--------|
| Performance Research Portfolio                        | DR71080D    | 30      | 7     | Compulsory    | 1-2    |
| Performance Portfolio 1: Interdisciplinary Project    | DR71081D    | 30      | 7     | Compulsory    | 1      |
| Performance Portfolio 2: Site                         | DR71082C    | 30      | 7     | Compulsory    | 2      |
| Performance Portfolio 3: Independent Research Project | DR71083B    | 60      | 7     | Compulsory    | 3      |
| Contextual option                                     | Various     | 30      | 7     | Optional      | 1 or 2 |

### Structure for part-time mode

#### Year 1

| Module Title                                       | Module Code | Credits | Level | Module Status | Term   |
|--|-------------|---------|-------|---------------|--------|
| Performance Portfolio 1: Interdisciplinary Project | DR71081D    | 30      | 7     | Compulsory    | 1      |
| Performance Portfolio 2: Site                      | DR71082C    | 30      | 7     | Compulsory    | 2      |
| Contextual option                                  | Various     | 30      | 7     | Optional      | 1 or 2 |

#### Year 2

| Module Title  | Module Code | Credits | Level | Module Status | Term |
|---|-------------|---------|-------|---------------|------|
| Performance Research Portfolio                        | DR71080D    | 30      | 7     | Compulsory    | 1-2  |
| Performance Portfolio 3: Independent Research Project | DR71083B    | 60      | 7     | Compulsory    | 3    |

## **Progression requirements**

Full-time students must pass all assessed assignments.

Part-time students must normally pass all assessments taken in Year One before proceeding to Year Two.

## **Academic support**

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 practical workshops, seminars, lectures and tutorials provide overviews of themes, which students are encouraged to complement with intensive research (both practical and theoretical) for presentation and discussion with peers. Assessments build on workshops, 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 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.

Support for learning and wellbeing is provided in a number of ways by the department and College Wellbeing services who work together 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 online. 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 academic progress, discussion of the academic discipline and reports from previous years if available (for continuing students), as well as professional and personal development opportunities. 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 also have the support of the Postgraduate Senior Tutor, enabling them to speak to an experienced academic member of staff about any issues which are may be impacting

their academic study and which are beyond the normal scope of issues handled by Programme Convenors and Personal Tutors.

Students may be referred to specialist student services by department staff or they may access support services independently. Information about support services is provided on the [Goldsmiths website](#) and for new students through new starter information and induction/Welcome Week. Any support recommendations that are made are agreed with the student and communicated to the department so that adjustments to learning and teaching are able to be implemented at a department level and students can be reassured that arrangements are in place. Opportunities are provided for students to review their support arrangements should their circumstances change. The [Disability](#) and [Wellbeing](#) Services maintain caseloads of students and provide on-going support.

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

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

## **Links with employers, placement opportunities and career prospects**

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



## The requirements of a Goldsmiths degree

All taught postgraduate degrees have a minimum total value of 180 credits and involve one calendar year of full-time study. This programme is composed of five individual modules, each of which has its own credit value. Part-time students normally take modules to the value of 90 credits each year. 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

### 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.

These might include books, theatre visits, field trips to local cultural institutions, and low-cost materials for practical performance making exercises. 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. In addition, theatre, gallery and other cultural venue visits may be required as class activities.

## **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](#).