



**Goldsmiths,  
University of London  
Study Abroad  
Prospectus  
2012 entry**

**107 years as part of the**

**University of London**

**15 minutes by train from**

**central London**

**Over 23% of our students**

**come from outside the UK**

**6 graduates who have won**

**the prestigious Turner Prize**

**15 academic departments**

**5,805 undergraduates**

**3,422 postgraduates**

**1,519 staff**

**1 Goldsmiths**



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# Introducing Goldsmiths



## Why study abroad at Goldsmiths?

Spending a period of time experiencing a different culture at Goldsmiths could have many benefits. It could:

- develop your professional and vocational skills: Goldsmiths is renowned for the promotion of enterprise and entrepreneurship
- widen your academic experience, at an institution known for its excellence in creative and cultural studies
- clarify your understanding of your subject and reinforce your commitment to focus on your studies
- improve your cultural awareness, and help you to broaden your horizons and develop a global outlook
- encourage you to become more flexible in your approach to life and study
- help you become more independent and mature
- help you develop lasting international friendships and a network of contacts that could enhance your future life and career



# Unique

Whoever you are, and however you've made your way here, Goldsmiths will transform the way you look at yourself and the world around you. We look at subjects in creative and unconventional ways, but everything we do is based on the highest academic standards of teaching and research. And we've been part of the internationally recognised University of London for more than a century, so your degree will help you stand out from the crowd.



## Committed to investing in you

"I hold the title of 'Warden of Goldsmiths', so I have the important job of providing you with an official welcome to Goldsmiths. It's a grand title that may not have an equivalent in everyday life, but all you need to know is that I truly believe in Goldsmiths and the student experience we provide.

I know that considering joining the Study Abroad programme at Goldsmiths is an important step for you. We're proud of the international experience we offer our students - the opportunity to study in a culturally rich global city, and to work with staff and fellow students from a variety of backgrounds across the world.

We also have a strong heritage of innovative thinking, and of the highest standards of research, teaching and practice. The transferable skills you will develop here stand for something special, and we are committed to investing in you and your future employability. We have a team of specialists offering proactive services, including our Careers Service, the Students' Union, the Student Services team and your lecturers.

We do all we can to offer you high quality core campus services. As a direct result of feedback from students who came before you, the Library has received huge investment and is almost unrecognisable from how it was a few years ago. Our New Academic Building - the newest addition to the campus - opened its doors last summer, offering splendid facilities to match the exemplary teaching and research that takes place on our campus.

The future of Goldsmiths is yours to shape. Come with an open mind, a drive to invest in yourself and create the future you want, and I will be proud to welcome you to the Goldsmiths community."

**Patrick Loughrey**  
Warden, Goldsmiths,  
University of London

## Why choose Goldsmiths?

### Outlook

Our distinctive approach to learning encourages you to explore ideas that challenge and push preconceived boundaries, meaning that you'll be stretched intellectually and creatively to investigate fresh new ways of thinking.

### Location

Our South East London location will give you a unique perspective on the UK's capital, providing plenty of opportunities for a well-rounded university experience. It's close to the centre of things, but offers lots of local hidden gems.

### Employability

The skills and attributes you'll develop at Goldsmiths will provide an excellent platform from which to build your career. We'll work with you to ensure you're able to identify and capitalise on these qualities. We are particularly good at promoting enterprise and entrepreneurship in our students - a significant proportion of our graduates start their own businesses or work freelance, and we offer professional development and workshop programmes that can help you think creatively about your future and the impact you'd like to make.

### Diversity

Over 23% of our students come from outside the UK, and 53% of undergraduates are classified as mature students, helping to create the diverse student population of which we are so proud. You'll meet and work with students and staff from varied backgrounds and will be able to learn from their experiences and perspectives.

### Community

At Goldsmiths you'll find almost everything together on one site, so there's a strong campus feel to life here: we're big enough to offer some fantastic facilities, but not so big that things seem impersonal and unfriendly.

### Experience

The active social scene at Goldsmiths means that there are lively events to cater to everyone's tastes - from performances and concerts to exhibitions and shows. And our fantastic Students' Union offers you the opportunity to get even more involved, through award-winning volunteering placements or working on the student magazine or radio station, for example.

### Excellence

We have a reputation for excellence in the subjects that we offer, with feedback from the National Student Survey showing that our students' satisfaction levels are good, particularly in relation to the teaching they receive. Our research is also highly rated - in the 2008 Research Assessment Exercise we were placed 9th in the UK for world-leading research (shown by the top 4\* grade), meaning that you'll be taught by academics with diverse specialisms who are leaders in their fields.

### Quality

We are committed to offering you high quality teaching and learning opportunities during your time here. In 2009 the Quality Assurance Agency audited the College and announced their 'confidence' - the best result a university can get - in the management of both academic standards and student learning opportunities. Student feedback given at twice yearly forums informs and enhances the quality of learning opportunities, allowing students to play an active part both in monitoring quality and standards in their departments, and in developing their programmes of study.

# Location



Deptford Marbles, Deptford High Street

# Distinctive

Goldsmiths is in New Cross, South East London. Vibrant, urban and with great travel connections to Central London, it's an ideal low-cost base for experiencing and enjoying the UK's Capital.

London is an amazing place to be a student, because there's so much to see and do here. The resources and opportunities are endless – the museums, galleries, theatres, festivals, live music, nightlife, shopping, restaurants, and green spaces will provide plenty of exciting places to explore. Cosmopolitan and bustling, it was recently announced as the world's largest Fairtrade City. And with the Olympics taking place here in 2012, London really is the place to be.

## London, with a difference

Goldsmiths is in travelcard zone 2, with Central London just 15 minutes away by train. New Cross has excellent public transport links (bus, train, London Overground and Docklands Light Railway [DLR]), including a good network of reliable night buses – especially useful if you're planning an evening out.

New Cross and the surrounding areas are very distinctive parts of London. Here's an idea of what's on offer locally:

### New Cross

Around New Cross itself you'll find an eclectic mix of coffee shops, pubs, and places to eat, plus a large Sainsbury's supermarket not far from New Cross Gate station (New Cross station is just a few minutes away in the opposite direction). The area is a hub of creative talent, and has a thriving music scene, with places like the Amersham Arms holding acclaimed live events.

### Deptford

Deptford is less than a 10-minute walk from Goldsmiths, down New Cross Road. It's a former royal docks area, and buildings like Laban – a centre for contemporary dance that organises events and performances – and converted warehouses sit alongside meandering creeks and inlets. Bustling Deptford market is the perfect place to stock up on fresh fruit and vegetables, while the high street has been voted the best in the capital for its vibrant and diverse mix of independent shops. There's a growing artistic community in the area, with the Deptford X festival providing an annual opportunity for local artists to showcase their work, and for visitors to explore studio spaces. The Albany, a performing and digital arts venue, is also worth a visit.

### Greenwich

With its strong maritime connections and status as a world heritage site, Greenwich – just a short bus ride or 20-minute walk from New Cross – has history and beauty galore. Famous sights like the Cutty Sark and National Maritime Museum sit side-by-side with contemporary bars, a brilliant market, a cinema, the Up the Creek comedy club, and restaurants offering international cuisine, while its setting along the bank of the River Thames offers many picturesque spots to eat or drink overlooking the water. It's also home to Greenwich Park, the oldest enclosed royal park in the UK, which stretches for 183 acres. From the top of the park, next to the Royal Observatory, you get an excellent panoramic view of the stunning London cityscape, stretching from the London Eye in the West to Canary Wharf and the Thames Barrier in the East. Also visible is The O2 (formerly the Millennium Dome), an entertainment centre featuring a 20,000-capacity arena with regular music and sports events, a smaller venue for more intimate gigs, plus restaurants, bars, clubs, and an 11-screen multiplex cinema.

### Lewisham

Lewisham is another local place where you'll find a well-stocked market. It's just a short bus ride away from Goldsmiths, and also features a large shopping centre with many high street stores, as well as independent shops, plus lots of green space in the area's many parks.

### Brockley & Forest Hill

Nearby Brockley and Forest Hill are primarily residential areas, but they boast lovely open green spaces and some great pubs and bars. The Brockley Jack Theatre (which also hosts music, comedy and other live events) and Horniman Museum are also popular.

### Other areas to investigate

Other places local to Goldsmiths include Peckham (Rye Lane has plenty of character and energy, containing shops selling goods from around the world), East Dulwich (trawl the bars and eateries on Lordship Lane, and investigate the weekend market on North Cross Road), Camberwell (with its cool bars and clubs), London Bridge (where you can wander to the South Bank and attractions like Tate Modern and Shakespeare's Globe Theatre), and Canary Wharf (where you'll find two shopping centres and lots of bars and restaurants, many beside the Thames).

### London on a budget

London doesn't have to be an expensive city to enjoy – it's possible to live on a budget and still have fun. Lots of things like galleries, parks, street entertainment, festivals, carnivals, lunchtime concerts and some museums are free, and you can often find cheap restaurants and cafés off the beaten track, especially away from tourist hotspots. Student cards and flyers can help to make nights out affordable, and your NUS card also entitles you to discounts in some shops and cinemas.

### 18+ Student Oyster Card

An 18+ Student Oyster photocard offers students the opportunity to spend less on travel in and around London. Photocard holders are entitled to a 30% discount on many tickets. Visit [www.tfl.gov.uk](http://www.tfl.gov.uk) for further details.



# Social life



# Rewarding

Being at university isn't just about studying. At Goldsmiths, and around London, you'll find a rich variety of resources to use, things to do and people to meet.

## Students' Union

The Goldsmiths Students' Union ([www.goldsmithssu.org](http://www.goldsmithssu.org)) provides a range of services and student development opportunities including clubs, societies, volunteering opportunities, sports facilities, student media, representation, advice, meeting rooms, and entertainment. It plays a big part in life at Goldsmiths, providing opportunities for exciting extracurricular experiences whatever your interests. Our bar has a late licence several nights each week, and is a great value and friendly place to meet people. The Union holds a varied selection of events too, including regular quizzes, gigs, student society nights, and the fabulous weekly Club Sandwich night, a Goldsmiths institution! The Union is affiliated to the National Union of Students (NUS), and you automatically become a member when you enrol. Here's a sample of what you can get involved in at the Union:

### Societies

You might decide to join one of our many cultural, political and performance groups – they're an excellent way to meet like-minded people.

### Volunteering and student development

This is a major focus of the Union's activities, and a great chance to get some experience, open up your horizons, and really make a difference. You might find yourself mentoring local children, engaging with the local community, or trying some campaign and committee work. A number of the volunteer schemes are award-winning.

### Sports

The Union offers a diverse range of sporting clubs and classes – everything from football (soccer) and hockey to swing dance and capoeira.

### Club Pulse

A fitness centre on campus provides a large range of exercise equipment and regular fitness classes at affordable prices. Find out more at [www.gold.ac.uk/clubpulse](http://www.gold.ac.uk/clubpulse).

### Smiths Magazine

Our Guardian award-winning student magazine is published throughout the year, and is always keen to hear from potential contributors.

### Leopard Newspaper

The new student newspaper, your first stop for all things Goldsmiths!

### Wired Radio

Goldsmiths' long-running student radio station is based on campus, with an on-air and off-air suite.

### Campaigning

Goldsmiths has one of the most active campaigning Unions in the country, with a rich tradition dating back to the 1980s. The Union has a dedicated full-time Campaigns Officer, and any student can get involved in lots of ways. Whatever you feel passionately about, make sure you get involved!

### Advice and representation

The Students' Union Advice Centre provides professional, independent advice on issues relating to academic programmes. In addition, the Union has a Welfare and Education Officer, elected by Goldsmiths students to represent you on academic and pastoral issues. All the elected officers are here to support you and represent you on an individual level.

## University of London Union

As a Goldsmiths student you'll also be able to use the facilities offered by the University of London Union (ULU) in Central London. The building features a café, restaurant/bar and club, all at student prices, plus shops, a gym, swimming pool, weights room and sports hall. Find out more at [www.ulucol.ac.uk](http://www.ulucol.ac.uk).

### Eating and drinking

There are a variety of catering facilities on campus, including Loafer's Café, a refectory, The Natura Café, shops, and eating and drinking areas in the Students' Union.

### Get involved at Goldsmiths

In addition to everything the Union has to offer, Goldsmiths is a hive of activity, and has lots to keep you occupied. Varied events take place on a weekly basis, from recitals and shows to workshops and discussions. You can even join the Goldsmiths Chorus or Sinfonia, or find out about a different subject by taking a course from another degree. You might decide to sign up to our reasonably priced part-time classes – subjects include creative writing, journalism, performing arts and languages. If you decide to learn or develop a language, a Goldsmiths Certificate in Foreign Language Competence will be awarded for each grade you pass – something that will look impressive on your résumé!

### Contacts

#### Goldsmiths Students' Union

+44 (0)20 8692 1406  
[su@gold.ac.uk](mailto:su@gold.ac.uk)  
<http://goldsmithsstudents.org>

#### University of London Union

[www.ulucol.ac.uk](http://www.ulucol.ac.uk)



### Something for everyone

"The Students' Union plays a key role in improving student life on campus by offering a wide range of services that cater to the diverse needs and interests of our students. The Union exists for all students and there are many ways to get involved; we're proud to say that international students here join or start clubs and societies, participate in Union democracy and decision-making, run events, organise campaigns, use our confidential and independent advice service, write for the magazine and volunteer – there is something for everyone!"

#### James Haywood

Students' Union President  
 2011-12

# Accommodation



Loring Hall

# Independent

As you'll soon find out, there's more to being a student at Goldsmiths than lectures, essays and assessments. During your time here, you'll have the opportunity to meet many people and make friendships that you will keep for the rest of your life. London is a vibrant, diverse, multicultural city and Goldsmiths reflects this, with students from all over the world and with extremely varied backgrounds.

All visiting students are entitled to accommodation in our halls of residence, providing certain application deadlines are met. Living in halls provides a great opportunity to really immerse yourself in life here at Goldsmiths.

The majority of our students coming for short stays of one or two terms are housed in Loring Hall (see the map on page 19, reference 09). This hall is on campus and houses a total of 387 students. It is self-catered and arranged into flats/apartments of between four and eight students. You will have your own study bedroom with en suite bathroom facilities and will share a kitchen/dining room with the other students in your flat/apartment.

If you are coming to Goldsmiths for a full year you will be housed with other undergraduate students – this may be in one of our other halls located very close to Loring and just a two-minute walk from the campus. Similarly to Loring, you will have your own study bedroom with en suite bathroom facilities and will share a kitchen/dining room with the other students in your flat/apartment.

All of our halls have the facility to connect to the internet. In most rooms this is hard wired and you will need to bring, or purchase, an Ethernet cable before you can connect to our network.

Wherever possible, we try to integrate our visiting students into flats/apartments with full year students to help you gain a broader picture of British university life and to meet and make friends with students from different programmes. However, please be aware that because of the shorter contract lengths, there are occasions when we have to house visiting students together.

Although we cannot provide Goldsmiths housing for Study Abroad students' families, our Accommodation Office can give you information on accommodation in the local area through the University of London Housing Service (ULHS), <http://housing.london.ac.uk/cms>. There's plenty of accommodation available in South East London, much of it close to Goldsmiths; an added bonus is that it's one of the cheaper areas in London to rent. Other resources available in addition to the University of London Housing Services are accommodation agencies, local newspapers and shops, and Goldsmiths noticeboards. Individual room rents currently range from around £90 to £125 per week in the private sector.

## Costs

Accommodation fees include all the costs of heating and lighting, meaning that budgeting becomes relatively simple. The fees for 2012-13 weren't available when this Prospectus went to print, so the fees for 2010-11 are shown to give you an idea of costs:

### Cost (per person, per week):

Single room, self-catering £91.50 to £124.00, depending on facilities. Studio flats/apartments range from £161.35 to £202.02 per week. You can contact the Accommodation Office after May 2012 to find out the latest costs.

Please note that variable rates apply for Study Abroad students if your period of study is on a short-term basis (ie one or two terms only). Please see our website, as below, for the latest information on current accommodation fees.

To see our current brochure, visit [www.gold.ac.uk/accommodation](http://www.gold.ac.uk/accommodation). Or contact the Accommodation Office, tel +44 (0)20 7919 7130, fax +44 (0)20 7919 7269, e-mail [accommodation@gold.ac.uk](mailto:accommodation@gold.ac.uk).

**Our virtual tours let you take a closer look at some of Goldsmiths' accommodation. [www.gold.ac.uk/virtual-tours](http://www.gold.ac.uk/virtual-tours)**

# Course information

Our Study Abroad programme gives international students the opportunity to live, study and socialise with Goldsmiths undergraduate students for one or two terms, or the full academic year, and offers students from different educational systems the opportunity to study and gain academic credit from a British university. You can also be admitted as a graduate student.

You can come for the **full year abroad**, which lasts from September-June, or choose one of the shorter sessions. We also offer **Study Abroad plus English for non-native speakers**, which runs from April to June, for up to 15 months.

## Full year abroad

This is aimed at students mainly from the United States of America, Japan, South Korea, Mexico or Brazil – but is open to all students who have a good enough command of English to study at Level II or III of an honours degree.

The full year abroad is one academic year (nine months) of study, from September to the beginning of June in the following calendar year. Usually it consists of three terms: two teaching periods of 12 weeks each – the Autumn and Spring terms – and a third six-week period of examinations – the Summer term.

This option is the most flexible and opens up the choice of many undergraduate degree modules at Goldsmiths, depending on timetabling and prerequisites. You can compile a study programme from a range of disciplines or take a more focused approach by choosing to specialise in a single major discipline.

## Course load

You will usually take four classes of 4 credits each per semester (Autumn or Spring) and two classes of 2 credits each per summer semester. For more information on credits please see page 82.

## Autumn, Spring and Summer semester options

Autumn semester	September-December
Autumn & Spring semester	September-March
Spring semester	January-March
Spring & Summer semester	January-June
Full year	September-June

For international students who are unable to study abroad for a full academic year, these options offer the possibility of study for a shorter period of time from a more limited range of modules.

The Autumn option runs for 12 weeks from late September to late December, while the Autumn & Spring option runs from September to late March. The Spring option begins in January and runs for the 12 weeks to late March, while the Spring & Summer option runs from January to mid-June. It is not possible to register for the Summer term alone: registration for Summer must include the Spring term.

## Study Year Abroad plus English for non-native speakers

This is for students who require intensive English language preparation for integrated study at a British university. The programme is especially designed to meet the needs of students from countries such as Japan where the academic year begins in April. It also offers a shorter programme to enable students to return home for the crucial job-hunting season, which often starts in January. For more information see the Languages section on page 50.

Undergraduate year	Description
Year 1	a course for which you do not need any previous experience
Year 2	assumes that you have had some experience in this area or have already followed a similar academic course
Year 3	assumes a specialist knowledge of the practical data or a willingness to engage in responsible individual study under tutorial guidance

Key	
<b>PACE</b>	Courses taught by our Department of Professional and Community Education (PACE)
<b>PM</b>	PACE courses taught in the evening between 6pm and 9pm
<b>VO</b>	Almost all of the courses available to Study Abroad students are taught and integrated alongside full degree students. Courses marked with this symbol are taught to Study Abroad students only. <b>We prefer you to take a maximum of two VO courses per term.</b>

In most cases, you can identify the level of a course, and the department that teaches it, from its course code. For example:

The fourth character usually indicates the year of the course

## Literature of the English Renaissance

EN52227A

First two letters of course code indicate the Department. For example, EN=Department of English and Comparative Literature

4 credits [September-December]  
4 credits [January-March]  
2 credits [April-June]

An introduction to multiple forms of writing, from the mid-16th to the late 17th century, providing detailed analysis of selected texts considered in their social and intellectual contexts. Topics of special interest include Elizabethan lyric poetry, Renaissance humanism, non-Shakespearean drama, metaphysical poets, and the Civil War.

Please see page 82 for advice on choosing your courses.

The course listings were correct when this Prospectus went to print in August 2011. Copies of this Prospectus are available from the International Partnerships and Developments Team.

Or check the online version, [www.gold.ac.uk/studyabroad](http://www.gold.ac.uk/studyabroad), which will show any changes made to courses after August 2011.

# Studying at Goldsmiths



# Transforming

Studying at Goldsmiths will give you the chance to develop your individuality, to look beyond preconceived ideas, and to explore creative and radical approaches to your subject. For more than a century, we have been part of the University of London, a federation of institutions renowned for the highest standards of teaching, research, and scholarship. Goldsmiths is also a member of the prestigious 1994 Group of research-intensive universities.

## Learning, teaching and assessment

Goldsmiths aims to maintain and enhance the quality and standards of learning, teaching, assessment and support mechanisms through its learning and teaching strategies. We aim to provide our students with an enriching learning experience that is concerned with knowledge, skills and self-discovery through creative, radical and rigorous learning practice. We support students in achieving diverse skills, attributes and characteristics.

We aim to offer exciting and innovative curricula based on our academic strengths, which reflect the varied interests and qualities of our diverse student population and which meet the wider needs of society. In parallel with developments across the higher education sector we are committed to increasingly student-centred approaches to learning and teaching. We support students to become self-motivated learners, enabled to take responsibility for, and control of, their learning whilst at Goldsmiths and beyond.

### How you will learn

At Goldsmiths you can expect to learn through a variety of teaching methods and styles that ensures programmes are lively and participative, including lectures, tutorials, seminars, project work and practical assignments.

#### —Lectures

Delivered by one of Goldsmiths' academic staff, or sometimes by specially invited experts in the field, lectures present information and ideas, often from a variety of viewpoints. There is usually an opportunity to ask questions and discuss some of the points raised.

#### —Tutorials

Tutorials are more two-way in style than lectures, and allow you to receive feedback on how your work is progressing. They also allow you to discuss with your tutors any difficulties you may be experiencing.

#### —Seminars

Held in small groups, these provide an opportunity for a student to introduce a given topic and to lead a group discussion on that topic. The free flow of ideas produces a stimulating learning environment.

#### —Team activities

Working on projects or tasks in small, self-managed teams provides valuable experience of teamwork, itself a highly transferable skill.

#### —Project work

Projects can be individual or team-based.

#### —Practical work

In creative subjects, you will be expected to explore issues through a range of media appropriate to your subject specialism. In scientific and technological subjects, conducting tests and experiments will help you to develop and practise skills, as well as test theoretical propositions.

### How you will be assessed

Like teaching, assessment is also conducted in a range of styles. This approach has a number of benefits for students, offering the fairest possible means of assessment.

Assessment methods vary according to the purpose of the assessment and the nature of the individual programme. On most programmes you will usually have some timed examinations, but you may also find different forms of written exams such as open-book exams (where you can use reference books in the exam), objective tests, and papers that you can write outside the examination hall, again with access to reference materials.

Many programmes include a substantial proportion of continuous assessment, which means that some or all of the work you do during the programme (eg essays, seminar papers, reports on practical and project work) counts towards your final marks. Informal assessment of your progress can take place throughout the year, but formal assessment normally takes place at the end of the year.

## Looking ahead

When you finish your studies here, you'll have something in common with thousands of former Goldsmiths students in all walks of life. You'll find our graduates in the arts, the media, education, music, politics, and business.

Goldsmiths alumni include: **art and design:** Lucian Freud, Antony Gormley, Damien Hirst, Margaret Howell, Gary Hume, Steve McQueen, Mary Quant, Bridget Riley, Yinka Shonibare, Sam Taylor-Wood, Tang Da Wu, Gillian Wearing, and Jane and Louise Wilson; **music:** Alex James, Graham Coxon, Martyn Brabbins, John Cale, John Illsley, Brian Molko, and Malcolm McLaren; **theatre:** Moira Buffini and Ian Rickson; **cinema:** David Tattersall; **entertainer,** Julian Clary, and **writers,** Linton Kwesi Johnson, Hisham Matar, Colin Welland, and Lijia Zhang.



# Contact us



# Welcoming

To find out more about the Study in London programme for Study Abroad and Exchange students, please get in touch:

**International Partnerships and Developments Team**  
**Goldsmiths, University of London**  
 New Cross  
 London SE14 6NW  
 United Kingdom

telephone +44 (0)20 7919 7700  
 fax +44 (0)20 7919 7704  
 e-mail [studyabroad@gold.ac.uk](mailto:studyabroad@gold.ac.uk)  
[www.gold.ac.uk/studyabroad](http://www.gold.ac.uk/studyabroad)

There is general information for international students at [www.gold.ac.uk/international](http://www.gold.ac.uk/international)

## Recruitment events in your country

Goldsmiths representatives take part in recruitment events throughout the world – visit [www.gold.ac.uk/international/recruitment-trips](http://www.gold.ac.uk/international/recruitment-trips) to find out if we're coming to a city near you.

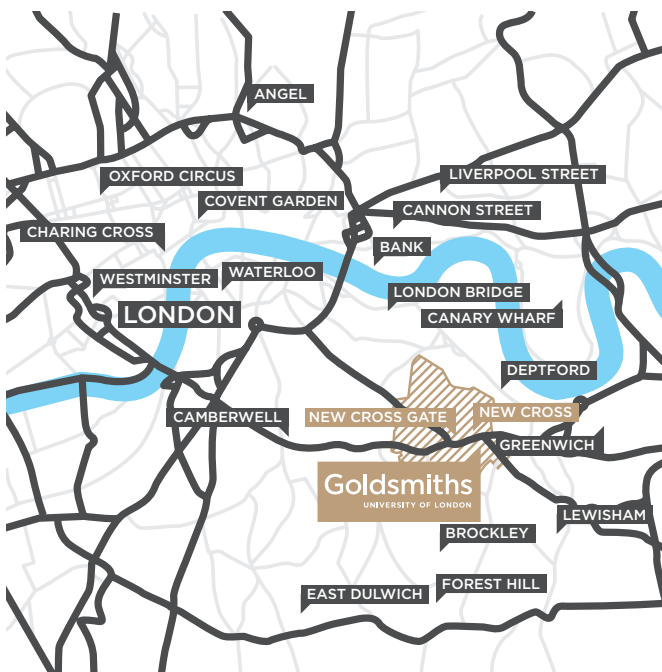
## Other programmes at Goldsmiths

Programme	Description	Further information	Web	Publication
<b>Undergraduate programmes</b>	We offer undergraduate degrees in a wide range of subjects.	<b>International Partnerships and Developments Team</b>	<a href="http://www.gold.ac.uk/ug">www.gold.ac.uk/ug</a>	Undergraduate Prospectus
<b>Postgraduate [Graduate] programmes</b>	Taught Master's degrees and research (MPhil/PhD and MRes) programmes.	<b>International Partnerships and Developments Team</b>	<a href="http://www.gold.ac.uk/pg">www.gold.ac.uk/pg</a>	Postgraduate Prospectus
<b>English Language programmes</b>	Programmes in academic English for international students.	<b>Centre for English Language and Academic Writing</b> e-mail <a href="mailto:eap@gold.ac.uk">eap@gold.ac.uk</a>	<a href="http://www.gold.ac.uk/eap">www.gold.ac.uk/eap</a>	Academic English Programmes booklet
<b>Associate Graduate Studentship</b>  See page 76	This is for graduate or research students carrying out postgraduate work at their home institution who would like to do part of their study in the UK, or for former Study Abroad students as a preparation for further graduate study. Graduate students choose courses from the taught Master's programmes at Goldsmiths.	<b>International Partnerships and Developments Team</b>	<a href="http://www.gold.ac.uk/studyabroad">www.gold.ac.uk/studyabroad</a>	Postgraduate Prospectus
<b>Associate Research Studentship</b>  See page 76	Research students undertake independent research on a topic of their choice with the guidance of a tutor.	Ask the International Partnerships and Developments Team for a Postgraduate Prospectus or contact them with an outline of the research or graduate courses that interest you.	<a href="http://www.gold.ac.uk/studyabroad">www.gold.ac.uk/studyabroad</a>	Postgraduate Prospectus

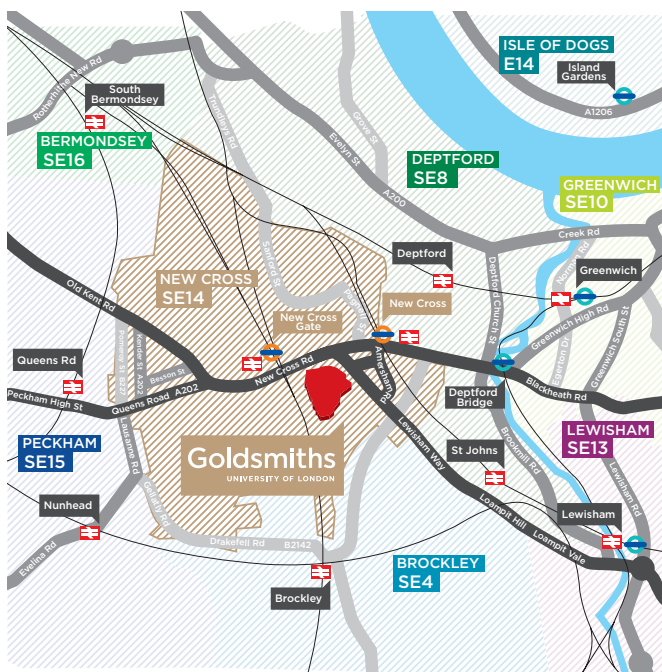
# How to get to Goldsmiths

Goldsmiths is in New Cross, South East London, five miles from Central London.





London map



New Cross map



Goldsmiths is located:

-  -5 minutes' walk from both New Cross and New Cross Gate stations, in travelcard zone 2, on the main rail network and the London Overground network (see right)
-  -On major bus routes including: 21, 36, 53, 136, 171, 172, 177, 225, 321, 343, 436, 453
-  -10 minutes' walk from Deptford Bridge station on the Docklands Light Railway (DLR)
-  -On Lewisham Way on the New Cross one-way system, at the junction of the A2 and the A20  
-On the National Express coach route.

Goldsmiths, University of London  
New Cross  
London SE14 6NW

[www.gold.ac.uk](http://www.gold.ac.uk)

**Main switchboard**  
+44 (0)20 7919 7171

Unless otherwise advised, please report to the Reception inside the front door of the Richard Hoggart Building (the large redbrick building) where staff will direct you.

Visit [www.gold.ac.uk/find-us](http://www.gold.ac.uk/find-us) for comprehensive directions.

## London Overground

New Cross and New Cross Gate are on the London Overground network. The line currently extends to Highbury and Islington in the north of London, and West Croydon in the south. In 2012 it will extend to Clapham Junction. See [www.tfl.gov.uk](http://www.tfl.gov.uk) for the latest updates.

## Visitors with mobility difficulties

Please notify the person you are visiting in advance so that arrangements can be made for you.

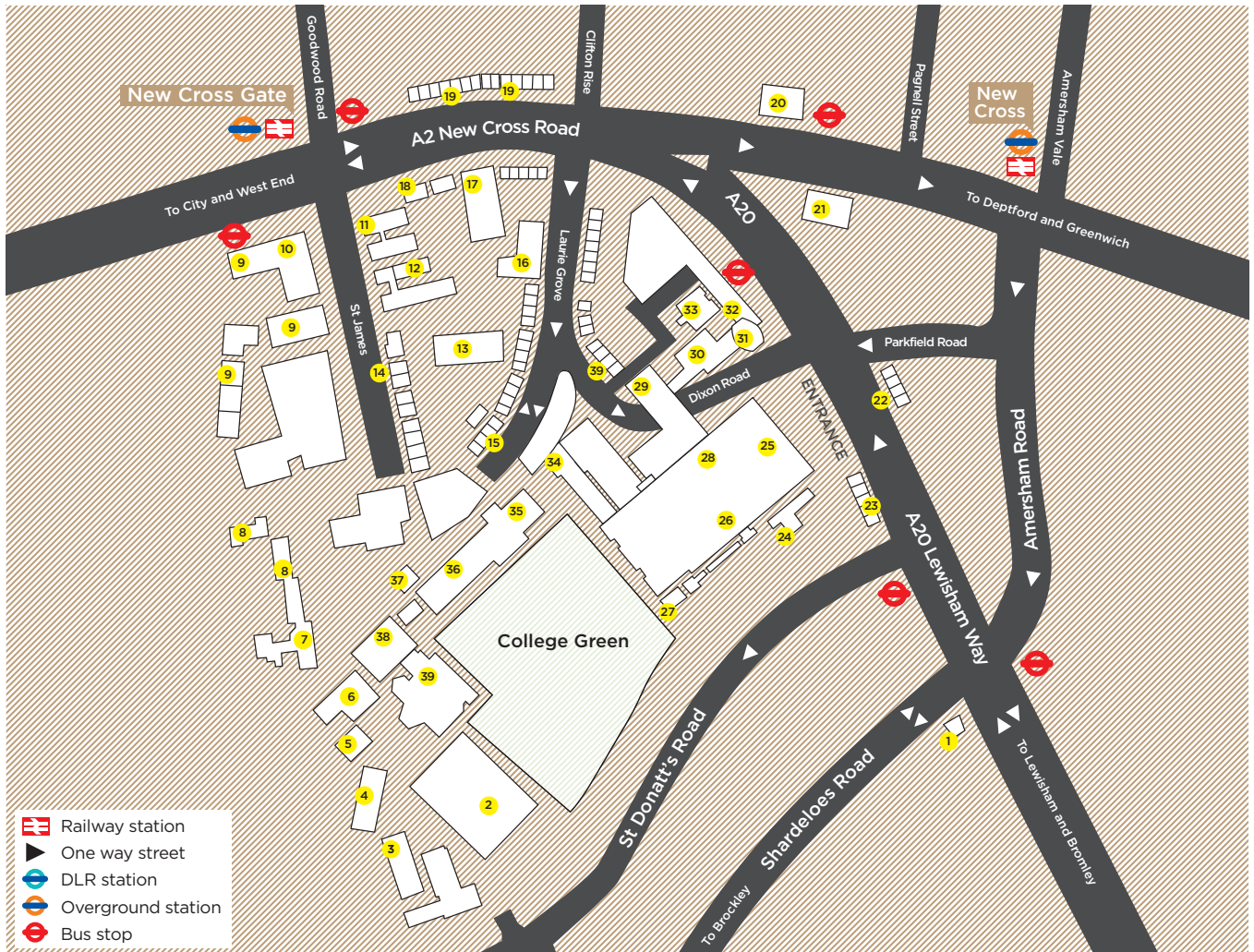
## Contacts

**National Rail Enquiries**  
(for rail enquiries)  
+44 (0)845 484950  
[www.nationalrail.co.uk](http://www.nationalrail.co.uk)

**Transport for London**  
(for bus, DLR, Underground and Overground enquiries)  
+44 (0)20 7222 1234  
[www.tfl.gov.uk](http://www.tfl.gov.uk)

# Stimulating

Goldsmiths site map



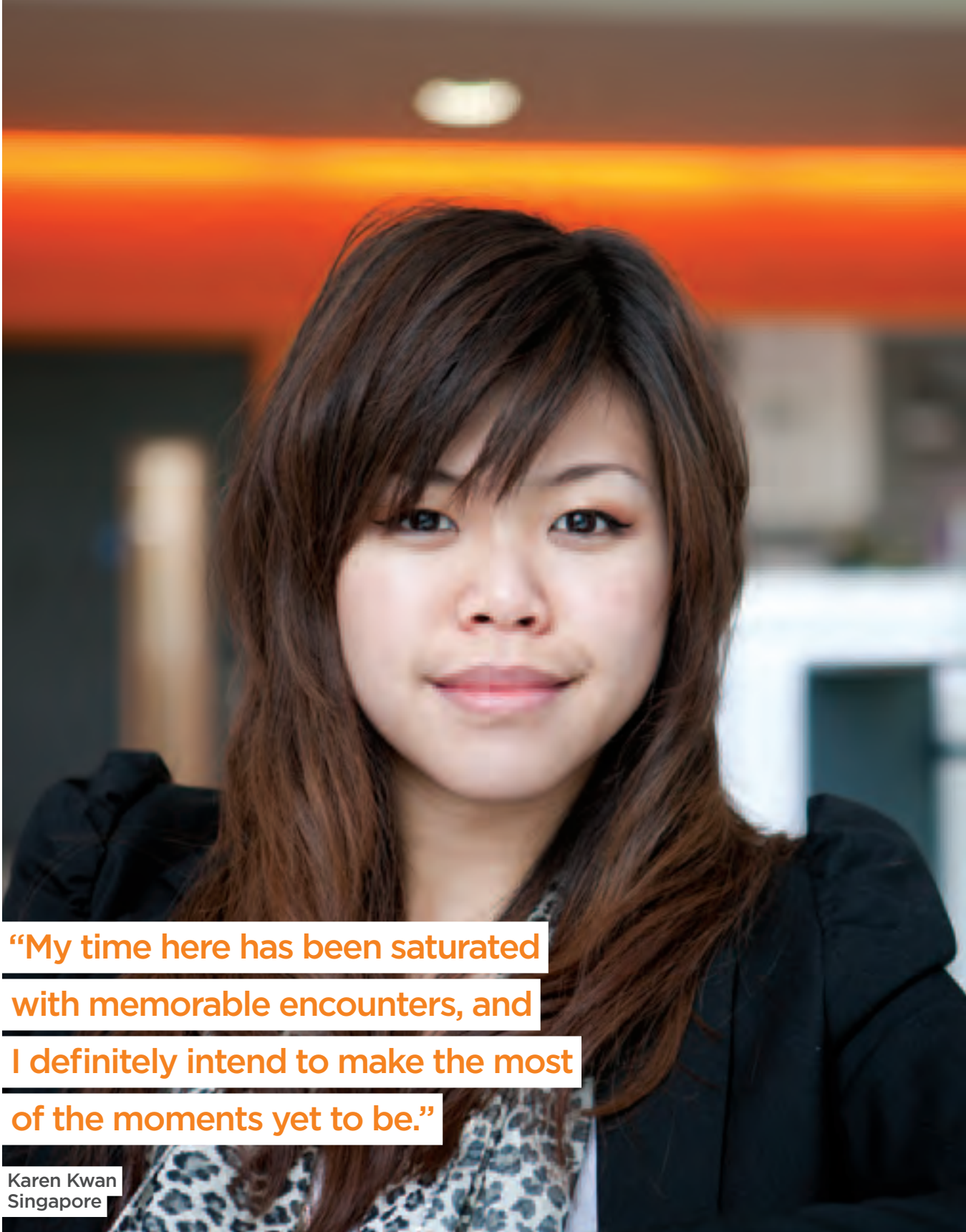
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“Here I found a space in which to get involved in the construction of a community that aims to learn, experiment and exchange ideas that defy the status quo.”

Luana Duvoisin Zanchi  
Switzerland

A portrait of a young woman with long, dark brown hair and bangs, looking directly at the camera with a slight smile. She is wearing a black jacket over a leopard print top. The background is a blurred indoor setting with warm orange and red lighting.

**“My time here has been saturated with memorable encounters, and I definitely intend to make the most of the moments yet to be.”**

**Karen Kwan**  
Singapore



# Courses



# Anthropology

The Department of Anthropology at Goldsmiths is one of the most consistently innovative in the UK. It has played a significant role in the development of new fields and directions in the discipline, such as the anthropology of Europe and the anthropology of media. Anthropology at Goldsmiths has above all a contemporary orientation, and contributes both to the development of the academic discipline and to the world outside it.

This happens through policy-oriented research and advocacy in a range of areas – from health to community work, from development to music and art, from urban planning to brain imaging – in which anthropology is active and relevant in public domains in the UK and elsewhere.

Undergraduate year	Description
Year 1	a course for which you do not need any previous experience
Year 2	assumes that you have had some experience in this area or have already followed a similar academic course
Year 3	assumes a specialist knowledge of the practical data or a willingness to engage in responsible individual study under tutorial guidance

There's lots to do in London without spending money: there are 17 National Museums and Galleries with free entrance, including the British Museum, National Gallery, Tate Modern, and V&A Museum.

In the Summer term you can choose to do 2 additional credits of project work related to courses studied in the Spring term. This work is negotiated individual study supported by some tutorial guidance. You should inform your home university and the International Partnerships and Developments Team at Goldsmiths of the agreed topic once it has been confirmed. When you tell your International Liaison tutor the topics you are interested in studying, they can consider appropriate tutorial guidance arrangements. You should aim to confirm these details by week 6 of the Spring term.

See also **Professional and Community Education: Cultural and Social Studies** (page 63) for other courses in this subject.

## Year 1

### Introduction to Social Anthropology

AN51001A

4 credits [September-December]  
10 credits [September-June]

Not suitable for Anthropology majors.

You study the basic anthropological concepts of kinship, politics, economics and religion, using diverse ethnographic material. There is also a survey of the different theoretical schools of anthropology.

### Anthropological Methods

AN51003A

4 credits [January-March]

Learn how anthropologists conduct their research. You undertake an exercise in participant observation, and learn about a range of data collection techniques.

### Ethnographic Film

AN51004A

4 credits [September-December]

Your study focuses on film as a form of anthropological knowledge. You look at a series of documentary films, and discuss and analyse them in the light of debates within both anthropology and film theory.

### Ethnography of a Selected Region I – Africa

AN51007B

4 credits [September-December]

This is an introduction to anthropological studies on societies and cultures in sub-Saharan Africa. Ethnographic case studies from different parts of Africa are used to address some of the major themes that have been explored in Africanist ethnography and to ask how, in past and present anthropology, empirical research is related to methodology and theorising. Particular emphasis is placed on issues of historical change, spatial mobility, power and social conflict, but also on the relations of people in Africa to other continents and the sociopolitical uses of the category 'African'. A comparative approach to these issues raises important epistemological questions.

### Ethnography of Lowland South America

AN51010A

4 credits [September-December]

This course introduces you to the land, people and history of Amazonia. It draws on specific ethnographies of the region to explore key anthropological themes, such as the relationship between 'nature' and 'culture', gender, violence, ethics and the impacts of colonialism and globalisation. The course gives particular emphasis to the ways in which indigenous Amazonian people today are organising politically in response to various threats to their environment and way of life.

### Anthropology Today

AN51015A

4 credits [September-December]

What is anthropology's role in public life? How have anthropologists past and present contributed to some of the most pressing debates of the day? This course examines anthropology's unique position and methodologies for exploring issues such as environmental politics, new technologies, war, conflict, racism, cognition and the nature of social experience. New course: subject to validation.

## Anthropology in London

AN51016A

4 credits [January-March]

London, with its complex past and thriving multicultural present, offers a unique vantage point from which to study important historical and contemporary issues alongside the production of anthropology. Learn about issues such as the international slave trade, globalisation, cosmopolitanism, post-colonialism, migration, commemoration, identity politics and transformations through visiting museums, galleries, streets and markets in a course which combines readings in anthropology with field trips in the city. New course: subject to validation.

### Year 2

## Ethnography of the Caribbean II

AN52003B

4 credits [September-December]

You explore the Caribbean as a socio-cultural area; cultural heritages and culture-building; race, class and gender; kinship and religion; rural development and urban life; and the Caribbean diaspora.

## Politics, Economics and Social Change

AN52004A

4 credits [September-December]  
10 credits [September-June]

You examine the scope and approaches of economic and political anthropology, including theories of social change; comparative study of First and Third World development; agrarian structure; peasant societies; multinational corporations; dependency theory and nationalism and ethnicity.

## General Principles of Social Anthropology

AN52005A

4 credits [September-December]  
4 credits [January-March]  
2 credits [April-June]

Offers an overview of the intellectual history of anthropology. Beginning well before the establishment of

anthropology as a discipline, we start by considering what is at stake when one begins to theorise 'otherness', how one identifies a society or culture as 'other' (and why), and the methods employed for doing this. It then observes how anthropology and its practices have evolved through time. While some schools and theories seem to have become redundant, you are encouraged to pursue how some ideas and models return and/or persist in other guises. The point is to understand the circumstances and presumptions that underpin different schools of thought, so as to be better equipped to critically analyse the theory that is currently mobilised in anthropological analysis.

## Ethnography of (Post)-Socialism

AN52007A

4 credits [January-March]  
2 credits [April-June]

You develop an understanding of the main issues of the anthropology of socialism and after. The course also covers the recent anthropological research and literature on post-socialism, looking particularly at new nationalisms, changing economic formations, religion, and gender relations.

## Anthropology and the Visual I

AN52008A

4 credits [January-March]  
2 credits [April-June]

The body has been a major object of visual attention and theoretical and ethnographic investigation in anthropology. It features as: a key metaphor in anthropological theory; a cultural artefact; a medium of performance; the template for a range of associated material artefacts and practices; an object of obsessive representation in a wide variety of media; a model for non-human forms; and a medium for thinking about the boundaries and limitations of the body. This course offers you the opportunity to conduct your own piece of visually oriented research, combining text and images. You work in small groups to devise a project on some aspect of the body.

## Anthropology of Religion

AN52009A

4 credits [September-December]  
10 credits [September-June]  
You study religion, magic and symbolism in relation to social institutions, bodily inscription, nationalism and fundamentalism, as well as perspectives on selected world religions including Christianity and Islam.

### Year 3

## History and Anthropology

AN53005B

4 credits [January-March]  
2 credits [April-June]

You look at new anthropological history and historical anthropology; sources and methods (eg archives, oral history, paintings, maps, artefacts); fact and fiction; myth and memory; cross-cultural categories of time and space; and different ways of talking about the past.

## Anthropology of Health I

AN53008A

4 credits [September-December]

You examine key themes in medical anthropology, ranging from ideas about healing to social inequality and the 'new biology'. The course addresses issues of biomedicine in the UK alongside alternative therapies and explanations of health/illness in different parts of the world, and approaches to the political economy. Specific sessions include the application of medical anthropology, 'new' diseases and technologies.

## Urban Anthropology I

AN53013A

4 credits [January-March]  
2 credits [April-June]

You study the changing use of different urban spaces at different times, and examine the following: how cities are represented; ideas of order and disorder; public and domestic places; ideas of control and resistance through carnival; informal economies; and kinship networks.

## Anthropology of Art I

AN53015A

4 credits [September-December]

You study key issues in the anthropology of art. The course includes: conflicting definitions of art and aesthetics; modes of seeing within and across cultures; creativity, inspiration and the category of the artist; the body as art; issues of gender and ideology; the politics of the ownership and display of non-Western art works; imaging nationality and ethnicity through art; primitivism and the construction of the other.

## Anthropology and the Environment I

AN53021A

4 credits [January-March]  
2 credits [April-June]

You consider ethnobiology; landscapes; art and the environment; the country and the city; ecological traditions in anthropology; the politics of ecology; indigenous peoples and resource management; eco-discourse and new social movements; developmentalism; indigenous rights; and Non-Governmental Organisations (NGOs). Please contact the International Partnerships and Developments Team to confirm that the course is running.

## The Anthropology of Development

AN53023A

4 credits [September-December]

You study the history of development and its institutions – from NGOs to the World Bank and IMF, while considering diverse case studies from around the world. You will also explore the historical role of anthropology's involvement in development, as official mediators between 'the West and the rest' through imperial conquest, colonial administration and a post-war development industry.

## Anthropology and Gender Theory

AN53026B

4 credits [September-December]

This course aims to explore the

interrelationships of gender, sexuality and the body by bringing together ideas from contemporary Western social/cultural theory (including psychoanalytic, feminist and queer theories), detailed ethnographic and historical case studies, and some classic anthropological theories and issues. In doing this, we explore the ways in which the body, gender and sexuality have been produced/imagined in different ways.

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## Anthropology of Rights

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AN53039A

4 credits [January-March]  
2 credits [April-June]

You critically engage with the full spectrum of rights discourses, considering not only the language of Human Rights found in international law, but also the cross-cutting – and often competing – claims made in the name of gender and child rights, indigenous rights, cultural property, intellectual property, bioethics, customary law and cosmopolitan law.

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## Anthropology and the Visual: Production Course

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AN53040A

4 credits [January-March]

This is a practically based course in which you explore the techniques of video making/photography.

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## Anthropology and the Visual 2

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AN53042A

4 credits [September-December]

This course explores the role of visual representation in anthropology, in terms of both the history of its use within the discipline and the potential it holds for new ways of working. It looks at work in a wide range of media – photography, film/video, performance – and the ways in which they might be used in an anthropological context. This involves looking at work from outside anthropology such as photojournalism and contemporary art, as well as the work of visual anthropologists.

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## Myth and Ritual

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AN53043A

4 credits [January-March]  
2 credits [April-June]

There was a time when myth and ritual were seen as products of the childhood of humankind, before the arrival of science. Anthropologists now tend to assume myth and ritual are aspects of all human societies; however, they can't agree on the reason for this. What do myth and ritual actually do? Are they ways of resolving existential dilemmas? Or reflecting on the fact they can't be resolved? Are they ways of establishing unquestionable authority? Forms of artistic self-expression? Media for political action? Or some combination of these? This course will explore some of these questions, by way of concrete case studies.

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## Indian and Peasant Politics in Amazonia

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AN53072A

4 credits [January-March]  
2 credits [April-June]

This course looks at Amazonian societies from pre-history to the present – indigenous, peasant, colonial, developmentalist – and includes discussion of modern social movements (Landless Peoples Movement) as well as classic themes of Lévi-Strauss's 'world on the wane', human ecology and extractivist economies.





# Art

Goldsmiths' Department of Art has an international reputation for creativity and innovation which attracts students from a diversity of nationalities and backgrounds. Our particular expertise is helping artists, writers and curators reflect on the demands of individual practice in relation to the wider visual culture; and to scrutinise the discourses which define the nature of contemporary visual culture and the importance of particular visual images and seminal representations to that culture.

Our facilities enable students to work in metal, casting, wood, fine art printmaking, digital media, photography, video, stitch and fabric, constructed textiles and print and dye; you will also be able to make use of Goldsmiths resources including Media Services and the Library.

See also **Visual Cultures** (page 74).

## Practice-based courses

If you are applying to study on any of the practice-based courses in Art, you must include with your application appropriate documentation showing your current art work and study. Please include documentation of 12 examples of your work as slides, photographs or videos (PAL format); we can also accept DVDs and CDs in Mac format, with each file no larger than 800k. Mark your work clearly with your full name, full postal address, a contact telephone number, and an indication of the size and media of each piece. We also recommend you to include notes to clarify the content of your work, as well as any other information you think might be relevant. Please ensure that you pack everything securely, as the College cannot accept responsibility for the loss or damage of work submitted with your application. Do not send originals. Please see 'Returning your work' on page 83.

Please note: it is likely that you will have to pay for some materials during the course.

**London is a very green city: green spaces make up about 30% of the city. There are over six million trees, and 39 public parks.**

## Fine Art

FA51012A

**September-December**  
5 days per week  
16 credits

**January-March**  
5 days per week  
16 credits

**September-March**  
5 days per week  
32 credits

**January-June**  
5 days per week  
20 credits

**September-June**  
5 days per week  
36 credits

**Fine Art is only available as a full course-load subject, so you may not study it alongside courses in other subjects.**

**Prerequisites: if studying Studio Practice, you must take Critical Studies (right). You will usually have undertaken at least one year of studio-based art practice at university level, as either a major or minor component of your degree. If you have maintained an independent fine art practice outside your degree, you are welcome to apply.**

All the staff on the course are practising artists, curators and writers here to respond to the work that you make and to help you to understand how it contributes to and challenges, the critical debates that exist in the study area and beyond. You will be taught through individual tutorials in your studio, group tutorials, and studio practice presentations.

The Studio Practice element of the course enables you to develop your own art work through exploring selected media and approaches, including: drawing, painting, film, installation, performance, photography, printed and constructed textiles, printmaking, sculpture, and video.

Studio teaching is enhanced by technical support, which introduces you to techniques relevant to the practical development of your work. All students are fully integrated with the full degree students on the BA in Fine Art.

## Critical Studies

The parallel Critical Studies element of the course is designed to support your practical work in the studios. The lectures and seminars introduce and develop key issues which inform diverse art practices and encourage you to extend your critical faculties and develop your ability to discuss, write about, analyse and judge contemporary art. This element utilises the huge range of opportunities London offers for direct engagement with art in museums and galleries. It is delivered through a combination of tutor-led visits to relevant museums, galleries and temporary exhibitions - reflecting developments in contemporary art practice as they occur - together with lectures and seminars offering you a space for exploring and examining the historical and critical context in which art is made, seen and understood.

# Communication Studies

The Department of Media and Communications at Goldsmiths is at the forefront of developments in cultural theory and practice in the UK. With excellent production facilities, and specialisms in many areas, our empirical work has brought us national and international recognition as one of the leaders in our field.

Undergraduate year	Description
Year 1	a course for which you do not need any previous experience
Year 2	assumes that you have had some experience in this area or have already followed a similar academic course
Year 3	assumes a specialist knowledge of the practical data or a willingness to engage in responsible individual study under tutorial guidance

## Key

VO	Almost all of the courses available to Study Abroad students are taught and integrated alongside full degree students. Courses marked with this symbol are taught to Study Abroad students only
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Not all Year 3 courses (course codes beginning with MC53) will run each year: a selection are offered each year, depending on staff research leave.

See also **Professional and Community Education: Cultural and Social Studies** (page 63) for other courses in this subject.

## Year 1

### Media History and Politics

MC51002A

4 credits [September-December]

You consider the historical development of the British media, their role in the development of modern Britain, and changes in the content and structure of the media in relation to social and political change. You also examine, in an historical context, some key debates about the relationship of the media to society.

### Culture and Cultural Studies

MC51005A

4 credits [January-March]

You are introduced to the debates surrounding the term 'culture', including questions of 'high' and 'mass' culture and the development of British cultural studies. You study the 'moment' of cultural studies and the ways in which ideas of 'resistance' and hegemony developed out of work on subcultures. You also explore understandings of culture based on experiences of gender, age and race and you begin to examine audience-based approaches to cultural activity.

### Key Debates in Media Studies

MC51006B

4 credits [January-March]

This course focuses on important debates concerning media power and mediated identity, and examines the different traditions and disciplines that have contributed to media analysis in this area. It looks at the roles played by ideology, politics and audiences in the making of meaning, and requires you to take a critical perspective in the analysis of specific media texts and media events.

### Representation and Textual Analysis

MC51007A

4 credits [September-December]

Focuses on the formal address of

media texts in order to examine the ways in which they make meaning. Issues concerning narrative, realism, stars and image, fiction and documentary are examined with the aim of developing skills in the analysis of a range of media texts.

## Year 2

### Communications, Psychology and Experience

MC52003B

4 credits [September-December]

This course examines the place of 'experience' in thinking about our self-formation. It extends the usefulness of the concept of subjectivity for exploring certain themes and issues. These might include: personality and the rise of celebrity culture, the psychologisation of everyday life, emotional branding and promotional culture, mental health and the media, make-over culture, and how to begin to understand the complex relationships between sexuality, class, race and gender in relation to the performative force of communication practices such as magazines, film and television.

### Culture, Society and the Individual

MC52005B

4 credits [January-March]

This course focuses on the formation of subjectivity in the context of huge social and political change and the growth of individualisation. In particular it examines the consequences of individualisation: what kind of 'subjects' are we now becoming? How does the ethos of individualisation operate in the context of globalisation? What does the term 'precarious lives' mean? What are the unequal consequences of individualisation for women, for young people, for ethnic minorities? Who are the winners and the losers of the 'network society'? The course moves between sociology and cultural and media studies, providing plenty of opportunity to examine case studies in more depth and to engage with new research in these areas.

## Intellectual Foundations of Social Theory

MC52014A

4 credits [September-December]

Investigates central issues in social theory as they relate to questions of media, communication and culture. The course provides a theoretical map on which to locate some of the key issues confronted in media, communication and cultural studies. Each session addresses a specific cultural or media-related phenomenon that is connected to the sociological topic under discussion. We therefore investigate a range of issues, including 'McDonaldisation', branding, reality television, contemporary music, celebrity and spectacle, and the formation of the nation state.

The following three courses are available in April-June only. In order for these courses to run, they need to have a minimum number of students. Please contact the International Partnerships and Developments Team for details.

## Media Production - Journalism

MC50001A

4 credits [April-June]

VO

This course introduces the practice of contemporary journalism. You gain experience in information gathering, analysis and communication in print journalism and a wide range of professional areas. You also learn about creative and critical expression within the conventions of journalism.

## Introduction to Screen Drama Production

MC50002A

4 credits [April-June]

VO

You develop your understanding of the inter-relationship of audio-visual elements in the construction of screen narrative. You gain proficiency in the application of technologies and working practices relevant to single camera DV drama shooting and post production. You further develop your organisational, problem solving and collaborative

skills appropriate to screen drama production. As part of a small group, you experience the creative development and production of a 1-3 minute cinematic-led drama.

## Writing for Film, TV and Radio (fiction)

MC50003A

4 credits [April-June]

VO

This practical course develops your skills in creating, rewriting and editing short screenplays and radio plays. You examine key topics including creativity theory, story, characterisation, dialogue, structure and theme and are guided through the process of developing an idea into a 10-minute screenplay or radio play. Workshop sessions focus on how to give and take constructive editorial suggestions.

## Year 3

## Political Economy of the Mass Media

MC53003A

4 credits [January-March]

This course looks at different perspectives on the relationship between ideological and economic power, with reference to mass media. It compares culturalist interpretations with studies emphasising the role of the state, media ownership, advertising and market structures as forms of media control. We examine media representations in relation to debates over the construction and mediation of meaning and audiences' response to these.

## Structure of Contemporary Political Communication

MC53021B

4 credits [January-March]

This course examines contemporary political communication through the mass media, in its national and international contexts. Lectures explore the history of political communication, looking at questions of media ownership and regulation, party political and election broadcasts, news bias and the agenda-setting role of the media. These issues are illustrated by examples from the British,

American and international political systems. Themes covered include: public opinion and the public sphere, controlling and managing news agendas, political marketing, spin, propaganda and persuasion, war and the media, celebrity politics and e-democracy.

## Media Audiences and Media Geographies

MC53023B

4 credits [January-March]

This course reviews interdisciplinary perspectives on the study of media audiences and on the role of the media in constructing the postmodern geography of our world. The first section takes a macro perspective and offers a brief view of contemporary models and approaches to the study of media audiences, media effects, media powers and patterns of cultural consumption. The second section addresses questions concerning the specificity of different media and their micro-contexts and conditions of consumption. The third section examines the role of communications media in constructing the geography of our postmodern electronics landscapes.

## Media, Ethnicity and Nation

MC53031A

4 credits [January-March]

This examines how 'ethnicities' and 'nations' are constructed within the media. Our aim is to analyse how the media construct 'ethnicity' and 'nations' over time; to reflect on the role of the media in shaping nations and ethnicities; and to explore the ways in which formations of ethnicity and nationhood affect practices. The course introduces key concepts in Black Cultural Studies and Postcolonial Studies, including: colonial discourse, colonial fantasy, othering, hybridity and diaspora. We look at the intersection between race, ethnicity and other social relations, including gender, sexuality and class.

## Public Culture and Everyday Life

MC53036B

4 credits [September-December]

Familiarises you with a range of influential cultural theorists whose work allows fuller understanding of current forms of cultural practice, across the arts, in writing and fiction, as well as in popular culture, and whose work also enlarges our understanding of key social and political issues of the day. By looking in detail at key thematics in the work of writers including Adorno, Benjamin, Gilroy, Bourdieu, Jameson, Butler, Hall and Bhabha, the course encourages an approach which considers the importance of theory in understanding everyday life, social and cultural change, processes of sexual differentiation, processes of racialisation and aspects of visual culture.

## Music as Communication and Creative Practice

MC53038A

4 credits [September-December]

Focusing on music and sounds as forms of communication, this course emphasises how musical meanings are conveyed and understood, and how this is mediated through the cultures and technologies of production, recording and consumption. We consider how music communicates mood and meaning, not only through associated imagery and lyrical content, but as sound. We think about the processes that link production, circulation and consumption, as well as exploring the ways that music connects with individual and collective identities.

## Embodiment and Experience

MC53039A

4 credits [September-December]

Examines the place of the 'body' in contemporary social and cultural theory, taking a number of case studies as examples. In recent years across a range of academic disciplines, from sociology, anthropology, cultural studies and psychology there has been a move away from approaching the body as a pre-given biological entity, to explore the ways in which cultural signs and codes mediate our relationships to our bodies. This

work has emerged for example in relation to debates about cyberspace, eating disorders, transexuality, health and illness, the emotions, and new forms of spirituality. This course reviews these debates to explore the extent to which we need to talk about embodiment rather than the body in any fixed way.

## Cinema and Society

MC53045A

4 credits [January-March]

This course looks at the rise of visual culture from the inception of cinema to the present. Beginning with the historic screening of Lumière's *Arrival of a Train* in 1895, and ending with a study of the place of popular film today, we explore the ways in which the moving image has affected consciousness. We study theorists such as Epstein, Benjamin, Kracauer, Eisenstein and Bazin. Inquiry into technologies of sound, sex, and race guides us through a look at cinema in our ever-changing situation. The screening of a classic film each week aids our understanding of film history and aesthetics.

## Media, Law and Ethics

MC53046A

4 credits [September-December]

This course provides the knowledge and skills needed to avoid transgressing defamation, contempt and other media laws in the UK, the USA and Australia. It gives you an ability to apply principles of ethical conduct in all fields of the media; a critical understanding of the cultural, social and political context of media law-making and professional regulation; and a critical appreciation of alternative methods of media law and factors contributing to self-regulation by media practitioners.

## Media Rituals

MC53048A

4 credits [September-December]

Explores how the media operate as a focus of ritual action, symbolic hierarchies, and symbolic conflict, introducing a range of theoretical perspectives and applying them to specific themes from public life. Begins with a general introduction to debates on the media's social impacts. Key theoretical concepts are then outlined: sacred and profane, symbolic power, ritual, boundary, and liminality. Specific themes relating to the media's contribution to public life and public space are explored: celebrity and ordinariness; fandom and media pilgrimages; media events and public ritual; mediated self-disclosure (from talk shows to the Webcam); 'reality' television and everyday surveillance; and the media and symbolic protest (total six lectures).

## Screen Cultures

MC53049A

4 credits [January-March]

Screens are now a dominant presence and interface in culture. First, public space is characterised by screens of information, advertising and surveillance. Second, the spectacular scale of the cinematic screen is giving way to the micro screens of a personalised and mobile lifestyle. Third, the discrete identity of media objects is increasingly lost to a convergence within the computer terminal. This course explores our relationship to these transformations, the ways in which our bodies are re-positioned by screens, our modes of expression and communication are affected, and our experience of time and space is reworked. New course: subject to validation.

# Computing

Goldsmiths' Department of Computing focuses on the advancement of computing in many different technological areas including artificial intelligence, biology and genetics, cognitive science, computer games and entertainment, computer music, computer vision, design, digital arts, archaeology and architecture, and haptics, as well as in computer science itself. We are one of the leading departments in Europe for the combination of mainstream computing research, and its creative and innovative application in key interdisciplinary areas.

See also **Music** (page 53) for courses in music computing.

**London has eleven professional football (soccer) teams: Arsenal, Brentford, Charlton Athletic, Chelsea, Crystal Palace, Fulham, Leyton Orient, Millwall, Queens Park Rangers, Tottenham Hotspur, West Ham United.**



In the Summer term you can choose to do 2 additional credits of project work related to courses studied in the Spring term. This work is negotiated individual study supported by some tutorial guidance. You should inform your home university and the International Partnerships and Developments Team at Goldsmiths of the agreed topic once it has been confirmed. When you tell your International Liaison tutor the topics you are interested in studying, they can consider appropriate tutorial guidance arrangements. You should aim to confirm these details by week 6 of the Spring term.

## Year 1

### Mathematical Modelling for Problem Solving

ISS1002C

4 credits [January-March]

This course introduces the basic mathematical tools, both discrete and continuous, for supporting computational and algorithmic inquiry. We pay particular attention to notions of experimentation, reasoning, and generalisation. We explore number systems, sets and subsets, logic, sequences and series, relations and functions, graphs and trees.

### Introduction to Programming

ISS1008B

4 credits [September-December]  
8 credits [September-March]

You are introduced to programming through the Processing programming language (a variant of Java) to develop interactive graphical applications, including games. No previous programming knowledge is assumed. Topics include: drawing on screens, interaction with mice and keyboards, simple statements, variables and conditionals, for and while loops, loops within loops, arrays, functions, objects and classes, and inheritance.

### Data Representation and Architecture Modelling

ISS1009B

4 credits [September-December]

A discussion of the fundamentals of computer organisation (physical design) and architecture (logical design). We look at machine level representation of data, memory system organisation and architecture, system connection, memory, input/output, instruction sets, CPU structure, functions and the control unit operation and computer networks. We cover relational databases and web languages such as HTML, XHTML and XML.

### Introduction to Computing in Business

ISS1010B

4 credits [January-March]

Provides an introduction to computers in business and their deployment within organisations that conduct business using internet technologies. It analyses the technologies and business theories designed to enable the effective application of computing in today's businesses. We also examine success stories that illustrate the effective application of computers in businesses.

### Audio-Visual Information Systems

ISS1012C

4 credits [January-March]

**Prerequisite:** introductory knowledge of Processing or Java languages.

Covers the technical fundamentals of computing techniques used in digital media, especially sound/music computing and computer graphics. This has a stronger focus on business uses of digital media than the two related courses (Audio-Visual Computing and Creative Audio-Visual Computing). You implement small pieces of software that demonstrate audio processing and graphics, and analyse the use of digital media and digital content pipelines in a business setting.

### Introduction to Creative Computing Practice

ISS1013B

4 credits [January-March]

You are expected to have some interest in graphics and/or sound, moving image and games. You are introduced to a wide range of industry standard tools for generating and handling content in

areas of sound, music, still image, video, gaming, internet and digital arts. You are presented with a broad range of exemplar approaches, and are encouraged to begin developing your creative practice in web, video, interactive media, sound, music and gaming.

### Computing Spectrum

ISS1014A

4 credits [September-December]  
8 credits [September-March]

Composed of two main streams that can be taken individually (4 credits each) or together (8 credits). Stream one is based on Computer Science and Information Systems and Technology, and stream two is based on Creative Computing and Reflective Practice. You are given a flavour of our three main undergraduate degrees: Computer Science; Computing and Information Systems; and Creative Computing. You are introduced to reflective practice – the ability to analyse your own work critically. When applying, please indicate which stream(s) you have chosen.

### Computer Science

ISS1015A

4 credits [January-March]

An introductory course in the basic concepts essential in computer science: a brief introduction to logic, set theory, type theory, graph theory, algorithms and recursive function theory, complexity and formal language theory. The practical side involves simple programming in a functional language to which the course has introduced you.

### Audio-Visual Computing

ISS1016A

4 credits [January-March]

**Prerequisite:** introductory knowledge of Processing or Java languages.

Covers the technical fundamentals of computing techniques used in digital media, with a particular focus on sound/music computing and computer graphics. Examines a range of topics such as: MIDI, sound waves and their properties, sound synthesis, mathematical methods (eg vectors, matrices, trigonometry), 2D Computer graphics, image processing, interactive graphics and sound. This has a stronger focus on the fundamental algorithms than the

two related courses (Audio-Visual Computer Information Systems and Creative Audio-Visual Computing). You implement a number of small pieces of software based on the above topics.

### Creative Audio-Visual Computing

ISS1017A

4 credits [January-March]

**Prerequisite:** introductory knowledge of Processing or Java languages.

Examines the technical fundamentals of computing techniques used in contemporary creative practice, with a focus on sound/music computing and computer graphics. This has a stronger focus on creative uses of digital media than the two related courses (Audio-Visual Computer Information Systems and Audio-Visual Computing). You implement small pieces of software that demonstrate audio processing and graphics.

### Music Computing 1

MU51047A

4 credits [September-March]

Introduces the overarching themes of music computing: how computers listen and analyse sound and music, how they can generate musical and sonic processes and structures, and how they can render these patterns as sound and music. You develop an understanding of the origins and development of computer-aided composition and computer-based electronic music, presented in a short series of repertoire-based case studies.

## Year 2

### Programming with Object Orientated Data Structures and Algorithms

ISS2014C

4 credits [September-December]

**Prerequisite:** introductory knowledge of a programming language as Java or similar.

You learn to use and create appropriate data structures, and to provide solutions to programming problems in an object oriented language. In particular you learn to

read and effectively use the API documentation in an object oriented language, to choose appropriate data structures from the API documentation, and to develop your own data structures suitable for various problems.

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## Algorithms and Complexity Theory

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ISS2017B

4 credits [January-March]

**Prerequisites:** introductory knowledge of computer programming.

Aims to provide a rigorous basis for algorithm design and analysis, and an introduction to computational complexity theory. You develop knowledge of classes of computational problems and typical corresponding data structures and algorithms. You are exposed to a formal basis for analysing algorithms with a view to estimating the resources (processing time and storage) required for their execution, and to a formal basis for classifying computational problems in terms of their inherent difficulty (independently of the algorithms used).

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## Software Engineering and Development

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ISS2018C

4 credits [September-December]

This course aims to provide a structured view of the process of software development, and to equip you with the knowledge and skills required for the completion of a software development process, from requirements gathering to the final validation of the implemented system.

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## Perception and Multimedia Computing

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ISS2020B

4 credits [September-December]  
8 credits [September-March]

You learn the essentials of perception: how the physical phenomena of light and sound are related to our experiences of colour, motion, melody, harmony and rhythm. You are taught a programming language suited to the signal processing domain in order to treat images and sounds, and to implement transformations and filters as linear systems. You then go on to see the application

of knowledge of human perception and of signal processing to the construction of multimedia databases and retrieval of information from collections of multimedia.

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## Data Modelling

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ISS2021B

4 credits [January-March]

**Prerequisite:** introductory knowledge of Computing.

Focuses on relational database systems, mainly from a development perspective, emphasising issues related to optimised data modelling and database implementation in SQL. You learn how to implement appropriate representations of data in a Relational Database Management System, how to perform appropriate queries to extract particular information from data, and how to manage the integrity and security of database systems.

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## Creative Computing Practice

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ISS2023B

4 credits [September-December]  
8 credits [September-March]

An introduction to a wide range of industry standard tools for generating and handling content in areas of sound, music, still image, video, gaming, internet and digital arts. You are presented with a broad range of exemplar approaches, and are encouraged to begin developing your own creative practice in web, video, interactive media, sound, music and gaming. You engage with contemporary theoretical and aesthetic ideas in your own project work, whilst developing an understanding of project development and management concepts.

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## Network Models

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ISS2024A

4 credits [September-December]

Introduces the theoretical underpinnings of networks, using these to explain the implementation of computer networks and the characteristics of Web-based social networks. You learn to convert between representations of directed and undirected graphs, to execute algorithms to solve graph

problems (eg shortest-path, travelling salesman). On completion you will be able to explain in terms of established (OSI, TCP/IP) models the structure of modern computer networks, to explain the routing algorithms underlying the Internet Protocol.

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## Internet and Distributed Programming

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ISS2025A

4 credits [September-December]

**Prerequisite:** introductory knowledge of programming.

You will learn to use and create applications which communicate with each other and with other processes across a network in an object oriented programming language. In particular you will acquire the ability to understand the need for concurrency when doing network and distributed programming, to understand the need for synchronisation, and the problems (eg deadlock and starvation) in concurrent systems. You will also be exposed to technologies supporting applications running in browsers.

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## Information Systems for E-Business

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ISS2026A

4 credits [September-December]  
8 credits [September-March]

Focuses on Computing and Information Systems mainly from a business perspective. It provides you with a detailed understanding of Computing and Information Systems theories and techniques of business systems analysis, design and implementation through the comparative analysis of business software development, database design, systems thinking, business process re-engineering, business computing ethics, electronic commerce, and organisational behaviour and management.

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## Web Programming

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ISS2027A

4 credits [January-March]

**Prerequisite:** introductory knowledge of programming.

You learn to create simple interactive websites based on specific user requirements. In particular you study the differences between conventional

programming and web-based applications, and will be able to understand why web-based applications are needed, and the importance of dynamic web-based applications and their interaction with database servers.

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## Programming User Interfaces

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ISS2028A

4 credits [January-March]

**Prerequisite:** introduction to programming.

You will learn to use and create programmes with event-driven user interfaces in an object oriented programming language. In particular you will learn how event-handling works, and develop detailed knowledge of a graphic user interface package in a high level object oriented programming language. You will also learn to plan a graphical user interface and write complex systems with a sophisticated feature-rich graphical user interface.

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## Music Computing 2

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MU52047A

4 credits [September-December]  
8 credits [September-March]

Introduces advanced concepts in music computing as applied to analytic study and creative practice. Methods, concepts and wider implications of music information retrieval and computer-based musicology are explored with reference to notated scores, MIDI data and audio. We also explore the application of artificial intelligence (AI) to music, improvised performance and live DSP. You develop your expertise in a music programming language, and learn how to interface audio systems with AI modules. A key concern is the interaction between users and performers and computer music systems in a real-life setting. You develop an understanding of practical and aesthetic issues in the production and presentation of such work.

## Year 3

## Neural Networks

IS53002A

4 credits [September-December]

**Prerequisite:** basic knowledge of Computer Science.

Introduces the theory and practice of neural computation. Covers the principles of neurocomputing with artificial neural networks widely used for addressing real-world problems such as classification, regression, pattern recognition, data mining, time-series prediction. We look at supervised and unsupervised learning. We study supervised learning using linear perceptrons, and non-linear models such as probabilistic neural networks, multilayer perceptrons, and radial-basis function networks. Unsupervised learning is studied using Kohonen networks. We provide contemporary training techniques for all these neural networks, and knowledge and tools for the specification, design, and practical implementation of neural networks.

## User Interface Design

IS53008A

4 credits [September-December]

**Prerequisite:** none.

The success of a computer system often depends on how easily the user can learn to use the interface. One of the most important current developments is using good design to enhance the ability of the non-expert to understand the interface of desktop computers, laptops, PDAs, mobile phones, and so on. This course focuses on how to design and evaluate effective interfaces covering functional and technical issues as well as psychological and human aspects.

## Data Compression

IS53010A

4 credits [September-December]

**Prerequisite:** basic knowledge of Computer Science.

You are presented with important issues of data compression, and have the opportunity to learn a variety of data compression techniques commonly used for multimedia, conventional computers and networks. By studying compression algorithms for symbolic

data, programmes, sound, images, graphics and multimedia, you broaden your knowledge in IT and enhance your skills in problem solving and programming. Topics include: minimum redundancy coding, data compression and information theory, adaptive Huffman coding, arithmetic coding, statistical modelling, dictionary-based compression, image compression, audio compression and video compression.

## Language, Design and Implementation

IS53011A

4 credits [September-December]

**Prerequisite:** average knowledge of a programming language.

You are introduced to principles and techniques for construction of programming language processors. The course offers algorithms for the design of language compilers and interpreters. We cover the following fundamental topics: language definition, lexical analysis, syntax analysis, code generation and code optimisation. We look at regular and context-free language grammars, top-down and bottom-up parsing. There is an emphasis on the pragmatics of compiler construction: syntax-directed translation, automatic code generation and strategies for machine-independent code improvement. A one-pass language compiler in Java is demonstrated.

## Computer Security

IS53012A

4 credits [September-December]

**Prerequisite:** basic knowledge of Computer Science.

Provides a broad overview of topics in securing computer-based resources, especially the information stored on hardware and controlled by software. We explore core concepts of computer security, including attacks and control, and various techniques for the protection of computer-related assets. Covers topics including computer security, attacks and control, elementary cryptography, cryptosystems, security control models, security problems and protection in operating systems, in databases and data mining, and in networks, security management and administration, legal and ethical issues: patents, copyrights and trademarks, and prosecution.

## Electronic Commerce

IS53013A

4 credits [September-December]

**Prerequisite:** basic knowledge of Computing.

Aims to familiarise you with current and emerging electronic commerce technologies using the Internet. You are equipped with a detailed understanding of the major issues regarding the deployment of Internet technologies within and between organisations. Topics include Internet technology for business advantage, managing electronic commerce funds transfer, reinventing the future of business through electronic commerce, business opportunities in electronic commerce, electronic commerce website design, and business plans for technology ventures. The course aims to educate a new generation of managers, planners, analysts, and programmers for electronic commerce.

## Data Mining

IS53023B

4 credits [September-December]

**Prerequisite:** general knowledge of Computer Science, including Java programming language.

Provides you with theoretical knowledge of basic and advanced machine learning algorithms and statistical techniques utilised in the process of discovery of hidden patterns in potentially large volumes of data. Practical data mining will be introduced through both algorithm implementation in Java and data mining software utilisation for knowledge discovery in data from various fields of activity.

## Artificial Intelligence

IS530024A

4 credits [September-December]

**Prerequisite:** general knowledge of Computer Science, including Java programming language.

Introduces the essential principles of artificial intelligence as part of computer science. The emphasis is on heuristic problem solving methods. Material includes: heuristic search techniques, knowledge representation, rule-based systems for deductive problem solving, search-based planning, and inductive machine learning. The heuristic techniques

covered are: depth-first search, breath-first search, iterative deepening, bidirectional search, hill climbing, and adversarial search. Guidelines are provided for implementing practical expert systems, planning systems, and empirical learning systems with version spaces using the candidate elimination algorithm.

## Advanced Audiovisual Processing

IS53027B

4 credits [September-December]

**Prerequisite:** introductory knowledge of Computing including a programming language such as Java or C.

Aims to enhance skills and experience in the development of software for the creation and manipulation of sounds and images in real and non-real time. It extends the principles of creative engineering for use in arts, games and more general interaction scenarios so that you can develop your own projects through the use of computational approaches to audiovisual processing. The course details the key similarities and differences between sound and image signal processing through the exploration of combined audiovisual approaches, with particular reference to audiovisual perception and cognition. Content is delivered through programming languages including MaxMSP/Pure Data, Java, C and C++.

## Physical Computing

IS53030A

4 credits [September-December]

**Prerequisite:** introductory knowledge of a programming language such as Java or C.

Physical Computing is of increasing interest to artists, musicians, choreographers and other creative practitioners for the creation of novel artworks and for forms of computational interaction between these objects and people. The focus is the interface between the digital and the analogue. It encompasses basic physics, electronics, programming and software engineering. The practical objective is the development of skills for designing and building interactive physical devices. Taught through seminars and practical sessions oriented around the Arduino chip and development environment.

## Advanced Graphics and Animation

IS53032A

4 credits [September-December]

**Prerequisite:** introductory knowledge of Processing or Java languages.

Covers advanced methods used in current state-of-the-art graphics and animation systems, including the mathematical foundations, computational techniques and their use in creative practice. The course covers major contemporary graphics and animation techniques. You are given the mathematical foundations of the subject, as well as other theoretical foundations such as perceptual theories. These theoretical aspects are taught in the context of their practical use. You are introduced to some industry standard graphics software tools, but the main focus is on programming graphical software.

## Natural Language Processing

IS53036A

4 credits [September-December]

**Prerequisite:** basic programming ability.

Combines a critical introduction to key topics in theoretical linguistics with hands-on practical experience of developing applications to process texts and access linguistic resources such as Corpora. Topics covered include part-of-speech tagging, syntax and parsing, and information extraction. Uses the Python language but assumes no previous knowledge of this.

# Creative & Cultural Entrepreneurship

Goldsmiths' Institute for Creative & Cultural Entrepreneurship (ICCE) provides enterprise education to the creative and cultural sectors, and supports research into new approaches to business and financial models in the creative economy. It offers a range of academic programmes, and presents activities and events to promote an environment in which creative and cultural entrepreneurship can flourish. Our approach is to integrate entrepreneurship within the development of creative practices, and to take a creative approach to the development of new businesses and the infrastructure that supports them.

ICCE believes that entrepreneurship is the creation of social, aesthetic or financial value, and that when entrepreneurial activity is strong these three strands are interwoven.

### Key

VO

Almost all of the courses available to Study Abroad students are taught and integrated alongside full degree students. Courses marked with this symbol are taught to Study Abroad students only

## Years 2 and 3

### Creative London

IC53210A

4 credits [January-March] or  
2 credits [April-June] (tutorial course)

VO

Creative London looks at one of the world's most important centres for culture and creativity. The course explores the work of some of the city's key galleries, theatres, arts organisations and events. We examine their background, looking to the major social, cultural and political factors that have influenced their change and development, leading to their place and role in today's creative economy. There are site visits to theatres, exhibitions, arts organisations and events.

### Social Enterprise London

IC53211A

4 credits [April-June] or  
2 credits [April-June] (tutorial course)

VO

Explores the rise and success of social enterprises in recent history: their origins, aims and ambitions; how and what difference they have made to society, the community and the culture of London. The course includes a broad range of site visits and practical case studies of organisations. This will allow you to experience first hand the range, breadth and quality of social enterprise work that London organisations produce, and to place their subject studies in an historical and cultural context.

# Design

The Department of Design represents a unique combination of knowledge and skills including interdisciplinary design, design futures, eco-design and design education in schools. Our programmes address both the understanding and the practice of design in the educational, social, technological, and economic development of people, environments and communities.

The Department has a suite of general manufacturing workshops for modelling and making, in a broad range of rigid, flexible and mouldable materials (including a laser cutter and a starch modeller). There is a dedicated computing suite enabling 2D, 3D, media, multimedia and CAD/CAM design works. All students also have studio space.

Undergraduate year	Description
Year 1	a course for which you do not need any previous experience
Year 2	assumes that you have had some experience in this area or have already followed a similar academic course
Year 3	assumes a specialist knowledge of the practical data or a willingness to engage in responsible individual study under tutorial guidance

## Practice-based courses

If you are applying for a practice course in Design, you must include with your application appropriate documentation showing your current art or design work (including sketchbooks). We advise you to send a digital portfolio that could consist of the following: Powerpoint slides, photographs, DVDs and CDs, in both Mac and PC formats. Mark your work clearly with your full name, full postal address, a contact telephone number, and an indication of the size and media of each piece. We also recommend you to include notes to clarify the content of your work as well as any other information you think might be relevant. Please ensure that you pack everything securely, as Goldsmiths cannot accept responsibility for the loss or damage of any work submitted with your application. Please see 'Returning your work' on page 83.

## Course groupings

### Design A

**16 credits [September-December]**

This set of courses includes: Design Practice (8 credits), Design Methods and Processes with Technical Studies (4 credits), and Design Context (4 credits).

See right for details of Design Practice, and Design Methods and Processes with Technical Studies. Design Context is a set of two lecture series from the Autumn term options; see the Autumn term course descriptions, right, for more detail.

### Design B

**16 credits [January-March]**

**Prerequisite: completing 'Design A' first is preferable.**

This set of courses includes Design Practice (8 credits), Design Methods and Processes with Technical Studies (4 credits), and Design Context (4 credits).

See right for details of Design Practice, and Design Methods and Processes with Technical Studies. Design Context 1 is a set of two lecture series from the Spring term; see the Spring term course descriptions, right, for more detail.

### Combined Design A and Design B

**16+16 credits [September-March]**

Design B builds on the skills developed in Design A. We would encourage you to do both, but if you only pick one set, it is preferable to select Design A.

## Individual courses

### Design Practice I

DS51009B

8 credits [September–December]  
8 credits [January–March]

Design Practice is a studio-based activity. You will need to want to work conceptually in a variety of media. Your work will focus on developing your creative processes, which can be applied to many areas of design. The course helps students from different areas – including graphic communication, three-dimensional and interaction design – appreciate other disciplines as well as developing their own thinking. The projects invite you to question current notions of design and to develop new levels of problem solving, idea generation and realisation. You will produce a broad-based conceptual portfolio in which you present the scope as well as the depth of your thinking.

### Methods and Processes

DS51015A

4 credits [September–December]

This is a series of practical and reflective sessions in the studio and workshop, available only to those students who opt for full term sets of courses in Design. Sessions cover areas including drawing and sketching in the design process, research methods for designers, modelling ideas in paper and card, and the study of creative methods and processes. There is also a set of practical workshops that develop your skills to use in design, from working in our workshop to using design software. These workshops vary depending on current requirements.

## Autumn term

### Design Context (Autumn) 1

DS51012B

4 credits [September–December]

This is a set of two lecture series:

#### Design and Meaning (Part 1)

In the Autumn term you study Context and Psychology, which examines ideas of the self and develops issues of cognitive and creative development whilst exploring concepts of the individual. Through a series of lectures and practical exercises you are encouraged to explore the ways in which semiotics can play a critical role in your work.

#### Ecology and Design

This course draws from a wide range of disciplines to provide insights into the complex and far-reaching environmental and social implications of design decisions. It places this work in the context of the industrial economy and emerging ideas related to sustainable design. Various critiques of current development paths are examined, and alternatives discussed. Concepts of eco design are explored in detail and you are encouraged to find new ways of working which consider the environment and the ability of present and future generations to meet their material needs.

### Design Context (Autumn) 2

DS51012B

4 credits [September–December]

This is a set of two lecture series:

#### Society and Culture

You focus on what is meant by 'society and culture'. The concepts of society, culture and technology are developed through the study of 'Robots, Superheroes and Science Fiction'.

#### Material Culture

This course introduces you to the idea of design activity in relation to everyday culture. It demonstrates how design is fundamentally connected to the social and political context within which it operates, rather than being an autonomous sphere of activity. The course concentrates on a branch of anthropology that has become known as the study of 'material culture'. It comes from an understanding of design that draws upon a number of interconnected academic disciplines, including sociology, philosophy, linguistics, psychology, and anthropology.

## Spring term

### Design Context (Spring) 1

DS51012C

4 credits [January–March]

This is a set of two lecture series:

#### Histories and Theories

This course provides a thematic outline of the development of design from the 19th to 21st centuries. You study the history of design in terms of its changing principles, foundations, ideas and context for design. You consider the major theories that have been advanced in order to explain the development of design practice.

#### Design and Meaning (Part 2)

In this course you study semiotics and examine a number of formal elements and structures that influence the grammar of visual design and the nature of material culture. Through a series of lectures and practical exercises you are encouraged to explore the ways in which semiotics can play a critical role in your work.

### Design Context (Spring) 2

DS51012C

2 credits [January–March]

#### Ethics and Sustainability

This lecture series asks why the ethical stances of designers, the moral features of the design process, and the value-laden nature of various objects and images, are important in design. The course uses a number of critical perspectives to investigate the complex nature of these stances and features, and it examines how they feed into practice. Through a series of lectures and practical exercises you are encouraged to explore the ways in which your personal ethical beliefs play a critical role in your work. This course also explores how design can contribute to sustainable development. It examines in detail a range of core sustainable design principles based on current research and practice.

# Drama and Theatre Arts

Theatre and Performance at Goldsmiths focuses on theorised practice. We carry out our research as much through practice-based projects as through theorisations of performance and explorations of textual practice. We aim to make work in a variety of media that reflects on and contributes to innovation in contemporary production and performance practice. Our own theatre has seating for 160 and is used for both teaching and public performances. We also have three performance studios; scenic, sound and costume workshops; and design studio facilities.

Visual design, sound and video courses are taught in our own studios, supported by the College's excellent editing facilities. The Department's academic staff are assisted by a team of four experienced technicians.

Undergraduate year	Description
Year 1	a course for which you do not need any previous experience
Year 2	assumes that you have had some experience in this area or have already followed a similar academic course
Year 3	assumes a specialist knowledge of the practical data or a willingness to engage in responsible individual study under tutorial guidance

Key	
<b>PACE</b>	Courses taught by our Department of Professional and Community Education (PACE)
<b>VO</b>	Almost all of the courses available to Study Abroad students are taught and integrated alongside full degree students. Courses marked with this symbol are taught to Study Abroad students only

London attracts over  
27 million overnight visitors  
each year, making it the  
world's most popular  
city destination.

In the Summer term you can choose to do two additional credits in any of the non-practical areas through a negotiated individual study supported by some tutorial guidance. Your area of study must be confirmed by the International Partnerships and Developments Team. You must also tell the International Liaison Tutor what topics you are interested in so that appropriate tutorial guidance can be arranged and agreed. Your study should be confirmed by Week 6 of the Spring term.

Where 4+4 credits is indicated, you cannot study the course for the Spring term only. Where 'full year only' appears in the course description, you must be enrolled for the whole year to study that course.

## Year 1

### London Theatre

DR50001A

4 credits [September-December]  
4 credits [January-March]  
2 credits [April-June]

VO

You are introduced to the wide diversity of theatre in London from the major subsidised companies, through the commercial West End to smaller fringe venues and productions. Weekly visits to new or recent events in the capital are introduced with a critical context and are discussed the following week within seminar groups.

### Shakespeare's London

DR50003A

4 credits [September-December]  
4 credits [January-March]

VO

You undertake a thorough, practical and critical examination of selected plays from the Shakespearean canon and the work of his contemporaries, looking at theatre visits and videos as examples of Shakespeare on the stage and in film. There are visits to sites of relevance to Shakespeare's work in London and Stratford.

### British and American Musical Theatre

DR50004A

4 credits [September-December]  
4 credits [January-March]

VO

This course aims to explore the musical as the predominant form of popular theatre in the 20th century. Background lectures and seminars introduce you to the history and aesthetics of the form. By examining and reviewing a selection of shows in detail, you learn to analyse and assess the contribution of various artists to the success of a show and to the evolution of the genre as a whole.

### Performance Analysis: Contemporary Performance in London

DR50005A

4 credits [September-December]  
4 credits [January-March]

VO

In this course you develop your awareness of - and critical responses to - cutting-edge contemporary performance in London in a range of scales from large stage to intimate/site-specific. You are introduced to a rich and wide range of new theatre, both UK-grown and international: new writing, visual theatre, dance theatre and Live Art both within our international festivals and in our seasonal programming. Theatre visits are critiqued in seminars using Performance Analysis tools derived from a range of contemporary critical theories. In addition, the work of some prominent international researchers and practitioners is accessed via the Department's Performance Research Forum.

### Analytic Vocabularies

DR51003A

4 credits [September-December]  
4+4 credits [September-March]

You explore methods of performance analysis, examining some of the significant theoretical frameworks for the analysis of Western performance. Using critical tools, you identify creative processes and outcomes in the light of the theories of key practitioners. You evaluate performance texts from different media, and distinguish

how history and culture influence contemporary theatre-making.

## Theatre Making I

DR51012B

4 credits [April-June]

**Prerequisite:** Theatre Making: Process and Performance, DR51011A.

The Summer term project is an opportunity for you to explore theatre making in a creative and inventive fashion, within defined parameters and a constructively critical framework. You work in groups, prepare performance projects and present your work to other students. This project develops work you have done in DR51011A, and takes on the quality of a festival.

## Space-body-spectator

DR51007B

4 credits [September-December]  
4+4 credits [September-March]

You are introduced to the three essential elements of performance – space, body and spectator – via theory and practice. You focus on the body in intensive workshop training sessions and frame this study in theoretical lectures and seminars. You develop your own performance material for assessment using the methodologies introduced, giving short theatre-based performances in the Autumn term and working on site-specific group projects in the Spring term. Teaching approaches draw on European and non-Western sources.

## Theatre Making: Scenography and Technologies

DR51010C

4 credits [September-December]

You are introduced in practical ways to the principles and techniques of theatre-making. The course gives you a practical introduction to two of the following areas: lighting design, sound design, scenography, and stage management.

## Theatre Making: Process and Performance

DR51011A

4+2 credits [September-March]  
[Full year only]

You are introduced in practical ways to the principles and techniques of theatre-making. This practical course introduces you to the processes of performance and direction, and examines various approaches to working with space, composition, rhythm, texts, and improvisation.

### Year 2

## Performance Theory and Practice

DR52016A

4 credits [September-December]  
4+4 credits [September-March]

In this combined lecture/seminar/laboratory course, you investigate the major forms of 20th-century Western theatre performance. You explore ways in which various practices have been theorised and, conversely, the way performance theories have been translated into practice. Recently taught eight week options include: Psychological Realism; Physical Action; Theatre for Change; Brechtian Theatre; The Play Principle; Queer & Feminist Performance; Visual Language; and Presence of Mind.

## Elements of Theatre History

DR52017A

4 credits [September-December]  
4 credits [January-March]

You develop an understanding of the relationship between a work and its historical – social, cultural, intellectual – context. There is a wide range of options from which you choose a 10-week course of study. These options could include such subjects as: Ancient Greek Theatre; African Theatre; Polish Theatre; Irish Theatre and Politics; American Theatre; and Shakespeare and Renaissance Drama. Options may change from year to year, depending on staff availability and research interests.

## Theatre Making II

DR52018B

10 credits [Full year only]

You focus on the acquisition and development of performance-making skills in this practical course. You develop your ability in areas such as: performing, scenographic design, lighting design, sound design, stage management, and dramaturgy. This course starts in week 7 of the autumn term and enables you to develop these skills for the rest of the year, working towards the creation of a performed event in the Summer term.

Please state your preferred area of interest on your application.

## Modernisms and Postmodernity A+B

DR52019A+DR52020A

10 credits [Full year only]

In the Autumn term, you are provided with an introduction to key aspects of modern and postmodern thought, culture and theatre. The course aims to explore the historical and cultural contexts of its topic while at the same time examining the theoretical and cultural ideas and practices which have been seen as modernist and postmodern.

In the Spring term, you choose one 10-week option course. These options are designed to extend the study of modernism and/or postmodernity through a sustained engagement with a particular range of material. To give you examples, recent specialist topics were: Postcolonial Theatre; Brecht and Political Theatre; the Artistic Avant Garde, and Contemporary Women Practitioners. Options are likely to change from year to year, depending on staff availability and research interests.

### Year 3

## Acting in London

DR50002A

4 credits [September-December]  
4 credits [January-March]

PACE / VO

This practical course develops your acting skills and introduces you to methods of actor-training and modes of performance in the UK. You meet for an intensive session

each week and present your work in a final workshop performance at the end of term. Through the study of plays currently in production on the London stage, you are encouraged to explore contemporary issues of cultural and political significance unique to the UK. Acting in London provides you with an artistic and academic challenge related directly to your experience of living in a foreign city. This course is taught by our Department of Professional and Community Education.

## Culture and Performance: Critical Cultural Theory

DR53033A

4 credits [September-December]

You approach the study of performance within a culturally diverse society. Lectures and seminars introduce you to a range of art practices and theoretical issues in the field of multi-cultural performance, including cross-culturalism, interculturalism, interchange and globalisation. This course is a prerequisite for Culture and Performance: Options.

## Culture and Performance: Options

DR53034A

4 credits [January-March]

**Prerequisite:** Culture and Performance: Critical Cultural Theory, DR53033A.

You choose a 10-week seminar option which contextualises the theories and discourses studied in Culture and Performance A. For example, options offered recently were: Art and Japan; Voicing the Margins; and Translation across languages, cultures and genres.



# Educational Studies

The Department of Educational Studies is one of the largest in the College and plays a major part in life at Goldsmiths. The preparation of teachers is central to the origins and early history of Goldsmiths and the Department proudly continues this tradition. However, 'education' is about so much more than teacher education, and the Department's portfolio of courses from undergraduate through to doctoral level reflects this. The size of the Department has enabled a team of staff to be assembled, which is diverse in both its areas of expertise and its research interests, and a significant number have international reputations in their fields.

Goldsmiths' commitment to engagement with its wider community is reflected in individual members of staff's involvement with creative and social projects beyond the lecture and seminar rooms.

Undergraduate year	Description
Year 1	a course for which you do not need any previous experience
Year 2	assumes that you have had some experience in this area or have already followed a similar academic course
Year 3	assumes a specialist knowledge of the practical data or a willingness to engage in responsible individual study under tutorial guidance

London has around  
the same number of  
international students  
as New York and  
Sydney combined.

## Year 1

### Culture and Identity

ED51006A

4 credits [September-December]  
8 credits [September-March]

You explore the key concepts of culture and identify their relationship to spheres of influence in contemporary society, such as schooling, the law and the media.

### The Curriculum: Historical and Philosophical Perspectives

ED51007A

4 credits [September-December]  
8 credits [September-March]

You examine how the curriculum is a means to educating the type of person society deems desirable. It explores how this has changed over time and how it varies in different societies today. The philosophical issues underpinning these differences are explored. You are encouraged to reflect on what education is and what it means to be educated in a democratic society.

### Learning and Thinking

ED51008B

4 credits [September-December]  
8 credits [September-March]

You are introduced to the central concepts of learning and thinking and the ways these have been constructed historically, geographically and culturally. You are also introduced to theories of learning which encompass an introduction to the key debates around cognition.

## Year 2

### Knowledge and Power

ED52021A

4 credits [September-December]  
8 credits [September-March]

You explore and locate education within the wider socio-political structure of different societies by studying educational theories and the thinking of key theorists. You explore the impact educational theory has on current government education policy in the UK. The course examines issues and tensions in implementing policy with reference to cultural and societal influences.

### Visual Arts Practice in Education and Community Settings

ED52022A

4 credits [September-December]  
8 credits [September-March]

You combine theoretical perspectives on creativity, learning, and art and design processes in education with extended opportunities for personal and practical creative work. Through a series of practical workshops you are challenged to develop your own artistic skills and subject knowledge and understanding of visual art, and to reflect on traditional and developing practice in education. You engage in work which explores a variety of materials, processes and ideas central to the visual arts curriculum. You are encouraged to develop your own ideas and undertake self-directed artwork. You are also encouraged to develop pedagogical knowledge, reflecting on how art activities might be planned, resourced and taught or facilitated.

### Language and Literacy in the Early Years

ED52023A

4 credits [September-December]  
8 credits [September-March]

You consider how young children's language develops in a range of contexts, and examine literacy as a socially constructed phenomenon. You have the opportunity to consider how theoretical understandings of language and literacy development have influenced educational policy. This is achieved through an

examination and exploration of language, language diversity, texts, literacy and learning, and educational policy developments.

## Early Childhood in a Diverse Society

ED52024A

4 credits [September–December]  
8 credits [September–March]

You explore current ideas and contrasting theoretical approaches as well as policy developments affecting young children and their families. You examine different aspects of young children's learning. There is a focus on children's personal, social and emotional learning, as well as on cultural and linguistic development and the role of play in their learning. You also have an opportunity to become more familiar with different approaches to curriculum and policy, and to explore the legacy of different traditions and approaches to young children and learning in the UK and beyond.

## Culture and the Construction of Identity

ED52025A

4 credits [September–December]  
8 credits [September–March]

You are given the opportunity to examine a range of theories on culture and identity drawn from a range of disciplines. The particular focus of this course is the use of autobiography and life histories as methods for exploring cultures and identities. The aim of doing this is to provide you with the theoretical lens through which to investigate complex issues – such as diaspora, syncretism, masculinities and femininities – which are central to the notions of culture and identity. The process of identity construction is explored in relation to education policy and practice, and the course also addresses the interrelationship between the child's identity and the culture of the school.

## New Media Technologies and Learning

ED52026A

4 credits [September–December]  
8 credits [September–March]

You study how movies are made, focusing on all the different aspects which combine to create the viewer's experience. You spend time working in a group to create

and edit a short moving image and study some theoretical aspects of film making. Elements related to a variety of contemporary media and creativity are studied, as well as educational aspects of these.

## Performing Arts in the Community

ED52027A

4 credits [September–December]  
8 credits [September–March]

You explore the Performing Arts in relation to both the plastic arts (eg sculpture, painting and writing) and issues of culture, community and identity. The course examines the complex and contested terms 'performance' and 'community' across a range of disciplines within the social sciences and the arts. You examine the influence of the performing arts on everyday life. The course takes a broad view of the performing arts but concentrates on theatre, music and dance. This includes an overview of the history of performance and an examination of the main theories of 20th-century drama practitioners. You consider the relationship between performance and play and ritual, and its potential for subversion and creating alternative viewpoints.

## Introduction to Teaching English as Foreign Language to Adults

ED52031A

4 credits [September–December]  
8 credits [September–March]

You are introduced to the theoretical background to Second Language Learning with particular reference to English. You develop an overview of how language operates, and of learning and teaching theory and how it is related to the classroom, with particular reference to communicative and post-communicative approaches to teaching.

## Studies in Exclusion and Inclusion

ED52034A

4 credits [September–December]  
8 credits [September–March]

This course takes a case study approach to key theoretical ideas in inclusion and exclusion, with a focus on the experiences of young people. You explore the context of inclusion

and exclusion in relation to issues such as people who are refugees and asylum seekers; those concerned with faith and religion; language and plurilingualism; gender and sexuality and Autism/Asperger's Syndrome. The course includes opportunities for discussions with people working in some of these areas.

## Year 3

### Digital Media Cultures

ED53019A

4 credits [September–December]  
8 credits [September–March]

You consider the issues raised in the previous course-unit New Media Technologies and Learning at a higher level. This involves engaging with concepts from a wide range of disciplines. There is an examination of literature around media output and multi-modal discourse. The current discourse around creativity and new technology is described and explored within the context of digital media. The manner in which new media texts may have the potential to address differing learning styles in different educational contexts is considered. This is considered in relation to activity as an aspect of human activity and cognition. In turn, this argument is developed in the light of work on social psychology, communities of practice, culture and identity.

### Perspectives on Current Educational Policy

ED53020B

4 credits [September–December]  
8 credits [September–March]

You will explore issues that have been touched on in previous modules such as consumer choice in education and the involvement of the private sector. Taking the 1988 Education Reform Act as a starting point, the course will examine policies that reflect particular dominant discourses which have been taken up by people in contested and contradictory ways. Typical areas of focus will be educational leadership, initial teacher education, school choice, the teaching of creationism in science, and special educational needs. These will be in the English context but will include some international comparative perspectives.

## Language, Power and Identity

ED53021A

4 credits [September–December]  
8 credits [September–March]

You will examine in depth the relationship between language, culture and identity. You develop a critical understanding of the influence that shapes our sense of self and particularly the pivotal role of language in constructing identities and determining potential opportunities and constraints. You have the opportunity to consider the nature of language; language development; home and community practices; standard english/accents/dialect; school practice; language and gender; bilingualism and bi-literacy and the representations of these through a range of media and policy issues.

## International Perspectives on Early Childhood

ED53023A

4 credits [September–December]  
8 credits [September–March]

You explore the developing range of provision for under-eights, and the divergence in provision between the regions of the United Kingdom. The course will also explore the different curriculum approaches and types of provision for under-eights in Europe, Scandinavia, New Zealand and North America. The course will evaluate critically the reliability, validity and significance of instruments designed as measures of quality in international studies of early childhood services. You will be able to reflect on the impact of theory and practice on the provision of services for under-eight's in a range of contexts, and able to make an informed argument for a set of guiding principles for provision for under-eights in one country within or outside the UK.

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## Studio Practice: Visual Arts

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ED53024A

4 credits [September-December]  
8 credits [September-March]

You will experience sustained practice in art production in an agreed area of personal interest. Through first-hand experience you will develop your own practice within the social context of studio working. Seminar explorations of critical theory will inform the interpretations undertaken

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## Education and Empowerment: Creating Change

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ED53026A

4 credits [September-December]  
8 credits [September-March]

You will examine both macro and micro level policies and practices that can lead to educational empowerment. The main areas of focus will be the 'funds of knowledge' that are engendered by the family and its role in supporting learners; education in citizenship and social justice which has brought awareness of rights (and responsibilities) and the complexities of concepts such as identity, community and belonging. Initiatives such as restorative justice in schools will also be examined and the encouragement of pupil voice that can be utilised to facilitate access and engagement with education.

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## Remaking Education in Europe

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ED53028A

4 credits [September-December]  
8 credits [September-March]

You explore the education policy of the European Union and other transnational organisations, and compare patterns of educational provision in different countries, including England, France, Spain, Germany and Italy: is education in these countries increasingly coming to follow a common model, or are national differences still important? You explore the relationship between education and economic and social change, and consider the impact of various forms of privatisation on national education systems, the conflicts surrounding the implementation of new models of policy, and the positions taken by 'social actors' such as student and youth movements, and educational trade unions.





# English and Comparative Literature

The Department of English and Comparative Literature at Goldsmiths combines research strengths in English Studies and European Studies. Consequently, staff in the Department are able to share their research interests in programmes spanning English, European and American literatures. Staff are working on diverse topics such as literature and politics, literature and photography, satire, and biographical and autobiographical writings.

Undergraduate year	Description
Year 1	a course for which you do not need any previous experience
Year 2	assumes that you have had some experience in this area or have already followed a similar academic course
Year 3	assumes a specialist knowledge of the practical data or a willingness to engage in responsible individual study under tutorial guidance

## London has four UNESCO

## World Heritage Sites:

## Maritime Greenwich, Kew

## Gardens, the Tower of

## London, and the Palace

## of Westminster.

In the Summer term you can choose to do 2 additional credits of project work related to courses studied in the Spring term. This work is negotiated individual study supported by some tutorial guidance. You should inform your home university and the International Partnerships and Developments Team at Goldsmiths of the agreed topic once it has been confirmed. Once you have decided on topics you are interested in studying, your International Liaison tutor can help make the appropriate arrangements for tutorial guidance. You should aim to confirm these details by week 6 of the Spring term.

The following is a list of representative courses offered by the Department of English and Comparative Literature. Most, though not all, will be offered in 2011-12. In addition to the full-year courses listed, the Department also offers a number of half-year courses at Year 3 level. Different subjects are addressed from year to year, and the schedule for 2012-13 will not be set until the spring of 2012. Half-courses offered in recent sessions (though not in the summer term, April-June) have included: Language and Gender (EN53362A), The Outsider in Shakespeare (EN53376A), Writing the European City (EN53379A), The Classic Fairy Tale (EN53381A), and American Crime Fiction (EN53383A). Visit [www.gold.ac.uk/studyabroad](http://www.gold.ac.uk/studyabroad) for up-to-date information on available courses.

See also **Professional and Community Education: Cultural and Social Studies** (page 63) for other courses in this subject. Language Proficiency courses (English, French, Spanish) are on pages 51.

## Year 1

### Explorations in Literature

EN51001A

**4 credits [September-December]**  
**4 credits [January-March]**  
**2 credits [April-June]**

You are introduced to a wide range of works of poetry, prose and drama, from Homer (in translation) through to late 20th-century writing. Close reading in seminars supports a series of background and critical lectures.

### Approaches to Text

EN51002A

**4 credits [September-December]**  
**4 credits [January-March]**  
**2 credits [April-June]**

This is an introduction to the skills required in the analysis of literary texts. Through a series of interrelated lectures and seminars, you explore different ways of understanding what a 'text' is, what significance it might have, and what aspects of a text are interesting or useful to investigate.

### The Short Story

EN51004A

**4 credits [September-December]**  
**4 credits [January-March]**  
**2 credits [April-June]**

You study short stories and tales from various literatures and periods. You examine examples of the importance and development of the genre through the study of texts taken from different national traditions. You also study classical sub-genres such as the tale of terror; consider the uses of the short story in diverse areas of 20th-century literature; undertake single-author studies of masters of the short story such as Edgar Allan Poe and Jorge Luis Borges; and evaluate examples of how to analyse short narrative texts.

### Engaging Poetry

EN51007B

**4 credits [September-December]**  
**4 credits [January-March]**  
**2 credits [April-June]**

This course introduces a range of poetic forms in English from the early modern period to the present. Chronological issues blend with

more individualised approaches to the reading and understanding of poetry. The course consolidates your engagement with both the critical and practical appreciation of poetry and is supported by the participation of the Department's creative practitioners.

## Year 2

### Literature of the Later Middle Ages: Society and the Individual

EN52201A

4 credits [September-December]  
4 credits [January-March]

An introduction to English literature of the later Middle Ages within a broad historical and cultural context. Selected texts are used to map shifts in literary technique, genre, attitudes to women, and the uses of Arthurian myth. Literary topics include the nature of allegory and satire, and the beast fable as genre.

### The Victorians

EN52203A

4 credits [September-December]  
4 credits [January-March]  
2 credits [April-June]

You study typical literary forms and leading writers of the Victorian period (1837-1901). Major issues of the period include the condition of England, faith and doubt, social change and reform, and the conflict between science and religious faith. You consider these through works by Brontë, Dickens, Eliot, Hardy and others.

### Moderns

EN52204A

4 credits [September-December]  
4 credits [January-March]  
2 credits [April-June]

The course develops your understanding of the literature and culture of the Modern period from 1920, and strengthens your abilities in literary analysis. Through a close reading of representative texts you explore the historical and critical contexts within which modern writers strove to 'make it new' in poetry, fiction and drama.

### Old English

EN52209A

4 credits [September-December]  
4 credits [January-March]

This is an introduction to the language and literature of the Anglo-Saxons, with consideration of a variety of themes and genres, including history, lyric, mythology, poetic elegy and romance.

### Shakespeare

EN52211A

4 credits [September-December]  
4 credits [January-March]  
2 credits [April-June]

A chronological exploration of Shakespeare's works, studied through close reading of the texts. Reference is made to the works' social and intellectual contexts, and comparisons are developed between different works and groups of works.

### Restoration and Eighteenth-Century Literature

EN52225A

4 credits [September-December]  
4 credits [January-March]

This course covers the prose, poetry and drama of the Restoration and eighteenth century, with emphasis on the Restoration comic stage, English satire in prose and verse, the rise of the novel, and the poetry of nature and imagination. Writers include Behn, Rochester, Swift, Pope, Fielding and Sterne.

### Sensibility and Romanticism: Revolutions in Writing and Society

EN52226A

4 credits [September-December]  
4 credits [January-March]  
2 credits [April-June]

You explore representative poems, novels and non-fictional prose of the late 18th and early 19th centuries, involving the literature of Sensibility, the Gothic novel, Romantic poetry and its contemporary criticism.

### Literature of the English Renaissance

EN52227A

4 credits [September-December]  
4 credits [January-March]  
2 credits [April-June]

An introduction to multiple forms of writing, from the mid-16th to the late 17th century, providing detailed analysis of selected texts considered in their social and intellectual contexts. Topics of special interest include Elizabethan lyric poetry, Renaissance humanism, non-Shakespearean drama, metaphysical poets, and the Civil War.

### Varieties of English

EN52230A

4 credits [September-December]  
4 credits [January-March]

You explore how and why language is used differently in a variety of contexts. You examine language in relation to region, gender, ethnicity, age and social class. You study various examples of spoken and written language, and examine the role of literature and the media in representing language variation.

### Inventing the Nation: American Literature in the Mid-19th Century

EN52238B

4 credits [September-December]  
4 credits [January-March]  
2 credits [April-June]

The main aim of this course is to cover one of the most productive and significant periods in American literature. Major authors of the period are situated in the context of key themes in political, social, intellectual and cultural history. You look at some of the important intellectual and literary movements of the period, including extended study of Transcendentalism, slave literature by both black and white writers, women's writing and literature of the West.

### Drama and Transgression. From Prometheus to Faust

EN52273C

4 credits [September-December]  
4 credits [January-March]

We will examine a selection of dramatic text which not only negotiate the significance of conflicts between protagonists (male and female) and the divine or the state in ways that are typical of key stages in the European history of ideas, but also handle the attempts by women to achieve independence of spirit and freedom of action in patriarchal societies.

## Year 3

### Modern American Fiction

EN53308A

4 credits [September-December]  
4 credits [January-March]  
2 credits [April-June]

A study of selected works from the 1930s to the present, considered in their historical and cultural contexts. The course includes some of the recognised landmarks of American fiction and drama, along with more 'marginal' works, reflecting the diverse voices of American cultures and subcultures.

### Aspects of the Novel

EN53312B

4 credits [September-December]  
4 credits [January-March]

You discuss selected novelists from Cervantes to Calvino, and study representative landmarks of realism as well as later modernist and postmodernist novels. You consider theoretical problems of narrative voice, strategy, character and mimesis.

## Caribbean Women Writers

EN53317A

4 credits [September-December]  
4 credits [January-March]  
2 credits [April-June]

You focus on the work of Afro-Caribbean and Indo-Caribbean women writers. By way of comparison you also refer to the writings of black women around the world. In your coursework you can choose to develop this comparison with a non-Caribbean black or other ethnic minority woman writer.

## Oedipus: Myths, Tragedies and Theories

EN53318A

4 credits [September-December]  
4 credits [January-March]  
2 credits [April-June]

This course explores the myths, dramas and theories surrounding Oedipus and Antigone. The first term is devoted to versions of the Oedipus myth produced in classical Greece and Rome and in England before the 20th century; the second term focuses on post-Freudian adaptations of the legend in the 20th century, on stage and screen.

## Modern Poetry

EN53333A

4 credits [September-December]  
4 credits [January-March]  
2 credits [April-June]

Modern Poetry in Britain and America traces the diverse course of post-war poetics from these countries. The first term focuses on Britain and includes study of Auden, Larkin, Hughes, Heaney, Dunn, McGuckian, Nichols, Muldoon, Duffy and Johnson. The second term focuses on America and includes Williams, Stein, McKay, Olsen, Creeley, Ginsberg, O'Hara, Ashbery, Plath, Baraka, and Hejninian.

## The Emergence of Modern America: American Literature 1890-1940

EN53339A

4 credits [September-December]  
4 credits [January-March]  
2 credits [April-June]

Covers the period from the closing of the frontier in America to the eve

of the Second World War; a period that saw mass immigration and urban growth, the crash of 1929 and the Great Depression. Through a selection of poetry and fiction, the course traces some major themes: the literary and cultural move from Naturalism to Modernism, the Harlem Renaissance, American Feminism, Expatriate writers and the cult of the Lost Generation, Regionalism, Documentarism and the emergence of an American poetic vernacular. The course is lecture- and seminar-based; lectures examine the relation of visual arts, music and cinema to literature of the period.

## Postcolonial Literatures in English

EN53342A

4 credits [September-December]  
4 credits [January-March]

An analysis of the literature and culture produced in the aftermath of, and in response to, the end of European colonialism. You address representations of colonialism and decolonisation, and the experience of postcolonial societies and diasporic peoples. Attention is paid to the issues of form, ethnicity, class and gender in postcolonial literatures, the claims of nativist ideologies and cosmopolitan theories of 'hybridity'.

## Literature in Question: Writing since World War II

EN53343A

4 credits [September-December]  
4 credits [January-March]  
2 credits [April-June]

You study issues explored by post-war literature, starting from the debate initiated by Sartre's 'What is Literature?' and looking at literary and theoretical texts. You discuss how the role, scope and status of literature have been re-assessed within literary texts and by other disciplines. The course addresses the relationships between literature and philosophy, literature and ethics, literature and history, literature and science; it studies how generic boundaries and literary forms come under pressure and are re-defined; and it discusses authenticity, individual and national identity, the role and status of language, the literary canon and the possibility of originality, and the relationship between gender and writing.

## Studies in Literature and Film

EN53344A

4 credits [September-December]  
4 credits [January-March]  
2 credits [April-June]

You explore the close relationship between literature and film in the 20th century. You study literature and film from a range of perspectives, both separately and in relation to each other, with an emphasis on cultural and historical criticism. You also examine the particular characteristics of both literature and film and the cross-connections between them through a detailed study of selected poems, plays, essays, experimental films, and feature films. Texts are drawn from a range of national literatures and cinemas. Foreign literary texts are studied in translation.

## Modernism and Drama (1880-1930)

EN53345A

4 credits [September-December]  
4 credits [January-March]  
2 credits [April-June]

Whilst modernist drama on the European continent is characterised by anti-realist tendencies, modern English drama continues the tradition of Realism. The course explores the main contrasts and affinities between these modernist and realist trends, focusing in the Autumn term on varieties of modernist drama, and in the Spring term on major innovative approaches to Realism from 1880-1930. Through a close reading of representative texts, you are introduced to a range of dramatic forms and techniques of the period. Examples from expressionist film acquaint you with questions related to performance, stage set, and lighting.

## Decadence

EN53349B

4 credits [September-December]  
4 credits [January-March]

This course explores the literature of decadence in France and England in the 19th century. The principal themes of decadence - degeneration, disease, sex, death - are explored in the work of various writers, and understood in the context of contemporary cultural anxieties and controversies.

## Language and the Media

EN53371A

4 credits [September-December]  
4 credits [January-March]  
2 credits [April-June]

This course introduces you to a semiotic approach to the analysis of media texts, and to a multi-modal perspective on the analysis of communication. You compare and analyse media and literary genres. The course develops your critical awareness of a variety of linguistic techniques for analysing media discourse types and genres, and enables you particularly to understand the relationship in specific media discourses/genres between text and context.

## English Renaissance Theatre

EN53384A

4 credits [September-December]  
4 credits [January-March]  
2 credits [April-June]

Beginning with the court comedies of John Lyly and the public theatre plays of Christopher Marlowe, the course carries through to the Jacobean and Caroline playwrights (John Webster, John Ford) and the closing of the theatres in 1642. Attention will be given to contextual matters - the playhouses, companies, audiences, court - as well as to close analysis of language.

## Shakespeare and the Early Modern

EN53385A

4 credits [September-December]  
4 credits [January-March]  
2 credits [April-June]

Looks at the role and development of major early modern thinkers and writers within the context of Shakespeare's plays and poems. Drawing on a range of philosophy, literature, religious writing and political thought, we explore the ways in which Shakespeare stages some of the major concerns of his day within the context of intellectual innovations across Europe c1400-1600.

# History

The History Department fosters enthusiasm for the study of history through a focus on encounters and exploration, ideas and identities. Our emphasis on encounters addresses the interplay of religious, political and cultural differences across time and place. We use innovative, interdisciplinary approaches to encourage the exploration of issues, controversies, and themes rather than chronological periods. By examining the development of ideas and identities, we draw upon the past to illuminate the conflicts and challenges of modern life.

History at Goldsmiths promotes intellectual curiosity and independent critical thinking. We offer flexible and challenging programmes of study at undergraduate level featuring carefully developed teaching invigorated by current research. The geographical range of our courses includes Asia, Africa, Eastern and Western Europe, and the Middle East.

Undergraduate year	Description
Year 1	a course for which you do not need any previous experience
Year 2	assumes that you have had some experience in this area or have already followed a similar academic course
Year 3	assumes a specialist knowledge of the practical data or a willingness to engage in responsible individual study under tutorial guidance

## Key

VO

Almost all of the courses available to Study Abroad students are taught and integrated alongside full degree students. Courses marked with this symbol are taught to Study Abroad students only

Most of our Year 2 and 3 courses run in alternate years, and their availability depends on staff commitments.

## Years 2 and 3: full units

### Italy Since 1870

HT52059A/HT53059A

4 credits [September-December]  
8 credits [September-March]  
4 credits [January-March]  
6 credits [January-June]

Covers the political, social and, to a lesser extent, economic history of Italy from unification to the present. The manner in which unification occurred – primarily by war and diplomacy rather than through popular insurgency – shaped the course of the nation state's subsequent history. This history was marked by a wide gap between the masses and the political elite, so an emphasis will be placed on popular movements and the subaltern classes. The variety of political regimes that ruled Italy over this period dictates a broadly chronological treatment. However, topics such as Church/State relations, the changing role of women and the enduring influence of the Mafia will be investigated in a more thematic fashion

### The Crusades

HT52061A/HT53061A

4 credits [September-December]  
8 credits [September-March]  
4 credits [January-March]  
6 credits [January-June]

In this course you will study the cultural, religious and military conflicts between Christian Western Europe and the Islamic world of the middle ages. You will look at primary sources from the European and the Arabic tradition to analyse how and why these conflicts were so significant in the middle ages, and you will discuss how each 'side' in this longstanding conflict viewed its opponents. You will also look at the modern historiography of the crusades, to see how historians in the modern world have dealt with such concepts as holy war, justification of violence, and religious persecution.

### Health, Healing and Illness in Africa

HT52076A/HT53076A

4 credits [September-December]  
8 credits [September-March]

4 credits [January-March]  
6 credits [January-June]

The primary purpose of this course is to explore the complex social, cultural and political history of Africa through the prism of illness and healing. From investigating colonial attempts at preventing malaria and sleeping sickness to exploring the social and economic impact of the current HIV/AIDS epidemic, this course uses case studies from Africa in order to highlight various aspects of the history of infectious diseases and of health in African society. The focus of this course is not on disease itself but rather on how disease and health were understood and managed, and how these reveal the history of a place and a people.

### Heresy, the Occult and the Millennium in Early Modern Europe

HT52079A/HT53079A

4 credits [September-December]  
8 credits [September-March]  
4 credits [January-March]  
6 credits [January-June]

The course examines collective and individual thoughts ordinarily considered to be outside the parameters of the doctrines of the established church from 1500 to 1750. Subjects include: the Bible, Apocrypha and extra-canonical texts; the Apocalypse; Prophecy; Heresy and Blasphemy; Judaism and Islam; Witchcraft; the theology of the ancients; Magic; Astrology; Alchemy; Angels; Numerology; Hermetism, Gnosticism and Neoplatonism; Kabbalah; Christian mysticism. You consider the conceptual and ideological relationships between belief and authority, between heterodoxy and orthodoxy, and between social power and cultural change. You also look at the central issues of how historians have understood and interpreted religion and religious change.

### France since 1870: Fascism, Communism and Democracy

HT52098A/HT53098A

4 credits [September-December]  
8 credits [September-March]  
4 credits [January-March]  
6 credits [January-June]

Covers the political, social and to a lesser extent, economic history of France from 1870 to the present. Throughout this period, French politics and society



have been characterised by deep divisions originating from the clash between revolutionaries and counter-revolutionaries in the 1790s. You will examine the extent to which these divisions reflected the gulf between the towns and the countryside. In the 20th century the older divisions were overlaid by those between a more class-based right and left, which in the wake of the First World War and the Russian revolution, often took the form of Fascism and Communism. These movements will be given particular attention.

## Germany since 1870: Nationalism Versus Democracy

HT52099A/HT53099A

**4 credits [September-December]**  
**8 credits [September-March]**  
**4 credits [January-March]**  
**6 credits [January-June]**

Covers the political, social and to a lesser extent, economic history of Germany from 1870. You pay particular attention to the Weimar Republic, the German Revolution of 1918, the Social Democratic and Communist parties between 1918 and 1933, and the extent to which division on the left paved the way for Hitler. You investigate the Nazi state and the relative importance of the party, state bureaucracy, the armed forces, big business, the SS, and Hitler himself in determining the policies of the Third Reich. You evaluate the impact of defeat in the Second World War, and the outbreak of the Cold War and the extent to which the Federal Republic and the GDR were moulded by external factors.

## Yugoslavia: History and Disintegration

HT52101A/HT53101A

**4 credits [September-December]**  
**8 credits [September-March]**  
**4 credits [January-March]**  
**6 credits [January-June]**

This course examines the history of Yugoslavia and former Yugoslav peoples and places the recent wars in a historical context. You will be introduced to the background of the medieval history of the region and the legacy of the medieval states. You will investigate the emergence of South Slav nationalisms in the 19th century including the Yugoslav Idea; the First World War and creation of Yugoslavia; political and cultural history of the interwar Yugoslav kingdom; occupation, resistance and

collaboration in the Second World War; communist takeover; Tito-Stalin conflict of 1948; Yugoslav road to socialism; dissent and opposition; cultural developments during socialism; political and economic crisis of the 1980s; disintegration and wars of the 1990s; international intervention. Throughout the course, you will be encouraged to think about the centrality of images and artefacts to the making of history and develop critical approaches to past and present.

## Mediterranean Encounters: Venice and the Ottoman Empire

HT52102B/HT53102B

**4 credits [September-December]**  
**8 credits [September-March]**  
**4 credits [January-March]**  
**6 credits [January-June]**

Examines the connected history of the two most powerful states in the early modern Eastern Mediterranean, the Venetian and the Ottoman Empires, from the fall of Constantinople in 1453 to the occupation of Venice by Napoleon in 1797. You will focus on the Republic of Venice and the complex web of its economic, political and cultural relations with the Ottomans. Through a range of textual and visual sources, you explore a variety of topics: the Venetian-Ottoman wars; the circulation of people, goods and ideas; cultural and artistic transaction; religious coexistence and antagonism; the formation of pre-modern identities; the genealogies of orientalism.

## Modern South Asia, 1857-Present

HT52103A/HT53103A

**4 credits [September-December]**  
**8 credits [September-March]**  
**4 credits [January-March]**  
**6 credits [January-June]**

This course focuses on a small but significant period in the history of South Asia: the history of colonialism on the subcontinent and the subsequent creation of three independent nation-states: India, Pakistan and Bangladesh. You will have the opportunity to engage in some of the historiographic literature and assess the contentious debates concerning periodisation, religious and cultural identities and the nature of nationalism in a colonial and post-colonial context. You will address questions regarding

the political economy of the colonial state, ideologies of colonial governance, and the social and cultural histories of the governed.

## Medieval Islamic Empires

HT52104B/HT53104B

**4 credits [September-December]**  
**8 credits [September-March]**  
**4 credits [January-March]**  
**6 credits [January-June]**

This course examines the history of Islam as it spread across Arabia to Persia and India in the east, through the Levant to the outskirts of Vienna in the north and through North Africa to Spain in the west. You begin by exploring the high point of Islamic expansion under the Umayyad and Abbasid empires and then focus on the period of transition and fragmentation that followed. Topics include the proliferation of different sects and branches of Islam as well as a survey of the major dynasties including Safavid Persia; Mughal India; Al-Andalus and Spain and the Ottoman Empire. Finally, we consider the contribution of Islamic thought and philosophy to the modern world.

## Nationalism, Democracy and Dictatorship in 20th-Century Eastern Europe

HT52106A/HT53106A

**4 credits [September-December]**  
**8 credits [September-March]**  
**4 credits [January-March]**  
**6 credits [January-June]**

Introduces some of the main debates about the origins of nations and nationalism in the 19th century in Eastern Europe. You discuss the meanings and definitions of Eastern Europe and study the main developments in the 20th century: the First World War and post-war settlements; the emergence of 'New Europe' in the 1920s; failure of democracy and rise of dictatorships in the interwar period; occupation, resistance and collaboration in the Second World War; the Holocaust; Communist takeovers in the aftermath of the war; Tito-Soviet split; Hungarian revolution; Soviet invasion of Czechoslovakia; Solidarity; Perestroika and Glasnost; revolutions of 1989 and fall of communism; disintegration and war in Yugoslavia; political, economic and social transition; EU enlargement.

## Visual and Material Culture in Early Modern Europe

HT52109A/HT53109A

**4 credits [September-December]**  
**8 credits [September-March]**  
**4 credits [January-March]**  
**2 credits [April-June]**

This course examines the visual and material culture of Europe between 1450 and 1700. It investigates the role of images and artefacts in art and in daily life focusing on the complex ways in which they acquired meanings from their producers and consumers. Considering paintings and architecture along with tapestries, prints, everyday furnishings, clothing and food, the course explores visual and material objects in the context in which they were created, and looks at the social relationships between their makers, sponsors and users. The course offers an introduction to the theories and methods of visual and material culture, and addresses a wide range of issues including the marketplace and the birth of consumer culture; religion, politics.

## Medieval Monsters: Foreigners and Other Oddities in the Medieval Imagination

Code to be confirmed

**4 credits [September-December]**  
**8 credits [September-March]**  
**4 credits [January-March]**  
**6 credits [January-June]**

In this course you will study the development of a European identity in the middle ages, and the way that identity was constructed in opposition to a variety of 'others', internal and external. You will explore the relations between western Christian Europe and outsiders including Vikings, Magyars, Arabs and Turks, as well as mythical outsiders, using a variety of historical and fictional sources, including visual materials. You will be encouraged to visit Galleries and museums in London as an important contribution to your research.

## Years 2 and 3: half units

Half units run either from September–December or January–March. Most of our Year 2 and 3 courses run in alternate years, and their availability depends on staff commitments.

### Imagining Africa: Ideology, Identity and Text in Africa and the Diaspora

HT52082A/HT53082A

4 credits [September–December]  
or 4 credits [January–March]

This course considers how ideas of Africa (its people, environment, history) were expressed through the writings of both prominent and lesser-known figures in Africa and the diaspora. Through examination of texts – ranging from slave narratives to autobiographies, speeches, essays and novels – you explore how those ideas took shape within their particular historical and regional contexts. You also consider how particular forms of writing lent themselves to particular expressions of identity, race and place.

### 'Of Revelation and Revolution': A Social and Political History of Twentieth Century South Africa

HT52083A/HT53083A

4 credits [September–December]  
or 4 credits [January–March]

This course examines key social, economic and political developments in the history of 20th century South Africa. Beginning with an analysis of the mining industry at the turn of the 20th century, this course traces the evolution of the labour migrant system, the development of racial segregation and its eventual transformation into the system known as apartheid, the rise of Afrikaner and African nationalism, and the eventual collapse of apartheid in 1994. You will also consider the transition to democracy, and assess the challenges and triumphs of the 'new South Africa'. You examine the transformation of South African society in the context of its political history, focusing on the role of urbanization, changing gender roles and household structures, the effect of apartheid

on race and identity, and the relationship between religion, resistance and the state.

### Early Modern European Philosophy

HT52087A/HT53087A

4 credits [September–December]  
or 4 credits [January–March]

The course examines a rich period of philosophic thought in European history through the work of the ideas and arguments of these philosophers and see how they engaged with the important debates of their day. In addition, students will gain an awareness of how early modern European philosophy is both a continuation and a departure from earlier schools of thought, as well as of how modern scholars have engaged with these important texts.

### London's History Through Literature

HT52089A/HT53089A

4 credits [September–December]  
or 4 credits [January–March]

The course examines London's history through the work of writers who have lived in London, who have written about the city, or who have used London as the background or setting for their work. As well as secondary literature on the city's development, there will be a range of primary texts from Shakespeare to Orwell. By the end of term, students will have a good knowledge of London's history, and appreciation of the works of a number of important writers, a sense of different historical periods, and a knowledge of the variety of locations that go to make up the textual map of London.

### Gender in Text and History 18th-19th Centuries

HT52100B/HT53100B

4 credits [September–December]  
or 4 credits [January–March]

An introduction to some of the major developments in thinking about gender and the construction of masculinities and femininities between the late-eighteenth and late-nineteenth centuries. We will examine predominantly British literary texts and historical

documents, written by men and women, placing them in their specific cultural contexts and considering different forms of writing as historical evidence.

### London History

HT52114A/B/HT53114A/B  
Autumn (A) and Spring (B)

4 credits [September–December]  
4 credits [January–March]  
6 credits [January–June]  
2 credits [May–June]

VO

Provides an introduction to the cultural and social history of London. Through the exploration of primary and secondary source material, along with offsite visits, you will gain an understanding of the development of the historiography of the city. By focusing upon contemporary understandings of London through the interrogation of contemporary writings and documents, you will be able to assess the relationship between these and current perceptions of the urban environment. A key aspect is the idea of simultaneity: that past and present London and Londoners develop, grow and are built on top and alongside each other. You will gain an understanding of this idea through the exploration of the city with site-specific visits.

### Aspects of Modern South Asia

HT52117A/HT53117A

4 credits [September–December]  
or 4 credits [January–March]

This course provides an overview of the history of formal colonial rule in India, from the time of the revolt of 1857 to the transfer of power and the establishment of the two independent states of India and Pakistan in 1947. Some key topics include responses to colonial rule, including religious revivalism; rise of communalism; the emergence of radical politics in the 1930s and its impact on the freedom movement; the Quit India Movement and Partition. We will address questions regarding the political economy of the colonial state, ideologies of colonial governance, and the social and cultural histories of the governed.

## The Birth and Rebirth of Yugoslavia, 1918-1948

HT52118A/HT53118A

4 credits [September–December]  
or 4 credits [January–March]

Examines history of Yugoslavia between its unification in 1918 and its re-emergence as an independent state following the Second World War and the Tito-Stalin split. It begins by providing a background to the medieval history of the region. Other main topics include: emergence of South Slav nationalisms in the nineteenth century; the Balkan Wars, the First World War and creation of Yugoslavia as the Kingdom of Serbs, Croats and Slovenes; the international recognition at the Paris Peace Conference; political and cultural history of the interwar Yugoslav kingdom; the Croatian Question; occupation, resistance and collaboration in the Second World War; communist takeover; Tito-Stalin conflict of 1948.

## Health and Empire: Disease, Medicine and Race in Colonial Africa

Code to be confirmed

4 credits [September–December]  
or 4 credits [January–March]

This course is primarily concerned with the colonial period, from the late 19th to mid-20th centuries. You will look at indigenous perceptions of illness as a way of examining African society in historical perspective, in particular the relationship between belief systems and health. You will consider 18th- and 19th-century traveller and missionary accounts of disease in order to understand how Europeans first perceived Africa. You will look at colonial attempts at disease control as a window onto larger colonial efforts to segregate and control the populace. You will examine how Western biomedicine intersected, and sometimes clashed with, African healing practices as a way of uncovering emerging models of cultural adaptation and political change.

# Languages

## English Language

The Centre for English Language and Academic Writing (CELAW) at Goldsmiths has more than 20 years' experience in teaching English for Academic Purposes to both international and UK students. Whatever your standard of English and academic level (undergraduate or postgraduate), we provide programmes and courses which will help you reach the point where you can operate with confidence in the UK university system as a successful and independent student.

A wide variety of media sources, up-to-date topics and methodologies, and sophisticated language-learning facilities are used to deliver the teaching.

## Other languages

Languages other than English at Goldsmiths are taught by our Department of Professional and Community Education (PACE).

Undergraduate year	Description
Year 1	a course for which you do not need any previous experience
Year 2	assumes that you have had some experience in this area or have already followed a similar academic course
Year 3	assumes a specialist knowledge of the practical data or a willingness to engage in responsible individual study under tutorial guidance

## Study Abroad plus English for non-native speakers

This programme is an ideal option if you come from a country where the academic year begins in April or May. You can take up to six months of intensive English Language study on the Goldsmiths Pre-sessionals Programme before entrance to our academic courses which start in September.

Study Abroad plus English has three main aims:

- To enable you to develop your knowledge and command of English so that you will be well equipped to follow your academic courses in English, and to socialise with other students.
- To provide you with an exciting opportunity to study academic subjects of your choice in classes with European and other international students.
- To introduce you to the study skills required by British university students, such as note-taking and seminar preparation.

This programme goes further than just developing your English Language skills by building your understanding of British culture before beginning a programme of study in the Autumn Term. The programme is intended for students with a broad interest in contemporary cultural studies, whose first language is not English.

There are several routes, which are designed to support students at different levels of English proficiency:

TOEFL (IBT)	IELTS	English course
65	5.0	April-September + study abroad period
72	5.5	May-September + study abroad period
81	6.0	July-September + study abroad period

The study abroad period that follows your English course can be either:

- a full year
- September-December
- September-March
- January-March
- January-June.

The Goldsmiths Pre-sessionals Programme offers the best possible preparation for study at Goldsmiths, or on any other degree that focuses on culture, society or the arts. The course is unique because it not only covers the key academic English language skills – such as listening to lectures, note taking, guidance in academic writing and reading – but does so by focusing on the kind of academic content you are likely to meet on your degree. In Phases 3 and 4, for instance, there is a series of lectures on key contemporary postmodern thinkers such as Foucault, Baudrillard, and Butler, whose work features in a number of different degrees. There is also a choice of second lecture, either Contemporary Art History or Film Studies. At the end of the pre-sessionals, you write an extended academic essay which combines theory and analysis, and provides excellent training for your future studies.

The focus on content means that you will learn not only general academic English, but also key vocabulary and concepts at the same level of complexity as on a degree. We therefore strongly recommended that international students attend the Pre-sessionals even if they have already obtained the language entrance requirements for their degree. The Pre-sessionals will also familiarise you with Goldsmiths and with how you are expected to behave in a British academic context – for example, speaking in seminars and interacting with academic staff.

Work on degree programmes is intensive, so it is a very good idea to take the Pre-sessionals Programme before you start. Afterwards it is difficult to learn your subject and improve your English at the same time!

The Pre-sessionals is hard work, but you will also have fun, make friends and learn a lot. As one previous student commented: "It's so much more than just a language course!" To get more of an idea of what we do, visit the Centre's Virtual Learning Environment (VLE), at <https://learn.gold.ac.uk>, where you will find course outlines, typical lecture content and an example of a weekly timetable.

## Key features of the programme:

- Two academic lectures per week in phases 3 & 4 (from July), in subjects which are directly relevant to studying at Goldsmiths.
- Training in key academic skills such as listening to lectures and note-taking, academic reading, discussing academic topics and giving academic presentations.
- Training and practice in writing academic essays, including how to compile a bibliography, reference properly and avoid plagiarism. Please note that we teach you how to write academic essays in the style of Goldsmiths and the University of London, not the 250-word IELTS style of essay.
- Language development classes to improve your grammar and academic vocabulary.
- Regular tutorials with a personal tutor who will monitor your progress, and give advice on how to make improvements.
- Familiarisation with all aspects of university life and UK culture in general.
- Students with conditional offers who successfully complete the Pre-sessionals move automatically on to their chosen degree at Goldsmiths.

# Evening language courses

Goldsmiths level	'Common European Framework of Reference for Languages' level	Description
Level 1	A1-A2	Beginner
Level 2	A2-B1	Elementary rusty GCSE
Level 3	B1-B2	Intermediate recent good GCSE pass/ A- or AS-level
Level 4	C1	Higher intermediate/advanced recent good A-level pass
Level 5	C2	Advanced/fluent speaker

## Arabic

### Level 1 Beginners

AR41030A

4 credits [September-December]  
4 credits [January-March]

This course is ideal for beginners. You'll learn to introduce yourself, and to give and understand basic information in everyday Arabic, as well as starting to master the Arabic script. An excellent opportunity to take up this rich and fascinating language, which is spoken by more than 150 million people across many countries, and embedded in a culture and religion that are so important to our 21st-century world. [Thursday evenings].

## French

### Level 1 Beginners

FR41001A

4 credits [September-December]  
4 credits [January-March]

For near beginners. This level is for you if you are starting out, or have just a few basic phrases of French. You'll learn to introduce yourself, and to give and understand basic information, as well as building up your basic French grammar in a lively and interactive way. [Wednesday evenings].

### Level 2

FR41002A

4 credits [September-December]  
4 credits [January-March]

Elementary to Pre-Intermediate level. This is for you if you have studied the basics of French, or are very rusty (eg. studied for GCSE years ago). You'll consolidate your grammar and your basic language skills, plus learn more about French culture. [Thursday evenings].

### Level 3

FR41003A

4 credits [September-December]  
4 credits [January-March]

Intermediate level. This is for you if you have already studied French for a couple of years and are fairly confident of your basic verb tenses. You'll gain confidence and

improve speaking, reading, writing and listening skills. Choose this level if you have a recent GCSE in French. [Wednesday evenings].

### Level 4

FR41004A

4 credits [September-December]  
4 credits [January-March]

Higher intermediate level. This is a course for those who have good French with several years' experience, and want to consolidate and gain more fluency. Choose this level if you have a recent A-level in French or higher studies. [Wednesday evenings].

## German

### Level 1 Beginners

GR41001A

4 credits [September-December]  
4 credits [January-March]

Beginners. This level is for you if you are just starting out, or have just a few basic phrases of the language. You'll learn to introduce yourself, and to give and understand basic information, and get to grips with basic German grammar through a fun, communicative approach. You'll also get some insight into German-speaking culture. [Tuesday evenings].

## Italian

### Level 1 Beginners

IT41001A

4 credits [September-December]  
4 credits [January-March]

Beginners. This level is for you if you are just starting out, or have just a few basic phrases of Italian. You'll learn to introduce yourself, and to give and understand basic information, as well as learning something more about this wonderful country and its culture. [Tuesday evenings].

## Japanese

### Level 1 Beginners

JP41001A

4 credits [September-December]  
4 credits [January-March]

Using a communicative approach to Japanese, this ever-popular course is for complete beginners. You'll learn the basic Hiragana characters as well as working on speaking and listening skills, and Japanese grammar. You'll also find out how the Japanese language connects with Japanese culture. [Thursday evenings].

## Mandarin Chinese

### Level 1 Beginners

CH41001A

4 credits [September-December]  
4 credits [January-March]

A course in Mandarin Chinese for complete beginners. More and more people are taking up this challenging but fascinating language intimately linked with a culture that has lasted thousands of years and a country that is now one of the key players in the 21st century. You'll learn to introduce yourself, and to give and understand basic information, as well as building up your basic knowledge of the script. [Wednesday evenings].

## Portuguese

### Level 1 Beginners

PG41001A

4 credits [September-December]  
4 credits [January-March]

For complete beginners or those with just a few phrases. Maybe you are particularly interested in Brazil and its amazing and vibrant culture, and in communicating with Brazilian speakers. Maybe you are more interested in Portugal or one of the other countries where Portuguese is spoken. Either way, you'll soon learn to introduce yourself, and to give and understand basic information, as well as building up your basic grammar in a lively and interactive way. [Wednesday evenings].

## Spanish

### Level 1 Beginners

SA41101A

4 credits [September-December]  
4 credits [January-March]

For complete beginners or near-beginners. This level is for you if you are just starting out, or have just a few basic Spanish phrases, and have decided that it's time you got closer acquainted with this rich and eloquent language, spoken by around 400 million people worldwide. Somewhere near you right now, Spanish is being spoken! You'll learn to introduce yourself, and to give and understand basic information, as you build up your basic Spanish in a lively and interactive way. [Tuesday evenings].

### Level 2

SA41102A

4 credits [September-December]  
4 credits [January-March]

Elementary to Pre-Intermediate level. This course is for you if you already studied about a year of Spanish and have mastered the basics. You'll consolidate your grammar and your basic language skills, plus learn more about Spanish and Latin American cultures. [Tuesday evenings].

### Level 3

SA41003A

4 credits [September-December]  
4 credits [January-March]

Intermediate level. You will have already been speaking Spanish for a couple of years and be fairly confident of your basic verb-tenses. You'll improve speaking, reading, writing and listening skills, and gain more confidence in expressing yourself and extending your understanding of spoken and written Spanish. You'll also be able to extend your knowledge of Spanish and Latin American cultures. [Thursday evenings].

# Music

Goldsmiths' Department of Music, with its varied academic interests, active performing tradition, and proximity to London's resources, offers a stimulating environment for students. Performance opportunities range from the symphony orchestra and choir to specialist groups for contemporary music, jazz and world music; performers and composers are strongly encouraged to become involved in departmental concerts. The Department has many varied facilities, including fully equipped composer-studios, workstations with music software, a recording studio, performance analysis equipment, a Recital Room with video recording facilities, and a networked computer room with Sibelius music software.

Undergraduate year	Description
Year 1	a course for which you do not need any previous experience
Year 2	assumes that you have had some experience in this area or have already followed a similar academic course
Year 3	assumes a specialist knowledge of the practical data or a willingness to engage in responsible individual study under tutorial guidance

## Key

PM	Department of Professional and Community Education (PACE) courses taught in the evening between 6pm and 9pm
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Some of the world's most famous albums have been produced in London. This includes Abbey Road by the Beatles, recorded at Abbey Road Studios, St John's Wood.

**Prerequisites:** for all Year 2 courses there is a general prerequisite of two years' college-level study of music. You should have studied both theory and practice. For popular music courses you should be familiar with Jazz and Popular Music traditions both through practical and academic study. For all other courses you should have paid major attention to the Western Classical tradition and be able to read and write musical notation.

In the Summer term you can choose to do 2 additional credits of project work related to courses studied in the Spring term. This work is negotiated individual study supported by some tutorial guidance. You should inform your home university and the International Partnerships and Developments Team at Goldsmiths of the agreed topic once it has been confirmed. When you tell your International Liaison tutor the topics you are interested in studying, they can consider appropriate tutorial guidance arrangements. You should aim to confirm these details by week 6 of the Spring term.

## Year 1

### Department of Music courses

#### London – the World's Musical Capital

MU51026A

4 credits [September-December]  
4 credits [January-March]

This course engages you in music making in London, arguably the most active and diverse musical city in the world. You are introduced to a range of musical activities, from the O2 Arena to the wealth of musical events on London's South Bank, as well as a number of smaller alternative venues. Visits to events in the city are discussed and put in context in seminar groups in the following week. New course: subject to validation.

#### Folk and Urban Musics

MU51016A

4 credits [September-December]  
4 credits [January-March]  
10 credits [September-June]

This course provides a foundation for understanding the key creative elements common in many forms of popular music. Term one focuses

on roots of popular style in US and European folk music, stressing the importance of orality, song form, interaction/improvisation, modality, standard progressions, rhythm and the role of social processes in shaping music. Terms two and three focus on the creative concepts at the heart of 20th-century popular music in the Western world – for example, riffs, repetition, cycle of fifths, fragmentation, recycling/sampling, lyrics and use of new technologies.

#### Analytical and Contextual Studies in Pop Music

MU51017A

4 credits [January-March]

This course looks at three key issues: the social, cultural and musical contexts within which music is made; the musical past and its legacies (and how we understand various histories); and different approaches to analysis, criticism and writing about music. Case studies focus on significant genres and artists in the history of popular music. You will be encouraged to evaluate the significance of various artistic developments whilst acquiring an understanding of the conceptual frameworks and cultural contexts within which such changes have been understood.

#### Practical Popular Music Studies

MU51018A

4 credits [September-December]  
4 credits [January-March]  
10 credits [September-June]

Practical Popular Music Studies allows you to develop your practical skills in the broadest sense via a weekly performance class and individual vocal/instrumental lessons. It provides instruction in all areas of practical musicianship including aural skills, transcription, sight-reading and improvisation as well as ensemble playing and performance. You will be given supporting classes in performance technology (how to use PA, Mics etc) and other issues relating to rehearsal, practice and presentation.

## Composition

MU51019A

4 credits [September-December]  
4 credits [January-March]  
10 credits [September-June]

This course allows you to develop an understanding of 20th/21st-century compositional techniques, and to apply them in your own original creative work. Creative strategies actively explored include experimental notation, visualisation and improvisation. You consider a range of structural methods as evidenced in music from the early 20th century onwards (such as serialism, isorhythm, block form, process-based form). You explore a number of techniques with respect to pitch (linear/harmonic), rhythm and texture. You work individually on three projects; a set of brief technical experiments, and two compositions (for duo and small ensemble). You also participate in a group assessed project.

## Performance and Critical Listening

MU51020A

4 credits [September-December]  
4 credits [January-March]  
10 credits [September-June]

This course seeks to develop not only practical performance skills but also critical listening and interpersonal skills. It begins with four weeks of lectures on performance-related issues ('performance anxiety', 'critical listening' etc). You are given the opportunity for a short solo performance in term 1, with feedback provided by the course leader and the student peer group. In term 2 you are divided into groups and use the resources available to put on a concert of chamber music. The projects/concerts are performed and assessed, with marks awarded according to performance competence and overall contribution.

## Introduction to Music Technology

MU51021A

4 credits [September-December]  
4 credits [January-March]  
10 credits [September-June]

This is an opportunity for you to become familiar with a range of music technology applications, including score processing, analogue-digital recording,

computer-based production and sequencing. You will develop a basic working knowledge of three software packages, acquiring core skills in computer music and furthering your understanding of its potential practical applications. You will also have the opportunity to work in a recording studio, developing a knowledge of good practice in this environment, including an ability to collaborate effectively.

## Tonal Harmony and Form

MU51022A

4 credits [September-June]

**Prerequisite:** Some previous knowledge of musical theory.

The course aims to consolidate and extend your understanding of tonal harmony and to introduce you to historical and analytical study of music c1750-c1830, concentrating on sonata form movements and their context. The first half of the course uses the music of JS Bach to focus study of chord identification, harmonic progressions, cadences, melodic structure and the simple tonal forms (binary, ternary and rondo). The second half focuses on the music of the common-practice period through a study of sonata form and its development from Haydn to Beethoven. Issues covered include the understanding of formal, thematic and tonal structures in sonata form, and their relationship to theoretical and cultural conceptions of the nature and meaning of the form.

## Western Art Music: Development and Repertoire

MU51023A

4 credits [September-December]

The aim of this introductory survey course is to familiarise you with significant and varied examples of Western Art Music, presented in chronological order. It also develops a critique of the ways in which traditions are constructed and works become canonised. Through a study of particular works you will come to understand: [a] the range of languages and techniques available in the Western art-music tradition; [b] why music was composed and performed differently in past communities; [c] patterns of influence and points of innovation in the development of music; [d] the origins of the musical

practices we employ today; [e] the evidence, investigative methods and value systems that have induced us to construe the musical past in particular ways.

## Approaches to 20th-century Music

MU51024A

4 credits [January-March]

The aim of this course is to introduce you to the skills you will require, the repertoire you will encounter and the debates you will need to consider when studying musics of the twentieth century. Via concrete examples and case studies it introduces the specific skills required for analysing music, engaging in critical reasoning, conducting research and presenting written arguments, along with an awareness of the key issues of debate in contemporary musicology. The course encourages you to gain an understanding of the perspectives, methods and orientations of musicologists.

## Popular Music: History, Style, Technique

MU51025B

4 credits [September-December]

Through discussion of issues related to the performance, recording, production, composition and documentation of Western popular music, this course aims to enhance critical listening skills. It aims to provide a foundation for skills and understanding developed later in the programme, introducing topics such as: standard song forms and structures; instrumental and vocal tone, texture and style; approaches to recording and production; genres and generic markers; the role of arrangement.

## Music Computing 1

MU51047A

4 credits [September-March]

Introduces the overarching themes of music computing: how computers listen and analyse sound and music, how they can generate musical and sonic processes and structures, and how they can render these patterns as sound and music. You develop an understanding of the origins of computer-aided composition and computer-based electronic music, presented in a short series of repertoire-based case studies.

## Year 1

### Department of Professional and Community Education courses

## Music and Culture

MU41048A

4 credits [September-December]  
4 credits [January-March]  
2 credits [April-June]

PM

This course comprises a broad look at music in contemporary culture, and investigates music both in terms of style and genre and as a cultural phenomenon. It focuses mainly on popular music but includes perspectives on classical, traditional and global music. Through listening, lectures, seminars and discussions it explores music and its cultural processes and promotes an understanding of musical expression in a range of contemporary societies and subcultures.

## Songwriting Workshop

MU41052A

4 credits [September-December]  
4 credits [January-March]  
2 credits [April-June]

PM

A workshop for aspiring and more seasoned songwriters wanting to learn more about what makes a good song, and wanting to hone skills and try out ideas. You will learn about hooks, bridges and middle 8s, the right mood, tone and structure and, most important of all, how to make your songs ring true. The workshop includes demo performances with expert guidance and constructive feedback.

## Year 2

## Department of Music courses

## Musical Style and Historical Culture

MU52013A

4 credits [September-December]

An exploration of musical styles and their relation to historical cultures, institutions and communities. You learn about specific historical musical networks, such as those existing in 16th-century London, Renaissance Venice, or late 19th-century Vienna. You also consider the difficulties in relating particular musical styles to complex cultures, and the potential distinctions between shared musical styles and shared musical techniques.

## Music and Modernism

MU52014A

4 credits [September-December]

This course explores the development of musical trends in the first half of the 20th century, and considers their relationship to the modernist ideas evolving in Western culture at this time. Particular attention is given to the music of Debussy, Stravinsky and the composers of the Second Viennese School.

## Culture, Media and the Music Industries

MU52016A

4 credits [January-March]

The central concern of this course is the commodification of music. Drawing from political economy, sociology and business studies, it provides an introduction to key issues and debates, and the role of various industries and technologies in music making. It discusses: the occupations, work, structures and dynamics inside record companies; the range of different businesses that have a vested interest in music making; the way music has become ever more significant for corporate promotion and branding; the importance of copyright and the legal regulation of rights, identities and authorship; the global relations of popular music production and circulation; the way music

making has been understood in theoretical debates.

## Russian Music Traditions

MU52018A

4 credits [January-March]

Examines Russian music from the 16th century onwards with a particular emphasis on the 19th century, including areas such as the legacy of folk music, sacred music, music education and theory, and the political and social contexts in which all of these were found. The unique archive collections of the Centre for Russian Music at the College, and the special collection room, will be made available for students, allowing you to engage with some of the primary sources relevant to the study of Russian music of this period.

## Music, Communication and Identity

MU52020A

4 credits [September-December]

For many years music has been associated with different social groups and specific cultural identities: from the close connections between the emergent bourgeoisie and the critical appreciation and canonisation of absolute music in the eighteenth and nineteenth century, through the importance of blues, jazz, soul and hip hop for changing notions of black identity up to the present day. Composers, songwriters and musicians have quite consciously used their art to communicate a sense of individual and collective experience. The course examines how music has been used to affirm a sense of collective identity and as a means of asserting difference.

## Music and Postmodernism

MU52022A

4 credits [January-March]

This course examines how certain music of the 20th and 21st centuries developed in the context of particular postmodernist trends. The period between 1960 and the present provides the focus for the course, which pays particular attention to the music of composers such as Berio, Cage, Kagel, Adams and Zorn.

## Composition: Creative Strategies

MU52023A

4 credits [September-December]

**Prerequisite:** Previous experience of composition.

This course encourages you to experiment with a number of creative and technical strategies for composition and sound art practice. You undertake a series of creative tasks to explore different strategies for making work, whether technical or intuitive. Examples include: pitch/rhythmic organisation, graphic notation, working with images/text-based/aural sources, and working with chance operations and performer choice.

## Studio Techniques

MU52024A

4 credits [September-December]

**Prerequisite:** competence in composition using music technology.

This course enables you to acquire fundamental skills in the use of studio equipment and software which are relevant to experimental electronic music and electroacoustic composition. These include recording techniques, sound editing and mixing, digital audio processing and use of MIDI. You will also be introduced to a range of experimental electronic/electroacoustic repertoire and associated compositional approaches. Maximum of five students.

## Music, Technology and Production

MU52025A

4 credits [September-December]

**Prerequisite:** competence in music technology.

Highlights a range of recording techniques and music technology, focusing on sequencing, sampling, multi-track recording, use of a mixing desk, audio and digital effects and microphones. The course also introduces the key aesthetic concepts which underlie contemporary production techniques and emphasises the creative importance of recording and technology in popular music. Maximum of five students.

## Music Aesthetics

MU52026A

4 credits [September-December]

Considers the problems of defining music and of its ability to express and be 'meaningful'. The main aim of the course is not to settle on the 'right' answers (they may not exist), but to help you think in logical and consistent ways about the principles by which you might begin to negotiate and evaluate the many present (and future) musics of the world.

## Composition and Performance

MU52027A

4 credits [January-March]

**Prerequisite:** competence in composition.

For this course you compose two works, one for soloist and one for a small ensemble. Your solo piece is written for a student taking the Classical Performance module. His/her performance of your piece is assessed in Term 3. Your ensemble piece is written for a group of your own choosing, including members of this course group. You have opportunity to present this piece in a Composers' Forum concert in Term 3. Contemporary techniques are explored, with consideration of timbre, texture and structure, as well as the possibilities of 'real-life' performance settings.

## Studio Composition

MU52028A

4 credits [January-March]

**Prerequisite:** competence in composition using music technology.

Following Studio Techniques (MU52024A, left), this course explores the experimental creative possibilities of the studio. Historical and current directions in computer music and sonic art are considered, including acousmatic music, phonography, text-sound composition, algorithmic composition and plunderphonics, with reference to aesthetic issues, historical and cultural contexts and most importantly compositional techniques. You are introduced to non-real time software for analysing and transforming sound, including Audio Sculpt, Sound Hack and Metasynth. You are encouraged to develop your understanding and technical skills in the production of



one substantial composition and a reflective commentary about one pivotal work by an established composer/sound artist.

## History of Performance

MU52031A

4 credits [January-March]

This course encourages you to examine changing performance contexts for Western music since the Middle Ages. This is undertaken in two ways: through the interpretation of historical documents and artefacts (including musical sources, treatises and instrument) and via the analysis of recordings. Some consideration will be given to the 'period-instrument' movement and to the broader issues that this has raised concerning the role of the performer. Although the course does not require you to perform, you are encouraged to bring your own practical experience to bear on their study.

## Classical Performance

MU52032A

4 credits [September-December]  
4 credits [January-March]  
10 credits [September-June]

**Prerequisite:** instrumental or vocal skills in classical performance.

Builds on the musical performance skills acquired at Year 1 level, and develops not only practical performance skills but also critical listening skills and interpersonal skills. Individual tuition is provided by expert visiting staff. You will give several unassessed performances as part of Tutor-led performance seminars, as well as assessed mid-term and end-of-year recitals. You will also work with a composer during the second term on a new work for your instrument or voice, the premiere of which will also form part of your assessment.

## Romanticism and Musical Structures

MU52034A

4 credits [September-December]

This course takes a primarily analytical approach to music from Beethoven to Brahms. The major analytical techniques employed will be those developed by Schenker and Schoenberg, since these remain the most appropriate and penetrating tools for the analysis

of harmony, tonality and thematic structure in this repertoire. You will produce analyses of a range of 19th-century works, demonstrating your insight into and understanding of the structures and meaning of these works.

## Language of Jazz

MU52036A

4 credits [September-December]

This course provides an introduction to the harmonic and melodic vocabulary of jazz and commercial music. It studies: tonality, standard chord progressions, chord/scale relationships, modes, extended chords, dissonance and reharmonisation. You are also instructed in the conventions of jazz and popular music notation, including the presentation of lead sheets and full scores.

## Music in Film

MU52037B

4 credits [January-March]

**Prerequisite:** competence in composition using music technology.

This course explores the use of music for film and other media using both theoretical and creative approaches to sound and image. It contains a brief historical survey of film music since the 'silent' era and introduces a variety of analytical approaches that examine its semantics. This theoretical background then provides the foundation for practical sessions that explore the craft of writing for film. You are expected to make an analysis of how music functions in a film of your choice, through an annotated cuesheet and an essay, and, in the second half of the module, to compose a set of exercises to accompany short film clips.

## Classical Orchestration and Arrangement

MU520039A

4 credits [January-March]

**Prerequisite:** knowledge of music theory.

This course aims to familiarise you with the principles of orchestration found in scores from the Classical period through to the turn of the 20th century. The course will discuss how instrumentation and techniques of orchestration developed over

this time, and examine issues of transcription from piano music to orchestra. It also aims to provide a foundation of knowledge in orchestration technique that might later be applied in your own composition work. You will complete a portfolio of short preliminary exercises, alongside transcriptions for orchestral forces of a short piano piece.

## Arranging: Jazz and Commercial Music

MU52040A

4 credits [January-March]

**Prerequisite:** competence in jazz harmony.

This course introduces you to a range of techniques common in jazz and commercial music, and provides an opportunity to apply harmonic knowledge acquired in Language of Jazz (left). You will gain an understanding of standard brass and reed instrumentations, conventional scoring and chord voicing techniques, and standard approaches to arrangement structure. You will be expected to complete some preliminary exercises before the completion of a fully scored arrangement for a medium to large ensemble.

## Performance: Ensemble

MU52041B

4 credits [September-December]

**Prerequisite:** performance proficiency in popular music (instrument or voice).

Guides you through a range of repertoire to develop enhanced stylistic awareness and both individual and group musicianship skills. By participating in a weekly ensemble class, you experience a variety of learning situations from full notation and lead sheets to working purely by ear or verbal instructions. In addition, you will be encouraged to evolve performance in the broadest sense, developing awareness of the effects of personal physicality, how to use the performance space, and other issues of presentation.

## Songwriting

MU52043A

4 credits [September-December]

This course explores many dimensions of songwriting, including standard (and non-standard) song

conventions, lyric writing, strategies and sources for inspiration, sound and identity. The course explores differences in the work of composer-songwriters and singer-songwriters, together with related issues such as the influence of commerce, authorship, and interpretation. You have the opportunity to 'show and tell' drafts of songs in workshops, and to present your work live at the end of the course.

## Music of Africa and Asia

MU52046A

4 credits [January-March]

The course introduces the diverse musical traditions of Africa and Asia. It concentrates on traditional musical practices, although some attention is also given to newly created styles. Geographical areas covered include Southern Africa, West Africa, North Africa, Central Asia, South Asia, Southeast Asia (mainland and island), Oceania and East Asia. You are expected to become familiar with the sounds of the music of these areas, and to understand something of their underlying structural principles and the social and cultural contexts in which they are performed.

## Music Computing 2

MU52047A

4 credits [September-December]  
8 credits [September-March]

Introduces advanced concepts in music computing as applied to analytic study and creative practice. Methods, concepts and wider implications of music information retrieval and computer-based musicology are explored with reference to notated scores, MIDI data and audio. We also explore the application of artificial intelligence (AI) to music, improvised performance and live DSP. You develop your expertise in a music programming language, and learn how to interface audio systems with AI modules. A key concern is the interaction between users and performers and computer music systems in a real-life setting. You develop an understanding of practical and aesthetic issues in the production and presentation of such work.

## Year 2

Department of Professional and Community Education courses

## Performance Ensemble (Jazz and Pop)

### Pop/Rock/Blues

MU40009A

4 credits [September-December]

PM

### Latin Rhythm

MU40010A

4 credits [January-March]

PM

This is an ideal opportunity to perform a wide variety of rock and popular music with groups in mixed line-ups. The course covers the practical application of arranging, composing skills, rhythm section/horn section interaction, ensemble playing and improvisation. It is arranged in two 10-week terms covering two general styles and/or influences: popular/rock/blues and Latin rhythm.

## Musicianship for Jazz and Popular Music

MU40012A

10 credits [September-June]

PM

This course develops your musicianship skills and creative techniques. It aims to give you a thorough grounding in the broad range of skills required for work as a professional musician. The course includes repertoire, practical aural training, theory, tonal, popular and jazz harmony, rhythmic studies, score reading, dictation and transcription skills, keyboard skills, arranging, scoring and composing.

## Musicianship for Classical Music

MU41014A

10 credits [September-June]

PM

This course covers the study of harmony, counterpoint and analytic technique. Aural training is an essential aspect of the course and this class aims to develop the recognition and dictation of rhythmic, melodic and harmonic musical events.

## Composing and Arranging for Jazz and Contemporary Styles

MU41022B

4 credits [September-December]  
4 credits [January-March]

This course studies the theory behind jazz and popular music's use of harmony: scales, extended chords, chord progressions and substitutions. It also covers aspects such as instrument ranges and transpositions, rhythm section notation and score layout. The course culminates with the completion of your own arranging project.

## Performance Ensemble

MU41023A/B/C

4 credits [September-December]  
4 credits [January-March]

An ideal opportunity for instrumentalists and singers to perform in a wide array of genres, from the Renaissance to the present day. We initially focus on achieving authentic, quality performances of the historic idioms (eg madrigals, sonatas, Concerti grossi, arias and recitatives, Lieder, wind and string quartets to octets) as employed by composers from Monteverdi to Schoenberg. You also participate in the performance of contemporary music, such as the experimentalism of John Cage, aleatorism of Lutosławski, minimalism of Steve Reich, American and European Jazz (from Swing to fusion) and popular music from around the world.

## Analysis for Composition

MU41024A

4 credits [September-December]  
4 credits [January-March]

This course takes as its basis the study of short works from the 20th-century repertoire, and aims to relate technical and aesthetic matters arising from this to your own compositional development. Issues of line, counterpoint, harmony, rhythm, texture and form are explored from a number of stylistic viewpoints. Teaching is mainly by seminar, with regular workshops and the possibility of individual tutorials. At the end of the course, there is the opportunity to hear your work performed by professional musicians.

## Piano Performance Workshop

MU41027A

4 credits [September-December]  
6 credits [January-June]

PM

A piano course designed to enhance your performing skills, develop repertoire and increase your confidence as a player in an informal workshop situation. You are encouraged to explore repertoire in a wide range of styles in discussion with the tutor and according to your individual needs.

## Contemporary Jazz Piano

MU41046A

4 credits [September-December]  
4 credits [January-March]

PM

One of the longest running and most acclaimed jazz piano courses in London, this course covers the technical, historical and expressive basis of contemporary jazz piano over the past 60 years. The practical approach, using two pianos for duet as well as solo playing, will enable you to start or (if you already improvise) develop as a creative contemporary jazz pianist.

## Unplugged - Songwriting Workshop

MU41052A

4 credits [September-December]  
4 credits [January-March]

PM

A workshop for songwriters wanting to learn more about what makes a good song, and wanting to hone their skills and try out ideas. You will learn about hooks, bridges and middle 8s, the right mood, tone and structure and, most important of all, how to make your songs ring true. The workshop includes demo performances with expert guidance and constructive feedback.

### Latin Piano

MU41071A

4 credits [January-March]

PM

This course develops a practical, working knowledge of the main Latin styles as applied to the piano. Afro-Cuban and Afro-Brazilian styles are covered, including Salsa, Samba and Guajira as well as the Argentinian Tango. You do not need much knowledge of theory and harmony, as the course concentrates on rhythm, style and interpretation.

## Plugged In (Jazz & Pop Performance Ensemble)

### Pop/Rock/Blues

MU41076A

4 credits [September-December]

PM

### Latin Rhythm

MU41076B

4 credits [January-March]

PM

### Jazz

MU41076C

2 credits [April-June]

PM

Open to both instrumentalists (any instruments) and singers, this is an ideal opportunity to perform a

wide variety of jazz and popular music with groups in mixed line-ups. You should be competent on your instrument and/or voice and have reasonable fluency in reading melody and bass lines and chord charts. The course covers the practical application of arranging, composing skills, rhythm section/horn section interaction, ensemble playing and improvisation. It is arranged in three 10-week terms covering three general styles and/or influences: popular/rock/blues, latin rhythm, and jazz. You can enrol for all three terms or each term individually.

## Compose and Perform 2

MU41135A

4 credits [September-December]  
4 credits [January-March]

PM

The course explores a variety of musical techniques and concepts, with the emphasis on their practical application through exercises and more extended compositions. Regular workshops give you the opportunity to hear your work and gain experience in part-preparation, direction, and so on. The course also aims to develop aesthetic and critical awareness, and you will be invited to respond to a wide range of music, as well as bringing your own music for discussion. The course is also open to non-performers.

## Music History and Analysis

MU42005A

4 credits [September-December]  
4 credits [January-March]  
2 credits [April-June]

PM

This course develops your skills in aural and visual recognition, and in analysis of the styles, structures and compositional techniques of music from the western classical tradition. Techniques such as fugue and structures such as sonata form will be examined from works including Corelli trio sonatas and Haydn's string quartets.

## Year 3

### Department of Music courses

#### Minimalism and Postminimalism

MU53009A

4 credits [September-December]

Assesses the history, techniques and aesthetics of musical minimalism in the context of contemporary cultural practice. The period covered ranges from its prehistory in the output of composers such as Satie, through its early maturity in the work of Young, Riley, Reich and Glass, to some of the manifestations of their heritage in the music of younger composers such as Pärt, Branca and Skempton.

#### Soviet Music and Beyond

MU53012A

4 credits [September-December]

This course offers lectures on Soviet and post-Soviet developments in Russian music, and on current issues in Russian culture and history. The main areas discussed are the impact of State control on Soviet artistic output and life, and the developments after Stalin's death in 1953. There is a focus on prominent composers such as Prokofiev, Shostakovich, Schnittke and Gubaidulina.

#### Composition for Visiting Ensemble

MU53017B

4 credits [September-December]

**Prerequisite:** competence in composition.

This course offers you the opportunity to compose a work for the Department's Visiting Ensemble. The course structure consists of one lecture and two seminars in which you study recent relevant repertoire, alongside appropriate technical compositional strategies. These sessions are followed up with individual tutorials to discuss the development of your composition. A workshop is organised during the course for you to meet the ensemble and hear your work-in-progress. There is a further workshop in the following term, once your composition is complete,

in which your piece is rehearsed, recorded and discussed. Please note: these workshops will take place outside of the timetabled slot for this course.

#### Phonography

MU53018A

4 credits [September-December]

**Prerequisite:** experience of using music technology.

The art of phonography is regarded by some as a recent phenomenon. However, the recording, editing and juxtaposing of 'real world' sounds within an artistic context can be claimed to be as old as the technology it utilises. There are as many aesthetic approaches to working with such materials as there are composers working within this genre. This compositional course creatively explores the domain of field recording, including the use of recorded sounds in documentary, acoustic ecology and sound art. It theoretically and practically tackles the salient issues and simultaneously builds up the technical skills required in the practice of phonography.

#### Analysis and New Music

MU53024A

4 credits [January-March]

This course explores music from c1970 to c2000, considering issues in structure and interpretation of a range of styles and composers, including Boulez, Stockhausen, Ferneyhough, minimalism, Andriessen, Cage, Birtwistle, Carter, and Rihm. Some popular music styles may also be studied. Because appropriate analytical techniques are elusive for much of this music, you are encouraged to develop and apply analytic approaches suitable to individual works, drawing on models presented to you in lectures.

#### Advanced Classical Performance

MU53026A

4 credits [September-December]  
4 credits [January-March]  
2 credits [April-June]

**Prerequisite:** high-level skills in classical performance.

This course seeks to further develop practical performance skills, critical listening skills and interpersonal skills. You are given the opportunity for several (unassessed) short solo performances in tutor-led seminars

at various times throughout the course; you receive feedback both from the tutor and your peers on these performances. Each performer also presents a lunchtime or evening recital (unassessed) throughout the course. You will be paired with 'an assistant', or a 'concert manager' (a fellow student), who should also review your concert, and upload the review on learn.gold's Concert Review webpage.

#### Aesthetics of Performance

MU53030A

4 credits [January-March]

This course engages with ideas and approaches established within music aesthetics and applies them to issues of musical performance. First, it will examine the justification for having a separate category of so-called performing arts, and ask whether performances can be works of art. Second, it will look at the identity and status of 'transient' musics that appear to exist only in performance. Third, it will consider the complex relationship between musical texts and the strategies of the performer. Fourth, it will explore possible modes of performance and the notion that 'performativity' might be an end in itself. Finally, it will consider the evaluation of performances, and the ethical and artistic responsibilities of performers.

#### Narrative, Representation and Popular Song

MU53033A

4 credits [September-December]

This course aims to engage with theories of representation and narrative in order to understand how the popular song uses words and music to convey information about, comment upon and tell stories about the world. It will be concerned with fiction as much as realism; social intervention as much as imaginative escapism. The course combines theoretical reflection with detailed case studies. The main focus is on songs composed over the past seventy years, but it will also consider various historical legacies. The course is concerned with analysing how lyrics and music work together, and you will be expected to draw from theoretical perspectives including discourse theory, music semiotics, musicology, literary theory and theories of realism.

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## Mozart's Operas: Advanced History through Sources/ Documents

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MU53034A

4 credits [January-March]

Provides an opportunity for you to develop musicological skills by exploring an aspect of music history not only through secondary sources – such as modern textbooks and printed scores – but also by reviewing the primary historical sources and documents on which modern accounts and editions are based. The course demonstrates how documents from the past might be used to write narrative and explanatory types of history, and the kinds of decisions and assumptions that make such processes possible.

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## Applied Composition and Songwriting

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MU53037A

4 credits [September-December]

**Prerequisite:** previous experience of composition or songwriting courses.

The course allows you to produce a portfolio of work in either mixed-media composition or songwriting, providing an opportunity to apply and extend techniques and understanding acquired in Year 2 courses in Songwriting and Film Music. The course is taught through lectures/seminars on techniques and approaches arising out of case study examples, and there are creative assignments from which you construct a short portfolio of songs or pieces, submitted in recorded form.

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## Improvisation

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MU53040A

4 credits [September-December]

**Prerequisite:** Previous experience of music improvisation.

This course deals with creativity in performance. By engaging with some of the key ideas on improvisation, from the highly technical to the purely spiritual, you are introduced to the concepts of spontaneous creativity. Lectures and workshops present improvisation in many forms – from completely free improvisation to creativity housed within more restricted musical parameters. You can choose to focus on one style of improvisation on which to be assessed.

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## Psychological Approaches to Music

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PS53036A

4 credits [September-December]

This is an introduction to the study of music psychology. Lectures focus on the perception, cognition and neural basis of musical understanding, the perception of musical structure, and emotions and theories about music's evolutionary roots. The scientific methods used in research are explored in a lab-based class. Student evaluation is done on the basis of a written assignment selected from a pool of questions. This course is offered in collaboration with the Department of Psychology.

# Politics and Economics

The Department of Politics at Goldsmiths looks at the areas of government, political theory and the cultures and conflicts of politics, from a perspective which encourages crossing boundaries within the field of politics and between politics and other disciplines. Our staff specialise in the comparative and historical analysis of problems and policies. We provide a lively base for study in a range of fields including Chinese politics, international relations, local government, European politics, British politics, modern political and social thought, Marx and Marxism, postcolonialism, the politics of health, political sociology, democratisation, and public administration.

Undergraduate year	Description
Year 1	a course for which you do not need any previous experience
Year 2	assumes that you have had some experience in this area or have already followed a similar academic course
Year 3	assumes a specialist knowledge of the practical data or a willingness to engage in responsible individual study under tutorial guidance

On an average day in London, there are 66 plays, 33 musicals, 19 operas and 16 dance performances.

In the Summer term you can choose to do 2 additional credits of project work related to courses studied in the Spring term. This work is negotiated individual study supported by some tutorial guidance. You should inform your home university and the International Partnerships and Developments Team at Goldsmiths of the agreed topic once it has been confirmed. When you tell your International Liaison tutor the topics you are interested in studying, they can consider appropriate tutorial guidance arrangements. You should aim to confirm these details by week 6 of the Spring term. **There are no regular lectures or seminars during the summer term.**

See also **Professional and Community Education: Cultural and Social Studies** (page 63) for other courses in this subject.

## Politics

### Year 1

## UK and European Comparative Governance and Politics

PO51009B

4 credits [September-December]  
4 credits [January-March]  
2 credits [April-June]

The main institutions of British government are introduced, as well as the policy making process within British government. You examine the constitutional framework, the core executive, the civil service, Parliament, local government, territorial government and the role of the judiciary, and discuss the policy making process within Whitehall and Westminster. The course also introduces you to the history and politics of post-1945 Europe through a study of the politics, political cultures and institutions of the Federal Republic of Germany and Italy.

## World Politics

PO51010B

4 credits [September-December]  
4 credits [January-March]  
2 credits [April-June]

This course introduces you to the study of world politics, emphasising that there are different and competing perspectives on how to approach the subject. The course introduces the three dominant paradigms (Realism, Pluralism and Structuralism) that have defined

the discipline of International Relations (IR) since the end of the Second World War. It situates those paradigms in the historical context in which they were developed, and critically examines both their contribution to our understanding of world politics and their shortcomings. In the second term, the course critically examines how the three main IR paradigms sought to respond to the new post-Cold War world, in particular to American power, globalisation and regionalism, climate change, terrorism and the financial crisis.

## Ideas, Ideologies and Conflicts

PO51012B

4 credits [September-December]  
4 credits [January-March]  
2 credits [April-June]

Aims to give you an introduction to political theory and show why central political ideas and concepts influence our understanding of the world around us. Explores key concepts, principles and ideologies such as the state, political representation and democracy, rights, power and authority, conservatism, liberalism and socialism.

### Year 2

## Modern Political Theory

PO52002A

4 credits [September-December]  
4 credits [January-March]  
2 credits [April-June]

**Prerequisite:** college-level political science or philosophy.

In this course you examine the modern tradition of political thought. You are introduced to the major figures in this tradition: English thinkers such as Hobbes, Locke and Mill - and continental thinkers such as Rousseau and Marx. Through these thinkers, you explore key themes and concepts such as sovereignty, justice, human nature, rights, liberty, democracy and equality.

## Comparative European Politics

PO52004A

4 credits [September-December]  
4 credits [January-March]  
2 credits [April-June]

**Prerequisite:** college-level political science.

You investigate the evolution of European politics since 1945. Starting with an historical overview, the course is divided into five sections: the political cultures of Europe, the political ideologies of Europe, West European party and electoral systems, West European constitutions and parliaments, and centre and periphery – local and central government in Western Europe.

## Themes and Issues in British Politics since 1945

PO52010A

4 credits [September–December]  
4 credits [January–March]  
2 credits [April–June]

The course will bring an historical perspective to key issues in British politics from the end of the Second World War to the present day. It will do that by examining themes such as the post-1945 political ‘consensus’, the move from Empire to Europe, and the subsequent rise of Thatcherism. It will also focus on specific policy issues such as education, health and the environment, examining the development of political debates from 1945 to the present. The course will include close examination of the politics of ‘New Labour’.

## Contemporary International Relations: Theory and Practice

PO52012A

4 credits [September–December]  
4 credits [January–March]  
2 credits [April–June]

It is possible to take the course in January–March only, but we prefer you to have also taken it in September–December.

**Prerequisite:** college-level political science, ideally including some coverage of international relations.

This course builds on World Politics (PO51010B), with the first term consolidating some of the discussion on the classical theories of international relations (realism/neorealism, liberalism/neoliberalism and Marxism) with new interpretations of these theories, and introducing a series of critical approaches to international relations through theories of constructivism, post-modernism, gender studies and aesthetics, and IR. The second term introduces a number of contemporary thematic concerns within the study of international relations, such as democratisation, human rights, just and unjust wars,

imperialism, inequality and insecurity, transatlantic relations, nuclear states and terrorism, and discusses both their different theoretical underpinnings and their practical implications.

## Chinese Politics

PO52013A

4 credits [September–December]  
4 credits [January–March]  
2 credits [April–June]

The empirical history of the Chinese revolution, as it unfolds into a series of problems around defining friend and enemy is of enormous import for politics and political theory generally. This basic thesis underpins this subject. Beginning in the 1920s, the subject explores the power of ‘the political’ to drive people to revolution and into excess. It examines Mao attempts to harness and re-channel the power of the political, how it comes to frame governmental institutions and, in the Cultural Revolution, how ‘the political’ gains new intensity with the discovery of a new enemy.

## Africa in the Global Political Economy

PO52014B

4 credits [September–December]  
4 credits [January–March]  
2 credits [April–June]

Examines Africa’s role in the making of the modern global political economy, and the significance of colonialism, imperialism and neo-colonialism to Africa’s postcolonial condition. The course starts by examining Africa’s role in the historical development of the modern world, from the transatlantic slave trade to struggles for independence. In January, the course explores various dimensions of Africa’s postcolonial condition, such as authoritarian rule; structural adjustment and neoliberal order; popular resistance and struggles; violence, conflict and insecurity; and the discourse about ‘failed states’ in Africa. The course is centrally informed by a critical reflection on the politics of knowledge about Africa, the problem of eurocentrism, and the writings of African scholars.

## An(other) Japan: Politics and Popular Culture

PO52016B

4 credits [September–December]

4 credits [January–March]  
2 credits [April–June]

Traces the trajectory of Japan from its emergence as a modern nation-state in the 1860’s through its fraught wartime history, up to its emergence as a major global economic power in the late twentieth century. The course seeks to approach questions of politics through a very expansive definition of the term, and to demonstrate that cultural forms and practices can often provide a unique perspective through which to understand politics. The course focuses on literature, cinema, animation, manga and a variety of popular cultural forms and practices to demonstrate that political anxieties and concerns, even where not articulated in political debates, are often given voice through these media.

## Year 3

### Beyond All Reason

PO53011B

4 credits [September–December]

Politics is often conceived as the attempt to rationally control our collective life. Yet so much of human existence seems irrational: intercommunal violence and civil conflict, genocide, social inequality and environmental degradation. For all its hopes of a rational politics, modern life since the Enlightenment has often seemed to be beyond all reason. Can politics be rethought to embrace the limits of rationality, to face up to human destructiveness? If so, can it avoid succumbing to irrationality? How then might we cope with the possibility of enmity and violence? This course surveys efforts to conceptualise the political and its relationship to Reason and unreason from Kant to Arendt.

### Risk and Politics: Theory and Practice

PO53015A

4 credits [September–December]

The course is for those who want to know more about the relationship between politics and the assessment, communication and management of risk. It invites you to explore the ways in which the discussion of risk has become one of the most pressing concerns in contemporary politics and to consider the leading role ideas about risk play in shaping public debates and the formulation and evaluation of public policy. The study of risk is a multi-disciplinary

enterprise and the sub-field of risk politics gives you the opportunity to consider the ways in which politics, economics, legal studies, social psychology, media studies and sub-disciplines in the natural sciences, such as toxicology, inform each other.

## Public Policy Analysis

PO53017A

4 credits [September–December]

This course is a systematic analysis of the various stages of policy making, from initiation to implementation, examining the role of various actors, ideas and interests at each stage. The problems faced by policy makers, especially the issues of implementation and evaluation, are investigated in light of the limitations to perfect administration in the real world. The focus is on the nature and the role of policy analysis, the concept of the policy cycle, and the ways in which government and other actors shape public policy. We examine the prominent models of policy making – pluralism, corporatism and other belief-system models analysing concepts such as rationality, bounded rationality, incrementalism and mixed scanning.

## Discourse, Power, Politics

PO53018B

4 credits [September–December]

Much of Western political theory is based on Enlightenment ideas about reason, and in particular on a paradigm of the autonomous, rational individual derived from liberalism. However, a number of contemporary thinkers in the Continental tradition have challenged these preconceptions, showing that we also have to take account of certain external, and often ‘irrational’ forces – such as language, the unconscious, ideology and power relations – that often shape our perception of the world and our place in it. The course examines some of these alternative approaches to the political, exploring themes such as discourse, power, subjectivity, passion, resistance – as well as contemporary approaches to radical politics.

## Politics and Welfare

PO53019A

4 credits [January–March]

This course is focused upon current

controversies, issues and developments in social welfare policy including controversy about the nature of social exclusion and the existence of an underclass, the need for rationing access to health services, the development of service frameworks for social care and the relationship between economy, taxation and social welfare. The course will be particularly concerned with inviting students to consider and critically examine different views about the scope, organisation and role of social welfare in contemporary society.

## Anarchism

PO53022A

4 credits [January-March]

This course focuses on the history, politics and ideology of anarchism from its origins in the nineteenth century to 1939. There is a discussion of anarchism in the post-1945 period but the main aim is to trace the origins and development of anarchist ideology (Godwin, Proudhon, Stirner, Bakunin, Kropotkin, Malatesta, Goldman) and associated social and labour movements in Europe and the Americas. Substantial time is devoted to anarchist-type movements and ideas which developed throughout the world before 1800 and as well as a discussion of the 'ism', anarchism, its reception and interchange with thinkers, ideas, and movements in Asia and Africa.

## Party Systems and Electoral Systems

PO53023A

4 credits [January-March]

Party systems vary across polities and have important political, social and economic consequences. It is therefore important to study the characteristics and determinants of party systems, and the nature of electoral competition. This course includes a study of the prominent theories of the party systems and electoral competition. The course examines the size and the competitiveness of party systems, focusing on the institutional and sociological explanations. We also investigate different electoral rules and formulas such as majoritarian and proportional representation, and their effects on party systems. The course will use empirical analysis from the UK, the USA, France, Germany, India and Canada to provide a comparative perspective on the subject.

## Nationalist Conflict and International Intervention

PO53024A

4 credits [September-December]

Since the end of the Cold War, most conflicts in the world have been internal – often resulting from nationalist grievances and policies. This course examines the causes of nationalist conflicts, as well as the tools and policies adopted by international actors towards them. After an overview of the two main scholarly approaches to nationalist conflict (primordialism/perennialism and modernism), we focus on the structural, cultural, political and economic causes of such conflicts and on the forms of international intervention employed to resolve them – from 'co-operative' approaches such as mediation and peacekeeping to 'coercive' measures like economic sanctions and military intervention. We also assess the debates surrounding international 'state-building' projects and partition, as well as post-conflict justice and reconciliation.

## Rhetoric and Politics

PO53028A

4 credits [January-March]

Rhetoric is the art of speech and persuasion. In classical Greece and Rome, rhetoric held a central place in politics. To speak and argue well was an integral part of being a citizen. In modern, democratic societies, speeches and arguments remain a primary source in political life. But we have become more suspicious of what we hear, and perhaps less attentive to the ways we are being persuaded. This course examines the techniques of rhetorical analysis and applies these to the study of contemporary political speeches.

## An(other) China: Streetscenes of Politics

PO53029A

4 credits [January-March]

An(other) China takes theory for a walk down the backstreets of a Chinese city and into the daily lives, loves and indiscretions of the everyday. From Mao badges to personnel files, from everyday life to government regulation, from markets to gifts, this course raises a set of theoretical concerns that circle around concrete objects and

vernacular concerns. Utilising contemporary social, political, cultural and postcolonial theory, the course is designed to simultaneously show the value of theory yet also problematise it by showing its cultural limitations. In so doing, it opens onto a very different view of China and also a more 'enchanted' view of politics.

## Economics

### Year 1

## Political Economy and Public Policy

PO51011B

4 credits [September-December]  
4 credits [January-March]  
2 credits [April-June]

The course is team-taught by two lecturers and is divided into two segments. In the first component, you are introduced to the central theories and core concepts in the field of political economy, namely economic liberalism, economic realism and mercantilism, and Marxism. A succinct introduction is then provided to two macroeconomic theoretical approaches that have thoroughly influenced policy-making in the 20th century, Keynesianism and monetarism, as well as some of the issues at stake in the realm of international economics. The second component helps you apply these concepts to the study of public policy issues in Britain.

### Year 2

## Political Economy

PO52007A

4 credits [September-December]  
4 credits [January-March]  
10 credits [September-June]  
2 credits [April-June]

**Prerequisite:** one year of college-level economics (micro-economics and/or macro-economics).

The aim of this course is to familiarise you with the key theoretical propositions, concepts and issues of political economy, and to demonstrate their application to practical issues in everyday policy-making processes. You become familiar with the main theoretical approaches to political economy, and you are encouraged to analyse and explore your insights into the volatile and shifting boundaries between public and private sphere, government and market, and state and individual.

### Year 3

## Political Economy of the European Union

PO53007A

4 credits [September-December]  
4 credits [January-March]  
2 credits [April-June]

**Prerequisite:** one year of college-level economics (micro-economics and/or macro-economics), plus one term in European politics (or equivalent), ideally including some coverage of the European Union.

This course allow you to familiarise yourself with the central traits of the economic architecture of the European Union (EU); to explore recent economic integration; to analyse the consequences that this economic and political integration process is having on politico-economic governance in the member states; and to explore some of the policies generated by the EU in fields such as labour and social policy (eg migration, competition policy, environmental policy, and industrial policy). You also analyse the main varieties of capitalism underpinning member state economies, and the challenges they experience as a result of internal factors and the globalisation of production and financial markets.

## New Radical Economy

PO53010A

4 credits [September-December]  
4 credits [January-March]

**Prerequisite:** college-level economics.

This course gives you an understanding of key issues in contemporary radical political economy. The course critically evaluates orthodox economic approaches to globalisation as well as challenges from the anti-capitalist movement. Marxist, autonomist and green economics are examined and criticised. The course looks at the effects of global capitalism on poverty, equality and environment sustainability. Alternatives to the market and state regulation of economic activity such as commons regimes, open source and social sharing are also put under the microscope.

## The Politics and Economics of Immigration

PO53030A

4 credits [September-December]

Net immigration levels to Europe have increased dramatically since the fall of the Iron Curtain. This has spawned pressing questions about national identity, multiculturalism, integration and assimilation, the role of religion, language and symbolic marks of common representation. While pragmatic policy-makers are rediscovering the benefits of labour migration, parties from the Far Right are making electoral inroads based on radical measures stopping or even reversing immigration. Humanitarian channels of migration, especially asylum, are facing a somewhat uncertain future. This course examines the politics and economic of immigration throughout Europe and beyond.

## Professional and Community Education (PACE)

The Department of Professional and Community Education (PACE) brings together the disciplines of several programmes from within Goldsmiths, including cultural and social studies, community and youth work, counselling and therapy, social work, and art psychotherapy. It consolidates Goldsmiths' expertise in Continuing Professional Development and in education and training for the local community and beyond. By establishing PACE, Goldsmiths renewed its fundamental commitment to continuing and community education, and to lifelong learning.

Undergraduate year	Description
Year 1	a course for which you do not need any previous experience
Year 2	assumes that you have had some experience in this area or have already followed a similar academic course
Year 3	assumes a specialist knowledge of the practical data or a willingness to engage in responsible individual study under tutorial guidance

### Key

**PM** Department of Professional and Community Education (PACE) courses taught in the evening between 6pm and 9pm

**London's Heathrow Airport handles more international passengers than any other airport in the world.**

## Art Psychotherapy

Year 3

### Art Therapy Workshop

AT50001A/100255A

4 credits [January-March]  
2 credits [April-June]

This course is structured to give you an opportunity to make and explore art in a group setting. It will enable you to challenge your ideas of self-expression through art. By the end of the course you will have increased your understanding of how art-making relates to the processes of an art therapy group. You will work with the links between the visual, the spoken and the written, and you will keep an art journal or visual diary. There will be at least one gallery visit. Towards the end of the course you will present a visual display, and produce a 1,000-word written account of your experience. In order for this course to run, there must be a minimum number of students.

## The Practice and Experience of Art Therapy

AT53001A/100252A

4 credits [January-March]  
2 credits [April-June]

This course introduces you to the practice of art therapy through seminars exploring the history of art therapy, case study presentations and discussion, and a visit to a relevant exhibition. There is some art-making in a group that will give you some experiential understanding of how art-making relates to the group processes, and how you can make links between the spoken and the visual and explore how these might be examined.

## Cultural and Social Studies

You can choose to study any of the courses running in the Spring term in both the Spring and Summer terms, for two extra credits.

**Cultural and Social Studies continues on the next page**



## Year 1

## Practical Journalism

CU51007A

4 credits [September–December]  
4 credits [January–March]  
2 credits [April–June]

PM

Designed for people who want to write non-fiction news reports and articles for newspapers and magazines. You examine how to find ideas, interviewing techniques and personality profile writing, various feature writing styles, and leisure and entertainment reviews. You also look at how to approach editors to sell your work. It is a practical course and you are expected to produce articles. Feedback and comments based on group discussion is a feature of the course.

## Understanding Society

CU51010A

4 credits [September–December]  
4 credits [January–March]  
2 credits [April–June]

PM

This course draws on the distinct approaches of both anthropology and sociology, and also focuses on the common ground between the two disciplines. You are introduced to the subjects' key theorists and the historical development of both anthropology and sociology. Areas you study include: religion, health, sex and gender, family and kinship, language, class and caste, race, and culture and identity.

## People and Power: Introducing Politics

CU51014A

4 credits [September–December]  
4 credits [January–March]  
2 credits [April–June]

PM

The underlying theme of this course is power. What is power? Who has power? How is power exercised? By examining these questions, with reference to contemporary political processes and institutions in the UK, you gain a critical introduction to the study of politics. The first part of the course looks at different conceptions of power, key political concepts and ideas such as the state, democracy and freedom, and different political ideologies. These concepts and ideas are then applied to contemporary political

processes and institutions in the UK: the constitution, elections, political parties, interest groups, the media, globalisation and the nation-state, the European Union and sovereignty, local politics, participation and exclusion.

## Writing Fiction (Beginners)

CU51015A

4 credits [September–December]  
4 credits [January–March]  
2 credits [April–June]

PM

This course is suitable for beginners. After looking at 'how to get started', you cover the basic technical aspects of writing, exploring ways of releasing your imagination and what to do when inspiration fails. You have the support of the group throughout and the opportunity to share your work. The course is structured and practical, and by the end you can expect to have completed several short stories and perhaps to have embarked on a novel.

## Creative Writing (Beginners)

CU51016A

4 credits [September–December]  
4 credits [January–March]  
2 credits [April–June]

PM

If you haven't decided in which form you want to write, this course is for you. You consider short stories, novel writing, poetry, drama and writing for television. Each class offers the opportunity to read out your work and receive feedback. The tutor then discusses forms of writing, and there is a practical writing task. Information is given on finding an agent/publisher, marketing, and contract and copyright laws. You are expected to be supportive and practical in your criticism of others' work. By the end of the course, you should have a clear idea of what writing form you want to pursue.

## Introduction to Film Studies

CU51021A

4 credits [September–December]  
4 credits [January–March]  
2 credits [April–June]

PM

This course is designed as an accessible introduction to a broad

range of methods for analysing and studying film. It is aimed at anyone with a keen interest in film, but with no previous knowledge of film studies as a field of study. It aims to stimulate critical thinking about the cinema as a popular medium of representation, as an art form and an entertainment industry. We will explore the history and development of cinema, applying concepts of film analysis to a wide range of films from different periods of cinema and from different parts of the world.

## Introduction to Contemporary Journalism

CU51023A

4 credits [September–December]  
4 credits [January–March]  
2 credits [April–June]

PM

You cover all aspects of journalism with the aim of encouraging and assisting you to write confidently and to get published, if you wish. You explore ways of saying what you want to say clearly through reporting, interviewing and feature writing; emphasis is put on looking at potential markets for written work. Although the course concentrates on journalistic writing, we examine other aspects of media. You are encouraged to develop your own style through hands-on writing exercises, both creative and journalistic.

## Script and Screen

CU51025A

4 credits [September–December]  
4 credits [January–March]  
2 credits [April–June]

PM

You focus on the writing of screen drama for cinema and TV, and participate in lectures, viewings and practical exercises. You consider visual narrative, creating premises, structure, characterisation and rewriting. You are asked to bring your own ideas in progress to classes for tutor comment or class reading, and you are encouraged to write directly for production.

## Year 2

## The Making of Modernity: Late 19th and Early 20th-Century Concepts of the Modern

CU52003A

4 credits [September–December]  
4 credits [January–March]

PM

This interdisciplinary course critically examines some of the key frameworks through which ideas of the modern were formulated in turn of the century Europe. This involves study of philosophical egoism and ideas of 'mass' culture; sciences (the cultural impact of Freud, Bergson, Einstein and eugenics); and Marxist interventions (with particular reference to Lukács). You study cultural movements associated with Modernism, such as Decadence, Vorticism, and Futurism, with particular reference to such writers as Wyndham Lewis, James Joyce, Gertrude Stein and Oscar Wilde.

## Body, Gender, Culture

CU52004A

4 credits [September–December]  
4 credits [January–March]  
2 credits [April–June]

PM

This course is concerned with theorising the body and gender in an interdisciplinary way. Models discussed include: scientific understandings of the body; cultural understandings of the body; and the social construction of gender and sexuality. Specific areas considered may include: body beauty; cosmetic and other surgeries; age and ageing; illness, disability and eating disorders.

## International Relations

CU52005A

4 credits [September–December]  
4 credits [January–March]  
2 credits [April–June]

PM

International relations is the study of how political, economic, security and cultural systems all interact on a global scale. You explore the evolution of international society by looking at the work of international institutions. You address the practical implications of familiar themes and concepts such as sovereignty, the balance of power, diplomacy, international law, security, nationalism and national interest. You examine the application of concepts such as dependency, neo-colonialism, foreign policy analysis, and trade relations in the 20th century, and consider live debates and practical case studies on topics such as diplomacy between states, regionalism, protectionism and globalisation.

## Writing the Self

CU52006A

4 credits [September-December]

PM

Examining the writing of memoir and autobiography in the development of the literary voice, this course offers a forum through which personal experiences can be explored and shared and will demonstrate how converting these into language can transform both individual and collective experience.

## Writing for Performance

CU52007A

4 credits [September-December]

PM

This module aims to develop your potential as a writer in the field of live performance. Classes are concerned with techniques and approaches to the organisation of material, and with developing your knowledge of new writing practice and furthering your original work. There are collaborative sessions with performance students to generate and experiment with dramatic material.

## Writing Culture

CU52008A

4 credits [September-December]

PM

Exploring the craft of writing, the power of personal testimony and construction of selfhood and identity through language, this course reflects on the genres of life history and life story, autobiography and memoir and the literature of testimony which view the role of witnessing in our times as a key form of approaching and transforming reality.

## Writing Fiction (Advanced)

CU52017A

4 credits [September-December]  
4 credits [January-March]  
2 credits [April-June]

**Prerequisite:** previous writing experience.

PM

You are encouraged to improve your work in progress and to

develop your writing skills. The course combines sharing work for supportive, constructive feedback with dynamic in-class projects, including experiments with narrative techniques and ways of tempting the imagination to take creative leaps. You take part in formal technical sessions, and receive advice on marketing your work. By the end of the course, you can expect to have written several short stories and/or made significant progress on a novel. You become more confident in your voice, your style and direction as a writer. Apart from in-class projects, you determine what/when/how much you write.

## Film and Anthropology

CU52018A

4 credits [September-December]  
4 credits [January-March]  
2 credits [April-June]

PM

You look at both anthropology through film, and film through anthropology. This course is intended to appeal to anyone interested in film, anthropology and/or communication studies, or in wider issues related to representation generally. It is in two parts. In the first part, theoretical issues related to representation are considered, concentrating on the use of visual imagery. The focus is on how imagery imparts knowledge and how this is perceived in different contexts. The question of power and resistance is a central theme. In the second part, the representation of witchcraft in film is taken as a case study.

## Year 3

## Race and Representation in 'Popular' Culture

CU53001A

4 credits [September-December]  
4 credits [January-March]  
2 credits [April-June]

PM

The roles of race and representation in the construction of identity in 'popular' culture are explored in this course. These roles are examined in an interdisciplinary manner, focusing on music, fashion, advertising and various types of mass media. The course takes a critical approach to the cultural politics of images of culture and identity, and how they influence our contemporary social identities.

## Space, Place and Identity: Diasporas in the Modern World

CU53002A

4 credits [September-December]  
4 credits [January-March]  
2 credits [April-June]

PM

In this course you examine how boundaries between societies have become increasingly blurred over recent decades. You critically examine the recent wealth of new literature on how our notions of space have radically altered due to technology, migrations and the media. You chart the emergence of international capital and the migrations that followed in its wake, and the consequent new forms of cultural identity that have been born from the relocation of people in complex new social and political settings.

## Surrealism in the Cinema

CU53005A

4 credits [September-December]  
4 credits [January-March]  
2 credits [April-June]

PM

Surrealism is one of the most important influences on the development of film, but study of this influence has had a very narrow focus, concentrating on the films made by the surrealists during the twenties. This course aims to open out debates around surrealism in the cinema, showing how they have mutually informed one another. It looks at the development of surrealism, noting the significant contributions made to film by surrealists in terms of film practices and theories. It considers the development of the film medium, and brings attention to later developments of surrealist theories and their importance for contemporary directors.

## Popular Culture in Practice

CU53008A

4 credits [September-December]  
4 credits [January-March]  
2 credits [April-June]

PM

Examines the important area of cultural theory, which deals with popular culture, cultural value, and cultural identities. It explores issues

of representation in relation to popular culture and helps you develop writing and research skills. The course looks at different theories of popular culture (for example, mass culture theory; culture industry, semiotics, popular culture and the carnivalesque; postmodernism) in the context of the popular novel, the musical and television culture.

## Writing Culture 2

CU53009A

4 credits [January-March]  
2 credits [April-June]

PM

Building on the skills, techniques and methodologies explored in Writing Culture, you will have the opportunity to explore your ancestral and cultural heritage and, as a result of your explorations, to develop a sustained piece of narrative prose. You must have successfully completed Writing Culture to take this course.

## Writing the Self 2

CU53010A

4 credits [January-March]  
2 credits [April-June]

Building on the skills, techniques and methodologies acquired in Writing the Self, this course continues to explore the writing of memoir and autobiography and the development of the literary voice. Please note: you must have successfully completed Writing the Self to take this course.

## Egyptology

CU53020A

4 credits [September-December]  
4 credits [January-March]  
2 credits [April-June]

PM

A systematic study of ancient Egypt's rich heritage, focusing on aspects of its culture, namely, its history, institutions, industries, inhabitants, language, religion, technical development and art. Explores how history is constructed through the analysis and interpretation of archaeology and cultural data. Examines ancient Egyptian institutions, languages and literature. Investigates ancient Egyptian culture through African, Near-Eastern and Mediterranean sources. Includes museum visits.

# Psychology

Our psychology courses develop your understanding of the processes influencing how people think, feel, behave, and interact, addressing a wide range of conceptual and research issues in contemporary psychology. The courses deal with the broad themes of cognition, individual differences, biological and evolutionary issues, social functioning, and life-span development. At undergraduate and postgraduate levels, we aim to equip our students with a thorough knowledge and critical appreciation of psychological theory and research, and to develop analytical skills that will enable them to pursue successful careers both within the profession and outside it in other fields. Our BSc (Hons) in Psychology and MSc in Occupational Psychology are accredited by the British Psychological Society.

Undergraduate year	Description
Year 1	a course for which you do not need any previous experience
Year 2	assumes that you have had some experience in this area or have already followed a similar academic course
Year 3	assumes a specialist knowledge of the practical data or a willingness to engage in responsible individual study under tutorial guidance

**Around 750,000 runners  
have completed the  
London Marathon since  
it began in 1981.**

In the Summer term you can choose to do 2 additional credits of project work related to courses studied in the Spring term. This work is negotiated individual study supported by some tutorial guidance. You should inform your home university and the International Partnerships and Developments Team at Goldsmiths of the agreed topic once it has been confirmed. When you tell your International Liaison tutor the topics you are interested in studying, appropriate tutorial guidance arrangements can be considered. You should aim to confirm these details by week 6 of the Spring term.

## Year 1

Prerequisites: none.

### The Psychology of the Person

PS51005A

4 credits [September-December]  
4 credits [January-March]  
2 credits [April-June]

You explore concepts and theories of human development; methods of studying individual differences; test administration; stability and change in behaviour; inheritance and environment; attitudes and attitude measurement; liking and attraction; and group processes.

### Biological and Comparative Approaches to Psychology

PS51006A

4 credits [September-December]  
4 credits [January-March]  
2 credits [April-June]

The course covers theoretical, ethological and comparative perspectives; basic neuroanatomy and neurophysiology; relationships between brain and behaviour; chemical communication in the brain and in the body; and genes, chromosomes and the inheritance of behaviour.

### Information Processing and Cognition

PS51007A

4 credits [September-December]  
4 credits [January-March]  
2 credits [April-June]

You examine aspects of perception; models of short-term memory and long-term memory; retrieval of information from long-term memory; learning in theory; classical and operant conditioning; and cognitive learning.

## Year 2

Prerequisite: all Year 2 courses require some college-level study of psychology.

### Biological Substrates of Behaviour

PS52001A

4 credits [September-December]  
4 credits [January-March]  
2 credits [April-June]

This course covers six major areas of biological psychology: hormones, sexual motivation and sex differences; sleep and arousal; eating and body weight regulation; sexual selection and mate choice; brain evolution and development; and emotions and stress. You consider these topics in terms of neurological, neurophysiological, physiological, biochemical and genetic substrates.

### Personality and Psychopathology

PS52002A

4 credits [September-December]  
4 credits [January-March]  
2 credits [April-June]

The course looks at the identification and measurement of individual differences in temperament; biological and environmental contributions to individual differences; theories of personality; and the relation between psychopathology and personality.

## Social Psychology I

PS52003A

4 credits [September-December]  
4 credits [January-March]  
2 credits [April-June]

You examine concepts, theories and empirical research related to attitudes and attitude change; norms, conformity and social influence; attribution theory; person perception; non-verbal social behaviour; introduction to the study of social interaction; and interpersonal attraction.

## The Psychology of Life-Span Development

PS52004A

4 credits [September-December]  
4 credits [January-March]  
2 credits [April-June]

You explore concepts and theories of development; the course of development from infancy to old age; adolescence as a developmental period; midlife, and the effects of ageing.

## Cognitive Psychology

PS52006A

4 credits [September-December]  
4 credits [January-March]  
2 credits [April-June]

The course examines major topics in the area of cognitive psychology including attention; visual object recognition; written language processing; working memory; long-term memory and acquired memory problems; everyday memory; and representation of knowledge.

## Year 3

Prerequisite: all Year 3 courses require two years' college-level study of psychology.

## Developmental Cognitive Neuroscience

PS53002C

4 credits [September-December]

This course focuses on two main areas of research: perceptual, motor and cognitive development in infancy and childhood; and attachment and peer relationships. In each area, recent empirical and theoretical advances are discussed.

## Psychopathology

PS53008A

4 credits [January-March]  
2 credits [April-June]

Four major forms of psychopathology are considered (depression, anxiety and related disorders, schizophrenia, and addiction) with a focus on: [a] clinical description, [b] theoretical explanations from cognitive/behavioural perspectives, and [c] principles and evaluations of psychological interventions.

## Attention, Perception, Awareness and Action

PS53019B

4 credits [September-December]

The focus of the course is on the scientific investigation of attention, a highly topical aspect of human cognition. You examine experimental, neuropsychological, and cognitive-neuroscientific approaches to attention.

## Anomalistic Psychology

PS53020B

4 credits [January-March]  
2 credits [April-June]

You consider the relationship between psychology and parapsychology, which involves a discussion of the distinction between science and pseudo-science. The course also involves critical evaluation of various claims which – if valid – would have profound implications for mainstream psychology (including claims derived from astrology, psychoanalysis, alternative therapies, etc). Various psychological processes which underlie belief in such claims are discussed, and non-paranormal accounts of supposedly paranormal experiences (for example, precognitive dreams, sightings of UFOs, out-of-body experiences) are evaluated.

## Organisational Behaviour and Health

PS53021B

4 credits [September-December]

This course explores psychological theories and research that question how both organisational and individual characteristics affect productivity and mental health. Topics include: organisational development and change, the design of work, counselling in the workplace, and the determinants of occupational stress and performance.

## Topics in Neuropsychology

PS53024A

4 credits [January-March]  
2 credits [April-June]

This course explores developments in understanding the neuro-psychology of both normal and abnormal human functioning. Specific topics include methodology in neuropsychology and cognitive neuropsychology; main techniques of investigation in neuropsychology; cognitive impairments following brain injury; dysfunctions of perception, language, memory, consciousness, executive processes and voluntary movements; dementia; and neuropsychological assessment; and rehabilitation.

## Psychology and Law

PS53030A

4 credits [January-March]  
2 credits [April-June]

The course covers current issues in psychology and law selected from interviewing suspects, false confessions, detection of deception, interviewing witnesses, eyewitness identification, false memories, interviewing children, offender profiling, CCTV, and jury decision making.

## Neurodevelopmental Disorders

PS53031A

4 credits [September-December]

You explore issues relating to diagnosis, ethics and research methods in connection with a broad range of neuro-developmental disorders. You increase your understanding of atypical neural functioning from a developmental perspective. Consideration is given to the implications of theories of neuro-developmental disorders for understanding normal cognitive functions. Specific topics include autism, dyslexia, specific language impairment, developmental coordination disorder, sensory impairments, ADHD and Williams syndrome.

## Behavioural Genetics

PS53032A

4 credits [January-March]  
2 credits [April-June]

You explore issues relating to the use of behavioural genetics techniques, including twin and adoption measures, imaging genomics and multivariate questions such as comorbidity, development and heterogeneity. Consideration is given to the associations between genetic and environmental influences as well as ethical issues.

## Origins of Human Nature: Comparative and Evolutionary Approaches

PS53033A

4 credits [September-December]

The aim of this course is to explore the origins of human intelligence. You consider two major theories: the technical intelligence hypothesis and the social intelligence hypothesis. In terms of technical intelligence, you look at topics such as complex foraging, causality, and tool-use and tool-making. In terms of social intelligence, you consider topics such as theory of mind, deception and social learning. You also learn about aspects of technical and social intelligence in modern groups of human hunter-gatherers.

## Addictive Behaviour

PS53034A

4 credits [January-March]

2 credits [April-June]

You are introduced to psychological and neurobiological theories of addiction, and you consider and evaluate the extent to which behaviours commonly described as 'addictive' (including not only dependence on drugs and alcohol, but also excessive engagement in behaviours such as gambling and shopping) are motivated by similar outcomes and reflect the involvement of similar processes. You also study the efficacy of different treatment approaches.

## Human Relationships in Lifespan Perspective

PS53035A

4 credits [September-December]

This course provides an understanding of the nature and development of human relationships, including types of relationships, basic principles, and an understanding of relationship processes. The first half of the course focuses on parent-child and peer relationships in infancy, childhood, and adolescence. The second half focuses on romantic relationships in adulthood, and relationships in old age.

## Psychological Approaches to Music

PS53036A

4 credits [September-December]

This is an introduction to the study of music psychology. Lectures focus on the perception, cognition and neural basis of musical understanding, the perception of musical structure, and emotions and theories about music's evolutionary roots. The scientific methods used in research are explored in a lab-based class. This course is offered in collaboration with the Department of Music.

# Sociology

Goldsmiths' Department of Sociology is one of the largest in the UK. We have an established reputation for our contribution to contemporary sociological thought, and offer a vibrant and expanding research culture. We have a wide range of staff who lead research in their specialist fields, a lively mixture of students, and excellent facilities.

Undergraduate year	Description
Year 1	a course for which you do not need any previous experience
Year 2	assumes that you have had some experience in this area or have already followed a similar academic course
Year 3	assumes a specialist knowledge of the practical data or a willingness to engage in responsible individual study under tutorial guidance

At a height of 135 metres,  
the London Eye is  
the largest Ferris wheel  
in Europe, and the most  
popular paid tourist  
attraction in the UK.

To take a course in April-June, you must already have been studying the course in January-March.

In the Summer term you can choose to do 2 additional credits of project work related to courses studied in the Spring term. This work is negotiated individual study supported by some tutorial guidance.

You should inform your home university and the International Partnerships and Developments Team at Goldsmiths of the agreed topic once it has been confirmed.

When you tell your International Liaison tutor the topics you are interested in studying, they can consider appropriate tutorial guidance arrangements. You should aim to confirm these details by week 6 of the Spring term.

See also **Professional and Community Education: Cultural and Social Studies** (page 63) for other courses in this subject.

## Year 1

### Critical Readings: The Emergence of Sociological Rationality

SO51002A

4 credits [September-December]  
10 credits [September-June]

You are introduced to sociology's key thinkers by focusing on extracts from their writing. You concentrate on key texts in sociology and are expected to learn to read critically – that is, to think carefully about, analyse, compare, make links between, identify the arguments of, identify problems with, and formulate your own ideas and arguments about what you read. You are expected to develop the ability to approach and analyse texts with greater confidence.

### Modern Knowledge, Modern Power

SO51003A

4 credits [September-December]  
10 credits [September-June]

The course introduces you to the 'sociological imagination' in the work of classical social thinkers. You examine different structures and relations of power in a modern context, and how key sociological thinkers have analysed these. You examine the roots of sociology in

the Enlightenment project with its concern with reason, freedom, progress and the individual, in order to consider the consequences of this project for other forms of society outside Western modernity.

### Culture and Society

SO51004A

4 credits [September-December]  
10 credits [September-June]

This course is primarily concerned with the relations between culture and social processes, and approaches these in a number of ways: by outlining various sociological uses of 'culture', by identifying the role of culture in examples of macrosocial phenomena (eg education, consumption, the city), and by discussing microsociological analyses of the role of culture in social interaction.

### Researching Society and Culture IA+IB

SO51005A/6A

4 credits 5A [September-December]/  
4 credits 6A [January-March]  
2 credits [April-June]

This course is lecture- and workshop-based and introduces you to the methods that sociologists have developed to analyse societies and to produce sociological knowledge. You also develop core skills in methods of research by being introduced to the practice of sociological research. Methods are introduced in relation to key sociological topics and research traditions, so you can confront methods as real practices rather than abstractions.

## Year 2

### Central Issues in Sociological Analysis

SO52001A

4 credits [January-March]  
2 credits [April-June]

This course helps you to develop your understanding of sociological analysis through considering its origin in the classical tradition as well as exploring more recent developments. It aims to demonstrate the way in which different kinds of sociological explanation are grounded in different assumptions about the

nature of society. It does this through exploring different approaches to two central concerns, 'Place, Space and Agency' and 'Freedom, Power and Identity'. The first block introduces you to issues concerning relationships between place, space self and movement. Building on some of this work we go on to explore questions of freedom, sexuality, power and discipline in relationship to Marx, Nietzsche, Freud and Foucault.

### The Making of the Modern World

SO52002A

4 credits [September-December]

The course builds on material already introduced in the Foundation year, and provides additional perspectives for the historical analysis of modernity. There is a growing consensus in contemporary scholarship on stressing the interdependence and complexity of the processes which contributed to the distinctiveness of modern societies, rather than assigning primacy to any one factor or process – whether economic, political, cultural or social. This course places an emphasis on historical reflexivity: it aims to show that historical processes, however multiple and complex, are not simply 'given' as historical objects but reflect the adoption of particular perspectives that are themselves historically specific.

### Philosophy and Methodology of Social Science

SO52003A

4 credits [September-December]

This course aims to introduce you to critical debates about knowledge and method within sociology and related social sciences, and to examine how these debates have shifted over the history of the discipline. The objectives of the course are: to develop your understanding of classical approaches to sociological knowledge, and to introduce important recent contributions to these debates. To examine the status of sociology as a social 'science'. To trace the connections between theory and methodology within social research. To critically examine the forms of knowledge produced by sociologists in relation to issues of values, politics, subjectivity and difference.

## Sociology of Culture and Communication

SO52004B

4 credits [January-March]  
2 credits [April-June]

The first part of the course discusses the conceptual and historical background to some key terms (in particular modernity, modernism, postmodernity and postmodernism) and looks at the relation between structural and cultural differentiation and division in large-scale, structurally complex and culturally heterogeneous contemporary societies. The second part introduces two important approaches to conceptualising and analysing the relations between culture and other social and economic processes through the works of Jeffrey Alexander and Norbert Elias. The third part looks at influential approaches to the analysis of the world of cultural texts and objects, and places these in their appropriate contexts. The final sessions explore the impact of globalisation on the sociological understanding of cultural processes.

### Culture, Representation and Difference

SO52040A

4 credits [September-December]

The course explores the problem of cultural identity in terms of the complex relations between subjects and representational and discursive practices. We draw on work from cultural studies, sociology and social theory in order to think about the importance of culture in the construction of modern self-identity. Across the course, examples will be taken from advertising, mass media, fashion, photography, tattooing and other cultural forms.

### Democracy and Domination: Concepts in Political Sociology

SO52078B

4 credits [September-December]

This is an introduction to contemporary debates in political sociology and cultural studies of politics. You examine the politics of class and new social movements; privatisation and Thatcherism; globalisation and anti-globalisation; environmentalism and the politics of science; urban politics; regulation and political economy. You are

expected to read both sociological texts and more popular analyses of contemporary politics; you are encouraged to focus on specific examples and to make links between their specific concerns and more general debates about politics in social and cultural theory.

## Contemporary Cultural Theory

SO52079B

4 credits [September-December]

This course provides you with an understanding of the relations between state, society and culture in the context of cultural studies (Gramscian to post-Foucauldian). You also apply, develop and question some of these analyses in relation to an increasingly 'networked' society. The analytical tools and perspectives of cultural studies are examined alongside notions such as the 'new economy', the 'information society', 'post-Fordism' and 'actor-networks'.

## Researching Society and Culture 2A & 2B

SO52083A/SO52084A

4 credits 83A (2A) [September-December]  
4 credits 84A (2B) [January-March]  
2 credits [April-June]

This methods course aims to help you to make the transition from consuming sociological texts to designing and doing your own social research. It combines lectures that focus on the theory and rationale behind different methodological approaches with workshops in which you learn different approaches and techniques through discussion and hands-on experience. The course is designed in two halves: the first half concentrates on providing you with the skills necessary to practise research methods. The second half aims to provide you with the tools necessary to design your own research.

## Nationalism, Fundamentalism and Cosmopolitanism

SO52091A

4 credits [January-March]  
2 credits [April-June]

This course explores sociological theories of nationalism, fundamentalism and cosmopolitanism by looking at case

studies drawn from the conflicts that followed the break-up of Yugoslavia, the anti-apartheid struggle in South Africa and the Israel/Palestine conflict. The course aims for a balance of theory and case study - in this way it anchors discussions of social theory to the actualities of particular social and historical situations.

## Leisure, Culture and Society

SO52092A

4 credits [January-March]  
2 credits [April-June]

This course examines the interconnections between leisure, culture and society. Entitled 'leisure and the commodity form', the first part of the course examines capitalist development and the development of leisure. The process of capitalist industrialisation transformed leisure from a collective activity, embedded in occupational communities, into market-based activities compatible with the dictates of the workplace. Several additional links between leisure, culture and society are made within this course. You then examine the Frankfurt School and the seminal analysis of the 'culture industry'.

## The Body: Social Theory and Social Practice

SO52093A

4 credits [January-March]  
2 credits [April-June]

This course explores a selection of approaches to the sociological study of the body, as well as substantive problem areas where the body has become an important focus of research. We look at how the relationships between the individual and the social body, or between the control of bodily function and the nature of the social order, have been theorised and researched. The course discusses how the body figures in identity politics, and illustrates the construction and power of bodily norms in fields such as psychiatry and criminology, and discusses the body as an object of consumption.

## Sexuality

SO52094A

4 credits [January-March]  
2 credits [April-June]

This course approaches sexuality as a historically and culturally constructed object through which

we presume to know or not know ourselves and others. It begins with a historical perspective on how sexuality has come to function as a mode of normalisation and regulation, a promise of liberation, an acclaimed site of pleasure and/or desire as well as a centrepiece in debates on censorship and representation. While the course is structured by different thematic areas such as sexology, HIV/AIDS, public/private rulings on intimacy and sexual citizenship, it includes considerable attention to the theoretical contributions of Foucault, Queer and Feminist theory.

## Formations of Class, Gender and Value

SO52099A

4 credits [January-March]  
2 credits [April-June]

The course examines how social life is organised through class and gender relations. Its specific focus is how person-value is produced - that is, when a person moves through social space they carry value with them. The course examines this approach to value (as opposed to traditional economic or moral analysis) looking at how people can gain, retain and lose value through inhabiting relations of class and gender. It draws upon a range of sociological approaches to class and gender, and then develops these through specific case studies of value production. It aims to show what an analysis of class and gender through a value prism can reveal about social relations.

## Creative Cities: Politics and Practice

SO52100A

4 credits [January-March]  
2 credits [April-June]

This course is concerned with the economic, social and aesthetic role of art in urban social life. It provides an overview of contemporary theoretical debates on the role of the arts and the creative economy in urban renewal. The overall intention is not just to study texts but also to examine the ways in which 'the city' is operationalised as an organising theme, a focus of study and a site of policy and practice. The course introduces you to cultural theory with a focus on the cultural politics of taste and aesthetics, and invites you to think critically about the ways that art is used in regeneration.

## Year 3

## Theorising Contemporary Society

SO53021A

4 credits [September-December]

Classical social theory developed in the 19th and early 20th centuries during a period of immense change. Many of the social and economic forms which emerged or were consolidated in the 19th century still exist today, yet there are clear differences between contemporary societies and the industrial societies of the late 19th century. This course examines the implications of such changes for social theory. It considers questions such as: to what extent do changes in social, political and economic life demand new forms of sociological theorising? In what ways have contemporary social theorists distanced themselves from classical social theory in an attempt to comprehend society today?

## Issues in Contemporary Social Theory

SO53022A

4 credits [January-March]  
2 credits [April-June]

You focus on recent debates in social and cultural theory. Main themes include Marxism and modernity; ethics and identity; identity and difference; the body in social theory; science and technology; recent debates in feminist theory; 'race' and contemporary social theory; modernity and post-modernity, and 'postmodern sociology'.

## Knowledge, Science and Nature

SO53129A

4 credits [January-March]  
2 credits [April-June]

This course explores some of the implications of science, progress and the domination of nature within Western culture. You look at how the distinction between reason and nature was important to the 17th-century scientific revolutions and the Enlightenment, and the implications of the dualities between nature and culture, body and mind, reason and emotion for issues of gender, 'race' and sexuality. You also consider the different ways ecological movements view nature,

and their implications for identity and belonging.

## Philosophy, Politics and Alterity

SO53063A

4 credits [September-December]

This course considers the work of contemporary cultural theorists in relation to questions of alterity (difference). It aims to give you a sense of the political spaces and problematics that have been opened up as the certain key thinkers chosen for the course deal with questions of the self, subjectivity and difference, in particular gender, sexuality and racialised difference.

## Race, 'Racism' and Social Theory

SO53149A

4 credits [January-March]  
2 credits [April-June]

You examine the emergence of modern ideas of 'race' and racism, and their development as social and political forces. You look at them from the theoretical perspectives of sociology, feminism, and social and cultural theory. The course considers the changing manifestations of race and racism during transatlantic slavery, systems of plantation slavery in the Caribbean and the USA, colonialism in south Asia and central Africa, later processes of forced labour, the emergence of National Socialism from the 1920s, and the impact of the Holocaust. You consider a range of theoretical approaches that have attempted to account for the impact of 'race' in contemporary social and political processes.

## Researching Culture: Case Studies

SO53042A

4 credits [September-December]

This course engages you in a range of research methods for the analysis of culture in its many forms and contexts. The course is workshop based and provides you with hands-on experience of different methods. You are introduced through a series of case studies to textual analysis, ethnography and audience analysis, and you are encouraged to consider how some of the more complex theoretical questions addressed in cultural

studies, such as cultural objects and cultural identity, might be empirically researched.

## Childhood Matters: Society, Theory and Culture

SO53043A

4 credits [September-December]

You approach childhood as a sociohistorically constructed concept, with material, technological and political dimensions and consequences. Through a mixture of theoretical readings and issue-based discussions, you explore the regulated constitution of childhood and its changing parameters. You have the chance to look at significant aspects of contemporary childhood. Some of the main areas you explore include: changing household patterns from the child's perspective, child sexual abuse, infancy and foetal life, and children's literature.

## Law, Identity and Ethics

SO53044A

4 credits [January-March]  
2 credits [April-June]

You explore key theories of the relationship between identity and the law. You consider accounts of identity and law by examining important debates in legal and social theory, from Kant to critical race theory. You explore concepts of law and identity in early modern debates, how they shaped contemporary questions, and then examine contemporary debates concerning the subject, the legal and the just. You consider these different approaches using case studies such as legal concepts of 'the person'; sexual assault; asylum law; citizenship; transitional democracy; and human rights.

## Citizenship and Human Rights

SO53045A

4 credits [January-March]  
2 credits [April-June]

This course is concerned with the history, theory and politics of citizenship and human rights. You consider the historical development of the nation-state and the international state systems that produced the social and political conditions of citizenship and human rights. You discuss questions such as: are human rights cosmopolitan?

Is there a human rights movement? Does the enforcement of human rights increase democracy? Are human rights structured so that they necessarily privilege certain groups as human?

## Global Development and Underdevelopment

SO53046A

4 credits [January-March]  
2 credits [April-June]

You develop a critical and historical understanding of the issues which inform contemporary debates on globalisation. You consider the fields of development studies and sociology of development, focusing mainly on political economy and institutions. You look at: modernisation and its critics; the sociology of development; the development of underdevelopment and world systems; culture and development; and contemporary anti-globalisation movements.

## Animals and Society

SO53047A

4 credits [September-December]

This course is concerned with the role of animals in modern western societies, and begins with an overview of the key western philosophical debates about the nature of the animal and the human. Historical changes in the ways in which animals have been represented, in animals' symbolic role, and in the relations between humans and animals are then presented. The changing role of animals in representing particular virtues and vices, animals' changing economic function, and the shifting interpersonal relations between humans and animals will be explored over the course of classical and medieval periods, the Enlightenment and modernity, and into late modernity.

## Making Data Matter

SO53049A

4 credits [September-December]

This course offers a new approach to understanding social research through data analysis. It avoids formalistic presentations of statistics and qualitative data analysis techniques. Instead it asks questions about central sociological concerns about class gender and race and then sees how the resources of the UK data archive and the ESDS qualidata archive can be mobilised to answer these questions. The course draws on knowledge gained in other research methods units to support the application of this knowledge to a particular substantive research project. A key concern is how theoretical insights can be applied and developed in the context of empirical social research.

## Marxism and Social Theory

SO53053A

4 credits [September-December]

An introduction to basic concepts developed from Marxist theory that are now ubiquitous elsewhere – such as class, value, alienation, exploitation, and fetishism. Each week focuses on a basic concept; starts with its original source, explains, contextualises, and traces its development and critique as it progresses through social theory and sometimes into popular uses. Each concept is interrogated then developed in relation to contemporary issues, exploring its significance and explanatory power as a critical sociological tool. A seminar follows each lecture. This is an intense close-reading course: you need to read the original text and the secondary commentary for each week.



## Sociology into Design

SO53054A

4 credits [January-March]  
2 credits [April-June]

This is an introduction to design's culture and ways of thinking for sociology students. There has been an increasing use of sociological research methods (particularly ethnography and the video interview or observation) in the design world, as designers try to develop products and services that incorporate 'user-centered' perspectives. The course consists of a 'live' design brief in consultation with an external organisation. You explore how sociological knowledge can be applied in commercial and non-commercial contexts, such as the development of new consumer devices. Particular attention is paid to translation mechanisms that transfer knowledge between researchers and designers, including visual representations, graphic models of human experience, and physical prototypes.

## Vision, Knowledge, Truth

SO53073A

4 credits [January-March]  
2 credits [April-June]

This course addresses the relations between vision, visibility, and the production of truths and knowledges in Euro-American culture. It approaches these issues by outlining various sociological arguments about the socially and historically specific character of vision and visibility; by exploring the relation between vision, truth and knowledge through an analysis of a variety of visual technologies (perspective, camera, digital technology); and by examining the different ways that vision and visibility contribute to the production and reproduction of individual and group identities across a range of domains (colonial archives, contemporary film, medicine, law).





# Visual Cultures

We specialise in the histories and theories of modern and contemporary visual practices from around the world. Taking an interdisciplinary approach, we look at ways in which art engages with urgent social, cultural and political issues in the world. Therefore we explore visual culture within a framework of critical theory, philosophy and cultural studies. Included are issues of cultural difference, performativity, visual display, auralty, encounters with audiences and the production of subjectivities. Our approach to learning, teaching and research at all academic levels is exploratory and innovative, yet rigorous.

See also **Art** (page 28).

Undergraduate year	Description
Year 1	a course for which you do not need any previous experience
Year 2	assumes that you have had some experience in this area or have already followed a similar academic course
Year 3	assumes a specialist knowledge of the practical data or a willingness to engage in responsible individual study under tutorial guidance

## Key

VO

Almost all of the courses available to Study Abroad students are taught and integrated alongside full degree students. Courses marked with this symbol are taught to Study Abroad students only

## All years

### London Art Worlds

VC53006A

4 credits [January-March]

VO

London Art Worlds explores the histories and current dynamics of art practice and exhibition within London. It addresses the different ways in which artists, curators and galleries are aided and challenged by old and new technologies and multiple encounters in a diverse urban context, and questions where London's art communities register on the global scale. The course introduces international students not only to the city but also to alternative and innovative methods of viewing and experiencing modern and contemporary art in particular socio-political environments. You will create a research portfolio using visuals, texts and/or audio, and there are visits to, for example, Trafalgar Square and Whitechapel Gallery in the East End.

## Year 2

### Museums, Galleries, Exhibitions: Framing Art

HT52040A

4 credits [September-December]  
4+4 credits [September-March]  
10 credits [September-June]

You focus on the theoretical and ideological foundations of museums and their critiques. You analyse how the museum has evolved from an object-centered educational institution to an idea-oriented site for the production of experiences. The course proposes typologies to understand the framework defining the museum: the meaning of the 'museum object', the institutional modalities for the production of 'knowledge', the celebration of 'cultural and national diversity' and the importance of museums in the 'leisure industries'. Curatorially, we concentrate on how permanent collections have been displayed. We explore how critiques of the museum have shaped its roles. Teaching involves museum visits, student presentations and discussions of key texts.

### Cities of Modernity: Urban Space in the 20th Century

HT52055A

4 credits [September-December]  
4+4 credits [September-March]  
10 credits [September-June]

From the point of view of architectural history and urban history, this course asks: what is the cultural space of a city? You address the role of the urban environment in the emergence of visual cultures in the 20th century. By examining architecture, painting, film, photography and installation art we think of how visual culture has explored, articulated, and theorised modern urban spaces. Themes related to sexuality, class, ethnic cultural difference as well as legal, demographic, technological and aesthetic changes are considered. The aim is to examine how artists, critics and cultural commentators have visually imagined urban space, contributed to the formation of urban space and themselves been formed by urban space.

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## Patterns of Perception

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HT52056A

4 credits [September-December]  
4+4 credits [September-March]  
10 credits [September-June]

Questions concerning perception, cognition and spectatorship are crucial to the study of art history and visual culture. This course is philosophical and creative/experimental in approach. It provides a critical introduction to the diverse theories, understandings and experiences of perception and of the perceptual world that have been influential from the early modern period onwards. Focusing on key cultural artefacts and perceptual scenarios/practices, we consider what notions of reality, possibility and impossibility have been produced, proposed and/or critically engaged with, and what implications these might have for us today. Texts include works by Descartes, Borges, Heidegger, Bataille, Merleau-Ponty, Foucault, Barthes, Virilio, Dussel, Trinh T Minh-Ha and Avital Ronell.

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## The Moving Image

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HT52063A

4 credits [September-December]  
4+4 credits [September-March]  
10 credits [September-June]

You are introduced to various theoretical approaches to the moving image, ranging from the melodrama to the documentary, experimental cinema and video art, through both historical and contemporary examples. Readings and discussions are informed by key film theoretical writings as much as by critical theory, postcolonial theory, feminist theory, cultural studies and anthropology, while questions of realism, the political and cultural differences are given priority. One aim of the course is learning to look at and work with formal aspects of screen works and develop analytical skills towards your own informed and creative ways to write about and with moving images.

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## Post-Modernities

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HT52070A

4 credits [September-December]  
4+4 credits [September-March]  
10 credits [September-June]

Cyborgs and Nomads, Simulations and Virtualities, Machinics and Rhizomatics: postmodernity encapsulates a bewildering array of new technologies, practices and paradigms. This course aims to introduce some of them – and to explore what we mean by postmodernity and postmodernism. Beginning with an exploration from an historical perspective (the crisis in modernism), the course goes on to engage critically with Post-structuralism, at the same time exploring the postmodern. The course does not intend to be an historical narrative or a theoretical overview. Case studies are used in exploring the terrain beyond modernity – and beyond modernism – relating specifically to art and visual culture.

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## Beckett and Aesthetics

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VC52037A

4 credits [September-December]  
4+4 credits [September-March]  
10 credits [September-June]

You explore the concept of aesthetics through the prose, theatre, radio and film work of Samuel Beckett in conjunction with the work of a range of visual, aural and performance artists such as Jasper Johns, Bruce Nauman, John Cage, Helen Chadwick and Janet Cardiff. You examine the philosophical foundations for a contemporary understanding of aesthetics. You address key debates in contemporary art concerning the body and the sublime, questioning the ways in which issues such as originality, appropriation, transformation and representation function within the literary and visual arts.

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## Visualising Difference

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VC52057A

4 credits [September-December]  
4+4 credits [September-March]  
10 credits [September-June]

This course has evolved from the field of Postcolonial study, but is concerned with all forms of difference as negotiated by the visual realm and thus incorporates gendered, raced, classed and queered discourses. Through a varied and interdisciplinary study of cultural texts, including film, contemporary art, theory, popular culture and literature, you negotiate this difficult terrain intended to challenge your own subject positions as consumers and producers of texts. The course is student-centred and loosely structured around four key themes – Performativity, Narrative, Image Politics and Space – tackling notions such as Drag, Spectacle, Whiteness, Authorship, Identity and Hybridity.

# Associate Studentships

## Associate Graduate Studentship

This is a 'tailor-made' postgraduate-level programme where you select a portfolio of courses from our Master's programmes and effectively create your own programme content. This allows you to spend from three months up to a year following classes and studying under the supervision of a tutor at Goldsmiths. You may simply wish to explore a topic at a graduate level or you might be registered at another university and want to specialise your study and research as part of a wider study plan.

You choose courses – from one or more departments – which run during the terms you are at Goldsmiths and add up to the correct number of credits for your period of study. Goldsmiths' academic year works on a three-term system – Autumn, Spring and Summer – term dates for 2012-13 are on page 83. You are expected to undertake a full course load for your period of study.

If you intend to follow this course as a part of another programme at another university, you will need to check with your home university the courses you may be required to take to obtain credit, and provide suitable alternatives to your first choices. It is not always possible to offer you your first choice of course because of limits on numbers, or timetabling. Your performance is examined or assessed on each course, and a grade is awarded under the British grading system. Your transcript also records Goldsmiths' advice as to the number of credits you have taken, but the interpretation of these credits is a matter for your home university or college. There are set requirements for each course which you will be expected to meet. No classes can be taken by audit.

## Associate Research Studentship

We invite you to submit an application, with an indication of the courses you wish to follow and the time period you wish to attend. You are supported by the academic structure of the relevant department, which includes tutorial contact and lectures and seminars.

### Entrance requirements

Normally a Bachelor's (undergraduate) degree or the equivalent in a relevant subject, or a proven record or professional/work experience in the subject.

### How to apply

Please complete the postgraduate taught applications form, available at [www.gold.ac.uk/apply](http://www.gold.ac.uk/apply). Please provide a list of the individual courses you would like to follow, and indicate the dates you would like to spend at Goldsmiths. Please send your application to the International Partnerships and Developments Team, as on page 17.







# Information



# Facilities



# Cutting edge

Goldsmiths has a wide range of facilities that will help you make the most of your time here, enabling you to develop your understanding of your chosen subject and investigate areas of interest beyond your studies.

## Rutherford Building

The Rutherford Building (RB) at Goldsmiths provides a modern, flexible learning space with numerous facilities for group and individual study, giving you access on one site to library books, journals, computer workstations, language-learning resources, extensive multimedia and audio-visual facilities, and computer-based teaching rooms. Long opening hours mean that you can be flexible in terms of when you choose to study. The building stays open until midnight seven days a week during term time and Christmas and Easter vacations.

### Library

Our library is well equipped with an extensive collection of printed and electronic resources, as well as special collections and archives covering a range of 20th-century creative and performing arts, and social sciences. You can take a virtual tour of the library online at [www.gold.ac.uk/library](http://www.gold.ac.uk/library). You'll be given a library tour and information skills training when you arrive at Goldsmiths.

### —University of London Library and other libraries

As a Goldsmiths degree student you're able to borrow books from the University of London Library, Senate House. You will also be able to use the libraries of other UoL institutions to consult specialised materials not available in the library at Goldsmiths.

### IT facilities

#### —Computing facilities

Computer workstations within the RB comprise a mixture of PCs and Apple Macs. In addition to Microsoft Office, PCs have software for statistical analysis, bibliography, graphics and web authoring, while Mac systems have similar software but with more emphasis on industry-standard graphics, desktop publishing, and multimedia. All computers have e-mail facilities, and provide access to the internet, and to central shared resources such as course and training materials. We also have scanners, specialist equipment for video editing, and rooms for computer-based class teaching. Help Desk staff are available to answer your queries.

The wireless network at Goldsmiths will enable you to bring your own laptop onto campus and benefit from access to the web, your College shared files, and e-mail. There are dozens of wireless hotspots across the campus, including the Library, the Students' Union and on the back field. Three halls of residence provide network access from student rooms, while a further two have access from communal areas.

Our Virtual Learning Environment (VLE), [learn.gold](http://learn.gold), is a highly interactive website where lecturers can provide students with course materials, practice assessments, and learner support. Students can also start their own website, wiki or blog.

### —Media facilities

The Digital Media Suite (DMS) in the RB provides materials, facilities, support and services to help you with all your media requirements from video to audio, and from photography to photocopying. If you need assistance when preparing for a project in a particular audio-visual medium then it's the place to come. The Centre offers various do-it-yourself creative and production facilities including digital video editing (adding special effects, titles, and so on), video copying, making stills from videos, downloading digital stills, copying images from books or artwork to digital camera or 35mm slide or print, and sound copying and recording. A Copy Centre provides self-service photocopying, and binding and laminating facilities, and a Media Equipment Centre in the Richard Hoggart Building provides an equipment loan service.

## Language-learning facilities

Whether you're interested in learning a new language, studying a language as part of your degree, or keen to build on existing language skills, the Languages Resource Centre in the RB can help you achieve your goals. Facilities include bookable video viewing rooms, computers with software for computer assisted language learning, listening facilities, a large open access area where you can view video broadcasts, and foreign language periodicals. A comprehensive collection of foreign language documentaries and feature films will aid your progression in this area, and staff at the Language Advisory Desk can guide you through the materials available.

## Ben Pimlott Building

The Ben Pimlott Building has state-of-the-art facilities that reflect Goldsmiths' famous interdisciplinary approach to higher education, housing facilities for the Department of Art, the Centre for Cognition, Computation and Culture, and the Goldsmiths Digital Studios.

## Departmental facilities

Many of the academic departments within Goldsmiths have special facilities designed to aid and enhance the learning experience of their students. These facilities include: nine specialist research laboratories in the Department of Art (casting; constructed textiles, digital media and video; fine art printmaking; metalwork; photography; print and dye; stitch and fabric; woodwork); extensive workshop facilities covering production processes, modelling for mass production, and a computing suite enabling 2D and 3D media, multimedia and CAD in Design; a 160-seat theatre and three performance studios in the Department of Theatre and Performance; and a photography studio, radio studio, TV studio, editing suites and video animation facilities in Media and Communications.

## Bank

A NatWest bank on campus is open every weekday, providing a range of banking facilities and a cash point machine (ATM). A Student Liaison Officer is available to offer help and advice, and to answer any questions.

## Contacts

### IT Services

+44 (0)20 7919 7550  
it-services@gold.ac.uk

### Languages Resource Centre

+44 (0)20 7919 7180  
lrhelp@gold.ac.uk

### Library

+44 (0)20 7919 7150  
library@gold.ac.uk

### Media Services (including DMS)

+44 (0)20 7919 7622  
media-services@gold.ac.uk

### University of London Library

+44 (0)20 7862 8500  
enquiries@shllon.ac.uk  
[www.uill.ac.uk](http://www.uill.ac.uk)

# Applying

## How to apply

Please complete and return the application form at the back of this Prospectus if you are applying for Study Abroad status, or you are an Exchange Student – a student at a university with which Goldsmiths has an exchange agreement. To apply for an Associate Graduate or Associate Research Studentship, please see page 76.

### Agencies

Goldsmiths has co-operative agreements with several organisations which assist in the counselling and placement of American students in British universities and colleges, typically for all or part of their Junior Year. The organisations include:

**Arcadia University, The College of Global Studies**  
Glenside, PA 19038, tel (215) 572 2901

**Council on International Educational Exchange (CIEE)**  
7 Custom House Street, 3rd Floor,  
Portland ME 04101, tel 1-800 40-STUDY

**Cultural Experiences Abroad (CEA)**  
2005 W 14th Street, Ste 113,  
Tempe, AZ 85281-6977, tel 1-800-266-4441

**InterStudy/USA**  
63 Edward Street, Medford, MA 02155,  
tel (800)663 1999 or (781)391 0991.

The time in the UK is five hours later than EST.

Alternatively, check at your home university's Study Abroad office, as you may be eligible to apply direct to Goldsmiths, or petition to undertake your study with us.

## Entrance requirements

**College requirements and GPA**  
Normally, you must:

–have completed two years of college-level study before beginning your programme at Goldsmiths

and

–be in good standing at your home university or college.

If you are applying from an American-system college or university, you should have achieved a GPA of at least 3.0. If you have a lower GPA we may still consider you, particularly if you want to concentrate on a decided major and have an adequate GPA in previous work in that subject.

## English Language

The majority of classes are taught in English. If English is not your first language, you must satisfy us that your English is of a high enough standard. You will need one of the following:

–IELTS: a minimum score of 6.5 (with a minimum of 6.0 in the written element and no individual element lower than 5.5)

–TOEFL iBT: 92 in the internet based test (with minimum scores of listening 21, reading 22, speaking 23 and writing 21)

–Pearson Test of English Academic (PTE Academic): An overall score of 58 with no individual element lower than 51.

Our Centre for English Language and Academic Writing runs a number of English Language courses, which you can take before you begin your programme of study. You can contact them on +44 (0)20 7919 7402, or e-mail eap@gold.ac.uk. Visit [www.gold.ac.uk/eap](http://www.gold.ac.uk/eap) for more details.

## Prerequisites

In some cases, there are prerequisites for courses, or groups of courses (eg Year 2 Politics courses). These are clearly indicated either underneath the course titles or at the start of each course section. Please make sure that you read and understand all requirements before choosing courses.

You must meet any prerequisites before you arrive at Goldsmiths, and we make offers of places on the condition that you will meet them. You do not need to have met these requirements before you apply.

If you have any questions about prerequisites, please contact us: [studyabroad@gold.ac.uk](mailto:studyabroad@gold.ac.uk)

## How do I choose my courses?

You choose courses – from one or more departments – which run during the terms you are at Goldsmiths and add up to the correct number of credits for your period of study; please see below. Goldsmiths' academic year works on a three-term system – Autumn, Spring and Summer – and term dates for 2012-13 are shown on the next page.

You cannot choose to study courses for the Summer term only, unless this is specifically stated. The start of the academic year is in September and below each course title there is a guide to show the term(s) in which the course is taught, and the credit weighting for each term's work.

You are expected to undertake a full course load for your period of study. You must choose courses that add up to the following minimum number of credits:

Full academic year	36 credits
September-December	16 credits
September-March	32 credits
January-March	16 credits
January-June	20 credits

You will need to check with your home university the courses you may be required to take to obtain credit, and provide suitable alternatives to your

first choices. It is not always possible to offer you your first choice of course because of limits on numbers, or timetabling. We cannot guarantee that you will be able to make changes on arrival.

Your performance is examined or assessed on each course, and a grade is awarded under the British grading system. Your transcript also records Goldsmiths' advice as to the number of credits you have taken, but the interpretation of these credits is a matter for your home university or college. There are set requirements for each course which you will be expected to meet. **No classes can be taken by audit.**

#### Application procedure

Please use the application form at the back of this Prospectus. If you need additional copies, either download it at [www.gold.ac.uk/studyabroad](http://www.gold.ac.uk/studyabroad) or contact the International Partnerships and Developments Team (see page 17).

You must fully complete all sections of the application form and return it to the International Partnerships and Developments Team at Goldsmiths, together with any additional documentation requested. Please write clearly, using block capitals. **Unreadable or incomplete applications cannot be processed.** Please check your application carefully, as mistakes will cause delay.

You will need to send the following documents with your application:

- a reference
- a copy of your academic transcripts or exam results
- a portfolio of your work if applying for practice-based art or design courses.

#### Returning your work

Please ensure you pack your portfolio securely as Goldsmiths cannot accept any responsibility for any loss or damage; do not send originals. If you'd like us to return your work, please enclose a suitable self-addressed return envelope, together with the appropriate reply-paid coupon or postage stamps. We cannot return your work if you do not do so; in such cases, you must arrange collection of your work by the end of the first week of October 2012 - Goldsmiths will arrange automatic disposal after this date.

#### Application form guidance notes

We will use the information you provide in sections 4, 6 and 7 of the application form to assess your suitability and eligibility for the courses. Other information will be used for statistical and planning purposes, and for seeking to make arrangements for disabled students who are admitted. If you become a student at Goldsmiths as a result of this application, information which you provide on this form will become part of your student record. If you do not, it will be destroyed, normally approximately one year after your proposed entry date.

If there is not enough space for your entry on any section of the form you should add separate sheets and note on the relevant section of the form that you have done so. Read your entries on the form before you send it to us and remember that we only have the information you provide and cannot consider an incomplete application.

You are advised to keep a copy of your completed form for your own records before submitting this copy to the College.

It may be possible to make this application form available in a large print format - please contact us on +44 (0)20 7919 7700.

#### Application deadline

Entry date	Application deadline
September 2012	1 June 2012
January 2013	15 October 2012

#### Offers of places

After you have accepted our offer of a place, you will be sent a confirmation letter together with an Acceptance Sheet which you must sign and return to Goldsmiths to secure your place. Since Goldsmiths receives more applications for Study Abroad status than it can accept, submission of an application is not a guarantee of acceptance.

#### Term dates

##### Autumn term

24 September 2012-16 December 2012

##### Spring term

7 January 2013-22 March 2013

##### Summer term

22 April 2013-14 June 2013

#### Welcome programme

You will attend a welcome programme before beginning your period of study. The programme introduces you to Goldsmiths' facilities and services and the local area, and gives general advice about life in the UK. You should not make any other arrangements during the welcome period. We will assume that you have attended this programme and that the information provided is known to you. The welcome programme for students starting their studies in the Autumn term will take place in the week beginning 17 September 2012. The provisional date for the Spring term welcome programme is 5-6 January 2013; please contact the International Partnerships and Developments Team for confirmation of the date.

# Immigration

UK Immigration control affects everyone who is not a British National – unless you already have no limit or restriction on your stay in the UK. EU, EEA and Swiss Nationals can live, work and study in the UK with very few restrictions. All other nationals who want to come and study in the UK must first obtain entry clearance as a Tier 4 student (that is, they must obtain a Tier 4 student visa). This can sometimes take several weeks to complete, so you are advised to get the process started as soon as possible. For more information, contact the British Embassy or High Commission in your home country or visit [www.ukvisas.gov.uk](http://www.ukvisas.gov.uk).

—Do not enter the UK without entry clearance as a Tier 4 student (ie, a Tier 4 student visa) if you intend to study an English Language course for more than 11 months or any other course for more than six months. You may be refused entry, and you cannot switch to 'student' status later within the UK.

If you are aged over 18 and you are coming to study on a course of six months or less (or an English Language course of 11 months or less), you may hear that you can come to the UK as a 'Student Visitor', instead of as a Tier 4 student. However, if you choose to come as a 'Student Visitor', you will be much more restricted than if you come as a Tier 4 student. You will not be allowed to do any work (paid or unpaid), you will not be allowed to apply to extend your stay in the UK, and it is not possible to switch from 'Student Visitor' to Tier 4 student from within the UK. It is therefore not usually appropriate to come to the UK as a 'Student Visitor'. We even recommend Study Abroad students to avoid 'Student Visitor' status.

—Do not enter the UK as a 'General Visitor' if your intention is to study. The immigration rules prohibit those with 'General Visitor' immigration permission from studying, and you cannot switch from 'General Visitor' to 'student' from within the UK.

For information on the process of applying for entry clearance as a student please visit [www.ukvisas.gov.uk/en/howtoapply/infs/inf29pbsstudent](http://www.ukvisas.gov.uk/en/howtoapply/infs/inf29pbsstudent).

UKCISA produce a helpful information sheet called 'Making a student immigration application in your home country' which provides advice on the immigration requirements for students planning to study in the UK: [www.ukcisa.org.uk/student/info\\_sheets/applying\\_home\\_country.php](http://www.ukcisa.org.uk/student/info_sheets/applying_home_country.php).

The Immigration Rules Part 3 set out the requirements for those who want to come to the UK as a 'student': [www.ukba.homeoffice.gov.uk/policyandlaw/immigrationlaw/immigrationrules/part3](http://www.ukba.homeoffice.gov.uk/policyandlaw/immigrationlaw/immigrationrules/part3). It can take some time to obtain entry clearance as a student, so you should apply as soon as possible.

Please be aware that under new Home Office rules if you do not come to or complete your enrolment, fail to attend satisfactorily, or subsequently withdraw from your programme of study, Goldsmiths is obliged to inform the Home Office that you are not meeting the requirements of your Tier 4 student visa.

**Please note that this information refers to the UK Immigration System at the time of writing. Please check regularly for updates on the UK Visa Service Section website, [www.ukvisas.gov.uk/en](http://www.ukvisas.gov.uk/en).**

## Employment

As an international student it is important to check your visa before seeking employment, as you may not be permitted to work in the UK.

You must not work if your passport sticker or identity card says 'No work' or 'Work prohibited' as this would be a breach of your immigration conditions, and a criminal offence.

Tier 4 students are allowed to work part-time during term time (either 10 or 20 hours per week; please note that this includes both paid and unpaid work), and full-time during vacations and for up to four months after the end of their course. The number of hours you are allowed to work during term time will depend upon when you made your most recent immigration application and the level of course you are studying. For more information, please visit [www.ukcisa.org.uk/student/info\\_sheets/working\\_during\\_studies.php](http://www.ukcisa.org.uk/student/info_sheets/working_during_studies.php). Please note that postgraduate students remain restricted to 20 hours per week during the long summer vacation as this is when you will be working on your dissertation.

Tier 4 students must not engage in business, be self-employed, provide services as a professional sports person or entertainer, or pursue a career by filling a permanent full-time vacancy.

If you are found in breach of the restrictions it is very serious and can lead to expulsion from the UK.

Remember that when applying for entry clearance you will need to show UK immigration authorities that you can pay your fees and living costs without needing to work. You cannot claim welfare benefits.

Goldsmiths has trained advisers on campus to offer immigration and employment advice – see [www.gold.ac.uk/student-services/advice](http://www.gold.ac.uk/student-services/advice). For further information about working during your studies, please visit [www.ukcisa.org.uk/student/working\\_during.php](http://www.ukcisa.org.uk/student/working_during.php).

# Costs

Study Abroad and Exchange Students pay full-cost fees, whatever their country of origin. **Financial support from the UK Government is only available to undergraduate students who can satisfy conditions related to the length and purpose of their residence in the UK, and who have no restrictions on living in the UK.**

## Fees and living expenses

### —Tuition fees

See [www.gold.ac.uk/studyabroad](http://www.gold.ac.uk/studyabroad) for the latest information.

	Fees (2012-13)	Fees (2012-13)
	Standard	High cost
<b>Autumn term</b> September-December	£5,000	£6,390
<b>Spring term</b> January-March	£5,000	£6,390
<b>Autumn &amp; Spring terms</b> September-March	£9,990	£12,780
<b>Spring &amp; Summer terms</b> January-June	£7,330	£9,380
<b>Full year</b> September-June	£11,100	£14,200

High cost programmes are those with a major studio or laboratory content, or which mainly involve Art Practice, Communication Studies, Computing, Design, Drama, Music or Psychology – or any majority combination of these subjects. It is likely that Art students will have to pay for some materials during their course; you will be sent a materials list with details of costs. Further advice on the costs of study is given to you when you accept our offer of a place.

### —Living expenses

London can be an expensive city, but Goldsmiths is situated in a relatively inexpensive area. We estimate that as a single undergraduate you will need at least £800 per month for your living and accommodation expenses. This figure does not include international flights.

## Exchange students

Exchange students do not have to pay tuition fees, but other costs are estimated at £800 per month.

## Opening a bank account

It is advisable that you open a UK bank account once you arrive in the UK. You can open a student account at any high street bank. Goldsmiths has a branch of NatWest on campus, and Citibank are able to offer you an account that enables you to transfer money between a UK and US Citibank account. See [www.gold.ac.uk/international/regions/usa/citibankaccount](http://www.gold.ac.uk/international/regions/usa/citibankaccount) for more information on opening a Citibank account. A similar facility may be available in other countries.

## Foreign exchange control

It is very important that you make arrangements for the transfer of funds to pay your fees and maintenance costs before you come to the UK. This is a particular problem in countries with strict exchange control regulations, such as Nigeria and Iran. Remember that your fees are due at the beginning of your period of study, and you will not be allowed to attend classes unless you can make satisfactory arrangements for payment.

## Banker's draft

The cheapest way of bringing money into the UK, for fees etc, is to get a banker's draft in pounds sterling drawn on a bank in the UK. It will be more expensive to get a pounds sterling cheque drawn on a foreign bank outside the UK, due to extra bank charges levied by the banking system here.

## International currency transfer

If you choose to send money through a bank in your home country [an 'international currency transfer'], indicate that you will pay all bank and agent's charges; this may help you to avoid further bank charges when the money reaches Goldsmiths' bank. You should keep a copy of the transaction note to bring with you.

## Other methods of payment

If you choose to pay by any other method, you will have to pay extra bank charges levied by the banking system, which is outside the control of Goldsmiths' management and bank.

Please note: if you are transferring money directly into Goldsmiths' account, please add £20 sterling to cover bank charges and ensure your name is clearly stated on the payment instruction.

**Please note that Goldsmiths, University of London will never ask you to send your bank details by e-mail. We will only e-mail you from an address ending in @gold.ac.uk. If you receive an e-mail asking you for your bank details, do not reply or forward any money; please contact us immediately by e-mailing [studyabroad@gold.ac.uk](mailto:studyabroad@gold.ac.uk).**

# Additional information

## Support at Goldsmiths

### International Partnerships and Developments Team

Our dedicated International Partnerships and Developments Team can offer advice on all aspects of being an international student, including English Language, finance and accommodation guidance. The Office will be the main point of contact for any queries you have. On arrival at Goldsmiths you will be given a welcome programme, which introduces you to the College and the local area and gives you general information about life in the UK. The Office also organises a programme of social events that will help you get to know your fellow students.

### Student Advice

In addition to practical, non-academic and general welfare issues, the Advice Team can offer specific advice to international students. If you have any queries regarding visas or related immigration issues, the Team can advise you.

### Careers Service

The Goldsmiths Careers Service is part of The Careers Group, University of London, and has a wide range of facilities that will help you plan your future effectively. Whatever your age or career background when you come to Goldsmiths, we encourage you to make full use of the Service from the time you start right through to graduation. Even after leaving you can continue to receive careers support through subscription to GradClub, which enables you to get extended careers advice and services.

## International Students House (ISH)

As a Goldsmiths student you'll get free automatic membership of International Students House, a social, cultural and recreational centre in Central London open all year round. Your membership gives you access to ISH facilities and events, making it an ideal place to meet and make friends. Visit [www.ish.org.uk](http://www.ish.org.uk) for more information.

## Healthcare in the UK

Unless you are entitled to free healthcare under the National Health Service (NHS), **you must organise health insurance before you come to the UK.** You are entitled to hospital treatment under the NHS free of charge if either

—your course lasts longer than six months

or

—you come from a country which has reciprocal health agreements with the UK.

If you are not from a country which has reciprocal health agreements with the UK and are staying for less than six months, you must carry health insurance sufficient for your needs. A stay in a hospital could easily cost thousands of pounds in addition to charges for treatment. You should take out insurance at home rather than on arrival. Please note: many insurers will not cover the costs of pregnancy or of pre-existing conditions.

All students should note that outside the hospital system, treatment is subject to fixed charges even if you receive treatment or medication under the National Health Service. Medication provided through a doctor is currently charged at about £7.20 per item. Treatment which is regarded as cosmetic is not available under the National Health Service. Contraceptive advice and supplies are free of charge under the NHS.

Goldsmiths Medical Officers will see all students here for less than six months at no charge, but you will have to pay for medications and any other NHS treatment. If you are staying in the UK for more than six months, you should register for medical treatment on arrival, either with the Goldsmiths Medical Centre or a local doctor. Those staying for shorter periods cannot register, but can obtain treatment from the Medical Centre under the terms stated above. Before coming to the UK, you are also advised to have your eyes and teeth examined, and to have appropriate immunisation including BCG (tuberculosis), Meningitis C and Mumps vaccinations.

For more information about health and healthcare in the UK, visit [www.ukcisa.org.uk/student/info\\_sheets/keeping\\_healthy.php](http://www.ukcisa.org.uk/student/info_sheets/keeping_healthy.php).

## Students with specific learning difficulties and/or disabilities

Goldsmiths welcomes applications from students with specific learning difficulties and/or disabilities (SpLDD). The term 'specific learning difficulty' refers to a problem with particular aspects of learning. The most common ones are dyslexia, dyspraxia, attention deficit disorder (ADD), dyscalculia, and dysgraphia; Asperger's Syndrome may also be covered.

We are committed to a policy which allows, as far as reasonably possible, for equality of opportunity and access to higher and further education. If you declare on your application form that you have a disability, we will write to you to ask for more information to help us assess how we can arrange any support you may need. This is independent of your academic assessment and will only be taken into account once you are to be offered a place on a programme of study.

Support can include: enabling access to personal support if appropriate; arranging specific, non-subject based tutorial support if you have a specific learning difficulty; providing access to special examination arrangements; and organising where possible for teaching to take place in accessible accommodation. Some areas of the campus are not fully accessible to people with mobility difficulties, so if you have such difficulties we recommend that you visit the campus so that we can show you around and discuss appropriate solutions.

### Disability Team

Goldsmiths has a Disability Team who are the main point of contact for students with specific learning difficulties and/or disabilities. The Disability Team can assist in the organisation of any support that you might need and give general advice on issues related to disability. They are the point of contact for any queries you have before you submit your application.

### Assistive Technology Centre (ATC)

The ATC is an open access computer workstation/study room for the use of all students with a disability, specific learning difficulty or health-related problem that makes studying difficult. The computers in the ATC have access to the usual software available elsewhere, plus some specialist software that you might find useful, including TextHELP, Inspiration, Kurzweil 3000, Dragon Naturally Speaking, Luna, and Jaws.

## Contacts

### Disability Adviser

+44 (0)20 7717 7467  
[www.gold.ac.uk/disability](http://www.gold.ac.uk/disability)

### Disability Co-ordinator

+44 (0)20 7717 2292  
[disability@gold.ac.uk](mailto:disability@gold.ac.uk)

### Equality and diversity

At Goldsmiths you'll find an environment committed to and supportive of diversity, the free exchange of ideas, tolerance and equal opportunities. We work to raise aspirations and widen access to higher education.

No applicant or student receives less favourable treatment on the grounds of gender identity, marital status, religion, or belief, race, colour, nationality, disability, age, sexual orientation, parental status, class, or ethnic or national origins, or is disadvantaged by requirements which cannot be shown to be justifiable.

Goldsmiths welcomes all applications for admission from applicants who may have a disability, specific learning difficulty or a long-term physical or mental health-related issue. All applications are considered purely on the basis of their academic qualifications and/or suitability for the degree. Sub-boards and Joint Sub-boards of Examiners ensure that students, once registered on a programme, are fairly treated in respect of their academic progress.

The College has a Disability Co-ordinator who liaises with those who have administrative responsibility for applicants and students who have declared to College that they have a disability and/or learning difficulty to ensure that information is passed to appropriate members of staff in a timely manner.

The College will make reasonable adjustments in order to accommodate any additional needs relating to any student's/applicant's disability. The College will take appropriate advice when determining reasonable adjustments. In the unlikely event that the College is unable to accommodate adjustments required by the student, or if the student disagrees with the reasonable adjustments offered, a brief written report will be submitted to the Director of Student Services giving the reasons for the recommendations.

If you feel you have been the subject of discrimination or harassment by Goldsmiths, or by one of its members of staff or students, you should report the matter to the Director of Student Services, who will take appropriate action under Goldsmiths' Code on Equality and Diversity.

Visit [www.gold.ac.uk/equal-opportunities](http://www.gold.ac.uk/equal-opportunities) for more information.

### Terms and conditions

All students are subject to Goldsmiths' Regulations (published at [www.gold.ac.uk/regulations](http://www.gold.ac.uk/regulations)). When you accept an offer to study at Goldsmiths you undertake to comply with these Regulations, with Goldsmiths' Charter, Statutes and Ordinances ([www.gold.ac.uk/governance/ordinances](http://www.gold.ac.uk/governance/ordinances) and [www.gold.ac.uk/governance/charter-statutes](http://www.gold.ac.uk/governance/charter-statutes)), with the Statutes and Regulations of the University of London (available from the University of London, Senate House, Malet Street, London WC1E 7HU), and with relevant legislation in force at the time. Please note that a student who has not received the official written offer of a place from the Goldsmiths Admissions Office (or UCAS, GTTR or SWAS as appropriate) may not be admitted to, or enrolled on, a programme of study.

#### Obligations of Goldsmiths

Goldsmiths undertakes all reasonable steps to provide educational services including teaching, examination, assessment and other related services, set out in its prospectuses and programme literature ('Educational Services'). However, except where otherwise expressly stated, Goldsmiths regrets that it cannot accept liability or pay any compensation where the performance or prompt performance of its obligations to provide Educational Services is prevented or affected by 'force majeure'. 'Force majeure' means any event which Goldsmiths could not, even with all due care, foresee or avoid. Such events may include (but are not limited to) war or threat of war, riot, civil strife, terrorist activity, industrial dispute, natural or nuclear disaster, adverse weather conditions, pandemic flu, interruption in power supplies or other services for any reason, fire and all similar events outside our control.





“I decided to come to Goldsmiths  
for a number of reasons.

Its creativity is on top of the list.

Studying with creative and stylish  
mates with their tight pants and nose rings,

I am impressed by their innovative ideas  
in this cross-cultural environment.”

Koon Lam Yip  
Hong Kong



**“As a student, it is good to go out and have fun without spending a lot of money. I can assure you that you never get bored of living in London!”**

**Yuko Kashiwagi**  
Japan

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## Did you find this prospectus helpful?

We would welcome any comments you have about the content or design of this prospectus. Please e-mail [ext-comms@gold.ac.uk](mailto:ext-comms@gold.ac.uk), or write to Marketing, Recruitment and Communications, Goldsmiths, University of London, New Cross, London SE14 6NW, UK, stating 'Study Abroad'.

All information is treated in the strictest confidence and will in no way affect any application you make to Goldsmiths; no personal data is kept on file.

## Disclaimer

The information in this Prospectus was correct in August 2011. Prospectuses are as far as possible accurate as at the date of publication, but the College does not intend by the publication of a prospectus, or any other advance degree programme information, to create any contractual or other legal relation with applicants, accepted students, their advisers or any other person. Nor is it responsible or liable for the accuracy or reliability of any of the information in third party publications or websites referred to in a prospectus. The College is unable to accept liability for the cancellation of proposed programmes of study prior to their scheduled start, although it will take reasonable steps to transfer students affected by the cancellation to similar or related programmes of study. The College undertakes all reasonable steps to provide educational services including teaching, examination, assessment and other related services, set out in its prospectuses and programme literature ("Educational Services"). However, except where otherwise expressly stated in writing, the College cannot accept liability or pay any compensation where the performance or prompt performance of its obligations to provide Educational Services is prevented or affected by "force majeure". "Force majeure" means any event which the institution could not, even with all due care, foresee or avoid. Such events may include (but are not limited to) war or threat of war, riot, civil strife, terrorist activity, industrial dispute, natural or nuclear disaster, adverse weather conditions, pandemic flu, interruption in power supplies or other services for any reason, fire and all similar events outside the control of the College. Please visit [www.gold.ac.uk/regulations/general-regulations/current/disclaimer](http://www.gold.ac.uk/regulations/general-regulations/current/disclaimer) for our most up-to-date disclaimer.

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Goldsmiths has charitable status.

**Education**   
Innovative. Individual. Inspirational.

**Goldsmiths, University of London**  
New Cross  
London SE14 6NW  
United Kingdom

[www.gold.ac.uk](http://www.gold.ac.uk)

Main switchboard  
+44 (0)20 7919 7171



### 7 References and transcripts

Your application will not be dealt with unless you give us a reference and an up-to-date transcript of your grades. Your reference should be written by someone who has taught you recently, or by an academic adviser at your current institution.

Please tick as appropriate:

I enclose my transcript with my application

or

My transcript will be sent separately  I enclose a reference

### 8 Disability and/or specific learning difficulties

Goldsmiths welcomes applications from students with disabilities and/or specific learning difficulties. If you indicate on this form that you have either or both of these we may send you a questionnaire asking for more information. The purpose of this is to establish whether or not you might need additional support whilst on your programme. Where possible we will do all that we can, in consultation with you, to accommodate your requirements, and will pass the information you provide to anyone in the College who needs it in order to ensure that this service can be provided. Please be assured that this will have no bearing on your academic assessment.

Please tick one or more of the following boxes if you consider yourself to have a disability and/or specific learning difficulty.

- |  |  |   |
|--|--|---|
| <input type="checkbox"/> No known disability (00)        | <input type="checkbox"/> Dyslexia (01)                                 | <input type="checkbox"/> Blind / partially sighted (02) |
| <input type="checkbox"/> Deaf / hearing impairment (03)  | <input type="checkbox"/> Wheelchair user / mobility (04)               | <input type="checkbox"/> Personal care support (05)     |
| <input type="checkbox"/> Mental health difficulties (06) | <input type="checkbox"/> Unseen disability, eg diabetes, epilepsy (07) | <input type="checkbox"/> Multiple disabilities (08)     |
| <input type="checkbox"/> A disability not listed (09)    | <input type="checkbox"/> Autistic Spectrum Disorder (10)               |   |

The Disability Co-ordinator [tel +44 (0)20 7717 2292, e-mail [disability@gold.ac.uk](mailto:disability@gold.ac.uk)] is available to discuss disability issues with applicants. Students and potential students providing disability information to the Disability Co-ordinator are able to specify that it should not be shared with other members of staff, although they should be aware that this may limit the support that can be provided. If you require any special arrangements, please give details here.

### 9 Next of kin and UK emergency contact

<b>Next of kin</b> Address	
Postcode/zip code	
Home telephone	Mobile/Cell telephone
E-mail	

<b>UK emergency contact</b> You are responsible for satisfying yourself that your next of kin have given their consent to this information being given. Address	
Postcode/zip code	
Telephone	Mobile/Cell telephone
E-mail	

### 10 Fees

Please give the name and address of the person responsible for paying your tuition fees, etc. If you are personally responsible for them write 'self'.

### 11 Declaration YOU MUST READ AND SIGN THIS DECLARATION

I hereby certify that the information I have given on this form is correct and complete, and I agree that, if admitted to Goldsmiths I will abide by the Charter, Statutes, Ordinances and Regulations of the College. I have read and understood the instructions relating to the completion of this form, and have noted any details particular to the programme for which I am applying. I understand that:

- I may be asked to provide documentary evidence in support of any statement made on this form
- information I have given, or will give, in connection with this application, will be processed according to the Data Protection policy shown on the College's website at [www.gold.ac.uk/data-protection](http://www.gold.ac.uk/data-protection) designed to comply with current UK legislation
- that if offered a place I will be required as a condition of enrolment to acknowledge receipt of a statement (text available in advance from the College website at the URL above) informing me of the ways in which Goldsmiths routinely processes student data
- that the College is unable to accept liability for the suspension and/or cancellation of programmes and courses, although it will inform students of changes as soon as possible.

<b>Applicant's signature</b>

<b>Date</b>

<b>Where did you hear about Goldsmiths?</b>

For Office use:	Application received:	Student ID Number:	Deposit required?
Hall offered:			Yes <input type="checkbox"/> No <input type="checkbox"/>

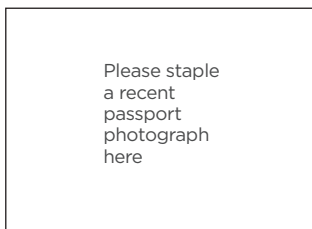
## Study Abroad programme

### Accommodation application 2012-13

Please complete and return this form **immediately** to:

International Partnerships and Developments Team,  
Goldsmiths, University of London, New Cross, London SE14 6NW, UK

Or you can scan the completed form with a passport size photograph attached and e-mail to [studyabroad@gold.ac.uk](mailto:studyabroad@gold.ac.uk)



**Goldsmiths**  
UNIVERSITY OF LONDON

<b>1 Personal details</b>			
Family name		Forename	
Date of birth (day/month/year)	Title eg Miss, Mr	Gender	Female <input type="checkbox"/> Male <input type="checkbox"/>
Nationality	Current country of residence		
Home contact details Address		Correspondence contact details Tell us immediately if these change Address	
Postcode/zip code		Postcode/zip code	
Mobile/Cell telephone	Home telephone (including country code)	Mobile/Cell telephone	Correspondence telephone (inc country code)
E-mail		E-mail	

Tick the name of university or agency through which you applied		Year of study in your current programme				
<input type="checkbox"/> Arcadia	<input type="checkbox"/> Muhlenberg	First <input type="checkbox"/>	Second <input type="checkbox"/>	Third <input type="checkbox"/>	Fourth <input type="checkbox"/>	
<input type="checkbox"/> CEA	<input type="checkbox"/> Northeastern	Level of study		I am		
<input type="checkbox"/> CIEE	<input type="checkbox"/> University of Pennsylvania	<input type="checkbox"/> Undergraduate	<input type="checkbox"/> Postgraduate	a Visiting Student <input type="checkbox"/>	an Exchange Student <input type="checkbox"/>	
<input type="checkbox"/> Denver	<input type="checkbox"/> St Norbert	Do you have a disability or medical condition which we should know about or which has specific accommodation requirements? If yes, please give details on the back of the application form			Yes <input type="checkbox"/>	No <input type="checkbox"/>
<input type="checkbox"/> Kalamazoo	Other (please state) _____					

<b>Area preferences</b> Please note: we cannot guarantee to accommodate your stated preferences	<b>Period of study</b> Tick the period of your proposed study
Would you prefer to live in an area which is:	<input type="checkbox"/> Full academic year 24 September 2012-14 June 2013
<input type="checkbox"/> Mixed sex	<input type="checkbox"/> Spring 7 January 2013-22 March 2013
<input type="checkbox"/> Single sex	<input type="checkbox"/> Autumn 24 September 2012-16 December 2012
<input type="checkbox"/> No Preference	<input type="checkbox"/> Spring and Summer 7 January 2013-14 June 2013
	<input type="checkbox"/> Autumn and Spring 24 September 2012-22 March 2013

Completion of this form <b>does not guarantee</b> you a place in Hall, nor the Hall of your choice. <b>Under the terms of the accommodation agreement, acceptance of a Hall place is for the full period of your study. Refunds of deposits or fees may not be paid in the event of an early departure.</b> Your signature indicates that you understand and agree to these conditions.	We will not retain your details longer than is prescribed by Goldsmiths, University of London.
<b>The above information is true and correct.</b> I understand that the personal data which I have provided on this form may be stored in paper and/or electronic form in accordance with Goldsmiths policies on Data Protection (available at <a href="http://www.gold.ac.uk/data-protection">www.gold.ac.uk/data-protection</a> ) and with the provisions of the Data Protection Act (1998). I also understand that under the Data Collection Notice Policy of Residences, Catering & Conference Services I accept the way in which my personal data is going to be handled as detailed at <a href="http://www.gold.ac.uk/accommodation">www.gold.ac.uk/accommodation</a> .	Applicant's signature
	Date



Please state your disability

What are your specific requirements?

Please note that we will try to meet your requirements wherever possible but this cannot be guaranteed, especially for late applicants.

For Office use

Date	File note	Date



Goldsmiths, University of London  
New Cross  
London  
SE14 6NW  
United Kingdom

[www.gold.ac.uk](http://www.gold.ac.uk)