

INTRODUCTION

Identifiers (e.g. a, b, c etc.) should be used throughout this document to indicate programme variants which will be advertised independently on UCAS. Pathways within programmes that do not constitute a unique award do not need to be identified formally in this way. Please note that part-time variants should always be given a separate identifier.

Examples of programme variants include:

- a. BSc Computer Science (full-time) – *single honours degree*
- b. BSc Computer Science (Part-time) – *single honours variant*
- c. BSc Computer Science with a Year in Industry – *single honours variant*
- d. BSc Computer Science with a Year Abroad – *single honours variant*
- e. BSc Computer Science with a Foundation Year – *single honours variant*
- f. BSc Computer Science (Games Development) – *single honours with pathway*
- g. BSc Computer Science (Games Development) with a Foundation Year – *single honours with pathway with variant*
- h. MEng Computer Science – *integrated masters*
- i. MEng Computer Science (Games Development) – *integrated masters with pathway*
- j. Diploma Computer Studies – *named exit award*
- k. Diploma Computer Studies – *named exit award*
- l. BSc Computer Science (Apprenticeship) – *apprenticeship variant to existing approved programme or new academic award created specifically for an apprenticeship*

A	GENERAL INFORMATION
1	Partner institution <i>Please state the name of the partner institution.</i>
	Leeds Conservatoire
2	Programme awards and titles <i>State the full list of proposed awards and titles for the programmes and all of their variants using indicators (e.g. a,b,c etc.) to identify each one. If a stage end award title must be different to the final award title, then please include details of this here.</i> <i>Note that for an Apprenticeship, this form relates specifically to the approval of the underpinning award only. You will be required to complete Annexe 1 in addition to details the overall Apprenticeship 'programme'.</i>

	a) MA Dramaturgy* b) MA Musical Direction** c) MA Directing*** *Dramaturgy is the study of text, narrative and their components. Dramaturgs facilitate collaborative spaces, supporting the creatives shape of a piece of theatre. Although this primarily relates to plays or musicals, dramaturgy also exists in other art forms, including dance, movement and opera. **This programme aims to train students to become professional Musical Directors, whose job is to lead a cast, orchestra or choir. Musical Directors may work in associated areas, as on-stage MD/Performers, or using music to enhance theatrical narrative and form. ***This programme is designed to train professional theatre Directors in the skills required to lead a company and creative team, <i>shape theatrical performance and ensure aesthetic integrity in the staging of work</i>. Students develop their vocabulary, find their own voice as a director, and acquire the associated skills to lead the realization of a theatrical performance. Please note: All three courses share modules in a collaborative setting, each taking their own role within the group. They also share modules with other courses across the suite of master's programmes within the School of Drama (Musical Theatre Creatives and Musical Theatre Company). It is important to understand where the suite of courses intertwine, sharing some learning outcomes (e.g. collaboration) and where they diverge to enable students to focus on their own subject specialism.
3	Cluster to which the programmes and their variants belong <i>If new, please state NEW. For existing clusters please state the rationale for inclusion.</i>
	The MA Directing is a new strand of the existing MA Cluster within the School of Drama (2025)
4	Type of programmes <i>Please place the relevant programme identifiers (a, b, c etc.) against each programme type below.</i>
	UG Single honours Integrated Masters PG Cert PG Dip Taught Masters ☒ (a,b,c) Apprenticeship/Work Based Learning Dual Award Foundation Degree <i>Please indicate articulation routes:</i> Honours Stage (Top-up) Other <i>Please detail:</i> Is this programme being used to underpin a Higher/Degree Apprenticeship N <i>Please ensure that Annexe 1 is completed</i>

5	Validation category <i>Please tick to indicate whether this is a Franchised, Consortium or Validated (set of) programmes.</i>
	Franchised Consortium Validated ☒
6	UCAS codes <i>If known, please include the UCAS code for these programmes.</i>
	MA Dramaturgy - W44F MA Musical Directing - W45F MA Directing - TBC
7	HECoS codes <i>If known, please include the appropriate HECoS codes for the programmes.</i>
	Shared Modules: MA Dramaturgy/MA Musical Directing/MA Directing [MA Musical Theatre Company/MA Musical Theatre Creatives] Major Project 100067 /100070 Introduction to Collaborative Practice 100070/100035 Placement 100067 / 100070 Shared: MA Dramaturgy & MA Directing Ensemble Devising 100067 Dramaturgy Pathway Only: Dramaturgy and Dramatic Writing 100067 Musical Directing Pathway Only: Group Musicianship 100070 Musicianship 100070 Applied Musical Theatre Context 100070/100035 [MA Musical Theatre Company/MA Musical Theatre Creatives] Directing Only [MA Musical Theatre Company/MA Musical Theatre Creative] Skills for the Theatre Creative *Please see module map for visual overview of Trimesters, assessment and sharing of modules.
8	Awarding Institution
	University of Hull

9	Partner Institution Academic Areas <i>State the academic units/ subject areas that will have overall responsibility for the management, administration and quality assurance and enhancement of the programmes.</i>
	School of Drama
10	Partner Institution Programme Leader's name and email <i>Please identify one lead person per programme.</i>
	Name: Erin Carter (Head of the School of Drama) Email: e.m.carter@lcm.ac.uk Name: Adam Stadius (Deputy Head of the School of Drama) Email: a.stadius@lcm.ac.uk
11	University Link Faculty and Academic Unit <i>Please state the primary link faculty and academic unit at the University of Hull</i>
	Faculty of Arts, Cultures and Education; School of Arts
12	University Link Faculty Academic Contact <i>Please provide a contact name, title, address, email and telephone number</i>
	Name: Pavel Drábek Email: P.Drabek@hull.ac.uk Job Title: Professor of Drama and Theatre Practice
13	Locations of delivery <i>Using the relevant programme identifiers (a, b, c etc.), please indicate the locations of delivery of each programme.</i>
	Hull Off campus UK Off campus overseas Online Other (please specify) ☒ a, b, c - Leeds Conservatoire
14	Types of Study <i>Please place the relevant programme identifiers (a, b, c etc.) against each type of study.</i>
	Full-time ☒ a, b, c Part-time
15	Modes of study <i>Please place the relevant programme identifiers (a, b, c etc.) against each mode of study.</i>

	On campus/blended Blended (face-to-face & online) ☒ a, b, c Distance-taught (online only) Distance-taught (flying faculty) Off-campus delivery Other (please specify)
16	Duration <i>Using the relevant programme identifiers (a, b, c etc.), please indicate the total number of years that students will be registered on each programme and its variants e.g. 3 years full-time, 6 years part-time.</i> <i>For apprenticeships, please also indicate the total apprenticeship programme duration for clarity – e.g. 36 months for underpinning award, total programme duration of 40 months including End Point Assessment (EPA)</i>
	1 year full-time
17	Trimesters <i>Please place the relevant programme identifiers (a, b, c etc.) against each trimester to be used.</i>
	Trimester 1 – T1 ☒ a,b,c Trimester 2 – T2 ☒ a,b,c Trimester 3 – T3 ☒ a,b,c
18	Number of weeks per academic year <i>Using the relevant programme identifiers (a, b, c etc.), please indicate the number of weeks per trimester each programme and variant will use and the total number of weeks per academic year.</i>
	35 weeks/year. Trimester 1 [11 Week], Trimester 2 & 3 [12 Weeks]
19	Balance of credits across trimesters <i>Using the relevant programme identifiers (a, b, c etc.), please indicate the balance of credits each programme and variant will use, e.g. 60 credits per trimester.</i>
	120 credits across Trimester 1 and 2. 60 credits in trimester 3
20	Classification weighting <i>Using the relevant programme identifiers (a, b, c etc.), please indicate the classification weighting for each programme and variant, e.g. 30:70 (Diploma:Honours).</i>
	N/A

21	Progression arrangements for Integrated Masters and/or Preliminary Stage <i>Using the relevant programme identifiers (a, b, c etc.), please indicate the point at which students can step on/off the Integrated Masters and what rules govern this (e.g. students must achieve a minimum of 60% at Level 5 to progress onto the Integrated Masters).</i>
	N/A
22	Professional, Statutory or Regulatory Bodies <i>Please provide the names of any accrediting or reviewing professional, statutory or regulatory bodies which will, or are expected to, recognise or accredit the programmes alongside the level and type of expected accreditation, with dates of approval where appropriate.</i>
	N/A
23	Relevant Subject Benchmark Statements <i>State those subject benchmarks that are most relevant to the programmes and have been drawn upon in its design. It may be appropriate to use more than one QAA Subject Benchmark Statement, in which case give details. In those cases where no subject benchmarks apply, not applicable should be entered as opposed to omitting the section or leaving it blank. QAA subject benchmark statements exist for Honours degrees in most disciplines, and for Masters degrees in a small number of disciplines.</i>
	There are not currently Subject benchmark Statements available for Dance, Drama and Performance at postgraduate level. However, the above aims are in line with QAA expectations as articulated in their 'Characteristics Statement for a master's Degree' (Feb 2020) which highlights a range of aims, one or more of which should be applied at this level of study. We have also consulted with numerous professionals working in the industry (examples given in box 58) to align our courses with what skills students would need in the industry. The following are particularly pertinent to this suite of theatre MAs. a) Enabling students to focus on a particular aspect of a broader subject area in which they have prior knowledge or experience through previous study or employment. b) Enabling students to focus on a particular subject area or field of study in greater depth than they encountered during the course of previous study or experience. (This may include enabling students to develop knowledge of a new subject or field of study in combination with a relevant subject area in which they have prior knowledge or experience; or enabling students to undertake inter or multidisciplinary study.) c) Enabling students to undertake a research project on a topic within the area of interest that makes up the majority of the overall assessment. d) Enabling students to specialise or to become more highly specialised in an area of employment or practice related to a particular profession. The 2020 document describes students qualifying for the award as having a) In-depth and advanced knowledge and understanding of their subject and/or profession informed by current practice, scholarship or research. b) Critical awareness of current issues and developments in the subject and/or profession. c) Critical skills. d) Knowledge of professional responsibility, integrity and ethics e) The ability to reflect on their own progress as a learner.

24	Other references used in designing the programmes <i>e.g. service groups in health-related areas; industrial expert advice; other external stakeholders etc.</i>																																																																				
	These programmes have been designed in discussion with existing LC partners, including Leeds Playhouse, Opera North, Slung Low and Red Ladder Theatre.																																																																				
25	Anticipated student numbers <i>Please indicate using the relevant programme identifiers (a, b, c etc.) the anticipated cohort numbers for the first three years' intake onto each programme.</i>																																																																				
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26	Minimum number of students <i>Please indicate the minimum number of students required for this programme(s) in order to allow for the use of optional modules within the programme design.</i>																																																																				
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27	Programme cohort start dates <i>Using the relevant programme identifiers (a, b, c etc.), please indicate the cohort start dates for each programme and variant.</i>																																																																				

	T1 – 2022 a, b T2 – 2022 T3 – 2022 Dramaturgy and Musical Direction launched in Sept 2022 T1 - 2025 c Directing is an available strand from Sept 2025.
B	PROGRAMME DESIGN <i>Please ensure that where necessary, each section below clearly identifies differences/additions for each programme and its variant using the programme identifiers (a, b, c etc.) allocated in section A2 of this form.</i>
28	Programme Rationale and Overview <i>Provide a brief introduction to and rationale for the programmes, identifying the distinctive/salient features and the 'big ideas' that thread through their design. Please identify three to five high level 'big ideas' articulating the key ideas and ways of thinking, practising and knowing that lie at the heart of the key disciplines or areas of practice encompassed by each programme and its variants. Literature suggests that these are likely to be fundamental to learning within the discipline and will change the ways in which students think and act in a transformative way. For example, what changes are necessary for a student to move from leaving with a degree in social science, to becoming an emergent social scientist, or leaving with a degree in design to becoming an emergent designer?</i>
	In 2019/20, Leeds Conservatoire [previously Leeds College of Music] embarked on a transformative journey to integrate Performing Arts into its undergraduate curriculum, complementing existing vocational music courses. Building upon this foundation, the conservatoire introduced four interconnected Master of Arts (MA) programs, launching in 2022. This suite of courses was to enable learners to continue their studies an arts Conservatoire in the North, collectively representing Leeds Conservatoire's commitment to producing highly skilled, versatile and collaborative artists. Launching in 2025, the MA in Directing, together with the previously established MAs in Musical Direction, Dramaturgy, Musical Theatre Creatives and Musical Theatre Company, forms a comprehensive suite dedicated to shaping the future of theatre. This suite of MAs aims to provide students with a platform to explore and challenge their undergraduate learning, fostering the development of their professional artistic identities. This suite comprises distinct yet interrelated strands—Musical Direction, Dramaturgy, and Directing. Each strand contributes specialised skills to a collective theatrical endeavour, reflecting the collaborative nature of the industry. The four MAs share overarching principles, emphasising the following 'big ideas': 1. Creative Artists in Collaboration: • The programs focus on preparing artists for the evolving landscape of professional theatre by nurturing collaborative skills. • Students across all strands collaborate as a cohesive company, producing diverse works that respond to contemporary societal and contextual issues.

	- The suite encourages the development of collaborative practitioners through shared modules and interdisciplinary projects. 2. Embedded in Industry: - The MAs are closely linked to regional and national theatre and cultural organizations, ensuring relevance and expanding students' professional networks. - Partnerships with entities such as Leeds Playhouse, Slung Low, Red Ladder Theatre Company, and Opera North enhance the programs' industry connection. 3. Students as Instruments in the Development of New Work: - The programs prioritize the role of students as instrumental in the creation of new, innovative work, shaping the development of the sector and cultural recovery. - Unlike traditional extended skills training, these MAs emphasize the practitioner's active contribution to the development of original material. 4. Development of Leeds Theatre 'Ecology': - The suite contributes to the vibrant Leeds theatre scene by serving as a central education hub, bridging various theatrical activities and nurturing emerging artists. - Students engage in placements, forging industry relationships and developing collaborative teams within the MAs to contribute to the local, national, and international theatre ecology. 5. Specific Skills for Dramaturgy, Musical Direction, and Directing: - The programs equip students with specialized knowledge and interpersonal skills crucial for roles in Dramaturgy, Musical Direction, and Directing. - Collaborative work within the MAs enhances students' ability to facilitate and contribute effectively to the theatre-making process. Anticipating student numbers based on historical data, the suite's viability remains unaffected by fluctuations in enrolment for specific strands. As Leeds Conservatoire propels its theatrical education into the future, the MA suite serves as a dynamic force, nurturing artists who will shape and redefine the theatre industry in the years to come.
29	Programme Aims <i>As a guide, you should have four to six programme aims.</i> <i>Please remember to include any additional programme aims for the programme variants listed on this form using the identifiers allocated in section A1 of this form.</i>
	<i>This programme aims to:</i> 1. To further creative development to an advanced level in order to qualify students as collaborative, creative theatre-makers. (a,b,c)

	2.To develop a systematic and embodied understanding of the art and craft of developing new theatre work, to help students develop and advance personal methodology in response to the problems posed by theatre production, and to provide an environment for artistic and intellectual experiment. (a,b,c) 3.To help students to locate specialised creative knowledge and professional skills within a wider critical enquiry into contemporary, collaborative theatre-making and culture. (a,b,c) 4.To ensure, through exposure to good practice and personal tutoring, that all graduates possess the requisite qualities needed for continuing professional development. (a,b,c) 5.To enable students to experience a range of production opportunities, either self-developed or through trainee placements with external organisations, which allows them to apply their skills in Drama and Music in simulated professional environments. (a,b,c)
30	Programme Outcomes <i>As a guide you should have six to eight programme outcomes.</i> <i>Please remember to include any additional programme outcomes for the programme variants listed on this form using the identifiers (a, b, c etc.) allocated in the Award section. Where relevant, please cross-reference your programme outcomes to the relevant QAA subject benchmark statements and professional, statutory and regulatory body requirements.</i> <i>Programme outcomes reflect the overall expectations of student learning for a full programme award. Consideration must also be given in their design to the expectations of student learning at each programme stage. At each of these potential exit points, a defined set of programme outcomes achieved at the relevant level (e.g. level 4,5,6) will identify the stage outcomes that will constitute the achievement of an intermediate programme award. These stage outcomes must be clearly articulated in the curriculum maps (Section F) to ensure that students who exit with lower qualifications have demonstrated the requirements for that qualification. Stage outcomes in the curriculum map are those programme outcomes that are fully met or partially met in two or more modules at the relevant stage.</i> <i>Reference: University of Hull Learning Outcomes Tool</i>
	<i>On successful completion of this programme, students will be able to:</i> POs Programme Outcome Text and Programme/Variant Identifier PO1 Be able to effectively support script work with a range of collaborators and confidently oversee the shape of and content of theatre in development. (a) PO2 Be able to lead a company musically, shaping all musical elements to support the narrative. (b) PO3 Be able to lead a company of actors and creatives, in realizing a singular vision for a theatrical production; <i>shaping the theatrical performance and giving the staging aesthetic integrity.</i> (c) PO4 Have advanced practical skills in the area of study (Music or Dramatic Text) with working knowledge of how to apply these skills to the development of new work. (a, b, c) PO5 Have a thorough understanding of the production process: from rehearsal to realisation and the ability to apply these principles to their own personal theatre-making processes as Director, Dramaturg or Musical Director. (a, b, c)

	PO6 Have a deep systematic understanding of contemporary theatre making and cultural processes within the theatrical landscapes. (a, b, c) PO7 Be able to use creative strategies to solve problems using available resources: finance, time and people. (a, b, c) PO8 Have a deep understanding of contemporary research methodologies linked to performance, and the ability to use this knowledge to support their own production work. (a, b, c) PO9 Communicate and collaborate effectively with a range of theatre-makers and practitioners – managing, producing and organising impacting work in collaboration with other artists. (a, b, c) PO10 Realise a production of new work as part of a collaborative festival, working independently in small companies. (a, b, c)
31	Learning and Teaching Approach <i>Please outline your proposed approach to learning and teaching. This should not be a list of types of teaching, but should provide an explanation as to how you will teach and students will learn and why this is the most appropriate approach for the proposed programmes and their variants. You should explain explicitly how the proposed pedagogic approach is aligned to the outcomes of the programmes. You should also make explicit reference to any disciplinary and/or practice based approaches to learning and teaching (disciplinary pedagogies) that will underpin the educational experience of the programmes and will support the types of students that you are expecting to attract.</i>
	This master's program is dedicated to fostering a supportive, inventive, and inspiring environment for emerging artists. Rooted in the core idea of expanding students' perspectives and developing their individual practices, the programme for Directing, Dramaturgy, and Musical Directing is structured around two main areas of learning: Taught Core Skills: - Students engage in direct contact time with teachers, covering foundational skills and participating in placements. - Dramaturgy students delve into storytelling techniques through seminars, script reading, and ensemble devising masterclasses. - Musical Directors enhance their musicianship through classes in arrangement, keyboard skills, conducting, and programming. - Directors' study creative skills required to prepare text for a rehearsal room, lead and coach actors towards performance, articulate concepts to actors and production teams, understand production budgets and how to work with production departments to realise a performance. - Internal and external placements offer opportunities for practical application, with mentorship provided to support student learning. Student-Led Creative Development:

	• Emphasising learner autonomy, the program is student-led in its content, guiding students to become independent learners. • Tutors initially introduce ideas, methodologies, and working methods [Introduction to Collaborative Practice], progressively allowing students to dictate and lead projects as they discover their own approach [Major Project]. • A culmination in the final project sees tutors serving as mentors to the emerging artists. The programme's 'student-led' approach promotes independent learning, with tutors actively involved initially and gradually stepping back as students develop their own working methods. This approach, while intensely practical, also emphasises research, particularly in exploring practice as being informed by academic research. The program employs a blend of online and practical sessions, encouraging the use of online mediums for lectures, seminars, and group discussions. Online forums facilitate collaborative working, creating virtual spaces for sharing ideas and developing new material. Designed for the development of core skills and collaborative abilities over time, the MA programs require consistent attendance at taught and timetabled sessions. Lack of attendance may lead to removal from collaborative groups, hindering skills acquisition and jeopardizing the completion of required assessments. A failure to meet these requirements could result in removal from the program, with students receiving an appropriate exit award based on earned credits. The program aims to equip students with a lifelong strategy for research, knowledge, and understanding, shaping them as individual artists throughout their careers.
32	Assessment Approach <i>Please outline your proposed approach to assessment. This should not be a list of types of assessment, but should provide an explanation as to how you will assess and why this is the most appropriate approach for the proposed programmes and their variants. You should explain explicitly how the proposed assessment strategy is aligned to the outcomes of the programmes. You should also make explicit reference to any disciplinary and/or practice based approaches to assessment.</i>
	Across the programme, assessments are assigned to modules which are tangibly relevant to the creation of new material and the development of this work upon graduation, as opposed to theoretical assessments which only contextualise the performing arts. These assessments offer the opportunity for students to progress their learning throughout their programme of study. Students will also demonstrate development from module to module, not only in acquiring new skills through project work, but also in developing core skills based on previous feedback. The assessments are pre-dominantly practical. Dramaturgs will be assessed on their ability to analyse scripts, adapt story from one form to another, write feedback reports and shape dramatic writing. Musical Direction students evidence their work through notated scores/arrangements, performance, their ability to lead students in practice and shape music through work with individuals and groups of performers. Directing students evidence their preparation and research for performance, their rehearsal schedules and

	plan, reflections on the process and the live performance of the works. Each student is required to articulate the success of the work in the context of what they set out to achieve. In modules which develop core skills, teaching and assessment is spread across both Trimester 1 and 2. This gives time for students to learn and embody new skills, receive feedback on their development and respond accordingly. Similarly, in the Placements module, the assessment and teaching are spread across the first two trimesters in order to acknowledge the two different parts of the module: planning and preparation for the placement and undertaking placement activity. This allows students to reflect on parts of the process separately, encouraging timely analysis and transformative learning. Viva Voces are a consistent assessment method across all of the programmes and give students the opportunity to discuss in depth how they have applied their learning and research to the practical work undertaken. This supports the student to develop as an artist who is able to explain, describe, analyse, interrogate and promote their own work to a variety of different stakeholders. In the final trimester, The <i>Major Project</i> (60 credits) is the students' opportunity to develop their personal methodology and artistry. Assessment is skills specific and based on the student's contribution to the realised performance. Dramaturg are assessed on their adaptation skill, Musical Directors and Directors on their ability to lead a room towards a live performance of a new work. In line with the collaborative ethos of the programmes the students will work together to help each other in achieving their major project ambitions.
33	Key Areas of Study <i>Please describe the key topics and foci of study of the programmes proposed on this form. This information can potentially be used as a basis for additional programme marketing material, so please keep the target audience of students in mind.</i>

	Key areas of study are consistent across all of the five MAs on offer in the School of Drama, and where applicable, share classes across cohorts of students. This is particularly in line with the collaborative ethos which runs through all of the courses. The main areas can be defined as: <u>Skills Modules</u> These are core training sessions which develop practical skills necessary to the undertaking of the work on the programme: Dramaturgy and Dramatic Writing Ensemble Devising Group Musicianship Musicianship Skills for the Theatre Creative Performance Project <u>Applied Skills Modules</u> Certain modules look at the application of the above skills in practical, collaborative contexts. This includes: Placement Major Project Introduction to Collaborative Practice
34	Curriculum Structure <i>In this section, please explain how the content of the curriculum described above will be organised and why. Your discussion should include information on:</i> • Progression: <i>how the curriculum promotes an organised progression so that the demands on the learner are progressive in terms of intellectual challenge, skills, knowledge and learning autonomy;</i> • Coherence and Integrity: <i>the overall coherence and intellectual integrity of the programmes and student experience.</i> <i>Note: A diagrammatic structure is often helpful to establish the composition of a programme.</i>

Progression

Practical skills in their field will be taught during the first and second terms, with a reduction in contact hours as students begin to lead projects. In the second term, they start applying their developed skills to their own work, and in the final term, the content will be directed by the students themselves.

By giving students more autonomy as the year progresses, they begin to think like artists, having being given the practical tools to realise their art. At no point are students entirely left to their own devices, and are guided throughout, so that we can track their development and achieve their own goals in their own area of interest.

Integrity

As mentioned, the programme, although intensely practical, has a strong research underpinning, particularly in exploring practice as research. Throughout the programme there is an emphasis on learning which can be shared and is collaborative, leading towards forming creative partnerships within the cohort which can extend into the profession.

The programme aims to help students find a life-long strategy for research, knowledge and understanding in all their future work, shaping them as individual artists.

Through engagement with module coordinators, lecturers and external practitioners leading projects, students are constantly being taught by and learning from people currently working in the industry. This ensures the content is relevant and positioned at the level assumed to be industry standard.

In order to maintain integrity to the programme, and offer core training in core disciplines, skills are delivered first in 40 credits worth of skills modules, spanning 2 trimesters. Assessment has been split across the trimesters, allowing for feedback and opportunity for reflection. This allows for organic and tailored development of the content which can be flexible to the needs of the students and potential external opportunities. This structure acknowledges the rigour required of dedicated skills development and embodiment, which necessitates steady progress towards learning outcomes, with time to explore a variety of different methodologies, deepen understanding and hone a personal working practice.

The curriculum maps at the end of the programme specification describes each module, its credits and assessment weighting. This diagram demonstrates how modules will be taught across the three trimesters of the programme and where modules are shared between each pathway:

		180 Credits	180 Credits	180 Credits
		MA Musical Direction	MA Dramaturgy	MA Directing
		TRIMESTER 1	TRIMESTER 1	TRIMESTER 1
		Introduction to collaborative practice	Introduction to collaborative practice	Introduction to collaborative practice
		Musicianship	Dramaturgy and Dramatic Writing	Skills for the Theatre Creative
		Placements	Placements	Placements
		TRIMESTER 2	TRIMESTER 2	TRIMESTER 2
		Group Musicianship	Dramaturgy and Dramatic Writing	Skills for the Theatre Creative
		Applied Musical Theatre Context	Ensemble Devising	Ensemble Devising
		Placements	Placements	Placements
		TRIMESTER 3	TRIMESTER 3	TRIMESTER 3
		Major Project	Major Project	Major Project
35	Compensation/Condonement rules <i>Using the relevant programme identifiers (a,b,c etc.), please list any modules included in this application that are core for each programme and variant (i.e. modules defined as core in the curriculum map).</i>			
	All modules are core: a) Introduction to Collaborative Practice, Dramaturgy and Dramatic Writing, Ensemble Devising, Placements, Major Project. b) Introduction to Collaborative Practice, Applied Musical Theatre Context, Musicianship, Group Musicianship Devising, Placements, Major Project. c) Introduction to Collaborative Practice, Skills for the Theatre Creative, Performance Project, Placements, Major Project.			

36	Internationalisation <i>'Internationalisation is a key feature of the UK HE agenda [and...] represents the preparation of all UK HE graduates to live in, and contribute responsibly to, a globally connected society' (HEA, 2014). Please outline the programmes' approaches to internationalising the curriculum.</i>
	This suite of master's programmes are designed to support students in producing new theatre which speaks to their cultural identity, understanding and the wider social contexts within which they live. In particular, these students will be using theatre as a way to tell important stories which will enrich audience experiences of other cultures, attitudes and beliefs. To that end we have developed these programmes with industry professionals who develop work from a number of different global perspectives - not so that we can emulate their experiences, but greater environments where we can support other artists in producing work of this kind. In addition, the courses will prepare students to develop work in international contexts – not only understanding the different customs and practices of working in other countries, but also developing the skills and tools necessary to source information on working internationally e.g. touring, visas etc.
37	Inclusivity <i>Please indicate how you will ensure that your curriculum is inclusive. An inclusive curriculum reflects an awareness of both the diversity of learners and their learning needs and experiences. This is incorporated into curriculum design through modes of interaction and assessment as well as course content. Each disciplinary area may have different approaches; however, a common starting point should be the nine protected characteristics as outlined in the Equality Act 2010. All publicly funded educational institutions are required to meet the Single Equality Duty 2011.</i> <i>All University of Hull programmes should be inclusive by design. Inclusive teaching learning and assessment design facilitates the successful practice and application of the specific competencies of the module/programme, irrespective of a students' background or individual characteristics (as they are defined in the Equality Act). This is integral to our anticipatory duty to break down barriers to learning for students with protected characteristics and our obligation as a publicly funded institution to the Single Equality Act (2011)</i> <i>Inclusive curriculum attempts to break down structural inequality, it is decolonised (note decolonising curriculum works to the benefit of all students, including those underrepresented in HE), physically accessible, and allows for student feedback and opportunity to co-design curricula content and models of delivery. Where there is a part time pathway, please ensure the programme design is accessible, equal and inclusive for both full time and part time students.</i>
	Inclusivity is at the heart of the work at Leeds Conservatoire. We have fully integrated many elements to inclusivity into these courses and the wider work with the rest of the Conservatoire. The conservatoire's EDI Policy 22-24 outlines its commitments to being a positive and inclusive environment for all students, staff and visitors. We do not tolerate behaviour that demonstrates prejudice, discrimination, harassment or victimisation of any kind. We are committed to creating positive, meaningful and sustainable change for all our community irrespective of age, disability, gender (inclusive of gender identity, gender expression and gender reassignment),

marriage and civil partnership, neurodiversity, pregnancy and maternity /paternity, race, religion or belief, sex and sexual orientation

The conservatoire values diversity and aims to promote equality and inclusion throughout all of our activities. We seek to maximise the potential of our staff and students, be responsive to new ideas, and equip our students for life in a multicultural and diverse society.

Leeds Conservatoire is committed to

- promoting equality.
- celebrating diversity.
- breaking down the barriers that hinder us from reaching our full, inclusive, potential.
- centring marginalised people in the work that we do.
- creating opportunities for marginalised voices to be listened to, opening ourselves to necessary criticism, and building a culture based on trust and transparency in order to make positive, informed and sustainable change.
- understanding, and being honest about our own limitations, seeking support from others to share best knowledge and practice when needed.
- understanding our own privileges, and reflecting on how they can impact our own biases.
- promoting social cohesion and building community links.
- respecting the dignity of all people who visit, study and work at Leeds Conservatoire.
- providing conditions which encourage everyone to participate, progress and achieve in their work and learning.
- actively challenging unacceptable actions and behaviours such as harassment, microaggressions or bullying.
-

Our staff

- Are aware of the institution's statutory duties in relation to equality legislation.
- Build a culture where people feel confident to disclose/discuss their needs.
- Challenge discrimination and inappropriate language and behaviour by staff, students, placement providers and other users of our services.
- Ensure schemes of work, lesson content and teaching resources demonstrate understanding of and sensitivity to issues of equality, diversity and inclusion.
- Undertake mandatory EDI training.

Our programmes

- Offer an inclusive and accessible learning experience for all students regardless of their background, needs, or qualifications.
- Our digital platforms conform to digital accessibility standards and are consistently reviewed via the Digital Accessibility Working Group to ensure accessibility across all platforms. Staff receive training and support from our Technology Enhanced Learning team to ensure content on our VLE is accessible, mobile friendly and provide alternative formats where appropriate.
- Students and staff can access support from our Student Wellbeing, EDI, Disability, Skills for Learning and Technology Enhanced Learning teams for support during their studies.
- We use one-on-one or small group teaching to engage therefore promoting individual learning styles and interests with relevant examples, repertoire and materials to foster inclusivity.
- For on campus students, our facilities are fully accessible and meet regulatory standards.
- We value student input through the Student Staff Forum, committees, and a representative system, ensuring continuous monitoring and addressing emerging needs and concerns throughout the academic session. Students can voice issues for timely staff responses.

Representation of staff and students

Ensuring that we are seeing a cohort of students and employing teachers that reflect the world around us is hugely important to us. Already Leeds Conservatoire boasts a hugely diverse staff and wider network of practitioners that will work with the students (through modules such as placements, performance project and current trends in performance research). By learning from and observing artists from a range of backgrounds, students will see themselves reflected and widen the possibilities for what they believe is possible to achieve.

Curriculum design

As mentioned, this programme is 'student led' where the students can choose and specialise in areas of interest or capability. On a practical level this means the courses can be shaped to the needs of each learner - from any physical accessibility issues to different learning models. With an emphasis on 'personal narratives' and 'developing the individual artistry', students will be able to create work and express themselves in the way that suits them most and explore their own history, culture and identity throughout the course.

The design of these courses has been informed by practitioners working now from a plethora of theatrical styles and backgrounds to ensure the courses we are creating will be able to provide to a wide a pool as possible. This is reflected in the content where (in various modules including Current Trends in Performance Research and Applied Musical Theatre Contexts, students will examine and use as stimuli artists from theatre, film, performance art etc. The programmes have been designed to introduce students to a range of texts/performances from a diverse range of artists who work in a variety of different ways and have completely different stories.

Student feedback happens twice a year, which allows us to understand the courses from a student perspective and deal with any issues that may come up. This feedback is also ongoing in a more informal way throughout the year.

Lecture outlines are made available to students in advance of classes, an anticipatory adjustment for students with learning difficulties, disabilities and health problems that also benefits all students. The delivery of large lectures is routinely captured through our lecture capture system Panopto and placed on the VLE so that students can use them to reinforce their learning or if they have been unable to attend the lecture in person. Staff are encouraged to attend in house training offered by the Disability Support team at annual Staff Training Days to assist them in the development of inclusive teaching and learning materials and Good Practice Guides to assist further are posted on the VLE.

Applicants

Applicants to the programme are selected following an audition, interview and a group workshop. In order to ensure that the programme is available to all social groups all applicants are invited to audition days regardless of their projected grades and UCAS statements. In the case of a particularly talented student who has not followed a conventional educational route to this degree for whatever applicable reason, but where the teaching team are confident that the candidate can cope with the academic aspects of the programme, the requirement for a 2.2 undergraduate degree may be waived. Similarly, we do not charge a fee to audition/ interview at Leeds Conservatoire - a practice that is common amongst many theatre conservatoires, making the process of applying available to more.

On a practical level, all our studios used are fully accessible. Our student services have inclusive support services.

For these MAs, we are focusing on encouraging students who would most likely not attend an MA traditionally - those who may view theatre as 'highbrow' rather than an accessible medium. We aim to show

	students in particular role such as the musical director (one that is historically very white, male, able-bodied and neurotypical) the alternate ways these positions can be held, and the kinds of work that can be done. We hope to drive through our commitment or recruiting diverse students by offering bursaries in collaboration with our external partners.
38	Employability <i>Please outline the approach taken by the programmes to engage students in gaining employability skills.</i>
	Employability is embedded within the programme in three key ways: <i>Links to industry</i> By developing strong and committed partnerships with industry throughout the programme, as well as developing parts of the curriculum in consultation with these organisations, the students can be assured that the programmes are relevant and current within the performing arts industries. The skills being developed are complicit with those key arts providers are hoping to find in their employees, and in the work of new and emerging artists. These links to industry also support students to create a network of contacts throughout their programme. In an industry where reputation is key to future success there is an opportunity for students to prove their artistic, collaborative and creative potential over a full programme of study, rather than in one industry event. This networking will also be enhanced through placements with leading theatre and arts organisations, master classes and industry mentors Having programmes endorsed by industry experts also enhances the reputation of the programmes and, by association, its graduates. <i>Development of Creative Material</i> This suite of MAs is designed to give artists the opportunity to develop their skills as collaborative artists who develop new performance material. It is intended that this new work, in small companies would have the potential for national and international touring, supported by the industry relationships accrued whilst studying on the programme, culminating in real-world creative producing opportunities. <i>Module in Collaborative Practice</i> This module gives a creative underpinning to the practical work on the programme where students can explore their own creativity and how it aligns with other artists. Students practically explore the skills of their Masters cohort to identify ways of sharing practice, making and working together. The programme also gives students opportunities to learn how to share, disseminate and translate this work for non-theatre audiences or funding bodies. The assessment associated with this module is a funding application. Within Major Project and more widely within, Leeds Conservatoire's Partnership and Enterprise Teams students can pitch for funds to mount independent work. The enterprise team also offers advice and support to students during the first steps of their career.

	The Enterprise Team also has a talent agency which can provide students with representation and support for their first year in the profession. This gives an agency profile to all of our UG and PG students and centralizes requests for employment or representation.
39	Student engagement in curriculum and pedagogic design <i>Please outline how students have already been and will continue to be involved in curriculum and pedagogic design.</i>
	Students were initially consulted from across the UG and PG provision here at Leeds Conservatoire to discuss how they thought the programmes would fit within the ethos of the conservatoire, and how they would complement the existing programmes, as well as some initial ideas on the programme content. These ideas were fed into the next stages of development. The intention is to work closely with the Students Union, in particular the Education Officer, to develop these meetings to ensure students are prepared for the consultation process and can represent, as broadly as possible, the student body. It is also imperative to engage students who have a particular interest in the fields being explored, postgraduate study and research, Leeds Conservatoire strategy and arts education. One the courses are up and running student feedback will happen twice a year, which allows us to understand the courses from a student perspective and deal with any issues that may come up. This feedback is also ongoing in a more informal way throughout the year.
40	Ethical issues and risk <i>Programmes may deal with issues that are sensitive or involve ethical considerations. Our institutional duties of care extend to all involved in learning and teaching. Please highlight any relevant issues that relate to content, teaching methods and assessment and state how they are to be addressed (include evidence of support from ethics committees and risk assessments as appropriate).</i>
	Students will be exploring historical work that, through the lens of 2025, may be deemed inappropriate. We will look at the more problematic elements of these pieces and explore how the same ideas can be achieved today. The aim is to acknowledge the faults of the work if performed in a modern context (such as how race and homosexuality are dealt with), while understanding their importance in the development of the form. We have safeguarding policies in place to ensure students are well protected (see section 41), as well as student services to assist with any issues. These MAs will feed into the existing arrangements for widening participation/development across the conservatoire, in particular identifying the challenges for students studying this type of programme which can be fed into the Access and Participation working group. Similarly, we have existing arrangements within the Conservatoire to support international students with the challenges they may face. Alongside the Conservatoire's Access and Participation working group who will be able to supply them with resources and support (in line with other courses across the Conservatoire).

41	Sensitive issues and safeguarding <i>Universities develop and deliver programmes which deal with issues that may be sensitive or require students to explore issues which may be potentially controversial, for example relating to child abuse, sexual violence, radicalisation and terrorism. As with research, our institutional duty of care extends to all involved in learning and teaching and all related activities which staff and students may engage with. Please highlight any relevant issues that relate to content, teaching methods and assessment and state how they are to be addressed to ensure a safe environment is maintained for all concerned.</i>
	Taken directly from Leeds Conservatoire's safeguarding policy 2020-2023: "Leeds Conservatoire has a common law duty of care to ensure, so far as is reasonably practicable, the health, safety and welfare of all vulnerable individuals and groups accessing its services and facilities. The conservatoire is mindful of this duty and legal obligations, such as those it owns under the Safeguarding Vulnerable Groups Act 2006, the Freedom of Protections Act 2012 and the Counter Terrorism and Security Act 2015. The conservatoire has two separate sets of policies and procedures, to ensure that an age appropriate approach is adopted in all cases. These are: (1) Safeguarding Policy for HE Students, (2) Safeguarding Policy for Leeds Junior Conservatoire Students. The conservatoire's safeguarding arrangements are underpinned by the key principles that: • All individuals have a right to be protected from abuse regardless of their age, gender, disability, culture, language, race, religious beliefs or sexual orientation; • The welfare of the individual is of paramount importance • Everyone has a responsibility to safeguard students; • Everyone working with students maintains an attitude of 'it could happen here' (Keeping Children Safe in Education, September 2020). Leeds Conservatoire has a statutory and moral duty to ensure that it safeguards and promotes the welfare of all conservatoire users, with particular reference to those studying at the conservatoire. In the Placements module specification, we outline the safeguarding in place to ensure students are protected when working off campus. This includes information, advice, guidance and online training for students. Here we also explain the processes in place for risk assessment of our partnering organisations.
42	Other information/programme special features <i>Please provide any other information about these programmes not included above. This may include information about field trips and their arrangements, special opportunities on offer for students (e.g. forest schools qualifications) and specific student support arrangements associated with these programmes.</i>
	A core feature of these programmes is the opportunity to undertake external placements. Information about these arrangements are included in the module specification. Regarding student support, any extra costs, such as DBS checks or transport to placements, will be paid for by the conservatoire. It is unlikely that students will need DBS checks to partake in placements as students will always be working supervised,

	however in the event that students will be working unsupervised with children, DBS checks will be arranged by and paid for by the Conservatoire. Similarly, any extra costs such as travel to and from placements will be covered by the Conservatoire.
C	RECRUITMENT AND ADMISSIONS INFORMATION
43	Proposed marketing strategies <i>Please highlight any factors that you think may assist in helping the marketing team with their strategy for promoting your programmes.</i>
	There are several elements that are unique to these MAs, all of which are marketable. Development of the Leeds theatre ecology. Students would train on one of our MAs, do placements within the wider theatre community, forge industry relationships all the while building their own team of collaborators from within the suite of MAs to go back out into Leeds as professional theatre makers and produce professional work. We have already built up an impressive list of institutions, theatres and companies we will be collaborating with. The interest in the decentralisation of the theatre industry from London has been ongoing. As an institution, we are leading the development of an interconnected community. - Several of the teachers working have high profiles within the industry (Broadway choreographers, prominent West end performers etc). Throughout the year they have individual spotlights on teachers from across the courses, highlighting their work, and what they bring to the course. - Connection to Leeds Playhouse. The Dramaturgy strand is delivered in partnership with Leeds Playhouse- a prominent new writing venue in the UK. This major change for such a prominent theatre can generate some strong PR. - Aside from the usual outreach platforms, we intend to offer some free online masterclasses throughout the year; one for each course, and a short video marketing each of these. There are many ways these masterclasses could work. In its simplest form, a 20–30 minute seminar with the lecturer addressing one of the primary questions such as ‘what is dramaturgy’.
44	Academic entry requirements <i>Using the relevant programme identifiers (a,b,c etc.), please highlight all entry requirements including any specific subjects as well as proposed tariff.</i>
	a, b, c -2:2 undergraduate qualification. Usually theatre, music or theatre/music related, but qualifications in other fields will also be reviewed and considered. Non-UK qualifications are assessed using guidance from UK NARIC. Equivalent professional experience may also be accepted and reviewed at application and audition stages. The English Language requirement for studying at Leeds Conservatoire is IELTS 6.0 with no sub-test lower than 5.5, or an equivalent level qualification.
45	Other entry requirements <i>e.g. relevant IELTS score, Disclosure and Barring Service etc.</i>

	Musical Directing applicants will provide a portfolio of their previous work/material. Either as a composer, arranger, instrumentalist or musical director. Dramaturgy applicants will be asked to present an idea for a project telling a personal narrative or story. Directing applicants will be asked to present an idea for a production of an established text, work with actors in person to assess their skills in this area and attend an interview. Directors and Musical Directors will be required to demonstrate coaching and leadership skills through an observed coaching session as part of the admissions process, this is to ensure they will be able to facilitate and lead a rehearsal room following the two skills-based trimesters, in preparation for the Major Project module.																		
D	IMPLEMENTATION STRATEGY																		
46	Implications for other areas of the Partner Institution <i>Using the relevant programme identifiers (a,b,c etc.), please indicate any requirements that may impact on other areas of the partner institution. Please discuss these with the relevant service area before completing this form.</i>																		
	<table border="1"> <tr> <td>e-Learning and TEL:</td><td>None.</td></tr> <tr> <td>Estates and Facilities:</td><td>None.</td></tr> <tr> <td>Events and Enterprise:</td><td>None.</td></tr> <tr> <td>Library:</td><td>Additional resources for reading lists and additional reading – particularly for Directing specialist which will not be serviced by existing resources.</td></tr> <tr> <td>Marketing:</td><td>These programmes will appeal to potential new markets – in particular mature students and early career professionals. Resources will be needed to identify these new markets and create recruitment plans. Additionally, stronger links with industry press would be important as we will need to raise awareness of our new strand added to existing programmes</td></tr> <tr> <td>Registry:</td><td>Additional students to register and monitor.</td></tr> <tr> <td>Student Services:</td><td>Additional students requiring support.</td></tr> <tr> <td>Visa Compliance:</td><td>None, see above</td></tr> <tr> <td>Other (please specify):</td><td> Additional international recruitment in new markets (as explained above) could mean additional resources in this team who specifically focus on these courses. Particular funds and bursaries should be explored for students where we can try to incentivise female, global majority and disabled students who are currently under-represented in the field. This would lead to additional resources required in our development team. </td></tr> </table>	e-Learning and TEL:	None.	Estates and Facilities:	None.	Events and Enterprise:	None.	Library:	Additional resources for reading lists and additional reading – particularly for Directing specialist which will not be serviced by existing resources.	Marketing:	These programmes will appeal to potential new markets – in particular mature students and early career professionals. Resources will be needed to identify these new markets and create recruitment plans. Additionally, stronger links with industry press would be important as we will need to raise awareness of our new strand added to existing programmes	Registry:	Additional students to register and monitor.	Student Services:	Additional students requiring support.	Visa Compliance:	None, see above	Other (please specify):	Additional international recruitment in new markets (as explained above) could mean additional resources in this team who specifically focus on these courses. Particular funds and bursaries should be explored for students where we can try to incentivise female, global majority and disabled students who are currently under-represented in the field. This would lead to additional resources required in our development team.
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47	Existing programmes/students affected by this proposal <i>Please state here which existing programmes and modules may be affected (both positively and negatively) by this new provision. Where relevant, please attach evidence that any impact has been discussed with students and that consideration has been given to this in the design of the programmes.</i>
	There are only positive impacts to be felt by the other courses across the conservatoire by the inclusion of the new MA courses. Firstly, there is no competition for students across the other conservatoire programmes due to the collaborative nature of these MAs, there is room for cross pollination and working relationships across the various courses of the conservatoire; for example, BA Musical Theatre students may work with the MD/Directing students or perform the work of MT creatives. MA students may observe or work with the students and teachers from other programmes generating shadowing opportunities etc. This feeds into one of the big ambitions of these MAs which is to develop a theatre ecology across Leeds. There is also potential for BA students to graduate from the BA courses across the Conservatoire and begin master's study at a discounted rate within the conservatoire.
E	POST PROGRAMME OPPORTUNITIES
48	Progression opportunities to further academic or professional programmes <i>Please list progression opportunities in your own or other institutions. If none exists, do you have any plans to develop such provision? How will you ensure students are aware of these opportunities?</i>
	As mentioned about, one of the 'big ideas' of these MAs is to develop the wider theatre ecology in Leeds; Students could train on one of our MAs, do placements within the wider theatre community, forge industry relationships all the while building their own team of collaborators from within the suite of MAs to go back out into Leeds as professional theatre makers and produce professional work. Students can also progress onto further academic study from these programmes, particularly those wishing to explore practice-based doctoral options. Examples of these include PhD Drama at The University of Manchester and PhD Drama and Theatre Studies at The University of Birmingham. Students will discuss career and further learning ambitions with tutors in Formative assessments throughout the year.
49	Employment opportunities <i>Please state areas of employment that graduates of these programmes will typically enter. You may wish to contact the careers team for guidance in this area. You may also wish to refer to Destinations of Leavers in Higher Education (DELHE) data.</i>
	Students may graduate into traditional positions in the field; a) dramaturgs, writers, script editors, literary managers etc, or b) musical directors, arrangers, choir leaders, composers etc c) Directors, Artistic Directors etc. However, this course is designed to encourage students to make their own work and have the skills to produce it and fund it themselves. We envisage small theatre companies emerging from these MAs as the courses give the students the skills not only to follow employment opportunities, but to generate work for themselves.

F

CURRICULUM MAPS

Please create curriculum maps which detail the programmes/variants that you are validating. Each map should begin with the title of the programme/variant and the relevant programme identifiers.

Where a variant includes a preliminary stage, a year in industry, a year abroad or different stages (i.e. Levels 5 and 6 of an Integrated Masters), then an additional map should be produced detailing each additional stage or variation of a stage.

*In **Columns 1-3**, please list all programme modules taught at each stage, the level at which they are taught and the modular credit value.*

*In **Column 4**, please include details of the assessment associated with each module; this will allow you to map your assessments across the programme.*

*In **Column 5**, please indicate against each of the programmes and pathways listed on this form which modules are Core (Co), Compulsory (Cm) or Optional (Op) **

*In **Column 6**, please identify which modules contribute to the achievement of programme learning outcomes*

***Definitions:**

CORE module - this is a module that is fundamental to the degree programme and must be studied. It cannot be compensated or condoned.

COMPULSORY module - this is a module which must be studied to successfully complete a particular degree programme. It can be compensated or condoned, subject to regulations.

OPTIONAL module - this is a module that a student may choose to study as part of their degree programme.

ELECTIVE module – this is a module that a student may choose to study as part of their degree programme. It cannot be compensated or condoned.

Note:

- *There should be no optional modules at Level 4 (unless an exemption request has been approved by EPC).*
- *Optionality should be minimised throughout the programme.*
- *Faculty Education and Student Experience Committee (FESEC) is the final arbitrator of any disagreements regarding the level of optionality in a programme.*
- *Levels of optionality should be clearly linked to the number of students taking the module.*

KEY:

P/V= Programme or Variant PO = Programme Outcome

PW = Pathway T1,2,3 = Trimester 1,2,3

Co = Core Module Cm = Compulsory Module
Op = Optional Module El = Elective Module

F6 POSTGRADUATE TAUGHT CURRICULUM MAP

Programme/Variant Titles and Identifiers:

- a. Dramaturgy
- b. Musical Direction
- c. Directing

1	2	3	4	5			6									
Module Title	Level	Credit	Assessment Method (e.g. exam, essay, presentation)	P/V	PW1	PW2	PO1	PO2	PO3	PO3	PO5	PO6	PO7	PO8	PO9	PO10
Introduction to Collaborative Practice	7	20	Reflective Portfolio (50%)/Presentation & Pitch (50%)	a,b,c	Co	Co					x	x		x		
Musicianship	7	20	Technical (25%) & Practical (75%)	b		Co		x		x						
Dramaturgy and Dramatic writing	7	40	Presentation (45%), viva voce (10%) & Essay (45%)	a	Co		x			x		x	x	x		

Skills for the Theatre Creative	7	40	Presentation (50%), Portfolio (50%)	c			x		X	x	x		x			
Placements	7	40	Reflective Journal (50%) & Presentation (50%)	a,b,c	Co	Co	x	x	X		x		x		x	
Applied Musical theatre Context	7	20	Essay (100%)	a,b		Co					x	x		x		
Ensemble devising	7	20	Performance (25%) & Viva voce (75%)	a, c	Co		x		X	x			x		x	
Group Musicianship	7	20	Performance (100%)	b		Co		x		x					x	
Major Project	7	60	Practical (50%) & Viva voce (50%)	a,b,c	Co	Co	x	x	X	x	x		x	x	x	x