

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.

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 - BA (Hons) Musical Theatre
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>
	NEW
4	Type of programmes <i>Please place the relevant programme identifiers (a,b,c etc.) against each programme type below.</i>

	<table border="1"> <tr> <td>UG Single honours</td><td>a</td></tr> <tr> <td>Integrated Masters</td><td></td></tr> <tr> <td>PG Cert</td><td></td></tr> <tr> <td>PG Dip</td><td></td></tr> <tr> <td>Taught Masters</td><td></td></tr> <tr> <td>Apprenticeship/Work Based Learning</td><td></td></tr> <tr> <td>Dual Award</td><td></td></tr> <tr> <td>Foundation Degree</td><td></td><td>Please indicate articulation routes:</td></tr> <tr> <td>Honours Stage (Top-up)</td><td></td><td></td></tr> <tr> <td>Other</td><td></td><td>Please detail:</td></tr> <tr> <td>Is this programme being used to underpin a Higher/Degree Apprenticeship</td><td>N</td><td>Please ensure that Annexe 1 is completed</td></tr> </table>	UG Single honours	a	Integrated Masters		PG Cert		PG Dip		Taught Masters		Apprenticeship/Work Based Learning		Dual Award		Foundation Degree		Please indicate articulation routes:	Honours Stage (Top-up)			Other		Please detail:	Is this programme being used to underpin a Higher/Degree Apprenticeship	N	Please ensure that Annexe 1 is completed
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5	Validation category Please tick to indicate whether this is a Franchised, Consortium or Validated (set of) programmes.																										
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6	UCAS codes If known, please include the UCAS code for these programmes.																										
	W311																										
7	HECoS codes If known, please include the appropriate HECoS codes for the programmes.																										
	100035 and 100071																										
8	Awarding Institution																										
	University of Hull																										
9	Locations within Partner Institution State the schools/ subject areas that will have overall responsibility for the management, administration and quality assurance and enhancement of the programmes.																										
	School of Performance																										
10	Partner Institution Programme Leader's name and email Please identify one lead person per programme.																										

	Patsy Gilbert, p.gilbert@lcm.ac.uk												
11	University Link Faculty and School <i>Please state the primary link faculty and school 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>												
	Dr Peter Elsdon												
13	Locations of delivery <i>Using the relevant programme identifiers (a,b,c etc.), please indicate the locations of delivery of each programme.</i>												
	<table border="1"> <tr> <td>Hull</td><td></td></tr> <tr> <td>Off campus UK</td><td>a</td></tr> <tr> <td>Off campus overseas</td><td></td></tr> <tr> <td>Online</td><td></td></tr> <tr> <td>Other (please specify)</td><td></td></tr> </table>	Hull		Off campus UK	a	Off campus overseas		Online		Other (please specify)			
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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>						
	3 years full-time						
17	Trimesters <i>Please place the relevant programme identifiers (a,b,c etc.) against each trimester to be used.</i>						
	<table border="1"> <tr> <td>Trimester 1 – T1</td><td>a</td></tr> <tr> <td>Trimester 2 – T2</td><td>a</td></tr> <tr> <td>Trimester 3 – T3</td><td></td></tr> </table>	Trimester 1 – T1	a	Trimester 2 – T2	a	Trimester 3 – T3	
Trimester 1 – T1	a						
Trimester 2 – T2	a						
Trimester 3 – T3							
18	Number of weeks per trimester <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>						
	12 weeks per trimester (24 weeks per academic year)						
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>						
	Average 60 credits per semester. Each module is assessed by level. Each module is fully assessed by the end of Semester 2 since all modules run throughout semesters 1 and 2 (long and thin).						
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. 40:60 (Diploma:Honours).</i>						
	30:70 (Diploma:Honours)						
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						

	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.																				
	Dance, Drama and Performance (2015) Music (2015)																				
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>																				
	Drama UK competencies James Brining - Artistic Director / Joint CEO Leeds Playhouse Paul Frankish- Music Director Trinity Laban David Grindrod – Casting Director David Grindrod Associates and of The Casting Directors Guild of Great Britain Duncan Holt - lecturer, performer, dance artist and community dance artist Heather Kirkpatrick – Musical Theatre consultant Ken Reid - Head of Faculty Creative Arts at Leeds City College																				
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>																				
	<table border="1"> <thead> <tr> <th rowspan="2">Identifiers</th><th colspan="2">First intake</th><th colspan="2">Second intake</th><th colspan="2">Third intake</th></tr> <tr> <th>Home/EU</th><th>Overseas</th><th>Home/EU</th><th>Overseas</th><th>Home/EU</th><th>Overseas</th></tr> </thead> <tbody> <tr> <td>a</td><td>28</td><td>2</td><td>28</td><td>2</td><td>28</td><td>2</td></tr> </tbody> </table>	Identifiers	First intake		Second intake		Third intake		Home/EU	Overseas	Home/EU	Overseas	Home/EU	Overseas	a	28	2	28	2	28	2
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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>																				
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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>
	Leeds Conservatoire has a pioneering approach to the training of working musicians, and our curriculum evolves to remain responsive to the changing needs of both the Musical Theatre and Music Theatre professions and employers within these parallel industries. There are three existing principles that have informed the design and structure of the programmes, which are linked to the Leeds Conservatoire graduate attributes that are clearly set out in the Leeds Conservatoire Learning, Teaching and Assessment Strategy 2015-20: <i>collaboration, professionalism and enquiry</i>. However, alongside these principles that inform all programmes at Leeds Conservatoire, this new proposed programme is informed by following high level concepts or 'big ideas'. 1. Practical access to Industry through working in partnership with Leeds Playhouse The proposed BA (Hons) Musical Theatre degree will deliver a curriculum that is informed by industry practice (to be benchmarked against the contemporary industry, i.e. Leeds Playhouse industry demand (supplying workers to this branch of the creative industry), and will prioritise originality in terms of musicianship, the craft of acting, and the skills of movement and dance. This is to ensure that Musical Theatre students from Leeds Conservatoire are creating and leading in the cutting edge of musical theatre, as well as preserving the characteristics and repertoire of dramatic musical works. To do this the degree will allow access to professionals who are working at Leeds Playhouse, such as directors, choreographers, musical directors and casting agents. This will be formalised by a Memorandum of Understanding between Leeds Conservatoire and Leeds Playhouse. Whilst Leeds Conservatoire will market this degree in partnership with Leeds Playhouse, in line with the LTE Quality and Standards Framework, no aspect of the delivery, assessment, pastoral or academic support of the programme is to be carried out by solely by staff from Leeds Playhouse unless they have Recognised Teaching Status from University of Hull and are employed by Leeds Conservatoire. 2. Produce entrepreneurial workers prepared for the Musical Theatre world Graduates will need to have developed entrepreneurial skills and have commercial awareness in order to succeed in their chosen specialism across the areas that make up the practical skill set of musical theatre performers; Singing/Instrumental skill, Dancing and Acting. Students will undertake collaborative activity and co-creation, working both independently and collaboratively to apply creative skills and knowledge, e.g. through ensemble performance, improvisation and in the creation of small companies. An Leeds Conservatoire strategic aim is to embed collaboration within our culture, and an Leeds Conservatoire graduate attribute is to value collaboration with other professional actors, dancers, choreographers, promoters and music directors as well as individuals from the creative industries. This is to enhance creativity, originality and employability. To become employed, graduates will also need to have skills of audition alongside these entrepreneurial skills. The design of the BA (Hons) Musical Theatre degree encourages understanding and application of professional protocols, etiquette, reliability, time management, teamwork and leadership that maximise employability. Links to industry professionals acquired through their study will prepare the Leeds Conservatoire graduate for the international musical

	theatre industry and will ensure that they have an appreciation and understanding of wider cultures and communities who will receive them. Upon completion of their degree in Musical Theatre graduates will have the knowledge and skills to progress to further study, and/or to enter the profession as dancers, singers, instrumentalists and acting performers 'job-ready' to contribute to the global marketplace. 3. An environment where students collaborate creatively with composers, musicians and producers from within the conservatoire, as well as the region, to produce original work Musical Theatre will sit within the existing learning and teaching structures of performance courses in Jazz, Classical and Pop Music genres, as well as Music Production, Music Business and Film Music courses, and as such will be able to benefit from the unique environment of a conservatoire that teaches across an extremely broad range. Musical Theatre will commence with that same rigor and enthusiasm to develop similarly dynamic areas of study in order to train generations of multi-faceted performers, with particular strength in Acting, for the Musical Theatre industry of the North. Collaboration encourages the cross-fertilisation of creativity and enables creative risk-taking, maximising opportunities for students to create new ideas, contribute to their own employability and adapt appropriately in the rapidly changing creative industries. 4. A degree whose students integrate theory and practice in real world environments Graduates will be critically reflective practitioners, who can make real-world connections between the theory and practice of text, musicals and performances and of their own contribution in the creative industries thus enabling them to place their practice in a wide context and enable them to generate and exploit creative ideas, situations and circumstances. In the Contextual Studies strand, students will be enabled to explore a range of critical theories and approaches to the musical theatre canon and the performance, historical and ideological contexts of texts in the genre of musical theatre. This links to the Leeds Conservatoire graduate attributes of confidence and independence as inquisitive learners who will have used the Leeds Conservatoire environment to experiment with new ideas and practices. They will be digitally literate in academic, social and professional contexts. The ambition is to have creative, contemporary, critical and critically thinking students who are prepared to take Musical Theatre into traditional as well as non-traditional environments, as well as being professionals who <i>"be right, be liked and be on time"</i>.
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>
	1. To develop students' skills in the core areas of Musical Theatre, that of Singing/musicianship, Drama and Dance, to a demonstrably high standard of performance and technique. 2. To provide opportunities for the study and development of discipline specific craft and technical training for Musical Theatre. 3. To nurture creativity both individually and collaboratively and realise, to the fullest possible extent, the creative potential of the individual and the group. 4. To encourage historical, theoretical, analytical and critical awareness of the texts, performances and repertoires of musical theatre and its related creative industries. 5. To prepare students for employment in the creative industries associated with but not exclusive to musical theatre.
30	Programme Outcomes

As a guide you should have six to eight programme outcomes.

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.

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.

Reference: University of Hull Learning Outcomes Tool

On successful completion of this programme, students will:

POs	Programme Outcome Text	Programme/ Variant Identifier
PO1	Demonstrate a broad-based body of knowledge related to Musical Theatre. Knowledge is to include a detailed grasp of appropriate repertoires, practitioners and practices, and familiarity with relevant concepts and issues as appropriate to Musical Theatre, with a range from historical forms to contemporary practice. (M - 4.6; DDP- 4.2)	a
PO2	Demonstrate the ability to relate Musical Theatre to wider contexts, and to reflect on and evaluate historic or current debates in the relevant areas – to include wider historical, philosophical, cultural, technological and social practices, issues and phenomena as appropriate. (M – 4.5; DDP- 4.2)	a
PO3	Demonstrate an ability to use written texts and scores to create performances (for example 'a good level of musicality and interpretative ability'), referring to a wide range of critical theories and differing approaches. (DDP 4.3)	a
PO4	Demonstrate the artistic, expressive, technical and interpretive skills necessary to communicate convincingly to an audience, (for example 'an ability to retain the truthfulness of playing a character whilst singing and dancing') and employ personal expression, imagination and creativity in movement, acting, singing or instrumental performance or in combination. (M - 4.9; DDP- 5.2)	a
PO5	Demonstrate how different performance environments and contexts shape and influence the performance event that is accommodated, in terms of music, singing, dance and acting. (DDP 5.3)	a
PO6	Demonstrate an ability to facilitate, deliver and evaluate live performance projects that are embedded either in the community,	a

		in other educational institutions and/or in collaboration with other disciplines. (DDP 5.4)		
	PO7	Demonstrate the ability to self-manage and work independently to deadlines, producing and analysing their own research as well as being able to work in groups in an analogous fashion. (DDP 5.6)	a	
	PO8	Demonstrate the vocational knowledge and practical skills required of a professional Musical Theatre performer, including audition skills, awareness of performance health and awareness of the musical theatre industry. (M 3.7; DDP 5.6)	a	
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>			
	The approach demonstrated in Leeds Conservatoire's Learning, Teaching and Assessment Strategy is linked to educational excellence and places the student at the heart of everything that the institution does. In terms of transferrable skills, links to employability, highly developed learning and robust academic rigour, this course will enhance and enrich the current curriculum profile of Leeds Conservatoire. Through adhering to internal and external quality mechanisms there would be innovation in curriculum design and delivery ensuring an inclusive and safe environment for the students. The core principles of collaboration, employability and enquiry guide the learning and teaching approaches of the programme. Learning and teaching is designed to provide students with a range of professional and transferable skills required for a career in the performing arts, and the critical skills that are required for further research or practice-based study. Approaches are centred on the integration of theory and practice. Teaching sessions are led by the Programme Leader with their teaching staff alongside visiting lecturers and masterclasses. The degree is divided between Studio Training and Practice and Performance Practice strands where practical performance skills are taught and considered, a <u>Contextual Studies</u> strand where the context of dramatic musical work and performance techniques are critically analysed and explored through theory and performance practice, and a <u>Professional Studies</u> strand where students explore the creative industries and gain significant transferable employability skills within the field of musical theatre. Studio Training and Practice and Performance Practice learning and teaching is practice-based and centred around the integration of theory and practice. Students undertake practical, vocational training in pathway groups, developing the practical knowledge and core skills of the discipline whilst interacting and collaborating with staff, guest artists and other students. Technical control and applied acting, voice and dance skills are developed and showcased both individually and in groups. Dialogue with tutors and other students throughout the programme facilitates the development of artistic, expressive, presentational, and performative abilities that enable students to present themselves and work productively with confidence in a professional context. Group performance interaction also develops a range of professional skills with particular emphasis on collaboration with peers, teamwork and personal management. This is complemented by opportunities for collaboration beyond the curriculum, for example with dance concerts (i.e. Yorkshire Dance), choral engagements (i.e. with Leeds Conservatoire Chamber Choir or Contemporary Pop Choir), acting opportunities (i.e. Leeds Playhouse), orchestras and ensembles (i.e. Leeds Conservatoire			

	Chamber Orchestra, Contemporary Jazz Orchestra or New Music Collectives). Learning and teaching is not constrained by style, and students are encouraged to explore a variety of dance, acting and musical genres and styles, to enable them to place their practice in a wider creative context, to be open to a wide range of possibilities and more broadly to fulfil their creative potential. Contextual Studies and Professional Studies modules present key concepts in understanding the theatre world, its structures and how theatre and its works are shaped by societal, historical and cultural contexts. These theories are delivered in lectures that are expanded upon and made more specific in seminars and tutorials; students are encouraged to contribute to discussions, present work in progress, present topics and arguments and to engage in the evaluation of the theatre by taking an enquiring and analytical approach. Students interact with industry professionals, and have access to a range of electronic resources to maximise the impact of this (e.g. file sharing and video conferencing). Students have the opportunity to apply their practical skills and wide socio-cultural understanding of their practice in group community musical performances, as part of the conservatoire's focus on preparing students for a portfolio career.
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>
	Assessment types and tasks all have real-world relevance and are undertaken individually or in group contexts. For example, the core triple threat modules (Dance, Acting and Voice) along with the performance and group project modules all require students to work with their peers to ensure the delivery and assessment is reflective of the industry that the students aspire to. Their design is intended to support the development of professionalism, collaboration and enquiry. For example, student performances assess the application of technique, artistry, expression and audience engagement. Our practical assessment panels, especially at higher levels, include distinguished external professional practitioners, who bring to the assessment process their broad experience of the professional world outside the conservatoire and provide students with platforms to present their work to a wider audience. With respect to the aforementioned group context, the conservatoire is highly experienced in panel marking to ensure that students receive personal grades for when they have worked in group contexts. Assessment will promote dialogue between academic staff and students that facilitates reflective learning. There will be a good understanding and clear communication of the criteria at all stages of assessment (monitored through Module Evaluation Questions and an internal survey) as well as timely and effective feedback, both formal and informal, that is supportive, that enables development, and that is useful in the next stage of learning. Practical study modules will be assessed by performance or portfolio: rehearsal, warm up techniques and instrumental/vocal recital, portfolio of short performances, portfolio of evidence of solo or group project work or research portfolio, and/or multimedia presentation. Intellectual skills will be assessed through written submissions, reflective journals, portfolios or multimedia presentations. Practical and professional skills are assessed through performance, mock audition composition, production, group work, technical exercise and presentation. The course structure is designed to allow progression and development through the use of modules that span two semesters (summative assessments are spaced to ensure that work is not end loaded). Here

	students will gradually build their technical skills and refine their creative skills to become practitioners who are ready for the Musical Theatre industry. Crucially, particularly in <i>Production</i> modules (Performance 1 and 2 and Group Public Performance), assessment weightings also move from being heavily distributed to 'Process' at Level 4 to 'Production/Performance' in Level 6. This is a motivator for the process-driven culture within which the programme hopes to operate, and focus the students attention on the particular skills required in preparation for performance and the guiding principles of professional, collaborative, supporting working environments. External examiners are invited to view productions and are able to look at other assessed work on the VLE. Externals are kept informed of any changes to modules or assessment and their advice frequently sought in relation to the running of the programmes. External examiner reports and Programme Leader responses are made available to students on the VLE. Information on assessment and deadlines is made available to students both orally and through the VLE. Submission of work adheres to all principles set out by the University of Hull assessment policy and procedure.
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>
	The key areas of study within this programme will split between singing, dancing and acting, but the emphasis will be on how students can be encouraged to merge the boundaries of these forms, and particularly how they may utilise the conservatoire environment of other musical performers to further develop a breadth of skills. It will also prioritise industry input to legitimise the curriculum so that dramatic techniques (voice, acting and dance) and expression (narrative and sustained delivery through dramatic characterisation) are both of the standard that the industry requires now and in the future. Repertoire for singing will be 20th/21st century musical theatre, contemporary musical theatre and will also include contemporary pop styles. The dance diet will cover Jazz, Ballet and Tap. Acting and Voice strands form a cohesive and cross-disciplinary scheme of work which gives students a broad knowledge of practitioners and repertoire, whilst offering consistent practice development. In the Acting strand students will explore fundamental acting techniques, moving onto contemporary text before developing notions of style, character and period. In the Voice strand all students will have core voice practice which focuses around posture, breath, tone, resonance, articulation. In the remaining time allocated students will apply these vocal skills in a range of different mediums specific to their pathway. The industry-facing aspect of Level 6 is another key area of study. In creative contexts it is imperative that students leave their programme of study with the skills required to compete with other graduates entering the profession but also it is vital for students of this course to be confident in the business practices that are linked to their specific study and to be able to understand the broader legal and creative frameworks within which they operate, particularly if they are to develop their own companies or develop portfolio careers, which the programme supports.

	There is an excellent opportunity to develop the presence and significance of the course by developing community, national and international links to organisations and national and international HEIs who deliver similar provision. This could be a collaborative project with another institution or through staff attendance at conferences as well as the obvious links to staff and student professional practice. There are already students within the BA Classical provision who develop repertoire that is closely linked to musical theatre. Developing partnership and collaborations from all curriculum areas would be an area that would require significant development and refinement. There is an excellent opportunity to develop the presence and significance of the course by developing community, national and international links to organisations and national and international HEI's who deliver similar provision. This could be a collaborative project with another institution or through staff attendance at conferences as well as the obvious links to staff and student professional practice. In addition, aligned to the 'big ideas' associated with the courses these programmes will develop a sustainable, vocational suite of theatre programmes which will enhance and develop the theatre landscape of the North of England. These courses, their students and staff will be instrumental in the eco-system of theatre and culture in this region.
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>
	The programme has strands in Studio Training and Practice, Performance Practice, Contextual Studies and Professional Studies that span the three levels of the programme. Students focus primarily on their Studio Training and Practice and Performance Practice, which includes training in singing, dance and acting. Studio Training and Practice and Performance Practice teaching takes place in small groups, which enables continuous formative feedback on student progress. This makes up 80 credits per year throughout the programme, reflecting the intensive conservatoire model of performance training. Assessment load is also progressive, and Level 6, students are expected to produce a real-world group public performance. Also at Level 6, the <i>Preparation for the Profession – Showcase</i> module offers students the opportunity to perform showcase material to an invited audience of industry professionals. Contextual Studies and Professional Studies complement the Studio Training and Practice and Performance Practice strands, providing historical, critical and analytical studies and employability skills. Please see attached programme curriculum maps for detailed module information and assessment. All modules on the programme have been developed around key themes at each level: Self and other (Level 4) Style and Character (Level 5)

Public performance and transition to the industry (Level 6)

By working in this way we have been able to ensure that the programme progresses consistently across the piece and that all modules are connected across the level. The danger of splitting practical skills into its component parts (Acting, Dance, Voice etc) is that students sometimes do not apply skills from each module to the work in others. By having these binding themes across the level students will be able to see, more readily, the links between all of the various skills being acquired.

The Acting strand acts as a central core to the embodied training. The schemes of work for Voice and Dance are built on skills, repertoire and materials being used in the Acting modules.

Studio Training and Practice and Performance Practice

Assessment across the Studio Training and Practice and Performance Practice strands are similar from year to year – a technical presentation (30%) and a final performance assessment (30%). As the modules run across the whole year the Technical Assessment acts as a positive early indicator of students' progress and can provide regular opportunities for advice to students on personalised development. Although the assessment weighting and overarching concepts are the same the specifics of the assessment are changed to better reflect the skills developed/explored as part of the module, as well as increasing the level of attainment expected from the student at each level.

The hours from each module are also distributed across the year so that specialist skills can be applied directly to production points in the year. Not only by association, but in spreading production modules across the semester to teach students how to apply these skills in a production context, where students will work with external directors.

Crucially, particularly in Production modules, assessment weightings also move from being heavily distributed to 'Process' at Level 4 to 'Production/Performance' in Level 6. This is a motivator for the process-driven culture within which the programme hopes to operate, and focus the students attention on the particular skills required in preparation for performance and the guiding principles of professional, collaborative, supporting working environments.

Contextual Studies

The Contextual Studies strand, as above, has been developed to mirror and reflect what is happening in the Studio Training and Practice and Performance Practice strands and connect with key themes, plays, practitioners which are being explored practically in the other work. In assessment students are expected to create group presentation performances, developed through the practical seminars. These assessments are designed to benefit the particular needs of typical vocational training students who, once they have embodied learning and research, are then in a better position to analyse, reflect and write about the work – which they do in a 3000 word related assessment.

Students will build and progress from each level to the next due to their incremental acquired knowledge – the Level 4 reading and research around practitioners and developmental actor training will also apply to the history and context focus in Contextual Studies 2. Encouraging deeper analysis of the materials and further theoretical and practical research.

Professional Studies

The Professional Studies strand is concerned with preparing students for the industry before Level 6 where they are creating output for public performance and showcase. The work in these modules is designed to develop, incrementally, a portfolio of materials students will need to support their professional development throughout Level 6 and beyond.

	By producing these materials in an online portfolio (Mahara) there are opportunities through formative and summative assessments to support students in improving and honing this material before publishing publically online as part of third year professional portfolios which complement the showcase activity. At Level 5 the online portfolio documenting their practical development across the first year is further evidence across the programme of how the modules are written to support each other and, for the students, ensure that assessments are of tangible benefit. Similar to Contextual Studies the modules are developed to allow students to build and progress from each level to the next due to their incremental acquired knowledge. Sessions on Theatre Structures and roles at Level 4 will feed directly into their creative pitches at Level 5.
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>
	N/A
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>
	The vision of Leeds Conservatoire is <i>to be a leading European conservatoire</i>, aligning our approach to music education with European institutions that share our progressive and innovative approach. We have strong European links, including partnerships with conservatoires that enable our students to take part in collaborative projects and enable staff to share practice in teaching and learning. We have received the ERASMUS+ Charter for Higher Education in the 2016 cycle and look to increase our engagement with European cultural and educational partners through ERASMUS+ to 2020. We will prioritise projects that have the potential to: • enable staff and student mobility and/or virtual mobility as part of European and international co-operation projects • enable Leeds Conservatoire to contribute to conferences and research projects, to share good practice and innovation in teaching, learning, assessment and employability • inform curriculum design, repertoire and delivery through broadening the experiences of staff and providing opportunities to embed shared practice in teaching, learning and assessment • widen our links with industry to include European and international partners • benchmark our activities against a wider range of comparator institutions • position Leeds Conservatoire to develop staff and student mobility as part of the curriculum in the future We anticipate enabling undergraduate students to participate in collaborative creative projects in the first instance, with development of credit mobility in future years.
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</i>

	<i>protected characteristics as outlined in the Equality Act 2010. All publicly funded educational institutions are required to meet the Single Equality Duty 2011.</i>
	Our current Equality, Diversity and Inclusion (EDI) Action Plan runs from 2017-20. It establishes evidence-based EDI measures based on analysis of student data including recruitment, retention and success. We are committed to supporting EDI through: I. Equality Champions II. Dissemination of best practice and resources for embedding EDI into the curriculum and repertoire performed by students III. Active engagement of students in the promotion of equality and celebration of diversity IV. Reporting annually on equality activity in each curriculum area V. Increased involvement from students with protected characteristics in the development and promotion of equality activities VI. Provision of EDI training to nominated student representatives All lecture notes 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 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 of 96 UCAS points may be waived. Issues of equality and diversity appear in much of the dramatic literature studied in the programme. The purpose of theatre has always been to raise social issues by the representation of societies on stage. Awareness, understanding and knowledge of such issues is part of textual interpretation which is central to performer/actor-training. In addition in developing the programme teaching team, and choosing repertoire for the programme it is imperative that we consider how we reflect the diversity in our students body within our content and teaching team.
38	Employability <i>Please outline the approach taken by the programmes to engage students in gaining employability skills.</i>
	When considering Employability from the outset it is important to understand that dance and associated fields are thriving: • Employment in the creative industries has increased by 9.6% in the past 12 months (ONS Annual Population Survey 2013).

	- Approximately 70% of people working in the creative industries have a degree (Labour Market Intelligence Digest). 94% of NUA graduates went on to employment or further education within six months of graduating (Destinations of Leavers from Higher Education 2013/14). - The rise in the value of exports by arts organisations also far outstripped any other area of the creative industries. £704m of music, performing and visual arts services were exported in 2013, a 146% increase on 2009. The programme will combine academic rigour, personal development, life skills and career opportunities. Students will gain key transferable skills in communication, planning and organisation, creative thinking, researching, working in a team and many others. Students will develop key competencies and attributes graduate employers look for, both through the curriculum, and extracurricular activities. According to the Department for Culture, Media and Sport the creative industries provide around two million jobs in the UK, in the creative sector itself and in creative roles in other sectors. Encouragingly, employment in the sector has grown at double the rate of the economy as a whole. The links to the Business and Professional Studies strand enable a development niche within the sector where employability is intrinsic and ingrained within the planning of the provision. Intensive, tailored curriculum combined with strong links to industry as well as the niche work opportunities would make this provision highly competitive. The musical theatre business has developed year on year with gross sales of £633 million in 2015, up 1.6% on the previous year, when box office revenue was £623 million. However, the 2015 figures are based on a 52-week year, compared with the 53 weeks in 2014. Employability skills are embedded in the curriculum design through the Professional Studies. <u>Practical and Professional skills</u> These are delivered through taught sessions in practical environments, as well as through directed study. Learning and assessment are predominantly practice-based and embrace a wide range of genres. Specialist practical tuition is delivered in groups. Studio Training and Practice and Performance Practice strands develop ensemble skills and rehearsal etiquette and is supported at embedded Performance Health content across Dance, Acting and Singing focused modules. Workshop sessions are practical and/or interactive. Preparation for the Musical Theatre industry will be delivered through the Professional Studies strand in audition technique, rehearsal preparation, performance anxiety management and CV and professional showreel development. <u>Transferable skills</u> These are delivered and made evident to students through formal lectures supported by guest lectures, workshops and by directed study. Professional Studies modules develop employability knowledge and skills including financial, legal and commercial aspects of the creative industries, project management, information management and digital literacy, with options in community music and choreography as part of the conservatoire's focus on preparing students for a portfolio career.
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>
	Whilst Conservatoire does not have a cognate cohort of Musical Theatre students who we might engage in curriculum and pedagogic design, Leeds Conservatoire is a wholly owned subsidiary of Leeds City College Group, which has a Musical Theatre Level 3 course, a Performing Arts Level 2 course, Dance Foundation Degree, Dance (Top Up) BA (Hons) and a Performance Practice (Top Up) BA (Hons). Students on these courses will be invited to comment on the Musical Theatre programme. Leeds Conservatoire students also

	have a Musical Theatre Group/Club run by the Student Union and again, these students will also be consulted where possible. These consultations will take place via focus groups. Once successfully validated, student feedback is embedded in our curriculum review and development processes, for example cyclical module and programme survey feedback and issues raised at the Student-Staff Forum. Explicit student consultation on the design and amendment of programmes takes place via focus groups. Outline questions are approved by the relevant academic Head of Department, and groups include students from pathways affected by changes and/or relevant student groups for new programmes. Students are provided with a summary of the proposals and give feedback facilitated by Quality and Student Engagement staff. Feedback is captured in a report which is then considered in the design/amendment process. The Students' Union President is a member of the Academic Council which considers formal programme proposals and amendments for internal approval. The Students' Union also has an Education Officer whose role is to collaborate with staff teams on Educational matters within the conservatoire. This role is instrumental in developing and nurturing the right environment for these students to enter into in 2019.
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>
	The Academic Council acts as our internal research ethics committee; a Research Strategy is currently in development that will include procedures for approval and oversight of ethical research. As a member of Conservatoires UK we also follow the CUK Guidelines for ethical approval of practice-based and non-practice-based research http://www.conservatoiresuk.ac.uk/research-ethics/.
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>
	Theatre has always been more than the entertainment business. It is an art-form which examines how we live, a critique of our culture and values. Any study of the work of playwrights and scriptwriters will involve a discussion of the politics and ethical values underpinning their work. The work may overtly tackle social issues, but even if not overtly political it will inevitably be covertly political. We are concerned, in our teaching, with the representation of people's lives on stage and the power of theatre as a platform for ideas and values. Students are taught to take responsibility for what they present on stage and to consider the ethics of the choices they make. This is particularly the case in modules which have an element of devising/ theatre making and, generally, in choices made in the representation of people on stage. Where possible/appropriate students are given advanced warning of repertoire or material to be covered in the programme (particularly Contextual Studies) so that they can choose to engage with the material or session. It is impossible to warn students of every issue which may arise as part of an acting class e.g. improvisation sessions, devised material. But students will be offered every opportunity, through the

	programme management and Student Services team, to discuss any 'triggers' which are the result of material performed/created. Leeds Conservatoire is committed to protecting and promoting the welfare and safety of all our students, staff and visitors. All staff are responsible for the safeguarding of all students and are regularly trained in best safeguarding practice. The conservatoire adheres to its 2016-19 Safeguarding Policy which gives direct information on safeguarding designated staff for students referral. 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. As such, it is accepted that: • Everyone has a responsibility to safeguard students; • Everyone who comes into contact with students has a part to play; • Everyone working with students maintains an attitude of 'it could happen here' (Keeping Children Safe in Education July 2015, updated September 2018).
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>
	N/A
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>
	The Musical Theatre degree will be delivered with access to practitioners from Leeds Playhouse. This will enable students to attend rehearsals, performances and have the opportunity to be auditioned by casting directors. This agreement will be by a Memorandum of Understanding with Leeds Playhouse. Whilst all staff who teach at Leeds Conservatoire are required to have Recognised Teaching Status from University of Hull, we will also be able to use practitioners from Leeds Playhouse in our masterclasses, rehearsals, simulated auditions and workshops. Whilst Leeds Conservatoire utilise this resource, in line with the LTE Quality and Standards Framework, no aspect of the delivery, assessment, pastoral or academic support of the programme is to be carried out solely by staff from Leeds Playhouse. <u>This programme, along with proposed Acting and Actor Musician programme (currently under development for September 2020) will form a Drama 'unit' within the conservatoire which, for marketing purposes, has defining marketing principles or headlines, as well as subject specific.</u> <u>Marketing Headlines</u> • Actor Training in a leading European Conservatoire – educational culture of creativity, collaboration and artistry. • 30 contact hours a week • Weekly 1:1 sessions with tutors • Classes with cutting edge industry professionals

	• Links with regional and national theatre companies and organisations • Professional showcase opportunities • Delivered in our new Quarry Hill development site <u>Secondary</u> • The conservatoire is committed to ‘train and retain’ looking to nurture and establish relationships with theatre companies in the region, as well as invest in the theatre ecology of the region, in order to provide employment opportunities for graduates. • All of our courses centre around the idea of the Actor first – over time developing a very strong central acting core from which the pathways develop from. • These pathways are designed to give a particular set of skills in technical training, but are not designed to be mutually exclusive in employment or the industry. We will work with each student to help them develop a personal employment plan which will lead towards successful, portfolio careers. Musical Theatre • Focus on published, contemporary works. • Musical Theatre Actor Training is at the core of the delivery – studio training and practice in Voice and Dance complements this core offer. • Extensive opportunities to collaborate with existing Leeds Conservatoire students to develop new material as well as explore recording/performance options.		
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>		
	96 UCAS tariff points from Level 3 studies or equivalent, which <i>normally</i> include an A Level or a BTEC Extended Diploma in a Music/Dance/Acting-related subject. A minimum of three GCSEs including English Language at Grade C or above or equivalent		
45	Other entry requirements <i>e.g. relevant IELTS score, Disclosure and Barring Service etc.</i>		
	<u>English Language requirements</u> IELTS 6.0 (minimum of 5.5 in each component) (or equivalent where the applicant does not require a Tier 4 visa to study) where an applicant’s first language is not English.		
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>Estates:</td><td>Space requirements for Musical Theatre have been included in space planning for 2018. Dance and drama studios will be located in a new Leeds City College Group development close to Leeds Conservatoire’s</td></tr> </table>	Estates:	Space requirements for Musical Theatre have been included in space planning for 2018. Dance and drama studios will be located in a new Leeds City College Group development close to Leeds Conservatoire’s
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		main campus and specialist facilities have been designed in conjunction with Leeds City College.	
	Library:	Reading lists, scores and resources for Musical Theatre will be included in the Library budget for 2018.	
	Admissions:	Existing application processes will be used; audition processes will be adapted to include dance and acting auditions.	
	Careers:	The current review of the undergraduate curriculum and in particular the Professional Studies strand will strengthen provision of the employability agenda. Additionally, the Events & Enterprise function will build upon the success of their recently completed and evaluated three year Enterprise Team pilot which evidenced positive student outcomes in relation to many of the desired employability outcomes. This embedded approach will be incorporated into the design and delivery of the Musical Theatre provision.	
	Visa Compliance:	None; existing arrangements will be used.	
	Other (<i>Please specify</i>):	N/A	
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>		
	N/A		
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>		
	Graduates wishing to specialise in voice will have the opportunity to progress to our postgraduate provision, the MMus Creative Musician, which allows for specialism in a wide variety of genres and shares the stranded curriculum structure (Studio Training and Practice, Performance Practice, Contextual Studies, Professional Studies), providing a coherent progression route from the BA programme. Our postgraduate provision is marketed to undergraduate students and discounted tuition fee rates are available for progressing undergraduates. Postgraduate courses in performing arts and musical theatre are available elsewhere in the UK, predominantly at conservatoires and private providers. Academic staff and the Careers service will signpost students to these opportunities. Leeds Conservatoire is a member of Conservatoires UK and thus a progression route would be most manageable between our members, for example: • MA Musical Theatre, Royal Central School of Speech and Drama • MA Musical Theatre, Royal Welsh College of Music and Drama • MA Musical Theatre, Royal Scottish Conservatoire However, there are also progression opportunities outside of Conservatoire UK, for example: • MA Musical Theatre, Guilford School of Acting • MA Musical Theatre, University of Surrey		

	• MA Musical Theatre, Goldsmiths
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>
	It is expected that our students will go on to portfolio careers; the employability skills embedded in the curriculum provide students with skills in singing, acting, dance, business, marketing, teaching and community engagement. Current alumni careers (also from the creative industries) include songwriting, live and session performance; music production; composition for film, TV, games and advertising; teaching and community music. Musical Theatre would expand this to performance theatre work (commercial, corporate and community) as well choreography, teaching, stagecraft, performance health, direction, costume design, lecturing, musical direction and arts administration).

F	CURRICULUM MAPS <i>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.</i> <i>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.</i> <i>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.</i> <i>In Column 4, please include details of the assessment associated with each module; this will allow you to map your assessments across the programme.</i> <i>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)</i> <i>*</i> <i>In Column 6, please identify which modules contribute to the achievement of programme learning outcomes</i> *Definitions: <i>CORE module - this is a module that is fundamental to the degree programme and must be studied. It cannot be compensated or condoned.</i> <i>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.</i> <i>OPTIONAL module - this is a module that a student may choose to study as part of their degree programme.</i> Note: • <i>There should be no optional modules at Level 4 (unless an exemption request has been approved by PMC).</i> • <i>Optionality should be minimised throughout the programme.</i> • <i>Faculty Education and Student Experience Committee (FESEC) is the final arbitrator of any disagreements regarding the level of optionality in a programme.</i> • <i>Levels of optionality should be clearly linked to the number of students taking the module.</i> KEY:
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	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											
F1 UNDERGRADUATE CURRICULUM MAP FOR CORE PROGRAMME AND ASSOCIATED PATHWAYS												
Programme/Variant Titles and Identifiers: BA (Hons) Musical Theatre												
1	2	3	4	5	6							
Module Title	Level	Credit	Assessment Method (e.g. exam, essay, presentation)	P/V	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PO8
Certificate Stage T1 & 2												
Voice 1 – Fundamentals of Voice	4	20	Performance	Cm	X	X					X	X
Acting 1 – Fundamentals of Dramatic Techniques	4	20	Performance	Cm	X	X	X	X			X	
Dance 1 – Fundamentals of Dance	4	20	Performance	Cm	X	X		x	X		X	X
Performance Project 1	4	20	- Process Assessment - Practical Assessment	Cm	X			X	X	X	X	
CS1 Theatre Practice and Practitioners	4	20	- Group Presentation - Group Performance	Cm	X	X	X				X	
PS1 Working in the Arts	4	20	- Industry Case Study - E-Portfolio	Cm					X	X	X	X
Diploma Stage T1 & 2												
Voice 2 – Intermediate Techniques in Voice	5	20	Performance	Cm	X	X					X	X

Acting 2 – Intermediate Dramatic Techniques	5	20	Performance	Cm	X	X	X	X			X	
Dance 2 – Intermediate Techniques in Dance	5	20	Performance	Cm	X	X		X	X	X	X	X
Performance Project 2	5	20	- Process Assessment - Practical Assessment	Cm	X			X	X	X	X	
CS2 History and Context Theatre	5	20	- Presentation - Individual Portfolio	Cm			X				X	
PS2 Creating Your Own Work	5	20	- Theatre Project Pitch - Creative Endeavours Portfolio	Cm				X	X	X	X	X
Honours Stage T1 & 2												
Advanced Techniques	6	20	- Performance – Dance - Performance -Voice	Cm	X		X	X			X	X
Professional Ensemble	6	20	- Audition Assessment - Swing Project Performance	Cm	X		X	X	X	X	X	X
Specialist Skills	6	20	E-Portfolio	Cm	X	X		X	X		X	X
Group Public Performance	6	20	- Process Assessment - Practical Assessment	Cm	X	X	X	X	X	X	X	X
Industry Showcases	6	20	- Panel Day - Mock Showcase Performance	Cm	X	X	X	X	X	X	X	X
Preparation for the Profession	6	20	E- Portfolio	Cm	X	X	X		X	X	X	X