

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) Musical Theatre Company b) Musical Theatre Writing Please note: Both of these courses will share several modules in a collaborative setting, each taking their own role within the group. They also share modules with other courses across the suite of MAs (Musical Directing, Dramaturgy). It is important to see these as a suite of intertwining courses that share many of the same learning outcomes, the content of which is focused to their own individual speciality.
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>
	UG Single honours Integrated Masters PG Cert PG Dip Taught Masters ☒ a, b 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 Y/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>



	Musical Theatre Company - W42F Musical Theatre Writing - W43F
7	HECoS codes <i>If known, please include the appropriate HECoS codes for the programmes.</i>
	(Shared with both pathways) Major Project 100035 Current Trends in performance research 100070/100035 Applied Musical Theatre Context 100070/100035 Performance project 100035 (MTCompany pathway) Skills for the MT Company 100035 (MTWriting pathway) Skills for the MT Creatives 100035
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 Performance
10	Partner Institution Programme Leader's name and email <i>Please identify one lead person per programme.</i>
	Name: Erin Carter Email: Erin.Carter@leedsconservatoire.ac.uk Name: Adam Stadius Email: Adam.Stadius@leedsconservatoire.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>
	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>
	Hull Off campus UK Off campus overseas Online Other (please specify) ☒ a, b - 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 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 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 Trimester 2 – T2 ☒ a,b Trimester 3 – T3 ☒ a,b
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>
	36 weeks/year. 12 weeks per trimester.
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 T1 and T2. 60 credits in T3
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>

	Identifiers					
	First intake		Second intake		Third intake	
	Home/EU	Overseas	Home/EU	Overseas	Home/EU	Overseas
A)	12	3	12	3	12	3
B)	8	2	8	2	8	2
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>					
	A) 10 B) 7					
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					
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 developed their undergraduate curriculum to incorporate Performing Arts – complementary to the current vocational music courses on offer. These MAs are the next stage of this development for the conservatoire, creating opportunities for students to interrogate their UG learning and begin to develop identity as a professional artist.

In total there are five MAs in this suite: Musical Theatre Writing and Musical Theatre Company (this document) Musical Direction, Dramaturgy and Directing. The five MAs have been created to work in tandem with one another, sharing several modules, as well as having individual 'skills based' modules which are specialist to their individual field. This blended, collaborative way of working, is reflective of the theatre making process and the theatre industry as a whole. Each role depends on the skills of others to fulfil their own. For example, a Musical Director needs actors (Musical Theatre Company members) to work with, and Writers need Dramaturgs to help shape their work. This suite of MAs in theatre making aims to prepare students for the industry by emulating it's conditions, with students working together to share skills in a collaborative setting to create theatre.

All five MAs share the same 'big ideas' as stated below, however each focuses on their own individual area of study. ALL FOUR PROGRAMMES have been developed focused on the following 'big ideas':

Creative Artists in Collaboration

The world of professional theatre is full of artists who are able to work collaboratively. In fact in order to develop new and exciting creative work artists are constantly looking to other practitioners who possess different skill sets, backgrounds and ideas in the invention of new work. These MAs are concerned with artists who will be part of theatre of the future – creating new, radical work which really responds to the societal and contextual issues of the time. In order to do this the collaboration between artists will be key. The programmes are designed to offer embedded opportunities for students to create collaborative work, showcase collaborative work and develop their skills as a collaborative practitioner.

These students will act as one company – a network of practitioners who will spend most of their time on the MAs developing new work quickly and collaboratively with others. The Musical Theatre Writers, Dramaturgy and Musical Direction students will provide structural support to the productions and events, whilst the Musical Theatre Company students will perform in the work. Throughout their programme Leeds Conservatoire will promote and produce the company's events through festivals of work and public performances. These may include site-specific based performances, devised work, adaptations, immersive installations, large scale community theatre - all of which the students across the four MAs have worked together as a group to create by bringing their own individual skills; the Dramaturgs shaping the content, the Musical Directors leading the Company who are performing pieces that has been written by the Musical Theatre Writers.

It is important to note that although the suite of masters have been designed to work in an interconnected way, all courses can still run successfully if Leeds Conservatoire fail to recruit for any particular course. No course is dependant on recruitment from other, for example MA Musical Theatre Company and Writing students can be supported by the Musical Directors and Drama-

turges who work within the Conservatoire, and similarly students from the BA undergrads in Musical Theatre and Actor Musician can support MA Musical Directors and Dramaturgs in their work. We have been working closely with the leaders of the UG courses to ensure that students on the Masters programmes can be fully supported across the Conservatoire.

Embedded in Industry

These MAs are linked to theatre/cultural organisations across the region and beyond. These links ensure the programmes relevancy and provide students with a wider professional network which can lead to further artistic collaborations and opportunities.

We have maximised on existing relationships the conservatoire has with *Leeds Playhouse, Red Ladder Theatre Company, Backstage Academy, Kay Magson Casting, Opera North and Slung Low* in developing our MA curriculum, including placement opportunities for students on the Musical Direction and Dramaturgy MA programmes.

Students as instruments in the development of new work

Other MAs in these areas are concerned with only offering extended skills training for students who completed their UG study in a non-vocational setting, or in a different discipline. These MAs have a thread of skills development training the core modules are focused around the practitioner as an instrument of developing new work, which will help develop students critical understanding of performance and their own artistic identity, but also will create new material which they can build upon for professional work upon graduation.

Development of Leeds Theatre 'ecology'

The Leeds Theatre scene is vibrant and eclectic – there is a great deal on offer across the city. However, until Leeds Conservatoire began their vocational UG Actor training programmes there hasn't been a theatre education 'lynchpin' bringing these activities together and providing training which would feed the activity happening across the region. This training would bring a new opportunity in the 'life-cycle' of an emerging artist or performer in the region which would develop our theatre and performance ecology. Students would train on one of our MAs, undertake 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. This may be with respected regional theatres such as the Leeds Playhouse or the Grand or perhaps with the Geraldine Connor foundation - a charity that uses art to connect, or perhaps as their own theatre troop of performers that tour the world, spreading the word of this regenerative ecology within Leeds.

As part of this, fundamental parts of the programme will link with our Events and Enterprise team in understanding how to cost an idea – with regard to money, time and people. As a company, or series of small companies, the students will have the right knowledge and understanding of the industry to use when they graduate in taking their first steps of producing their own work.

	The anticipated student numbers (both Home and International) have been drawn from application/intake numbers on our MA Music programme over several years, and cross referenced with analysis from our competitors. In light of both Covid and Brexit, we anticipate these numbers may change, particularly from overseas applicants. It is important to note that although we are preparing for this, we have yet to see a decline in applications for our current BA and MA programmes since the start of Covid a year ago. We will continue to monitor any changes closely and, should there be any changes, will be able to adjust these numbers to reflect lower numbers from overseas that still make the courses viable to run. At time of writing these MAs we are emerging from the Covid-19 pandemic. At this time we conducted market research with external companies, practitioners and research groups, which showed that there is still, and will continue to be, a huge demand for new work as part of the regional and national cultural recovery. New work is the very genesis of our MAs, and so students will be able to supply this into the industry. We also believe it is our duty to prepare students for an ever- changing industry, including how to create, produce and fund their own work, meaning that upon graduation students won't necessarily be looking for employment, but rather generating it themselves (and in doing so, rebuilding and growing the local, national and international theatre ecology). As a result of this, and lessons learned from changing our teaching and learning practices as a result of Covid-19, we will work with a blended learning approach (part online, part in person), which we are able to adapt to respond to a changing environment, writing this flexibility into the detail of the courses.
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 further creative development to an advanced level in order to qualify students as collaborative, creative theatre-makers. a,b 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 3. To help students to build performance skills and specialised creative knowledge within a wider critical enquiry into contemporary, collaborative theatre-making and culture - a

	4. To help students to locate specialised knowledge and professional skills as a creative theatre-maker in the development of new work. b 5. To ensure, through exposure to good practice and personal tutoring, that all graduates possess the requisite qualities needed for continuing professional development. a,b 6. 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															
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> <table><thead><tr><th>POs</th><th>Programme Outcome Text</th><th>Programme/ Variant Identifier</th></tr></thead><tbody><tr><td>PO1</td><td>Create original musical theatre as a collaborator and artist which can be taken out into the industry. b</td><td></td></tr><tr><td>PO2</td><td>Be able to adapt to different creative teams and realise their visions through their own performance, creating new work to take into the industry as a performer a</td><td></td></tr><tr><td>PO3</td><td>Have advanced practical skills in the area of study either as a performer (a) or as a creative (b) with working knowledge of how to apply their individual skills to the development of new work. a, b</td><td></td></tr><tr><td>PO4</td><td>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 a, b</td><td></td></tr></tbody></table>	POs	Programme Outcome Text	Programme/ Variant Identifier	PO1	Create original musical theatre as a collaborator and artist which can be taken out into the industry. b		PO2	Be able to adapt to different creative teams and realise their visions through their own performance, creating new work to take into the industry as a performer a		PO3	Have advanced practical skills in the area of study either as a performer (a) or as a creative (b) with working knowledge of how to apply their individual skills to the development of new work. a, b		PO4	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 a, b	
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	PO5 Have a deep systematic understanding of contemporary theatre making within the Musical Theatre landscape. a, b PO6 Be able to use creative strategies to solve problems within a rehearsal and production environment using available resources – finance, time and people. a, b PO7 Have a deep understanding of contemporary research methodologies linked to performance, and the ability to use this knowledge to support production work. a, b PO8 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 PO9 Realise a production of new work as part of a collaborative festival, working independently in small companies. a, b
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 programme seeks to create supportive, inventive and inspiring environments for emerging artists on the programme to create new work. The learning and teaching approaches applied in the MAs are all developed around this core idea. The emphasis of the work is about introducing students to ideas and inspirations beyond their frame of reference to develop this work. Students will develop core skills within their field throughout. For MT Writers, they will explore their area of focus by taking part in composition classes with MA Music, or shadowing a guest Choreographer if their area of interest is movement. MT Company members will have classes in dance, ensemble singing and acting. The programme, although intensely practical, has a strong research underpinning, particularly in exploring practice as research and the broad references which this can cover in an artistic project. For example, all students may explore the work of Stephen Sondheim - Musical Theatre Writing students may use this study of style, techniques and the context of his work as a starting point to create their own work, whilst Musical Theatre Company members may explore sections of his work and realise them in performance. They will perhaps explore the rehearsal styles of various directors - exploring Actioning and Improvisation, whilst the Writers present back new relevant work that has been influenced in some way by the research they have undertaken. The programme aims to help students find a life-long strategy for research, knowledge and understanding in all their future work, shaping them each as individual artists. Throughout the programme there is also an emphasis on learning which can be shared and which is collaborative, leading towards forming creative partnerships within the cohort which can extend

	into the industry. Rather than teaching to a particular pedagogy or doctrine, this programme is 'student led' in its content; students are, as far as possible, given learner autonomy whilst being guided and supported as independent learners (both on their own and as a group), able to track their development and achieve their own goals in their own area of interest. Using the example of Sondheim above, students may decide what to rehearse and shape it together as a theatre company and present back to the teacher once explored and rehearsed. At the start of the year, tutors and facilitators will be more active in class by introducing students to ideas, methodologies and ways of working. As the year progresses and as students start to discover their own way of working, projects will be slowly dictated and led by them, using the techniques taught initially in sessions. This culminates in the final project, where tutors become mentors to the artists that are emerging. Students will work alongside and be taught by professionals working in the industry and in some cases entire organisations. This will allow students to build strong industry relationships throughout the programme, gain authentic industry experience that the students can also be assured are relevant and indicative of their future employment. In this way the learning and teaching approach is varied and responsive to the opportunities which we can share with our professional partners and we are constantly developing the programme content in collaboration with them. The programmes use a mixture of online and practical sessions – in particular encouraging the use of online mediums for lecture/seminars and group discussion. Students will use online forums to enhance collaborative working – creating online spaces to share ideas and develop new material. The MA programmes are designed to allow students to develop core skills through dedicated working over a period of time. The programmes also demand collaborative skills to be developed, working towards group assessment and activity. Students are therefore expected to attend all taught / timetabled sessions and a lack of attendance could result in students being removed from collaborative groups, or unable to achieve learning outcomes related to skills acquisition. Students in this position would be unable to complete the required assessments and would fail the module and therefore the programme. Students would be removed from the programme and would receive an appropriate exit award dependent on the amount of credits they have already achieved.
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. Musical theatre Company will be assessed on their singing, dance and acting through performance projects, taking on roles as individuals and as an ensemble member. Musical Theatre Writers will evidence their learning through the development of new work from a brief - both as individual elements and integrated as part of a larger piece; composers may deliver new music in score form or playing live as part of a larger performance piece, choreographers may tell a narrative through movement or explore different styles of dance within performance. Vivas 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 also helps 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 term, The <i>Major Project</i> (60 credits) is the student's opportunity to develop their personal methodology and artistry and can take many forms in regards to assessment. Here, students can choose how to be assessed depending on the topic they wish to research. There are options for both practical and written opportunities – all springing from practical work undertaken in classes/sessions. MT Writers may work collaboratively to write a new musical or performance piece, and MT company members may choose to produce and perform in a musical or sections of a musical, or work with the creatives on the delivery of theirs. In line with the collaborative ethos of the programmes the students will work together to help each other in achieving their major project ambition. Due to the inter-disciplinary nature of the programmes and the assessments we are being very clear in how the work is assessed and how each student is being assessed in each component. This is the responsibility of the documentation and the programme team. This challenge is typical of multi-discipline collaborative work, and HE programmes which promote the benefits of cross-collaboration across programmes. We have already been researching to find best practices from other institutions in developing this, and there will be regular reviews to ensure we are keeping up to date with new working practices within the industry.
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 four MAs on offer 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:

Skills

These are core training sessions which develop practical/physical skills necessary to the undertaking of the work on the programme. E.g. in Musical Theatre Company this would include Acting, Voice and Dance (*Skills for the Musical Theatre Performer*). For Musical Theatre Creatives, depending on the students area of focus (composition, choreography, script writing) students will learn relevant skills in creating Musical Theatre (skills for the musical theatre creative). These have been arranged in collaboration with other courses across Leeds Conservatoire - Composition skills with the MA Music students, Choreography and movement with visiting choreographers or Professional companies/practitioners.

Applied Skills

Certain modules look at the application of the above skills in practical, collaborative contexts. This includes performance projects, and the Major Project (mentioned below) where students will also define the parameters by which they wish to test and apply their skills.

In regards to the shared modules, some are shared across all 5 MAs and other modules are shared with one or two:

Critical, Creative and Contextual Studies (all four)

All of the programmes include core modules which interrogate theory and research around the field, through lecture and practical work. In particular these sessions seek to support students in defining for themselves the kind of creative they are and how their work 'fits' into the current industry and the wider social and political landscape.

Major Assessment (all four)

The equivalent of a dissertation, students will work in groups of their choosing from across the entire suite of MAs to create and produce new theatre.

Musical Theatre Writers and Musical Theatre Company will also share an Applied Musical Theatre Context class, studying shifts and trends in musical theatre history to create and perform their own work in response.

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>
	<u>Progression</u> Practical skills in their field will be primarily taught in Terms one and (to a lesser degree) two; for example for a) movement, voice, acting skills and b) musical structure, dramaturgy, composition etc. The second term students will start to apply these in their own work and the final term the content will be solely dictated by and led by the students themselves. In modules which develop core skills e.g. Skills for the Musical Theatre Creative/Performer, teaching and assessment is spread across both Trimester 1 and 2. This gives time for students to learn and embody new skills, but also give an early opportunity for feedback and indication of areas for continued development/improvement. Similarly in Performance Project the assessment and teaching is spread across the first two trimesters In order to acknowledge the 2 different parts of the module – planning and preparation for performance/, and then creating and delivering the performance. This allows students to be able to reflect on parts of the process separately – giving opportunity to reflect on the different parts of their role as a practitioner and not penalising students for challenges they have faced, but rather encouraging analysis and transformation. 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. <i>Performance Project</i> is a mixture between tutor support and student developed work. The <i>Major Project</i> is an opportunity for the students to develop their own work in small companies, utilising skills developed on the programme, but investigating areas of their personal interest. In this way the programmes will develop student learning autonomy throughout their studies, and also beyond graduation. <u>Integrity</u>

As mentioned before, the programme, although intensely practical, has a strong research underpinning, particularly in exploring practice as research. Throughout the programme there is also an emphasis on learning which can be shared and which is collaborative, leading towards forming creative partnerships within the cohort which can extend into the industry. The programme aims to help students find a life-long strategy for research, knowledge and understanding in all their future work, shaping them each as individual artists.

Through both the module coordinators, teachers and external practitioners leading projects, students will be constantly being taught by and learning from people directly in the industry. This ensures the content is relevant and to the level that is expected in the industry.

In order to maintain integrity to the programme, and offer core training in core disciplines, rather than split up skills arbitrarily the programme has within it 40 credit modules, which span 2 trimesters. In these cases assessment has been split across the trimesters, allowing for feedback and opportunity for reflection, but allows for organic and tailored development of the content which can be flexible to the needs of the students and potential external opportunities. If these were to be split into 20 or 30 credit modules there would be a necessity to try and achieve different aims and outcomes – whereas this system acknowledges the particular rigour of dedicated skills development and embodiment of skills which is about aiming towards the same learning outcomes using a variety of different methodologies and deeper understanding of personal working practices.

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, as well as where modules are shared between each pathway:

Musical Theatre Com- pany	Musical Theatre Writ- ing
TRIMESTER 1	
Current Trends in Performance Research (20)	
Skills for the Musical Theatre Performer (40)	Skills for the Theatre Creative (40)
Performance Project (40)	
TRIMESTER 2	
Applied Musical Theatre Context (20)	
Skills for the Musical Theatre Performer (40)	Skills for the Theatre Creative (40)

	Performance Project (40) TRIMESTER 3 Major Project (60)
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>
	a) Introduction to Collaborative Practice, Applied Musical Theatre Context, Performance Project, Skills for the Musical Theatre Performer, Major Project b) Introduction to Collaborative Practice, Applied Musical Theatre Context, Performance Project, Skills for the Theatre Creative, 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 masters 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 audiences 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: <u>Representation of staff and students</u> 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. <u>Curriculum design</u> As mentioned, this course 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 <i>Current Trends in Performance Research</i> and <i>Applied Musical Theatre Contexts</i>, students will examine and use as stimuli artists from theatre, film, performance art etc. These 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 2.1 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.

Leeds Conservatoire EDI Strategy

In the wider conservatoire, we have an EDI change group which aim to review the conservatoire's approach to equality, diversity, inclusion (EDI) and access and participation (AP) in order to put forward recommendations to make long-lasting and impactful change. This group are auditing our existing systems, structures and policies and planning the consultation phase of our project to bring together the views and experience of our staff and students. The project will focus on 5 key areas: curriculum reform, institutional culture, staff recruitment, student experience and strategy & policy. As an ongoing review board this will address issues and reform the conservatoire and its courses on a continual basis.

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

For these MAs, we are focussing 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 3 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 Introduction to 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 this aligns with the wider context of performing arts - Student-led collaboration with writers, actors and designers. The programme also gives students opportunities to explore 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.

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 LC 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, LC 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 2021, 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 now (such as how race and homosexuality are dealt with), but understand the importance of pieces in the context in which they were written. We have safeguarding policies (see below 40) in place to ensure students are well protected, 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 owes 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>
	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>
	There are several elements that are unique to these MAs, all of which are marketable. - Several of the teachers working have high profiles within the industry (Broadway choreographers, prominent West end performers etc). Throughout the year have individual spotlights on teachers from across the courses, highlighting their work, and what they bring to the course. - 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 a musical theatre creative?'. - Links to industry leaders. We will be working directly with prominent theatre companies in the UK. Leeds Playhouse for example, is the biggest producer of new musical theatre in the north, and Opera North is one of the UKs leading arts organisations. - 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.
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 -2:1 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>
	a) Musical Theatre Company will need to audition in singing, dance and acting. b) Musical Theatre Writing applicants will provide a portfolio of their previous work/material. Either as a choreographer, book writer, composer, or theatre maker.
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>
	Estates: a, b - Studio spaces in the Playhouse Square and Mabgate campuses will be utilised for these programmes. The spaces on the Leeds Conservatoire QH campus will also be utilised for 1:1 sessions and tutorial sessions. Library: a, b - Use of UG library resources which are currently being developed. Admissions: a, b - Additional students requiring support. Careers: a, b -Additional students requiring support. Visa Compliance: a, b -Additional students requiring support.
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 effects that will 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 courses, and with the building of the new rehearsal spaces there will no competition for space. 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 students or perform the work of MT creatives. MA students may observe or work with the students and teachers from other courses as 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 an MA.
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. This may be with respected regional theatres such as the Leeds Playhouse or the Grand or perhaps with the Geraldine Connor foundation - a charity that uses art to connect, or perhaps as their own theatre troop of performers that tour the world, spreading the word of this regenerative ecology within Leeds. 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 The University of Manchester and PhD Drama and Theatre Studies course 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) performers (singers, actors, musical theatre performers), or b) choreographers, composers, writers 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 EI = Elective Module

F6 POSTGRADUATE TAUGHT CURRICULUM MAP

Programme/Variant Titles and Identifiers:

a. Musical Theatre Company

b. Musical Theatre Creative

Module Title	Level	Credit	Assessment Method (e.g. exam, essay, presentation)	P/V	PW1	PW2	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PO8	PO9

Current Trends in Performance Research	7	20	Process (25%), Solo Performance & Pitch (25%) & Essay (50%)	a,b	Co					x	x		x		
Skills for the Musical Theatre Performer	7	40	Technical (50%) Performance (50%)	a	Co		x	x	x					x	
Skills for the Musical Theatre Creative	7	40	Portfolio (70%) & Presentation (30%)	b		Co	x		x					x	
Applied Musical theatre Context	7	20	Essay (100%)	a,b	Co	Co				x	x		x		
Performance Project	7	40	Performance (60%) & Essay (40%)	a,b	Co	Co		x	x	x		x		x	
Major Project	7	60	Practical (50%) & Viva voce (50%)	a,b	Co	Co	x	x	x	x		x	x	x	x