

This form is for programme approval. There are two processes for programme approval:

- New Programme Development
- Programme Enhancement through Transforming Programmes

1. New Programme Development

Programme development at the University is a two-stage approval process comprising Development Consent and full Validation. Approval at each of these stages is required by the relevant University Faculty and the University Education Planning Committee.

Process for approval:

- complete Part 1, sections A – F for the Development Consent stage, then submit to Quality Support Service
- following approval of Development Consent, complete Part 2, sections G to K for the Validation stage and complete module specification (Annexe A is to be completed for Apprenticeship programmes)

Approved Parts 1 and 2 will form the final programme specification (section B, the 'Business Case' will be removed).

2. Programme Enhancement through Transforming Programmes

Programme Enhancement is a lighter touch approach whereby an existing programme will be modified through the principles of Transforming Programmes in a one-stage approval process.

Process for approval:

- complete Part 1, sections A, C, D, E and F (section B, the Business Case, is not required for programme enhancement). Also, complete Part 2, sections G to K and complete module specifications and then submit to Quality Support Service (Annexe A is to be completed for Apprenticeship programmes)
- ensure to include external examiner feedback within the submission of Part 2.

For further information on the approvals process and to access templates for the above, please refer to the Programme Approvals section of the [Quality and Standards webpage](#) – Programme Development and Management.

PART 1 – DEVELOPMENT CONSENT

Completion of an application for Development Consent is the first stage of the Programme Approvals Process at the University of Hull. The application covers both the Business and the Academic case.

Some major modifications to existing programmes (new location, new mode and new method of delivery) require the approval of Development Consent.

Programmes awarded Development Consent are authorised to advertise to prospective students (subject to full approval) - in completing this form the intended student audience must be borne in mind. The proposed programme's indicative aims, outcomes and approaches to teaching and learning should therefore be written in a way that will be understandable and meaningful to this intended audience.

A GENERAL INFORMATION

1	Partner Institution name		
	Leeds Conservatoire, 3 Quarry Hill, Leeds LS2 7PD		
2	University Faculty and Academic Unit Information		
	Faculty: Arts Culture & Education Academic Unit: Music Academic Contact name: Peter Elsdon		
3	Partner Institution Academic Unit Information		
	Faculty / Academic Unit: School of Popular Music and Voice Lead Contact name: Kari Bleivik Lead Contact email: k.bleivik@lcm.ac.uk Lead Contact job title: Head of School		
4	Nature of application		
	New programme	Yes	Complete Part 1 'Development Consent', sections A to F of this form, then submit to QSS. Following approval of Part 1 'Development Consent' by Education Planning Committee, you must complete Part 2 'Validation Stage', sections G to K, then submit to QSS along with completed module specifications
	Enhancement of an existing programmes through Transforming Programmes	No	Complete Part 1 'Development Consent', sections A, C, D, E and F of this form (section B is not required), AND Part 2 sections G to K then submit to QSS along with completed module specifications
	Enhancement of an existing programme through Transforming Programmes <u>AND</u> Major Modification	No	Describe the nature of the modification (new location, new mode and/or new method of delivery)
	Major modifications require the following to be submitted alongside this form, please indicate submission:		
	- Major modification coversheet	N/A	
	- External Examiner comment	Yes	
	See relevant section.		

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5 Programme awards and titles											
Variant	Programme Title	Mode (FT/PT)	Method of delivery*	Proposed first year of entry	Duration of study	Intakes per year (state month)	Weeks per trimester	Location of delivery	Approval category**	UCAS code	Proposed student fee
A	BA Voice (Performance & Pedagogy)	FT	On campus/blended	2025/26	3 years	One – Sept	10/10/0	Leeds Conservatoire, St Peter's Square Campus	Validated	TBC	£9250/£19700 To be reviewed for 2025

* input either On campus, Online, Distance Taught, Other (please state)

** validated, franchised or consortium

If this programme/s sits within a cluster of other approved programmes, please indicate those programmes	N/A
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6	End of stage awards and titles <i>Indicate when, and give a full explanation why, the end stage award titles are different to the variants listed above and which are intended to have different UCAS codes.</i> <i>For example, BSc Nursing / HE Certificate in Nursing Studies</i>																																															
	BA (Hons) Voice (Performance & Pedagogy)																																															
7	Type of programme <i>Place the relevant programme variants (a,b,c etc.) against each programme type below</i>																																															
	<table border="1"> <tr> <td>Single Honours</td> <td>x</td> <td>Combined</td> <td></td> <td>Integrated Masters</td> <td></td> </tr> <tr> <td>Taught Masters</td> <td></td> <td>MRes (taught or research)</td> <td></td> <td>Foundation Degree</td> <td></td> </tr> <tr> <td>Apprenticeship/Work Based Learning</td> <td></td> <td>Dual Award</td> <td></td> <td>Preliminary Stage</td> <td></td> </tr> <tr> <td>HE Certificate</td> <td></td> <td>HE Diploma</td> <td></td> <td>Honours Stage (Top-up)</td> <td></td> </tr> <tr> <td>Placement Year</td> <td></td> <td>Year Abroad</td> <td></td> <td></td> <td></td> </tr> <tr> <td>Other <i>Please detail:</i></td> <td colspan="5"></td> </tr> <tr> <td>Does this programme underpin a Higher/Degree Apprenticeship?</td> <td colspan="5">No</td> </tr> </table>						Single Honours	x	Combined		Integrated Masters		Taught Masters		MRes (taught or research)		Foundation Degree		Apprenticeship/Work Based Learning		Dual Award		Preliminary Stage		HE Certificate		HE Diploma		Honours Stage (Top-up)		Placement Year		Year Abroad				Other <i>Please detail:</i>						Does this programme underpin a Higher/Degree Apprenticeship?	No				
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8	Progression Routes <i>Indicate two progression route programmes. If none exist, do you have any plans to develop such provision?</i>																																															
	MA Music																																															
9	Proposed JACS/HECoS code																																															
	100070 Music 66% 100642 Music Education and Teaching 34%																																															
10	Awarding Institution(s)																																															
	University of Hull																																															
11	Relevant Subject Benchmark Statements <i>Please state the QAA Subject Benchmark Statements relevant to the programme and used within its design. Where no subject benchmark statements apply please state 'not applicable'</i>																																															
	Music 2019 Education Studies 2019																																															
12	Other references used in designing the programme/s e.g. service groups in health-related areas; industrial expert advice; other external stakeholders etc																																															
	Other references have come from the following groups: Industry experts, external academics, internal academics and students. Some of the professionals consulted also represent industry bodies. For further details, see section B 14.																																															
13	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																																															

B BUSINESS CASE

Where there is more than one programme or variant on the form, please ensure that the information provided clearly identifies the business case for each, where any differences exist, using the programme identifiers (a,b,c etc.)

14 Market research

Through discussion with stakeholders, outline the research undertaken and the findings which support this programme development, including input into programme and assessment design, e.g.

- Potential applicants (young people currently outside of Higher Education)
- Students and alumni
- Employers/industry expert advice
- Service groups in related areas
- External academics/examiners
- Professional, Statutory and Regulatory Bodies (if applicable).

The UK music industry generates an enormous breadth of diverse work, and current industry figures suggest the core music industry supported 145,000 jobs and a financial contribution of £4bn to the economy in 2021 (Measuring Music, UK Music). Many of these jobs involve working in areas where the human voice is a feature. With a consistent demand for skilled vocal performers, practitioners and educators in various sectors of the music industry, the career opportunities for anyone with an interest and commitment to study in this field are many and varied.

The potential for attracting applicants to this new provision is in part informed by our application history to existing courses. Both BA (Hons) Music (Popular) and BA (Hons) Musical Theatre attract a very large number of applicants specialising in Voice, and every year we reject a high number of applicants who currently don't have an alternative level 4 destination within our portfolio of courses.

Market research also shows that despite there being a wealth of BA Music and BA Voice (Performance & Pedagogy) courses offering Voice Performance, there is no BA provision in the UK offering the breadth and depth of study in relation to voice. There is also no course that offers this in conjunction with music pedagogy.

Consultation with professionals*

*Some of the comments below show an understanding for a developed version of the proposed BA. This is due to the fact the programme was originally conceived as an intention to be validated under the 2016 curriculum.

Jono McNeil – Industry Vocal Coach (Warner / Atlantic Records). McNeil was presented with the course structure and modular content. He described the course as “Complete and balanced with care taken for progression”. He made a range of suggestions for both module content as well as competencies and graduate attributes, and these suggestions were all considered in the development process. He also made suggestions in regard to specific vocabulary used in the documentation that would improve the content and clarify its intentions.

Therese Ulvan - Artists and educator. Ulvan has also worked for many years in International Student Recruitment in one of our key geographical areas of Norway. She was able to give us an indication of whether

she thought this programme of study would appeal to the demographic of applicants that she has been working with. She also provided valuable feedback on early drafts of the proposed modular structure, including advice to make the Pedagogy focused element more explicit. The current modular structure now reflects this feedback.

She also provided us with a sounding board in terms of vocal, performance and business-related content that will help enhance various modules on the Programme. The details of this will be reflected in the Module Specifications.

Craig Faulkner – Vocal Health Practitioner. Faulkner was consulted on the overall course and modular structure, and also on the specifics around content for some of the Voice Theory, Vocal Health and Vocal Science related modules. His input will continue to inform the development process, and we will continue to seek his expert advice when we device the content for these modules.

Cecilie Giskemo - Senior Executive Officer (Academic Affairs and Research) at the Norwegian Academy of Music. Giskemo was consulted on both early and late drafts of the proposed degree. She described the late drafts as comprehensive and well balanced. She highlighted a particular need to have business- and industry focused modules, as well as skills-based modules that complement the vocal specific areas of study. She also made suggestions to find ways to link these skills-based modules with other elements of the course, such as performance, to create an environment where the skills can be applied. These suggestions will be brought forward to the next planning stage and fed into the writing of modules and assessments.

Daniel Green – External Examiner for BA Music (Popular). Green described the proposed provision as “Not just making sense but being absolutely necessary”. He provided valuable feedback around broader elements that are identified as gaps in many current Vocal Performance provisions, primarily the possibility of the inclusion of spoken word performers and rappers. He also encouraged us to consider specific wordings in the documentation, and parts of the documentation that will be used to inform marketing materials in order to keep the appeal to potential applicants as broad as possible. He also gave suggestions for specific course content that aligned well with the draft proposal. This has given the team further confidence in terms of the module structure and content.

All vocal staff currently working in the School of Popular Music & Voice were consulted, and several staff submitted valuable contributions both supporting the business case and the potential for student recruitment, but also a provided a broad and diverse range of suggestions for module content. This consultation will be ongoing as we enter the next phase of development, as much of the contributions will feed directly into module development. Among this group of staff crucially there were also representatives of Professional Bodies such as AOTOS, UCU and BVA.

As part of the consultation with staff we also asked them if they currently teach any students, in HE or pre-HE settings, that have directly or indirectly expressed an interest in this field of study. The feedback to this question gave us a strong indication that there would be an appetite among applicants to undertake this kind of programme.

Student Consultation

	We consulted with a group of current students studying on our BA Music (Popular) with Voice as their principal instrument. The feedback from this group was valuable in the sense that they gave us a clear indication that a BA Voice (Performance & Pedagogy) provision would have been of interest to them if it had been present as an option when they were going through the application process. All students who responded to our questionnaire also indicated that they would have considered BA Voice (Performance & Pedagogy) as an alternative offer if their application to BA Music (Popular) had not been successful. Students also came forward with suggestions for content that they would want and expect to see in a BA Voice (Performance & Pedagogy) provision, and this was fed directly into the curriculum design process and will continue to inform the module development. Please see appendix 1 for further market research undertaken by the Marketing and Student Recruitment Directorate.
15 Applicant profile	<i>Outline the expected applicant profile e.g. part time students, distance taught, local students, internal progressing students</i> AND <i>Discuss how the College is able to meet the needs of these students e.g. teaching patterns, support mechanisms</i>
	Full time students, home and international. The provision aims to attract applicants who have an ambition to develop a portfolio of skills in relation to the diverse range of voice related work in the music industry and other fields since a number of current applicants and students express an interest in teaching and music therapy work in particular, and this programme should be of interest to those groups. Current applicants also express a wish to study music across a broader range of musical genre, and this course will offer the opportunity to explore this both as solo performers and in group work settings, allowing students an unparalleled degree of artistic freedom when compared to our current portfolio of performance courses. In certain circumstances we may extend offers to prospective students for enrolment to the BA Voice (Performance & Pedagogy) program who have not directly applied to this course. This consideration arises when other courses, such as Popular Music and Musical Theatre, have reached maximum capacity due to high demand. We expect some of these applicants will display the attributes to make them compatible with the alternative offer of BA Voice (Performance & Pedagogy). We currently have a protocol for this which is frequently used for Level 4 applicants that are being an alternative offer of studying at Level 3 (Foundation Year). In such instances we would follow a similar protocol. Although we are not currently developing a bespoke level 3 provision for BA Voice (Performance & Pedagogy), we do allow students to apply for a course transfer at each level of study across the existing provision. We will consider the possibility of students transferring from pathways within our level 3 portfolio of courses where the applicants would meet a set of relevant criteria. There is extensive student support on offer to all students at Leeds Conservatoire. These students would have full access to all our institutional support mechanisms where relevant, and would not need a bespoke initiative to be supported. This includes key areas such as: • Disability Support

	• Academic Support • Digital Support • Mental Health Support • Wellbeing Advice • Short-Term Counselling • Occupational Therapy • Financial Advice • Housing Support • Language Support for International Students • Social Events for International Students In addition to these institution wide support mechanisms, the School of Popular Music and Voice also has a Vocal Health Protocol and a Vocal Health Practitioner working with any students who fulfil the criteria set out in the protocol. Students on BA Voice (Performance & Pedagogy) would be included in this initiative. The protocol is implemented in collaboration between the Specialist Study one to one tutors and the Vocal Health Practitioner and aims to provide specialist vocal health support to any students who are presenting with vocal health issues that can't be resolved quickly and locally. The Vocal Health Practitioner will also advise any students in need of clinical care for their voice issues, and the department can provide support where an NHS referral is needed. As a result of current practice, the number of voice students with long term vocal health issues is low, and from an assessment point of view practical issues are resolved through the occasional use of the Additional Consideration process.
16	Competitor analysis <i>Provide information on institutions offering similar programmes along with their fees, geographical spread and typical entry tariff. List the <u>three</u> institutions and programmes that form the current main competitors for the proposed programme. Include the University of Hull, if applicable</i> Currently there are no other BA level provisions in the UK offering a voice specific performance and pedagogy curriculum. Many institutions offer BA courses focusing on vocal performance, including: • Royal Academy of Music - BA (Hons) Voice • Royal Northern College of Music – BMus (Hons) Voice • Royal Conservatoire of Scotland – BMus (Hons) Vocal Performance • LIPA - BA Music (Contemporary Pop Voice & Performance) • ACM - BA (Hons) Music Performance (Vocals) Two Universities offer an MA provision: • University of Surrey (Teaching and Practice of Voice and Singing) • University of Wales (Professional Practice – Voice Pedagogy) Please see appendix 1 for further market research undertaken by the Marketing and Student Recruitment Directorate.
17	Collaborative Partner HE Strategy Outline how the programme/s to be developed fit with your institution's HE strategy

Introduction

In November 2023, Leeds Conservatoire released its Learning, Teaching & Assessment strategy. We believe that music and performing arts education serve as a cornerstone for enhancing our society and the lives of our student and staff community. By fostering this ethos we aim to enrich our immediate community and catalyse a positive transformation within the broader creative industries.

Therefore, the Learning, Teaching and Assessment Strategy at Leeds Conservatoire is driven by three core principles where:

- We encourage enquiring thought and reflective practice from our staff and students
- We are industry led and leading
- We have a culture of equity and accessibility

These core principles inform the conservatoire's pedagogical approach that is grounded in key graduate attributes. As well as focussing on the acquisition of technical skills, knowledge and contextual understanding, our goal is to establish learning, teaching and assessment environments which produce:

- Graduates who are dedicated to creating new and original work
- Graduates with a strong personal artistic, pedagogical, and vocational identity
- Graduates who recognise the significance of artistic creation and its societal and environmental impact

The above serves as the guiding force for the future of the conservatoire's current portfolio and transformative initiatives for its higher education provision.

Structure

In June 2023 the conservatoire initiated a strategic restructuring within its academic and academic support areas. A pivotal decision was to align curriculum support areas so they have a close working relationship with the four new academic schools.

The Curriculum Support Team includes Learning Enhancement, Technical and Performance Resources, Live Events Production, Strategic Partnerships, Employability and Enterprise which are instrumental in supporting the current and future developments of the academic schools:

- School of Drama
- School of Music & Education
- School of Music Production & Events
- School of Popular Music & Voice

For the purpose of these Development Consent applications:

Curriculum Development and International Offer

Each school is entrusted with the task of developing initiatives whilst streamlining processes and practices to enhance operational efficiency. Central to their mission is the development of an inclusive curriculum that attracts international students and diversifies the academic community.

Through collaboration with the Marketing & Student Recruitment team new taught postgraduate programmes are identified and tailored to draw international students, thereby expanding the postgraduate offerings.

Curriculum Development & Market Opportunities

Recognising untapped potential, Leeds Conservatoire has explored avenues to expand its undergraduate programs. There is a keen focus on accommodating a significant number of voice candidates, a market segment where the conservatoire holds a substantial share of applications year on year. The objective is to design an undergraduate program within the School of Popular Music & Voice, enabling access for outstanding candidates who were previously unable to secure a place at the conservatoire.

Curriculum Development utilising Conservatoire Events

The conservatoire recognises the inherent value of its many student and professional events. These events, functioning as a readily available resource, present an opportunity to create a specialised undergraduate program rooted in real-world experiences. By harnessing these events, the conservatoire aims to offer students a comprehensive and practical educational journey, aligning with the strategic aims of Leeds Conservatoire.

Summary

In conclusion, the conservatoire's strategic aims signify pursuits central to the principles of equity, diversity, accessibility, sustainability and real-world applicability to be a place of progressive education.

18 Anticipated student numbers

Provide rationale for these numbers. Indicate the minimum number of students necessary for financial viability and explain the evidence on which this is based.

Anticipated number of students:

Variant	Year one	Year two	Year three
A	30	30	30

Rationale

We have received very positive feedback from current students that have been consulted, who indicated that they would have considered applying for this programme and also would have considered it as an alternative offer should they not have been offered their first choice. We have a large number of vocalists on several of our courses, and we find ourselves in a situation every year where we have to reject skilled vocalists as we simply can't accommodate them on our current courses where these are oversubscribed. We also believe this course will appeal to a broader range of applicant, including those who may have a primary interest in teaching music upon graduation.

Minimum number of students required to make the programme viable:

Variant	Year one	Year two	Year three
A	15	15	15

	Evidence This is based upon the financial and curricular comparison of other courses we are currently running within our existing portfolio of BA Programmes. Further work is to be undertaken in this area, and a fully costed curriculum model will be produced at the next stage of the development process.																			
19 Will students be displaced from other programmes at the partner institution? <i>If yes, please indicate which programmes and the validating body</i>																				
	<table border="1"> <thead> <tr> <th>Programme title</th> <th>Validating body</th> </tr> </thead> <tbody> <tr> <td>N/A</td> <td></td> </tr> <tr> <td></td> <td></td> </tr> <tr> <td></td> <td></td> </tr> </tbody> </table>				Programme title	Validating body	N/A													
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20 Are there any additional resources required to facilitate learning and teaching? <i>If yes, has the College committed to additional resources required for the programme? Include details of any additional teaching staff FTE and their RTS status</i>																				
	This course will require some investment to acquire additional resources, but will predominantly utilise existing resources. It will require a new academic manager, as well as additional lecturers with RTS level 6. Since the conservatoire is part of the Luminate Education Group this is considered as part of the business planning process <table border="1"> <thead> <tr> <th>Type of resource</th> <th>Provide details</th> </tr> </thead> <tbody> <tr> <td colspan="2">FOR THE COLLEGE</td> </tr> <tr> <td>Learning resources for example library/additional specialised software</td> <td>Additional library resources Additional software Additional technical resources, such as microphones and live electronic equipment</td> </tr> <tr> <td>Teaching spaces for example labs/studios</td> <td>Class rooms, performances space and practise rooms</td> </tr> <tr> <td>Staffing</td> <td>Additional Academic Manager Additional PT Lecturers</td> </tr> <tr> <td>Other</td> <td></td> </tr> <tr> <td colspan="2">FINANCIAL IMPLICATIONS FOR THE STUDENT</td> </tr> <tr> <td>Learning resources for example textile materials, cameras, visit costs</td> <td>Although not a requirement, it is useful for student to invest in personal microphones.</td> </tr> </tbody> </table>				Type of resource	Provide details	FOR THE COLLEGE		Learning resources for example library/additional specialised software	Additional library resources Additional software Additional technical resources, such as microphones and live electronic equipment	Teaching spaces for example labs/studios	Class rooms, performances space and practise rooms	Staffing	Additional Academic Manager Additional PT Lecturers	Other		FINANCIAL IMPLICATIONS FOR THE STUDENT		Learning resources for example textile materials, cameras, visit costs	Although not a requirement, it is useful for student to invest in personal microphones.
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C ADMISSIONS INFORMATION

21 Academic entry requirements

Using the relevant programme variants (a,b,c etc.), highlight any proposed entry requirements including UCAS tariff points

Academic entry requirements:

96 UCAS tariff points from level 3 studies or equivalent, which normally include A Level Music or a BTEC Extended Diploma in a Music-related subject.

A minimum of three GCSEs including English Language at Grade C / Grade 4 or above or equivalent international qualification, e.g. IELTS 6.0 (5.5 in each component).

Other entry requirements:

a. Performance standard (assessed at audition)

Performers are expected to demonstrate at audition a singing standard equivalent to Grade 8 ABRSM, London College of Music, Trinity College, or Rock School.

b. Musical theory standard (assessed at audition)

Applicants' understanding of applied music theory will be assessed at audition where they will be asked questions about the theoretical elements of the pieces they have performed to ensure that they are suitable for the course.

22 Other proposed entry requirements

Such as, if Disclosure Barring Service or medical checks are required, please explain why

None

23 Restrictions to entry

Outline any necessary restrictions such as age and overseas students and explain why these need to be in place

None

D PROGRAMME DESIGN

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 A5 of this form.

24 Proposed Programme Overview

Provide a summary overview, outlining the rationale for the programme development, and how the programme will respond to the principles of Transforming Programmes including:

- How is the programme inclusive and supportive of diversity? You should consider the content, mode of delivery and assessment strategy.*
- How is the vision of the Institutions integrated within and across the programme?*

- *How is the programme regionally and/or nationally distinctive?*
- *How has the programme been co-developed (students, external stakeholders, services users)?*
- *How are issues relating to the challenges of the 4th industrial revolution (such as examining the role of humans in a digital and technology driven environment, including the personal, institutional, societal consequences) bedded into the programme?*

An honours degree in music, studied through the lens of vocal performance, industry related skills and pedagogy, provides students with a comprehensive foundation of terminology, methodologies and skills. It interconnects various artistic and pedagogical disciplines, humanities and physical sciences. Exploring a broad range of learning environments in music and teaching through its practical, creative and cultural dimensions fosters a diverse range of cognitive, intellectual, critical, practical, technical and contextual abilities, knowledge and insight.

With this provision being the first of its kind in the UK, it continues the innovative practice and approach, and the commitment to evolving the Conservatoire based educational landscape that has been Leeds Conservatoire's vision for several decades. Across the programme students will be encouraged to work creatively, while underpinning their creative approaches with theoretic, technical and methodical skills. These will be delivered within a curriculum that also offers contextual oversight and comprehensive opportunities to make ethical considerations in their work. The industry focus is also an important element, giving students and graduates a clear sight of how they can convert their studies into professional work.

Bachelor of Arts (BA) in Voice (Performance and Pedagogy) is an inclusive program that aims to provide a supportive and diverse learning environment for students interested in vocal music and music education. Inclusivity within this program will encompass various aspects that promote a welcoming and equitable educational experience for all students, regardless of their backgrounds or identities. These are the key components:

Accessible learning resources - Materials and technologies that accommodate the broadest range of students' learning needs and disabilities.

Diversity of repertoire - A curriculum that embraces a diverse range of vocal repertoire from various cultural, historical, and musical backgrounds. This can include music from different genres, languages, and traditions, allowing students to explore and appreciate the richness of global musical heritage.

Pedagogy that is culturally responsive - Teaching practices that acknowledge and respect cultural backgrounds and experiences of students.

Diversity of staff - Staff that represent a variety of backgrounds and experiences

Equal opportunities Students will have equal opportunities to perform or have their work showcased

This Programme has been developed with the input from several stake holders, including Academic Management, Part time teaching staff and students. External professionals have also been consulted. For further detail, see Section B 14.

Integrating issues related to the challenges around digital technology into the programme involves incorporating relevant content, discussion and activities that address the impact of digital and technological advancement in the specific fields of music performance and education, and also considering the wider societal context of these technologies. The Programme will have elements of technology embedded, both in relation to performance and creative practices, but also in relation to pedagogy and professional skills. Course content will introduce students to the technical use and practical and creative application of digital tools, and modules will also explore ethical issues both in relation to the

	use of technologies and their impact. These skills and reflections will be useful to students as well-rounded creatives, industry professionals and educators.
25	Graduate Futures <i>Please outline how the programme:</i> • <i>Develops competencies throughout the programme, reflecting Hull Graduate Attributes and the University of Hull Competency Framework</i> • <i>Enables progression to a range of jobs, ensuring that these reflect subject specific and wider career opportunities</i> As the competencies and the programme content are intrinsically linked, students will be working towards the full range of competencies at all levels of the programme. Programme competencies are divided into three categories in line with Hull University's Competency Framework: knowledge management [K]; disciplinary and professional experience [D]; and self-awareness [S]. Most modules introduce students to all of these categories, and assessments will aim to provide platforms that resemble professional scenarios for students to consolidate their knowledge, skills and reflections. Graduates of a BA Voice (Performance & Pedagogy) are well positioned for diverse and rewarding career paths within the music industry, education and beyond. Their futures are shaped by a combination of artistic proficiency, teaching and leadership skills, industry relevant and subject specific skills, as well as a long list of transferable skills. This programme will enable students to move into a range of jobs, such as <u>performer, composer, arranger, community music facilitator, entrepreneur, arts administrator and teacher</u> in a variety of settings. It could also lead to further studies and work opportunities in fields such as <u>Music Therapy, Speech Therapy, Music Business and Acting</u>. BA Voice (Performance & Pedagogy) will in addition equip graduates with a diverse set of transferable skills that extend beyond the realm of music. These skills are valuable in various professional and personal contexts. Some of the transferable skills include: <u>Communication Skills</u> - The programme hones verbal and non-verbal communication skills, enabling graduates to express themselves clearly and effectively. This skill is applicable to teaching, public speaking and any profession requiring effective communication. Through performances and teaching graduates will develop skills compatible with public presentation and speaking. <u>Interpersonal and collaborative skills</u> - Through collaborative musical projects and teaching experiences, graduates develop strong interpersonal skills. This is valuable in team-based work environments and roles that involve interaction with diverse groups of people. <u>Adaptability</u> - The study of various disciplines, skills and methodologies fosters adaptability, enabling graduates to navigate diverse professional contexts and respond effectively to changing situations in their professional lives. <u>Leadership Skills</u> - Teaching experiences, ensemble leadership, research and project management contribute to the development of these skills. Graduates will be equipped to take on leadership roles in a range of professional settings, both in relevant industries but also in a broader range of professional settings where these transferable skills would be valued.

Creativity and critical thinking: - The creative nature of music and pedagogy fosters graduates' ability to think in innovative ways. Analysing music, pedagogical approaches and engaging in research cultivates critical thinking skills. Graduates can apply these skills in problem solving, decision making and evaluating complex situations in various contexts.

Technological literacy - Integration of technology both in relation to voice performance, broader industry skills and in music education enhances the overall technological literacy of the graduates.

26 Programme Competencies

Programme competencies are direct statements of what successful students will be able to do as a result of studying on the proposed programme. They express how the knowledge, understanding and skills set out in subject benchmarks are enacted in effective disciplinary or professional practice.

Programme competencies integrate the 3 essential dimensions that make up the UoH understanding of Competence:

- **Knowledge Management: Source, understand and communicate knowledge.** This includes - critical thought, identification of relevant/valid data and ethical and efficient data management and communication.
- **Disciplinary and Professional Experience: Dialectic action and critical thought to address a real-world task / practice in context, working independently or with a team.** This includes - application and integration of subject knowledge, accessible communication and sustainable practices.
- **Self Awareness: Self-assessment and self-regulation in public and private domains, in independent or team working.** This includes - global citizenship and ethical behaviours, autonomous and responsible working and collaboration.

A graduate of this programme will be able to demonstrate competencies in:

PCs	Programme Competencies	Programme Identifier	Subject Benchmark Statement Identifier
PC1	Apply vocal proficiency and technical and mechanical knowledge of the voice and relevant skills in a range of scenarios relating to both performance and other relevant settings	K1	Music 2019 5.6
PC2	Exhibit a high level of performance skills through the application of vocal technique and expressive interpretation across different styles and genres of vocal repertoire, with a large degree of independence in the preparation process	K2	Music 2019 5.5/5.6
PC3	Deploy academic and research skills relating to vocal science, performance, pedagogy and professional practice, demonstrating secure knowledge of existing research and an ability to	K3	Music 2019 5.5 Education Studies 2019 7.5

	critical evaluate both primary and secondary research in a range of settings		
PC4	Apply a high level of music theory and musicianship skills by consolidating these and presenting a performance, including material consisting of either original compositions or interpretive arrangements	K4	Music 2019 5.5/5.6
PC5	Apply a professional understanding of teaching methodologies and strategies applicable to music education, and apply specific knowledge and skills relating to teaching voice to a broad range of students in different educational settings	K5	Education Studies 2019 7.4/7.5
PC6	Apply knowledge of relevant music technologies in the areas of music and music education, use these creatively in both music making, vocational and educational settings and critically evaluate the outcome	K6	Music 2019 5.7 Education Studies 2019 7.8
PC7	Work within the ethical and professional standards expected within the field of music performance, music education and in the wider industry, and critically evaluate the impact of these	D1	Music 2019 5.7 Education Studies 2019 7.6
PC8	Place music and music education in the wider contexts of the discipline, critically reflect upon historic and current debates in the relevant areas and embed these reflections into teaching practice	D2	Music 2019 5.5/5.7 Education Studies 2019 7.5/7.6
PC9	Deploy essential aspects of the professional requirements within a career as a voice professional with confidence, in performance, skills based, vocational and business scenarios	D3	Music 2019 5.7
PC10	Assess student outcomes, give feedback in a range of educational settings and critically evaluate the effectiveness of the feedback	D4	Education Studies 2019 7.5
PC11		S1	Music 2019 5.7

	Practice effective communication skills, both verbal and non-verbal, in a range of situations such as performing, teaching and professional scenarios, and critically evaluate the impact		Education Studies 2019 7.7
PC12	Work collaboratively with a variety of peers, learners and professionals in a range of contexts, confidently displaying both elements of team work and leadership	S2	Music 2019 5.7 Education Studies 2019 7.10

See appendix for levelled competencies.

27 Brief Summary of Proposed Learning and Teaching Approach

Competencies are best developed in practice and assessed in application; as such they must be taught in a particular way.

Provide give a summary, covering:

- *Why the proposed approaches to teaching and learning are the most appropriate*
- *How the proposed approaches to teaching and learning support students' ability to practice the programme competencies*
- *How the proposed approaches to teaching and learning are inclusive in design, delivery and content, for example how the programme will incorporate a diversity of perspectives such as Black, Asian and Minority Ethnic perspectives. LGBTQ+ perspectives*

LEVEL 4		LEVEL 5		LEVEL 6	
TRIMESTER 1	TRIMESTER 2	TRIMESTER 1	TRIMESTER 2	TRIMESTER 1	TRIMESTER 1
PERFORMANCE SKILLS 1 20 Credits	PERFORMANCE SKILLS 2 20 Credits	PERFORMANCE SKILLS 3 20 Credits	PERFORMANCE SKILLS 4 20 Credits	RESEARCH PROJECT 40 Credits	
MUSICIANSHIP SKILLS 1 20 Credits	MUSICIANSHIP SKILLS 2 20 Credits	INDUSTRY SKILLS 1 20 Credits	INDUSTRY SKILLS 2 20 Credits	PROFESSIONAL SKILLS 1 20 Credits	PROFESSIONAL SKILLS 2 20 Credits
PEDAGOGY 1 20 Credits	PEDAGOGY 2 20 Credits	PEDAGOGY 3 20 Credits	PEDAGOGY 4 20 Credits	PEDAGOGY 5 20 Credits	PEDAGOGY 6 20 Credits

The curriculum integrates theoretical knowledge, practical skills and pedagogical expertise, providing students with a well-rounded, comprehensive education. Emphasis is placed on experiential learning through workshops, ensemble collaborations and industry relevant practical skills, all underpinned by technical skills needed to succeed in an applied learning process and/or professional scenario.

The pedagogy strand will be a mixed approach of lectures, seminars but also of practical application. Students will take on the role of educators and undertake a teaching project in semester 2 of each level. They will work with learners both internally and externally to the Conservatoire in teaching and learning environments relevant to the indicative module content across all levels.

With an opportunity to receive tailored instruction and individualised learning on a regular basis, the students' unique needs and goals will be addressed. This will promote both their artistic and academic growth. A collaborative environment is fostered to encourage peer learning, group discussions, constructive feedback and to build a space for effective peer support.

The use of technology will be integrated into the learning process to enhance their skill sets as performers, creatives and educators. These approaches will not only facilitate essential subject specific skills, but also promote personal and professional growth.

The proposed content and processes outlined play a crucial role in supporting students' ability to practice and develop the program competencies successfully. The mentorship of staff who are experts in their field fosters the development of skills from their initial, literal introductions to sophisticated, creative applications that have gone through a process of dynamic consultation and deliberation, as well as contextualised and critical evaluation. The holistic approach to programme design ensures students engage with both the practical aspects and the theoretical foundations, allowing them to develop comprehensive skills sets aligned to the programme competencies.

This is designed to be an inclusive programme that aims to provide a supportive and diverse learning environment. Inclusivity within this programme will encompass various aspects that promote a welcoming and equitable educational experience, regardless of students' backgrounds and identities. Key components will include:

1. Diversity of musical repertoire. This will include a diversity of genre, traditions and composers.
2. Accessible Learning Resources
3. Inclusive teaching environment
4. Inclusive curriculum that considers the cultural and social contexts of the subjects studied
5. Ethical considerations included in the curriculum
6. Diverse staff body

28 Brief Summary of Proposed Assessment Approach

Competencies are the culmination of the knowledge, understanding and skills of a specific discipline that enable a student to successfully attend to a given practice or task - they are best assessed in application. Explain the programme assessment strategy, including:

- *How students will be assessed and why this is the most appropriate method.*
- *How the assessment demonstrates inclusivity in design and choice, ensuring all students have equal opportunity to succeed.*
- *Specific reference to how the proposed assessment strategy is aligned to the competencies.*
- *How formative assessment will be used through the programme to effectively prepare students for summative assessment.*
- *An overview of the assessment 'journey' of an individual student, i.e. how assessments at level 4 prepare for those at level 5, and then level 6.*

If assessment is guided by accreditation requirements please detail here

By employing a variety of assessment methods, the BA Voice (Performance & Pedagogy) aims to comprehensively evaluate students' progress, knowledge, skills and reflections, while providing them with valuable feedback and support to further their development. Applied assessment methods are specifically tailored to evaluate a consolidation of skills and contextualised practice. Some of the key assessment methods used in this programme will include:

Vocal Performance – assessment of students' vocal performances in various settings, allowing staff to evaluate their vocal technique, artistic interpretation and presentation skills

Teaching Practicum Assessments – Practical evaluations of students’ teaching abilities through supervised teaching experiences. These assessments will also evaluate elements including preparation, classroom management, learner feedback, pedagogical approach and communication skills.

Research and academic writing/presentation – In the context of the programme research will be multifaceted, and outcomes will be presented in a range of formats. This will contribute to the expansion of knowledge in the field of Voice, Performance and Pedagogy. It will enhance the students’ critical thinking and analytical skills, and connect theoretical knowledge with practical applications where this is relevant. It will also help prepare students for academic pursuits and professional careers.

Portfolios – The use of portfolio assessments provides a holistic and multifaceted approach to learning, development, assessment and feedback. They serve as a comprehensive tool to demonstrate specific skills, knowledge and competencies, while also allowing for these to be consolidated where this is purposeful. Portfolios can encourage reflective practice and self-assessment, and provide insight into the learning process.

These strategies either measure students’ work directly against the Programme Competencies, or creates applied scenarios where competencies are collectively addresses through the application of tasks that engages the students across multiple skill sets and /or disciplines.

29 Proposed Key Areas of Study

Describe the key topics of study

Performance

This area of study will consist of one-to-one vocal lessons, group workshops in performance skills and a variety of vocal ensembles and ensemble leadership workshops.

Musicianship Skills

This area will contain skills to underpin areas such as performance, creative and specialist skills. It will focus on Music Theory & Aural Skills, Composing & Arranging and aspects of Voice Theory.

Industry Skills

This area introduces elements relating to industry specific skill sets, including Digital Vocal Production/Recording, Vocal Arranging, Industry and Employment knowledge and Advanced Voice Theory.

Professional Skills

This area will introduce the students to Business & Marketing Skills and exploring voice related employment opportunities in areas such as Vocal Health, Speech Therapy and Voice Acting.

Pedagogy

This area of study will introduce students to the theory and application of Music and Voice Education, and also including elements of Music Therapy.

Research Project

This is an opportunity to focus on an area of study of their own choosing, conducting extensive research and presenting the outcome of this research in either a presentation or a dissertation.

30 Programme special features

Provide any other information about the programme(s) not included above. This may include field trips and their arrangements, special opportunities on offer (e.g. forest school qualifications) and specific student support arrangements associated with these programmes

The programme will provide opportunities to apply pedagogical theory to practical, educational settings through

Hands-on Learning: The program goes beyond theoretical discussions by offering practical opportunities. This hands-on approach allows students to directly apply the pedagogical theories they learn in real-world educational environments.

Relevance: By connecting theory to practice, the program ensures that students understand the practical implications of pedagogical concepts. This makes the learning experience more relevant and meaningful.

Skill Development: Engaging in practical educational settings provides students with valuable opportunities to develop and refine their teaching skills. They can observe, adjust, and receive feedback on their teaching methods, ultimately becoming more effective educators.

Critical Thinking: Applying pedagogical theory to practical settings encourages students to think critically about how theoretical concepts manifest in real-world teaching scenarios. This fosters a deeper understanding of both the theory itself and its practical applications.

Preparation for the Field: By gaining experience in educational settings, students become better prepared for their future careers as educators. They enter the workforce with a solid foundation of theoretical knowledge and practical skills, ready to make a meaningful impact in the field of music education.

Students will participate in module relevant teaching practice and encounter a range of learners requiring them to relate practical skills to a range of theoretic and contextual factors. Some of the learning environments will be provided internally through peer instruction and feedback, whereas some will take place within other Conservatoire provisions such as the Junior Conservatoire and the Foundation Year.

The course will also provide students with the opportunity to experience external teaching environments, such as through other education providers within the Luminate Education Group and also through external partners such as Early Years establishments, schools and music therapy settings.

In summary, the program's focus on applying pedagogical theory to practical educational settings is special because it provides students with hands-on learning experiences, makes learning relevant, develops teaching skills, encourages critical thinking, and prepares students for their future careers.

31 Equality and Diversity

Higher education is covered by the Equality Act 2010, which protects individuals from discrimination on the basis of the following protected characteristics: age; disability; gender reassignment; pregnancy and maternity; race; religion or belief; sex; sexual orientation. Detail the adjustments you have considered to ensure this programme anticipates the needs of students with any of these characteristics (unless already covered in the above sections)

The conservatoire's EDI Policy 22-24 outlines its commitments to being a positive and inclusive environment for all students, staff and visitors. We do not tolerate behaviour that demonstrates prejudice, discrimination, harassment or victimisation of any kind.

We are committed to creating positive, meaningful and sustainable change for all of our community irrespective of age, disability, gender (inclusive of gender identity, gender expression and gender reassignment), marriage and civil partnership, neurodiversity, pregnancy and maternity /paternity, race, religion or belief, sex and sexual orientation

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

Leeds Conservatoire is committed to

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

Our staff

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

Our programs

- Offer an inclusive and accessible learning experience for all students regardless of their background, needs, or qualifications. Staff ensure course content on our VLE is accessible and both students and staff can access support from our Student Wellbeing, EDI, and Enhanced Learning teams.
- We use one-on-one or small group teaching to engage therefore promoting individual learning styles and interests with relevant examples, repertoire and materials to foster inclusivity.
- Our facilities are fully accessible and meet regulatory standards.
- We value student input through the Student Staff Forum, committees, and a representative system, ensuring continuous monitoring and addressing emerging needs and concerns throughout the academic session. Students can voice issues for timely staff responses.

E CONSORTIUM AND FRANCHISED PROVISION ONLY

32 Quality Assurance

Outline what quality assurance processes will be put in place and how risk will be managed e.g. will marking, moderation, annual monitoring and external examining be shared, how will placement quality be assured etc

N/A

F EXEMPTION REQUEST

33 Request for exemption from the academic framework

Will you be requesting any exemption from the academic framework? Please give details

Same as for the existing provision.

THE END OF PART 1

If your application is for the **development of a new programme**, you must **submit this form now** to QSS-Partnerships@hull.ac.uk along with a completed signature sheet for the Development Consent stage to be considered.

Part 1 requires approval via Faculty and Education Planning Committee, prior to completion of Part 2, Validation.

If you are **enhancing an existing programme/s through Transforming Programmes**, please **continue to complete Part 2** and **then submit** to QSS-Partnerships@hull.ac.uk along with:

- module specifications
- sign off sheet for validation
- external examiner comment

PART 2 - VALIDATION STAGE

For the Validation stage, please complete the module specifications and sections G to K of this form.

If required, Box D of Part 1, Programme Design can be amended at the validation stage. Please give a brief summary of any significant changes made to Part 1 – Development Consent in Box G below.

If changes are required to Sections A – C, please consult with the Quality Support Service, as changes to the title, start date, mode and entry requirements will require Education Planning Committee approval, due to impact on advertised material.

G SUMMARY OF AMENDMENTS POST DEVELOPMENT CONSENT APPROVAL (TO PART 1)

34	Summarise any significant changes made to sections A – D above, e.g. amendments to programme competencies, learning and teaching concept etc.
	Revision of the competencies in line with validating body feedback Added special features

H ADDITIONAL PROGRAMME INFORMATION – VALIDATION STAGE

35 Classification Weighting

Please complete only if different to standard University of 30:70 (Diploma:Honours)

N/A

36 Balance of Credits across Trimesters

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

As the model below shows, Trimesters at Level 4 and Level 5 all carry 60 Credits. At Level 6, due to one of the modules spanning both Trimesters, Trimester 1 carries 40 Credits while Trimester 2 carries 80 Credits.

LEVEL 4		LEVEL 5		LEVEL 6	
Semester 1	Semester 2	Semester 1	Semester 2	Semester 1	Semester 2
Performance Skills 1 20 Credits	Performance Skills 2 20 Credits	Performance 3 20 Credits	Performance Skills 4 20 Credits	Major Project 40 Credits	
Musicianship Skills 1 20 Credits	Musicianship Skills 2 20 Credits	Industry Skills 1 20 Credits	Industry Skills 2 20 Credits	Professional Skills 1 20 Credits	Professional Skills 2 20 Credits
Pedagogy 1 20 Credits	Pedagogy 2 20 Credits	Pedagogy 3 20 Credits	Pedagogy 4 20 Credits	Pedagogy 5 20 Credits	Pedagogy 6 20 Credits

37 Module Structure

In this section, please explain how the content of the curriculum will be organised and why.

- *What is the rationale for the module structure of the programme?*
- *What value do the modules selected add to the programme?*
- *Why have optional/core/compulsory/elective modules been included in the design of the programme?*
- *Do modules demonstrate progression between the levels of the programme in terms of intellectual challenge, skills, knowledge and learning autonomy?*
- *Do modules encourage a balance of academic, personal development and practical/professional elements?*
- *Do the selection of modules provide an extraordinary student experience?*

Note: A diagrammatic structure is often helpful to establish the composition of a programme

This programme follows a modular format where completion of all modules is compulsory. The rationale for this finds its basis in the essence of the curriculum which is specialist in nature and requires a degree of theoretical knowledge and technical skill in each area.

It has also been structured in such a way that each trimester is conclusive and credit bearing, with the sole exception of the Level 6 research module, which carries through both semesters. This will allow students a deeper focus and the time to carry out a larger scale research project in their third year of study.

The modules represent three main areas of study which run consistently through all three levels of the programme;

1. **Specialist Study** with a focus on application of performance and vocal craft, applied to solo and group work through the exploration of varying roles. Third year students will engage in a research project, enabling them to concentrate on a specific area and acquire more in-depth specialised knowledge.

2. **Specialist and Supplementary Skills;** Musicianship Skills, Industry Skills and Professional Skills. This area of study will allow students to obtain a great fundament of knowledge and experience in a broad range of subjects that either directly relate to the understanding and application of the voice in different settings or relate to a vocational avenue or set of skills relevant to voice practitioners.
3. **Pedagogical Studies** that provide students with the tools to become educators and enable students to investigate Music and Vocal Education as a career in various settings and with a diverse range of learners.

CURRICULUM OVERVIEW					
LEVEL 4		LEVEL 5		LEVEL 6	
Trimester 1	Trimester 2	Trimester 1	Trimesters 2	Trimester 1	Trimester 2
PERFORMANCE SKILLS 1 <i>Specialist Study</i> <i>Performance Skills</i> <i>Vocal Group</i> <i>Choir</i>	PERFORMANCE SKILLS 2 <i>Specialist Study</i> <i>Performance Skills</i> <i>Vocal Group</i> <i>Choir</i>	PERFORMANCE SKILLS 3 <i>Specialist Study</i> <i>Performance Skills</i> <i>Vocal Group</i> <i>Choir</i> <i>Conducting and ensemble leadership</i>	PERFORMANCE SKILLS 4 <i>Specialist Study</i> <i>Performance Skills</i> <i>Vocal Group</i> <i>Choir</i> <i>Conducting and ensemble leadership</i>	MAJOR PROJECT <i>Specialist Study</i> <i>Research and Project Management</i> <i>Choir</i>	
MUSICIANSHIP SKILLS 1 <i>Music Theory and Aural Skills</i> <i>The Holistic Singer</i> <i>Voice Theory</i> <i>Voice in Context</i>	MUSICIANSHIP SKILLS 2 <i>Music Theory and Aural Skills</i> <i>Composing and Arranging</i> <i>Voice Theory</i> <i>Voice in Context</i>	INDUSTRY SKILLS 1 <i>Digital Vocal Production</i> <i>Vocal Arranging</i> <i>Advanced Voice Theory</i> <i>Voice in Context</i>	INDUSTRY SKILLS 2 <i>Digital Vocal Production</i> <i>Industry & Employment</i> <i>Advanced Voice Theory</i> <i>Voice in Context</i>	PROFESSIONAL SKILLS 1 <i>Acting & Movement</i> <i>Working as a Self Employed</i> <i>Advanced Vocal Health</i> <i>Voice in Context</i>	PROFESSIONAL SKILLS 2 <i>Voice Acting</i> <i>Business Structures & Marketing</i> <i>Speech & Language</i> <i>Voice in Context</i>
PEDAGOGY 1 <i>Pedagogy in Context</i> <i>Teaching Practices</i> <i>Music & the Community</i>	PEDAGOGY 2 <i>Pedagogy in Context</i> <i>Teaching Practices</i> <i>Music & the Community</i>	PEDAGOGY 3 <i>Pedagogy in Context</i> <i>Teaching Technologies</i> <i>Music in Education</i>	PEDAGOGY 4 <i>Pedagogy in Context</i> <i>Music Therapy</i> <i>Music in Education</i>	PEDAGOGY 5 <i>Pedagogy in Context</i> <i>Music Therapy</i> <i>Instrumental Tuition</i>	PEDAGOGY 6 <i>Pedagogy in Context</i> <i>Music Therapy</i> <i>Instrumental Tuition</i>

This approach to curriculum design gives students a clear sense of the overarching aims of the overarching aims of the programme, as well as a strong sense of development and progression throughout the course of study. Ultimately, this advancement will serve as a pathway for graduates to transition from their studies into the professional industries as voice practitioners.

	Within the curriculum there is balance between theory, application, evaluation and reflection. Each module provides the opportunity to translate theoretical knowledge into practical experiences, and the assessments are crafted to mirror this. Assessments are intentionally structured to reflect the operational procedures of the professional world, emphasising both the process and the end results. The programme, along with its module content, is entirely distinctive at BA level in the UK. It meets the educational requirements of contemporary voice practitioners in the music and education industries and aims to enable students with a range of vocational and postgraduate possibilities upon the completion of their studies.
38	Ethical Issues and Risk <i>Highlight ethical considerations 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> This programme is designed to offer students opportunities to engage with a range of contextual and societal factors relevant to creative and pedagogical practices. The course will introduce students to a range of diverse cultures through the exploration of the role of the human voice within these. The cultural sensitivity throughout this study will lead to students building an understanding of diverse methods and perspectives. Students will engage in discussions around the ethical responsibilities of performers, creatives, voice professionals, educators and facilitators, considering the potential impact of the work they are producing, and the methods being employed. The programme will familiarise students with a broad range of demographics and social compositions found in a wide array of teaching settings. It will address the ethical considerations involved in facilitating and teaching within these environments, providing practical tools for their application. The emphasis on cultural sensitivity and the responsibilities of educators throughout this study will guide students in developing an appreciation for diverse methods and perspectives, as well as giving them the training needed specifically in relation to Equality, Diversity and Inclusion and matters of safeguarding. Students will engage in discussions around the responsibilities of educators and educational organisations, considering the potential impact on all stages of the educational process including areas such as education policy, curriculum design, didactic methods and assessment and feedback. Students are also directly engaged in discussion pertaining to research ethics and how this is embedded in their research process. Leeds Conservatoire is committed to maintaining the quality and ethical standards in our programmes when members of our academic community undertake primary research. The practice of following the conservatoire's research approvals process ensures information is gathered via ethical and respectful interactions with participants, following best research practices. All students are required to adhere to the conservatoire's Research Approvals Process, which ensures adherence to ethical principles in research activities, and aligns with the University of Hull's guidelines. Copyright and intellectual rights issues are integral to the creation of original music, and consideration of these issues will be embedded in the programme. All discussions regarding copyright and intellectual property will adhere to Leeds Conservatoire's Copyright Policy and will be guided by the 'Assignment of IP in Recordings' agreement.
39	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. 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>

Leeds Conservatoire has a 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.

During their studies, students may engage with external environments where interactions with groups or individuals deemed vulnerable may occur. While part of their study involves exploring the significance of music for these groups, students may find elements of or situations that arise within these encounters distressing. Student Services are able to offer support to any Conservatoire student in these circumstances. Students are also given information, advice and guidance relating to all aspects of Safeguarding and Health and Safety to enable them to undertake any work in internal or external educational settings not directly linked to the teaching of the modules on the course. All such work will also be risk assessed by Leeds Conservatoire, and students are required to adhere to all aspects of the risk assessments.

As part of this course students may also encounter theoretical and/or applied content where they may be subject to information that relates to physical and mental health issues. Students are given information, advice and guidance relating to all aspects of Safeguarding and Health and Safety to enable them to undertake any practical work safely. They are also equipped with the correct theoretic and technical knowledge to be able to navigate subject specific scenarios relating to such issues, and carefully instructed not to overstep the boundaries of their remits if working with others in any capacity.

Trigger warnings will be applied where necessary, and students can also access support through our Student Support service. The School of Popular Music & Voice seeks the consultation of professional Vocal Health Practitioners in instances where students present with suspected vocal health issues. In any cases where clinical referral is required, students are advised to seek such referrals outside of the organisation with appropriate health care professionals. This is in accordance with the school's Vocal Health Protocol.

Given the contextual and creative aspects of various modules, discussions and exploration of sensitive topics such as cultural identity, race, gender and politics are anticipated throughout the programme, therefore relevant module coordinators and teachers will ensure that all delivery is in line with the conservatoire's Safeguarding Policy for HE Students and EDI Policy Statement, and that all students are informed as to the content of the taught content in advance.

The Vocal Health Protocol outlined in section 15 serves to protect students from long term vocal health issues, but also aims to support those students for whom this has been unavoidable. The School of Popular Music and Voice and the Student Support service teams also have a collaborative relationship with BAPAM, and students can draw upon the resources they offer. Through the module content in relevant modules students' own awareness of vocal health is cultivated, and the course aims for students' awareness and understanding to be holistic with a particular focus on prevention and maintenance. This also provides students with the knowledge needed to support their work as facilitators and educators.

I IMPLEMENTATION STRATEGY

40 Implications for other areas of the Partner Institution

Using the relevant programme identifiers (a,b,c etc.), indicate any requirements that may impact on other areas of the partner institution. Discuss these with the relevant service area before completing this form

Estates:	a
Library:	a
Admissions:	a
Careers:	
Visa Compliance:	a
Other (Please specify):	

41	Existing programmes/students affected by this proposal <i>State here which existing programmes and modules may be affected (both positively and negatively) by this new provision. Where relevant, 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>
	The introduction of this new provision should not adversely impact any existing courses. It could however, by attracting vocalists initially applying for BA Popular Music or BA Musical Theatre, provide an alternative course for applicants to these currently oversubscribed areas.

J POST PROGRAMME OPPORTUNITIES

42	Progression opportunities to further academic or professional programmes <i>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>
	We currently offer a programme in MA Music. Pending the outcome of a validation process, by the time the first BA Voice cohort graduate in 2028, this provision is likely to be replaced by a range of MA courses, including: MA Popular Music: • Performance • Songwriting • Writer/Performer • Writer/Producer MA Music (Jazz) MA Music (Classical) There will also likely be courses available internally that may have relevance within the areas of composition, production, events/business and theatre. Other institutions are currently also offering postgraduate provisions that are likely to be attractive to some graduates of BA Voice, such as Music Therapy, Education and Speech and Language Therapy.

K CURRICULUM MAPS

43

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

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

- In Columns 1-3, please list all programme modules taught, 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), Optional (Op) or Elective (El) *
- In Column 6, please identify which modules contribute to the achievement of programme competencies.

*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. 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.
- Levels of optionality should be clearly linked to the number of students taking the module.

KEY:

P = Programme	PC = Programme Competence
PW = Pathway	T1,2,3 = Trimester 1,2,3
Co = Core Module	Cm = Compulsory Module
Op = Optional Module	El = Elective Module

K1. UNDERGRADUATE CURRICULUM MAP FOR CORE PROGRAMME AND ASSOCIATED PATHWAYS.

Programme Titles and Identifiers:

1	2	3	4	5				PCs																			
Module Name	Lv I	Crdt	Assessment Method <i>(e.g. exam, essay, presentation)</i>	P/V	PW1	PW 2	PW 3	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20
Certificate Stage (Level 4)																											
T1																											
Performance Skills I	4	20	Video Portfolio		Cm			✓	✓				✓					✓									
Musicianship Skills I	4	20	Mixed Portfolio		Cm			✓		✓								✓	✓								
Pedagogy I	4	20	Portfolio		Cm					✓		✓		✓	✓												
T2																											
Performance Skills 2	4	20	Solo Performance		Cm				✓								✓		✓								
			Group Performance																								
Musicianship Skills 2	4	20	Composition Portfolio		Cm						✓		✓		✓	✓											
Pedagogy 2	4	20	Teaching Portfolio		Cm					✓		✓	✓				✓	✓									
Diploma Stage (Level 5)																											
T1																											
Performance Skills 3	5	20	Video Portfolio		Cm			✓	✓				✓					✓									
Industry Skills 1	5	20	Arranging Portfolio		Cm						✓		✓	✓	✓	✓											
Pedagogy 3	5	20	Teaching Portfolio		Cm					✓		✓		✓	✓												
T2																											
Performance Skills 4	5	20	Performance		Cm				✓							✓		✓	✓								
Industry Skills 2	5	20	Recording Portfolio		Cm					✓	✓					✓			✓								
Pedagogy 4	5	20	Teaching Portfolio		Cm							✓	✓				✓	✓									
Honours Stage (Level 6)																											
T1																											

Major Project	6	40	Performance and Dissertation		Cm				✓	✓				✓		✓	✓										
Professional Skills	6	20	Vocal Health Portfolio		Cm				✓			✓		✓		✓											
Pedagogy 5	6	20	Portfolio		Cm				✓	✓		✓	✓														
T2																											
Major Project (continuing)					Cm																						
Professional Skills 2	6	20	Business and Marketing Portfolio		Cm			✓	✓			✓	✓		✓												
Pedagogy 6	6	20	Teaching Portfolio		Cm						✓	✓				✓	✓										

