

INTRODUCTION

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

Examples of programme variants include:

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

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

	<i>Please place the relevant programme identifiers (a,b,c etc.) against each programme type below.</i>																													
	<table border="1"> <tr><td>UG Single honours</td><td>a, b</td></tr> <tr><td>Integrated Masters</td><td></td></tr> <tr><td>PG Cert</td><td></td></tr> <tr><td>PG Dip</td><td></td></tr> <tr><td>Taught Masters</td><td></td></tr> <tr><td>Apprenticeship/Work Based Learning</td><td></td></tr> <tr><td>Dual Award</td><td></td></tr> <tr><td>Foundation Degree</td><td></td></tr> <tr><td>Honours Stage (Top-up)</td><td></td></tr> <tr><td>Other</td><td></td></tr> <tr><td>Is this programme being used to underpin a Higher/Degree Apprenticeship</td><td>N</td></tr> </table>	UG Single honours	a, b	Integrated Masters		PG Cert		PG Dip		Taught Masters		Apprenticeship/Work Based Learning		Dual Award		Foundation Degree		Honours Stage (Top-up)		Other		Is this programme being used to underpin a Higher/Degree Apprenticeship	N	<table border="1"> <tr><td colspan="2"><i>Please indicate articulation routes:</i></td></tr> <tr><td colspan="2"><i>Please detail:</i></td></tr> <tr><td colspan="2"><i>Please ensure that Annexe 1 is completed</i></td></tr> </table>	<i>Please indicate articulation routes:</i>		<i>Please detail:</i>		<i>Please ensure that Annexe 1 is completed</i>	
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5	Validation category <i>Please tick to indicate whether this is a Franchised, Consortium or Validated (set of) programmes.</i>																													
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6	UCAS codes <i>If known, please include the UCAS code for these programmes.</i>																													
	BA (Hons) Acting – W320 BA (Hons) Actor Musician – W321																													
7	HECoS codes <i>If known, please include the appropriate HECoS codes for the programmes.</i>																													
	TBC																													
8	Awarding Institution																													
	University of Hull																													
9	Locations within Partner Institution <i>State the schools/ subject areas that will have overall responsibility for the management, administration and quality assurance and enhancement of the programmes.</i>																													
	School of Performance Leeds Conservatoire, 3 Quarry Hill, Leeds, LS2 7PD Leeds Conservatoire Annex, Leeds City College Group Eastgate development (completion 2019)																													
10	Partner Institution Programme Leader's name and email																													

	<i>Please identify one lead person per programme.</i>												
	Erin Carter, e.carter@lcm.ac.uk												
11	University Link Faculty and School <i>Please state the primary link faculty and school at the University of Hull</i>												
	Faculty of Arts, Cultures and Education; School of Arts												
12	University Link Faculty Academic Contact <i>Please provide a contact name, title, address, email and telephone number</i>												
	Dr Andrew Head Programme Director, Drama School of Arts (Drama) University of Hull Hull, HU6 7RX, UK Email: a.head@hull.ac.uk Telephone: 01482465077												
13	Locations of delivery <i>Using the relevant programme identifiers (a,b,c etc.), please indicate the locations of delivery of each programme.</i>												
	<table border="1"> <tr> <td>Hull</td><td></td></tr> <tr> <td>Off campus UK</td><td>a, b</td></tr> <tr> <td>Off campus overseas</td><td></td></tr> <tr> <td>Online</td><td></td></tr> <tr> <td>Other (please specify)</td><td></td></tr> </table>	Hull		Off campus UK	a, b	Off campus overseas		Online		Other (please specify)			
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16	Duration <i>Using the relevant programme identifiers (a,b,c etc.), please indicate the total number of years that students will be registered on each programme and its variants e.g. 3 years full-time, 6 years part-time.</i> <i>For apprenticeships, please also indicate the total apprenticeship programme duration for clarity – e.g. 36 months for underpinning award, total programme duration of 40 months including End Point Assessment (EPA)</i>						
	3 years full-time						
17	Trimesters <i>Please place the relevant programme identifiers (a,b,c etc.) against each trimester to be used.</i>						
	<table border="1"> <tr> <td>Trimester 1 – T1</td> <td>a, b</td> </tr> <tr> <td>Trimester 2 – T2</td> <td>a, b</td> </tr> <tr> <td>Trimester 3 – T3</td> <td></td> </tr> </table>	Trimester 1 – T1	a, b	Trimester 2 – T2	a, b	Trimester 3 – T3	
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Trimester 3 – T3							
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>						
	12 weeks per trimester (24 weeks per academic year)						
19	Balance of credits across trimesters <i>Using the relevant programme identifiers (a,b,c etc.), please indicate the balance of credits each programme and variant will use, e.g. 60 credits per trimester.</i>						
	Average 60 credits per semester. Each module is assessed by level. Each module is fully assessed by the end of Semester 2 since all modules run throughout Semesters 1 and 2 (long and thin). (a and b)						
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>						
	30:70 (Diploma:Honours) (a and b)						
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>						
	CDMT accreditation will be sought for both a and b variants.						

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>																											
	Dance, Drama and Performance (2015) Music (2015)																											
24	Other references used in designing the programmes <i>e.g. service groups in health-related areas; industrial expert advice; other external stakeholders etc.</i>																											
	N/A																											
25	Anticipated student numbers <i>Please indicate using the relevant programme identifiers (a,b,c etc.) the anticipated cohort numbers for the first three years' intake onto each programme.</i>																											
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26	Minimum number of students <i>Please indicate the minimum number of students required for this programme(s) in order to allow for the use of optional modules within the programme design.</i>																											
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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</i>																											

	<i>key disciplines or areas of practice encompassed by each programme and its variants. Literature suggests that these are likely to be fundamental to learning within the discipline and will change the ways in which students think and act in a transformative way. For example, what changes are necessary for a student to move from leaving with a degree in social science, to becoming an emergent social scientist, or leaving with a degree in design to becoming an emergent designer?</i>
	Leeds Conservatoire has a pioneering approach to the training of working musicians, and our curriculum evolves to remain responsive to the changing needs of professions and employers within the creative industries. Musical Theatre was validated in 2017 (for a 2019 start) and these new courses of Acting and Actor Musician are to be developed to complement the Musical Theatre programme, ultimately developing a Drama ‘school’ unit within the conservatoire. The Acting and Actor Musician programmes are similar in module aims and outcomes, working on the core principles of Acting to inform other practical skills acquisition. However, the content of the modules will allow for students to explore the differing facets of their pathway e.g. Actor Musicians will incorporate music into their overall performances and development. There are three existing principles that have informed the design and structure of the programmes, which are linked to the Leeds Conservatoire graduate attributes that are clearly set out in the Leeds Conservatoire Learning, Teaching and Assessment Strategy 2015-20: <i>collaboration, professionalism and enquiry</i>. However, alongside these principles that inform all programmes at Leeds Conservatoire, these new proposed programmes are informed by following high level concepts or ‘big ideas’. Cohesive, consistent schemes developed from the Acting strand. This programme has been built around the core principles and repertoire that students develop through the Acting modules of the degree. All other facets of the programme reflect and mirror the scheme of the dominant Acting session, creating a coherent curriculum across all of the modules in the programme. This will help students to consolidate their educational experiences, as well as have a greater understanding of how the various approaches within the programme help them to develop a deeper level of understanding and analysis of core ideas. Training for now, and the future. This programme isn’t bound by the traditions of Actor training of the past. Whilst delivering the core curriculum necessary to compete with other graduates, the course will also equip students with the skills and confidence to go into the performing industry and be instigators of change. We want our students to be creative problem solvers who have a passion for Acting, Theatre, Film and Media in their broadest context and feel ready and able to make a difference to what it is and could be in the future. Unique collaborative performance training environment. These programmes will exist within a progressive music conservatoire which offers unique opportunities for collaboration, as well as exposure to broader cultural and artistic references. Students will leave the conservatoire with a more rounded education and understanding of the creative industries. Offering high-quality conservatoire Actor training which explores, reflects and enhances the region and the theatre landscape of the North of England. We will collaborate with the creative industries of the region – investing in the theatre eco-system, looking to ensure a thriving, positive and accessible theatre landscape for our students to work in upon graduation. With current active Memorandum of Understandings with Leeds Playhouse, Opera North and Backstage Academy these relationships give us a Northern support network for our programmes as well as offering bespoke Research for Performance modules, access to rehearsals and performances and staff development and CPD in theatre technical practices respectively. We have also engaged with theatre companies Red Ladder, Freedom Studios, Slung Low, Interplay, Tutti Frutti and Transform Festival to look at how our work on the programme can reflect their culture and give opportunities for the development

	of new work in collaboration. We will also engage in policy around Drama, Theatre and Film and look to be consulted in discussions about Drama education in the region. Students on the both degrees will be trained in embodying character and narrative through text and non-text forms. Actor Musicians will also work in ensembles to produce and explore diverse physical theatre practice and skills to create new and exciting dramatic work. These degrees will also seek to gain accreditation by professional bodies (for example CDMT). The programmes cross-collaborative ethos and transferable education will also give students opportunities to work in a variety of related fields – teaching, facilitation, music, theatre/music education, community, corporate business and events.			
29	Programme Aims <i>As a guide, you should have four to six programme aims.</i> <i>Please remember to include any additional programme aims for the programme variants listed on this form using the identifiers allocated in section A1 of this form.</i>			
	1. To develop students' skills in the core areas of Acting (a, b) and Musicianship (b), that of voice movement and acting (a, b) and Singing/musicianship (b), to a demonstrably high standard in live and recorded performance. 2. To provide opportunities for the study and development of discipline specific craft and technical training (both physical and conceptual) for Acting (a, b) and for Actors who may be musicians/singers (b). 3. To nurture creativity both individually and collaboratively and realise, to the fullest possible extent, the creative potential of the individual and the group (a, b). 4. To encourage historical, theoretical, analytical and critical awareness and insight of the texts, performances and repertoires through body and voice (a, b). 5. To prepare students for employment in the creative industries associated with but not exclusive to performance (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>			
	On successful completion of this programme, students will be able to: <table border="1"> <thead> <tr> <th>POs</th><th>Programme Outcome Text</th><th>Programme/</th></tr> </thead> </table>	POs	Programme Outcome Text	Programme/
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			Variant Identifier
	PO1	Demonstrate the artistic, expressive, technical and interpretive skills necessary to communicate convincingly to an audience and employ personal expression, imagination and creativity in movement, acting (a, b), singing or instrumental performance or in combination (b). (M - 4.9; DDP- 5.2)	a, b
	PO2	Demonstrate a broad-based body of knowledge related to the practical performance of acting. Knowledge is to include a detailed grasp of appropriate texts, practitioners and practices, and familiarity with relevant concepts and issues as appropriate to acting, with a range from historical forms to contemporary practice. (DDP- 4.2)	a, b
	PO3	Demonstrate the ability to relate acting (a, b) and musicianship (b) to wider contexts, and to reflect on and evaluate historic or current debates in the relevant areas – to include wider historical, philosophical, cultural, technological and social practices, issues and phenomena as appropriate. (M – 4.5; DDP- 4.2)	a, b
	PO4	Demonstrate an ability to use for example, written texts and scores to create performances (for example 'a good level of musicality and interpretative ability'), referring to a wide range of critical theories and differing approaches. (DDP 4.3)	a, b
	PO5	Demonstrate how different performance environments and contexts shape and influence the performance event that is accommodated, in terms of musical performance (b) and acting (a, b). (DDP 5.3)	a, b
	PO6	Demonstrate an ability to facilitate, deliver and evaluate live performance projects that are embedded either in the community, in other educational institutions and/or in collaboration with other disciplines (a, b). (DDP 5.4)	a, b
	PO7	Students will be able to self-manage and work independently to deadlines, producing and analysing their own research as well as being able to work in groups in an analogous fashion (a, b). (DDP 5.6)	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>		
	The approach demonstrated in Leeds Conservatoire's Learning, Teaching and Assessment Strategy is linked to educational excellence and places the student at the heart of everything that the institution does. In terms of transferrable skills, links to employability, highly developed learning and robust academic rigour, this course will enhance and enrich the current curriculum profile of Leeds Conservatoire. Through adhering to internal and external quality mechanisms there would be innovation in curriculum design and delivery ensuring an inclusive and safe environment for the students.		

The core principles of collaboration, employability and enquiry guide the learning and teaching approaches of the programme. Learning and teaching is designed to provide students with a range of professional and transferable skills required for a career in the performing arts, and the critical skills that are required for further research or practice-based study. Approaches are centred on the integration of theory and practice. Teaching sessions are led by the Programme Leader with their teaching staff alongside visiting lecturer workshops and masterclasses. The degree is divided between Skills Training and Artistic Development strands. Skills training for both programmes includes skills acquisition and development in; acting, spoken/sung voice, research for performance and movement modules (a,b). Additionally, Actor Musician students study individual and ensemble musicianship, integrating music into their story telling practice. It is through research for performance that the skills associated with academic research are acquired, the context of dramatic work and performance techniques critically analysed and explored in performance practice.

Through the artistic development strand of the programme, students continuously explore and challenge their potential as artists; deepening their understanding of the industry and developing practical means of engaging with it. Gaining transferable employability skills within the field of acting or an actor musicianship in the process.

Learning and teaching across both strands is practice-based and centred around the integration of theory and practice. Students undertake practical, vocational training in pathway groups, developing the practical knowledge and core skills of the discipline whilst interacting and collaborating with staff, guest artists and other students. Technical control and applied acting, voice, and movement skills are developed and showcased both individually and in groups. Dialogue with tutors and other students throughout the programme facilitates the development of artistic, expressive, presentational, and performative abilities that enable students to present themselves and work productively with confidence in a professional context. Group performance interaction also develops a range of professional skills, with particular emphasis on collaboration with peers, teamwork and personal management. Learning and teaching is not constrained by style, and students are encouraged to explore a variety of acting and music genres (b only) and styles, to enable them to place their practice in a wider creative context, to be open to a wide range of possibilities and more broadly, to fulfil their creative potential.

As part of the Acting Skills: Spoken and Sung Voice (a, level 4) and the Actor Musician Skills: Musicianship, Music in Context and Artistic Development: Self in the industry (b level 4,5,6) modules students will also undertake 1:1 tuition which explores voice or instrumentation. These sessions are designed to complement assessment, provide an individualised element of choice in a student-centred learning environment, This 1:1 tuition is seldom offered as part of Acting/Actor Musician programmes.

Artistic Development and Research for Performance modules present key concepts in understanding the current theatre landscape, encouraging students to continuously reflect on their place within it. Additionally, it examines the history of the art form and the ways in which key works are shaped by societal, historical and cultural contexts. These theories are delivered in short seminars that encourage students to create an immediate response with their peer group. Students are encouraged to contribute to discussions, present work in progress, present topics and arguments and to engage in the evaluation of the theatre by taking an enquiring and analytical approach.

Students interact with industry professionals and have access to a range of electronic resources to maximise the impact of this (e.g. file sharing and video conferencing). Students have the opportunity to apply their practical skills and wide socio-cultural and political understanding of their practice in group community performances, as part of the conservatoire's focus on preparing students for a portfolio career.

	As is common in programmes of this type, the Acting and Actor Musician degrees are very similar in course structure, aims and outcomes. This comes from an overall understanding that the students will achieve the same outcomes but using different facets of their performance. The content of <i>Production</i> modules (Level 6; Live and RecordedPerformance), although still coherent with the documentation, will give students opportunities to apply different skills to different types of productions, in a season of performance.
32	Assessment Approach <i>Please outline your proposed approach to assessment. This should not be a list of types of assessment, but should provide an explanation as to how you will assess and why this is the most appropriate approach for the proposed programmes and their variants. You should explain explicitly how the proposed assessment strategy is aligned to the outcomes of the programmes. You should also make explicit reference to any disciplinary and/or practice based approaches to assessment.</i>
	Assessment types and tasks all have real-world relevance and are undertaken both individually and in group contexts. Their design is intended to support the development of professionalism, collaboration and enquiry. For example, student performances assess the application of technique, artistry, expression and audience engagement. Our practical assessment panels, especially at higher levels, include distinguished external professional practitioners, who bring to the assessment process their broad experience of the professional world outside the conservatoire and provide students with platforms to present their work to a wider audience. Assessment will promote dialogue between teachers and students that facilitates reflective learning. There will be a good understanding and clear communication of the criteria at all stages of assessment (monitored through Module Evaluation Questions and an internal survey) as well as timely and effective feedback, both formal and informal, that is supportive, that enables development, and that is useful in the next stage of learning. Skills and Live Performance modules will be assessed by performance, screen test or portfolio: rehearsal, warm up techniques and instrumental/vocal recital, short performances, portfolio of evidence of solo or group project work, or research portfolio, and/or multimedia presentation. Artistic Development and Research for performance skills, also require students to be able to articulate learning and evidence intellectual skill. These will be assessed through written submissions, reflective journals, portfolios or viva voce assessments. Practical and professional levels of skill synthesis is assessed through performance, mock auditions, the creation and presentation of new performance works. The course structure is designed to allow progression and development through the use of modules that span two semesters. Students will gradually build their technical skills and refine their creative skills to become practitioners who are ready for the industry. Assessments are planned to take place throughout the year, so that students are not over-burdened with assessments throughout the year, or undertaking lots of assessments around production rehearsals or performances. Crucially, particularly in Performance modules (Live Performance, Recorded Performance, Level 6), assessment weightings move from being heavily weighted towards 'Process' at Level 4 to 'Performance' at Level 6. This is a motivator for the process-driven culture within which the programme hopes to operate, and focus the students' attention on the particular skills required in preparation for performance and the guiding principles of professional, collaborative, supporting working environments. In group performances students are always given an individual grade as part of the group. Grading criteria, carefully aligned to the module learning outcomes are clearly written so that each individual student can be assessed fairly and achieve within the group setting. In situations where the under-performance or

	absence of one student is potentially detrimental to the group assessment staff will work quickly where necessary to avoid this potential difficulty, and reorganise groupings, or offer alternative assessments. External examiners are invited to view productions, performance sharing's, are able to look at recorded assessments and assessed work on the VLE. Externals are kept informed of any changes to modules or assessment and their advice is frequently sought in relation to the running of the programmes. External examiner reports and Programme Leader responses are made available to students on the VLE. Students who fail an assessment – either through academic failure, extenuating or mitigating circumstances, will be given the opportunity to retake the assessment as near to the original conditions as possible. Where students are assessed in full production, for example, this wouldn't be possible. This reassessment would happen in the resit period which is in the final week of each term. Where the original assessment is not possible to replicate the student will be asked to undertake a similar practical assessment individually which demonstrates all of the module's learning aims and outcomes. Information on assessment and deadlines is made available to students both orally and through the VLE. Submission of work adheres to all principles set out by the University of Hull assessment policy and procedure.
33	Key Areas of Study <i>Please describe the key topics and foci of study of the programmes proposed on this form. This information can potentially be used as a basis for additional programme marketing material, so please keep the target audience of students in mind.</i>
	These programmes will be taught within a conservatoire (performance focused, specialist teaching within a specialist environment). The focus will be on Acting performance, i.e. embodied presence and performance, as opposed to technical theatre/design and direction. The key area of study focuses on developing individual skills in core disciplines; – Acting, Voice, Movement and for Actor Musicians, Music. These disciplines, led by Acting, form a cohesive and cross-disciplinary scheme of work, with skills synthesis and the idea of storytelling being a singular form irrespective of the skills being deployed imbedded through Artistic Development. The Artistic Development and Research for Practice components give students a broad knowledge of practitioners and repertoire, whilst offering consistent, individualised artistic development. In the Acting modules students will explore fundamental acting techniques, moving onto contemporary text before developing notions of style, character and period. In the Voice modules, all students will have core voice practice, focusing on posture, breath, tone, resonance, articulation. Additionally, through Voice (Acting) or Music (Actor Musician) students explore their singing voice in an ensemble and solo capacity. From Semester 2, Level 4, students engage in accent and dialect work broadening their range, using voice as access to character and promoting employability. Students apply developing vocal skills in a range of pathway specific rehearsal and performance contexts. In the Movement modules all students will practically study core movement principles which focus around strength, stamina, fitness, proxemics and space. In addition, students will explore ensemble performance and devising techniques. For Acting students, this will expand their skills of working within devised companies and the particular demands that new writing brings to the performer. For the Actor Musicians this part of their studies aims to encourage the development of new material, discovery of new stories and adaptation of existing narratives.

	The industry-facing aspect of Level 6 is another key area of study. In creative contexts, it is imperative that students leave their programme of study with the skills required to compete with other graduates entering the profession but also it is vital for students of this course to be confident in the business practices that are linked to their specific study and to be able to understand the broader legal and creative frameworks within which they operate, particularly if they are to develop their own companies or develop portfolio careers, which the programme supports. There is an excellent opportunity to develop the presence and significance of the course by developing community, national and international links to organisations and national and international HEIs who deliver similar provision. This could be a collaborative project with another institution or through staff attendance at conferences as well as the obvious links to staff and student professional practice. In addition, aligned to the 'big ideas' associated with the courses these programmes will develop a sustainable, vocational suite of theatre programmes which will enhance and develop the theatre landscape of the North of England. These courses, their students and staff will be instrumental in the eco-system of theatre and culture in this region. There is an excellent opportunity to develop the presence and significance of the course by developing community, national and international links to organisations and national and international HEIs who deliver similar provision. This could be a collaborative project with another institution or through staff attendance at conferences as well as the obvious links to staff and student professional practice.
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>
	Please see attached programme curriculum maps for detailed module information and assessment. Course Structure This course is a full time, high contact, vocational training programme, taught in six academic terms over three years. Contact time averages thirty hours a week across thirty teaching weeks each year. The course has two core strands; skills training and artistic development, time assigned to each adjusts each year to promote the transition from learner to independent artist. YEAR 1 Year 1 is dedicated to intensive skills training. Modules are designed to establish fundamental technique in Acting, Movement, Voice, Research for Performance, and for the Actor Musicians; Solo and Ensemble Musicianship. Artistic Development in Year 1 is focused on understanding the individual's creative potential. Actor Musician students receive an allocation of 1-1 hours that can be dedicated to one of more instruments, including voice. Acting students receive an allocation of 1-1 hours that can be dedicated to spoken voice work, singing lessons or creative mentorship. YEAR 2

	In Year 2, the skills developed in Year 1 are applied in the context of rehearsals and project-based work. Students are consistently engaged in creative processes, led by professionals with contrasting specialisms. This approach is designed to broaden practice by providing a range of learning experiences. The project nature of Year 2 allows maximum opportunity for industry partnership, trains the skills associated with a portfolio career and promotes creative dexterity in graduate performers. The focus of Artistic Development shifts from understanding the self to understanding the creative industries. YEAR 3 The final year of study provides the developing artist with a bridge to the profession; with skills training becoming part of the individual's artistic development. Training is dedicated to a season of live performance for a public audience. Students are showcased through the live performance season and create a portfolio of recorded performances; enabling them to market themselves professionally. Having developed a culture of entrepreneurship through Years 1 and 2, final year students are encouraged to exercise creative agency - making and featuring in performances. All modules on the programme have been developed around key themes at each level: Self a (Level 4) The Creative Arts Industry (Level 5) Self in the Industry (Level 6) By working in this way we have been able to ensure that the programme progresses consistently across the piece and that all skills modules are connected across the level. The danger of splitting practical skills into their component parts (Acting, Movement, Voice, Performance etc) without periods of reflection and practical examination of how this informs the artists development overall, is that students struggle to synthesise their skills. The Artistic Development strand focuses on the links between all of the various skills being acquired and crucially, supports the students understanding of their skills development in relation to their individual artistic development and employment prospects The Acting strand acts as a central core to the embodied training. The schemes of work for Voice and Performance/Movement are built on skills, repertoire and materials being used in the Acting modules.
35	Compensation/Condonement rules <i>Using the relevant programme identifiers (a,b,c etc.), please list any modules included in this application that are core for each programme and variant (i.e. modules defined as core in the curriculum map).</i>
	N/A
36	Internationalisation <i>'Internationalisation is a key feature of the UK HE agenda [and...] represents the preparation of all UK HE graduates to live in, and contribute responsibly to, a globally connected society' (HEA, 2014). Please outline the programmes' approaches to internationalising the curriculum.</i>
	The vision of Leeds Conservatoire is <i>to be a leading European conservatoire</i>, aligning our approach to music education with European institutions that share our progressive and innovative approach. We have strong European links, including partnerships with conservatoires that enable our students to take part in collaborative projects and enable staff to share practice in teaching and learning. We have received the ERASMUS+ Charter for Higher Education in the 2016 cycle and look to increase our engagement with European cultural and educational partners through ERASMUS+ to 2020. We will prioritise projects that have the potential to:

	• enable staff and student mobility and/or virtual mobility as part of European and international co-operation projects • enable Leeds Conservatoire to contribute to conferences and research projects, to share good practice and innovation in teaching, learning, assessment and employability • inform curriculum design, repertoire and delivery through broadening the experiences of staff and providing opportunities to embed shared practice in teaching, learning and assessment • widen our links with industry to include European and international partners • benchmark our activities against a wider range of comparator institutions • position Leeds Conservatoire to develop staff and student mobility as part of the curriculum in the future We anticipate enabling undergraduate students to participate in collaborative creative projects in the first instance, with development of credit mobility in future years.
37	Inclusivity <i>Please indicate how you will ensure that your curriculum is inclusive. An inclusive curriculum reflects an awareness of both the diversity of learners and their learning needs and experiences. This is incorporated into curriculum design through modes of interaction and assessment as well as course content. Each disciplinary area may have different approaches; however, a common starting point should be the nine protected characteristics as outlined in the Equality Act 2010. All publicly funded educational institutions are required to meet the Single Equality Duty 2011.</i>
	Our current Equality, Diversity and Inclusion (EDI) Action Plan runs from 2017-20. It establishes evidence-based EDI measures based on analysis of student data including recruitment, retention and success. We are committed to supporting EDI through: I. Equality Champions II. Dissemination of best practice and resources for embedding EDI into the curriculum and repertoire performed by students III. Active engagement of students in the promotion of equality and celebration of diversity IV. Reporting annually on equality activity in each curriculum area V. Increased involvement from students with protected characteristics in the development and promotion of equality activities VI. Provision of EDI training to elected student representatives All lecture notes are made available to students in advance of classes, an anticipatory adjustment for students with learning difficulties, disabilities and health problems that also benefits all students. The delivery of large lectures is routinely captured through our lecture capture system Panopto and placed on the VLE so that students can use them to reinforce their learning or if they have been unable to attend the lecture in person. Staff are encouraged to attend in house training offered by the Disability Support team at annual Staff Training Days to assist them in the development of inclusive teaching and learning materials and Good Practice Guides to assist further are posted on the VLE. Applicants to the programme are selected following an audition, interview and a group workshop. In order to ensure that the programme is available to all social groups all applicants are invited to audition days regardless of their projected grades and UCAS statements. In the case of a particularly talented student who has not followed a conventional educational route to this degree for whatever applicable reason, but where the teaching team are confident that the candidate can cope with the academic aspects of the programme, the requirement of 96 UCAS points may be waived.

	Auditions take place on site and regionally this year. This is scheduled to continue. By hosting single round auditions across the UK we hope to encourage applications from students who find the costs associated with travelling to auditions prohibitive. Issues of equality and diversity appear in much of the dramatic literature studied in the programme. The purpose of theatre has always been to raise social issues by the representation of societies on stage. Awareness, understanding and knowledge of such issues is part of textual interpretation which is central to performer/actor-training. In addition, in developing the programme teaching team, and choosing repertoire for the programme it is imperative that we consider how we reflect the diversity in our student body within our content and teaching team.
38	Employability <i>Please outline the approach taken by the programmes to engage students in gaining employability skills.</i>
	It is expected that our students will go on to portfolio careers. Particular emphasis has been placed in teaching students the discipline of self-reliance which is essential to a 21st century performer or artist. A key feature of the programmes, and the conservatoire as a whole, is to expose students throughout their training to potential future employers. But also companies, performers and institutions who can give examples of best practice in creating your own work in an industry where you have to define and sell your own particular profile. The employability skills embedded in the curriculum provide students with skills in singing, acting, business, marketing, teaching and community engagement. The Artistic Development strand develops the individuals understanding of themselves as an artist and how to engage with the creative industries. Students are encouraged to develop personal employability profiles incrementally throughout the programme. The content and assessment of these sessions not only gives students clear and defined routes to creating online profiles, but also provides a mechanism throughout the degree for students to reflect on their own work. Taking this learning from the first two years of their study to make informed, thorough choices about their next steps into the industry – identifying further training needs, identifying key specialisms and promoting a life-long commitment to improvement and development. All of the modules at Level 6 are designed to give as many routes into industry as possible. The <i>Live and Recorded Performance</i> modules, give students opportunities to perform for diverse theatre audiences, but also invited industry audiences. Acting skills classes and the module Recorded Performance at Level 6, complements these live performance opportunities by producing showreel material and applying skills to performing for recorded mediums. Actor Musicians create product throughout their training to take with them into graduation. Actor Musicians also benefit from access to the excellence in the institution's music programmes, specifically the key ensembles, adding another employable strand. Across the programme the tutors engaged in modular delivery and associated masterclasses will be professionals working currently in the industry. This ensures the work being delivered is relevant, and supports the students in establishing a network of potential employers while in training. Current alumni careers of the conservatoire (also from the creative industries) include songwriting, live and session performance; music production; composition for film, TV, games and advertising; teaching and community music. Acting and Actor Musician would expand this to performance theatre work (commercial, corporate and community) as well as facilitation, teaching, stagecraft, performance health, direction, lecturing, musical direction and arts administration.
39	Student engagement in curriculum and pedagogic design

	<i>Please outline how students have already been and will continue to be involved in curriculum and pedagogic design.</i>
	Whilst Leeds Conservatoire does not currently have a designated cohort of Acting or Actor Musician students to consult on the design of this curriculum, the Conservatoire is a wholly owned subsidiary of Leeds City College Group, who have within it FE students studying Acting Level 2 Extended Certificate and Acting Level 3 students whom we will consult on design. Once successfully validated, student feedback is embedded in our curriculum review and development processes, for example cyclical module and programme survey feedback and issues raised at the Student-Staff Forum. Explicit student consultation on the design and amendment of programmes takes place via focus groups. Outline questions are approved by the relevant academic Head of Department, and groups include students from pathways affected by changes and/or relevant student groups for new programmes. Students are provided with a summary of the proposals and give feedback facilitated by Quality and Student Engagement staff. Feedback is captured in a report which is then considered in the design/amendment process. The Students' Union President is a member of the Academic Council which considers formal programme proposals and amendments for internal approval. The Students' Union also has an Education Officer whose role is to collaborate with staff teams on Educational matters within the conservatoire. This role is instrumental in developing and nurturing the right environment for these students to enter into in 2020.
40	Ethical issues and risk <i>Programmes may deal with issues that are sensitive or involve ethical considerations. Our institutional duties of care extend to all involved in learning and teaching. Please highlight any relevant issues that relate to content, teaching methods and assessment and state how they are to be addressed (include evidence of support from ethics committees and risk assessments as appropriate).</i>
	The Academic Council acts as our internal research ethics committee; a Research Strategy is currently in development that will include procedures for approval and oversight of ethical research. As a member of Conservatoires UK we also follow the CUK Guidelines for ethical approval of practice-based and non-practice-based research http://www.conservatoiresuk.ac.uk/research-ethics/.
41	Sensitive issues and safeguarding <i>Universities develop and deliver programmes which deal with issues that may be sensitive or require students to explore issues which may be potentially controversial, for example relating to child abuse, sexual violence, radicalisation and terrorism. As with research, our institutional duty of care extends to all involved in learning and teaching and all related activities which staff and students may engage with. Please highlight any relevant issues that relate to content, teaching methods and assessment and state how they are to be addressed to ensure a safe environment is maintained for all concerned.</i>
	Theatre has always been more than the entertainment business. It is an art-form which examines how we live, a critique of our culture and values. Any study of the work of playwrights and scriptwriters will involve a discussion of the politics and ethical values underpinning their work. The work may overtly tackle social issues, but even if not overtly political it will inevitably be covertly political. We are concerned, in our teaching, with the representation of people's lives on stage and the power of theatre as a platform for ideas and values. Students are taught to take responsibility for what they present on stage and to consider the ethics of the choices they make. This is particularly the case in modules which have an element of devising/ theatre making and, generally, in choices made in the representation of people on stage.

	Where possible/appropriate students are given advanced warning of repertoire or material to be covered in the programme (particularly Contextual Studies) so that they can choose to engage with the material or session. It is impossible to warn students of every issue which may arise as part of an acting class e.g. improvisation sessions, devised material. But students will be offered every opportunity, through the programme management and Student Services team, to discuss any 'triggers' which are the result of material performed/created. The Conservatoire is committed to protecting and promoting the welfare and safety of all our students, staff and visitors. All staff are responsible for the safeguarding of all students and are regularly trained in best safeguarding practice. The conservatoire adheres to its 2016-19 Safeguarding Policy which gives direct information on safeguarding designated staff for students' referral. Leeds Conservatoire has a statutory and moral duty to ensure that it safeguards and promotes the welfare of all conservatoire users, with particular reference to those studying at the conservatoire. As such, it is accepted that: • Everyone has a responsibility to safeguard students; • Everyone who comes into contact with students has a part to play; • Everyone working with students maintains an attitude of 'it could happen here' (Keeping Children Safe in Education July 2015, updated September 2018).
42	Other information/programme special features <i>Please provide any other information about these programmes not included above. This may include information about field trips and their arrangements, special opportunities on offer for students (e.g. forest schools qualifications) and specific student support arrangements associated with these programmes.</i>
	N/A
C	RECRUITMENT AND ADMISSIONS INFORMATION
43	Proposed marketing strategies <i>Please highlight any factors that you think may assist in helping the marketing team with their strategy for promoting your programmes.</i>
	<u>These programmes, along with Musical Theatre (validated to begin in Sept 2019) will form a Drama 'unit' within Leeds Conservatoire which, for marketing purposes, has defining marketing principles or headlines, as well as subject specific.</u> <u>Marketing Headlines</u> • Actor Training in a leading European Conservatoire – educational culture of creativity, collaboration and artistry. • 30 contact hours a week • Weekly 1:1 sessions with tutors • Classes with cutting edge industry professionals • Links with regional and national theatre companies and organisations • Professional showcase opportunities • Delivered in our new Quarry Hill development site <u>Secondary</u>

- The conservatoire is committed to ‘train and retain’ looking to nurture and establish relationships with theatre companies in the region, as well as invest in the theatre ecology of the region, in order to provide employment opportunities for graduates.
- All of our courses centre around the idea of the Actor first – over time developing a very strong central acting core from which the pathways develop from.
- These pathways are designed to give a particular set of skills in technical training, but are not designed to be mutually exclusive in employment or the industry. We will work with each student to help them develop a personal employment plan which will lead towards successful, portfolio careers.

Acting

- Published work, predominantly contemporary texts, acting for stage and screen .
- Artistic Development strand to celebrate the individual artists and support them in training ready for professional engagement.
- Particular focus on fundamental actor training skills in Voice and Movement
- Some exploration of classical text, but always linked to contemporary mediums.

Actor Musician

- Devised, physical theatre, storytelling using body, voice and music.
- Particular focus on the sense of ensemble – creating small companies who develop devised works.
- Published text explored as case studies for creating new narratives through performance.

Recruitment

These courses, along with Musical Theatre, have been designed to recruit different types of students onto them. Not only so that these courses don’t cannibalise from each other, but also so that they service different parts of the industry. The programmes have been written with this in mind – providing different opportunities for young performers to further study their craft, whatever their particular interest is. It is anticipated the Acting programme will recruit students who wish to tell the stories of others through published play texts and performances, taking more traditional routes to training and employment. The Actor Musician programme seeks to recruit students who wish to tell their own stories and narratives, using theatre and music as a medium. Through devising, ensemble techniques and adaptation they will learn the skills to develop their own work.

These programmes have also been written, and will be further developed in their content, to meet the key focus of widening participation and access to vocational actor training.

Already we have developed our auditions to meet these needs – we do not charge audition fees for students and will see all applicants. This is a very prevalent issue in drama schools and conservatoires across the country. We have also looked closely at what we ask for applicants to provide at auditions stages – looking closely at the performance texts we specifically ask for and looking to how we can broaden our request to give opportunity from a greater range of backgrounds and experiences.

Outreach work is also a key part of spreading the message of Leeds Conservatoire’s particular ‘brand’ of Actor Musician and the Drama suite as a whole. These activities have already included offering free school workshops and masterclasses with our delivery team, offering outreach audition sessions, developing community ensembles and links with youth theatres in the region. The long-term strategy is to become the institution of choice for schools, colleges and groups looking for support and guidance around performing arts training. But also to incentivise young people, focussing on specific protected characteristics, who may not usually be attracted to theatre or music conservatoire courses.

This work on widening access to our programmes is particularly important in the Actor Musician programme which has been specifically designed to train students to tell their own stories on stage using a variety of different mediums. These students are expected to have possibly had less exposure to previous

	formal training in the arts, or come from a background they don't think is reflected in published dramatic texts. In developing this work for our Musical Theatre and Music programmes we have already identified that we need to invest in working with young people in schools long before they choose options for GCSE or A-Level. Instead looking to work with young people on having an interest in the arts and presenting these mediums as ways of telling their own stories and narratives. Making sure to have teams working in schools who represent the communities we wish to attract – giving positive role models of how transformative these courses can be.												
44	Academic entry requirements <i>Using the relevant programme identifiers (a,b,c etc.), please highlight all entry requirements including any specific subjects as well as proposed tariff.</i>												
	96 UCAS tariff points from Level 3 studies or equivalent, which <i>normally</i> include an A Level or a BTEC Extended Diploma in an Acting-related (a, b) or Acting/Music-related subject (b). A minimum of three GCSEs including English Language at Grade C or above or equivalent (a, b).												
45	Other entry requirements <i>e.g. relevant IELTS score, Disclosure and Barring Service etc.</i>												
	IELTS 6.0 (minimum of 5.5 in each component) (or equivalent where the applicant does not require a Tier 4 visa to study) where an applicant's first language is not English (a, b).												
D	IMPLEMENTATION STRATEGY												
46	Implications for other areas of the Partner Institution <i>Using the relevant programme identifiers (a,b,c etc.), please indicate any requirements that may impact on other areas of the partner institution. Please discuss these with the relevant service area before completing this form.</i>												
	<table border="1"> <tr> <td>Estates:</td><td>Space requirements for these programmes have been included in space planning for 2018. Dance and drama studios will be located in a new Leeds City College Group development close to Leeds Conservatoire's main campus and specialist facilities have been designed in conjunction with Leeds City College.</td></tr> <tr> <td>Library:</td><td>Reading lists and resources will be included in library budgets for 2019.</td></tr> <tr> <td>Admissions:</td><td>Existing application processes will be used; audition processes will be adapted to include acting auditions.</td></tr> <tr> <td>Careers:</td><td>The current review of the undergraduate curriculum and in particular the Professional Studies strand will strengthen provision of the employability agenda. Additionally, the Events & Enterprise function will build upon the success of their recently completed and evaluated three year Enterprise Team pilot which evidenced positive student outcomes in relation to many of the desired employability outcomes. This embedded approach will be incorporated into the design and delivery of the Acting/Actor Musician provision.</td></tr> <tr> <td>Visa Compliance:</td><td>None; existing arrangements will be used</td></tr> <tr> <td>Other (Please specify):</td><td>N/A</td></tr> </table>	Estates:	Space requirements for these programmes have been included in space planning for 2018. Dance and drama studios will be located in a new Leeds City College Group development close to Leeds Conservatoire's main campus and specialist facilities have been designed in conjunction with Leeds City College.	Library:	Reading lists and resources will be included in library budgets for 2019.	Admissions:	Existing application processes will be used; audition processes will be adapted to include acting auditions.	Careers:	The current review of the undergraduate curriculum and in particular the Professional Studies strand will strengthen provision of the employability agenda. Additionally, the Events & Enterprise function will build upon the success of their recently completed and evaluated three year Enterprise Team pilot which evidenced positive student outcomes in relation to many of the desired employability outcomes. This embedded approach will be incorporated into the design and delivery of the Acting/Actor Musician provision.	Visa Compliance:	None; existing arrangements will be used	Other (Please specify):	N/A
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Visa Compliance:	None; existing arrangements will be used												
Other (Please specify):	N/A												

47	Existing programmes/students affected by this proposal <i>Please state here which existing programmes and modules may be affected (both positively and negatively) by this new provision. Where relevant, please attach evidence that any impact has been discussed with students and that consideration has been given to this in the design of the programmes.</i>
	N/A
E	POST PROGRAMME OPPORTUNITIES
48	Progression opportunities to further academic or professional programmes <i>Please list progression opportunities in your own or other institutions. If none exists, do you have any plans to develop such provision? How will you ensure students are aware of these opportunities?</i>
	Leeds Conservatoire is a member of Conservatoires UK and thus a progression route would be most manageable between our members, for example for Acting: • MA Acting, Royal Central School of Speech and Drama • MA Acting, Royal Welsh College of Music and Drama • MA Acting, Royal Scottish Conservatoire However, there are also progression opportunities outside of Conservatoire UK, for example: • MA Acting, Guilford School of Acting • MA Acting, University of Surrey • MA Acting, Goldsmiths For Actor Musician, there are currently very few Actor Musician Masters, for example – Actor Musicianship MA/MFA, Rose Bruford College is an exception. However, an Actor Musician BA student could progress to MA Musical Theatre • MA Musical Theatre, Royal Central School of Speech and Drama • MA Musical Theatre, Royal Welsh College of Music and Drama • MA Musical Theatre, Royal Scottish Conservatoire • MA Musical Theatre, Guilford School of Acting • MA Musical Theatre, University of Surrey • MA Musical Theatre, Goldsmiths
49	Employment opportunities <i>Please state areas of employment that graduates of these programmes will typically enter. You may wish to contact the careers team for guidance in this area. You may also wish to refer to Destinations of Leavers in Higher Education (DELHE) data.</i>
	It is expected that our students will go on to portfolio careers; the employability skills embedded in the curriculum provide students with skills in singing, acting, movement, devising, teaching and community engagement. It is envisaged that these graduates from these programmes will go onto careers spanning these genres, and the School of Performance is currently developing sustainable links with industry leaders and influencers in order to make these progression routes possible.

	Current alumni careers (also from the creative industries) include songwriting, live and session performance; music production; composition for film, TV, games and advertising; teaching and community music. Musical Theatre would expand this to performance theatre work (commercial, corporate and community) as well choreography, teaching, stagecraft, performance health, direction, costume design, lecturing, musical direction and arts administration).
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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.

Note:

- *There should be no optional modules at Level 4 (unless an exemption request has been approved by PMC).*
- *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	

F1 UNDERGRADUATE CURRICULUM MAP FOR CORE PROGRAMME AND ASSOCIATED PATHWAYS															
Programme/Variant Titles and Identifiers:															
1	2	3	4	5				6							
Module Title	Level	Credit	Assessment Method (e.g. exam, essay, presentation)	P/V	PW1	PW2	PW3	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PO8
Certificate Stage															
T1 & T2															
Acting Skills: Acting Technique	4	40	- Practitioner Task and Discussion - Screen test	a	Cm	Cm		x	X			X		x	
Acting Skills: Spoken & Sung Voice	4	20	Performance	a	Cm	Cm		x				X		X	
Actor Musician Skills: Acting Technique	4	20	Exercise Performance and Discussion	b	Cm	Cm		x	X			X		X	

Actor Musician Skills: Music	4	20	- Solo Performance - Ensemble Performance	b	Cm	Cm		x		X	X			X	
Actor Musician Skills: Voice	4	20	Performance	b	Cm	Cm		x				X		X	
Acting Skills: Movement	4	20	Performance	a,b	Cm	Cm		x			X	X		X	
Acting Skills: Research for Performance	4	20	Researched Performance Presentation	a,b	Cm	Cm			X	X	X	X	X	X	
Artistic Development: Self as an Artist	4	20	- Technical Development Report - Reflective Portfolio	a,b	Cm	Cm			X	X	X	X	X	X	
Diploma Stage															
T1 & T2															
Acting Skills: Rehearsal Practices	5	20	Performance	a,b	Cm	Cm			X	X				X	
Acting Skills: Voice in Context	5	20	Performance	a,b	Cm	Cm			X		X			x	
Acting Skills: Movement in Context	5	20	Performance	a,b	Cm	Cm			X			X	X		
Artistic Development: Arts Industry	5	20	Portfolio	a,b	Cm	Cm						X	X	X	
Project 2: New Work & Adaptation	5	20	- Rehearsal Portfolio - Practical Assessment	a,b	Cm	Cm		X	X			X	X		
Project 1:	5	20	- Rehearsal Portfolio - Practical Assessment	a	Cm	Cm		X	X	X					

Established Repertoire															
Actor Musician Skills: Music in Context	5	20	- Original Performance - Ensemble Performance of established text	b	Cm	Cm		X	X			X		x	
Honours Stage															
T1 & T2															
Artistic Development: Live Performance	6	60	- Process Assessment - Practical Assessment	a,b	Cm	Cm		X	X		X	X		x	
Artistic Development: Recorded Performance	6	20	- Process Assessment - Practical Assessment	a,b	Cm	Cm		X	X			X		x	
Artistic Development: Self in the Industry	6	40	- Workshop Audition & Recall - Viva Voce	a,b	Cm	Cm				X	X	X	x	x	