

LTC14D167

Title: New Course Proposals for City College Norwich and Mountview academy of Theatre Arts
Author: Hannah Jackson, Partnerships Manager, Partnerships Office
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Issue

New course proposals from City College Norwich and Mountview Academy of Theatre Arts for the 2015/16 academic year.

Recommendation

That the following courses be approved in principle and allowed to proceed to validation:

City College Norwich:

- a) BA (Hons) Hospitality and Event Management (attached as Appendix 1)
- b) BA (Hons) Tourism Management (attached as Appendix 2)

Mountview Academy of Theatre Arts:

- c) MA Musical Direction (attached as Appendix 3)
- d) MA Musical Theatre Writing (attached as Appendix 4)

Resource Implications

Not applicable.

Risk Implications

Not applicable.

Equality and Diversity

To be considered as part of the course validation process.

Further Information

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Attachments

Appendix 1 – BA (Hons) Hospitality and Event Management
Appendix 2 – BA (Hons) Tourism Management
Appendix 3 – MA Musical Direction
Appendix 4 – MA Musical Theatre Writing

Learning and Teaching Committee
PROGRAMME APPROVAL APPLICATION AND OUTLINE
PROGRAMME SPECIFICATION
FOR
AWARDS MADE BY THE UNIVERSITY OF EAST ANGLIA:
VALIDATED PROVISION at CITY COLLEGE NORWICH

This is a proposal for

A new programme (not replacing existing provision)	Tick <input type="checkbox"/>
A new programme replacing existing provision	<input checked="" type="checkbox"/>
A significant modification to an existing programme	<input checked="" type="checkbox"/>
The revalidation of an existing programme	<input type="checkbox"/>

Note that Sections 1-6 are designed to comply with the QAA guidelines for the preparation of Programme Specifications.

PROPOSED START DATE : September 2015

SECTION 1: PROPOSING SCHOOL AND PROGRAMME DETAILS

(a) Proposing School:

(b) Proposed programme Award and Title (including all named Pathways)

(c) Awarding Body

(d) Teaching institution

(e) Additional details

FOR TAUGHT PROGRAMMES REQUIRING ATTENDANCE					FOR ONLINE OR DISTANCE LEARNING			
TOTAL CREDIT VOLUME FOR WHOLE AWARD	FHEQ LEVEL OF FINAL AWARD	MODE(S) OF STUDY	PLANNED DURATION OF PROGRAMME (YEARS)	PLANNED DELIVERY PATTERN (WEEKS PER SEMESTER)	PLANNED DELIVERY HOURS PER WEEK	BRIEF DETAILS OF CONTACT/ SUPPORT FOR STUDENTS	LANGUAGE OF INSTRUCTION (IF NOT ENGLISH)	UCAS CODE
360	6	F/T & P/T	3 years	15	Students attend two days per week 12 hours	Class contact for modules with dissertation supervision and subject tutorial		

(f) Will the proposed programme replace an existing programme or programmes?
 YES

If YES , please state title(s) and programme code(s) of replaced programme(s):	FDa Hospitality F3945 FDa Travel and Tourism F3940 FDa Leisure and Events F3943 BA (Hons) Hospitality, Tourism and Events Management (Top-Up)
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(g) Exit Awards below final award? YES

If YES , please specify:	BA (Ordinary) Diploma in Higher Education Certificate in Higher Education
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(h) Does the programme include **Work Based Learning/Skills for Work modules** (i.e. as incorporated in Foundation degrees)
 NO and/or:
 Compulsory placement(s) or work-based practice NO

If yes please give details	
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(i) Will the proposed programme be operated in partnership with any other organisation?

If **YES**,:

(i) Give the name of the partner:	
(ii) Briefly describe the nature of the collaborative arrangement/partnership:	

SECTION 2: RATIONALE FOR AND AIMS OF THE PROGRAMME

2.1) Rationale

(Justify the proposal in terms of its strategic fit with School /college development plans, the College Strategy for the Development of Higher Education, regional and national priorities for addressing knowledge and skills shortages and/ or the specific needs of employers and or potential students. Pay particular attention to the provision of progression opportunities and any articulation agreements or progression accords that this proposal will underpin).

This proposal is to replace existing Foundation degree provision in Hospitality and Leisure & Events Management with a three year undergraduate programme, BA (Hons) Hospitality & Events Management

Study mode:

It is proposed to validate the programme in two study modes- full and part-time. This model has proved to be successful in the current delivery of the programme.

Background

The course team first delivered foundation degrees (FdA) as a part-time only option in 2002. The degrees were validated by Anglia Polytechnic University (APU) now Anglia Ruskin. Foundation Degree Forward (Fdf) was the body set up by the government to roll out these new vocational degrees.

A full-time option was introduced in 2004 with the 3 year BTEC HNDs phased out. One of the advantages of the FdA was that it carried 240 credits as opposed to 180 credits for an HND. This allowed seamless progression opportunities onto a BA (Hons) top-up programme from an FdA. The college withdrew from APU in 2008 and the validating body for CCN programmes is now the University of East Anglia (UEA).

The core modules such as; **Skills for Work, Higher & Advanced Learning Skills** and **The Work Sector** were a requirement on all FdA programmes and marked their vocational character and differentiated them from traditional degree programmes. For example, the skills for work modules allowed students, for the first time, to gain full academic credit for being in work and learning from work.

To some extent this spelt the end of the 'placement/industrial' experience year sandwich structure. FdAs were sold as 'earn while you learn' programmes aimed at applicants who had already decided on their career/vocational route. Applicants could choose to study full-time (2 days per week over two years) or part-time (one day a week over 3 years). Since their beginning the Foundation degree has had a positive impact on recruitment numbers, over 40 applicants in some years, but as fees have increased numbers have decreased to the mid-twenties.

Feedback from both Industry and students is that Foundation degrees have lost currency in recent years and are often seen as a year zero by many applicants. As fees have increased the perception amongst students is that it is more prestigious to enrol on a full 3 year honours programme.

Enrolments 2006 to 2014

	F/T	P/T	Total	Fees
Entry Sept 06	26	11	47	£3,000
Entry Sept 07	27	8	35	
Entry sept 08	41	0	41	
Entry Sept 09	25	5	30	

Entry Sept 10	38	2	40	
Entry Sept 11	34	0	34	£3,465
Entry Sept 12	25	1	26	£5,999
Entry Sept 13	32	0	32	
Entry Sept 14	26	0	26	£6,999

Enrolment by Pathway 2009 to 2014

	Hospitality	Travel & Tourism	Leisure & Events	Culinary Arts	Total
Entry Sept 08	16	8	13	4	41
Entry Sept 09	11+ 4 p/t	6	6	2 + 1	30
Entry Sept 10	11	12	13 +1 p/t	2 + 1 p/t	40
Entry Sept 11	12	12	7	3	34
Entry Sept 12	10	5	7	3+ 1 p/t	26
Entry Sept 13	12	11	9	0	32
Entry Sept 14	9	13	0	3	26
Pathway Totals	85	67	56	20	229

The National Picture

Numbers gaining qualifications in Hospitality Tourism and Leisure

A total of 30,000 students currently on a course with hospitality, sport, tourism, transport and leisure in the title. Approximately 4,245 students on courses with Hospitality as the main subject. This can be compared with the total number of HE enrolments at UK HEIs at 2,340,275 in 2012/13 (HESA 2014). Throughout the UK first year enrolments number around 700,00 per annum.

Table 19: Number of students on hospitality, leisure, sport, tourism and transport courses in higher education institutions, 2008-2013

Full-time students				
2008/9	2009/10	2010/11	2011/12	2012/13
21,090	23,150	24,585	25,800	26,889
Part-time students				
2008/9	2009/10	2010/11	2011/12	2012/13
2,110	3,185	4,095	4,350	4,310

Source: Higher Education Statistics Agency, 2014

Note: Included in 2012 /13 figures are 2,800 full time postgraduate students and 1,036 part-time postgraduate students.

Hospitality Digest 2014

Employment prospects in the sector

The small numbers of students studying Hospitality and tourism related courses can be contrasted with the considerable employment requirements of the sector. Nationally People 1st estimates that between 2013 and 2020, 133,720 managers and senior executives will be required in the hospitality and food service industry to replace retirements and to accommodate expansion – about 19,000 per year.

In Norfolk research by South West Research (COOL project 2014) estimates that 54,245 jobs are directly supported by tourism in Norfolk and that tourism accounts for 15% of employment in Norfolk. The total business turnover supported by tourism is £2,781,196,750.

LEP: New Anglia

New Anglia counts Tourism (including hospitality and Events) as a major driver of the economy of the Eastern region. The region contains a wide range of significant Tourism assets and there is potential for growth in visitor attractions, events, day visitors, overseas visitors and business tourism. NewAnglia (2013) states that,

Tourism accounts for around 10.5% of total employment in Norfolk and Suffolk with 67,697 jobs in all. Employment has remained healthy over the downturn with a slight increase of 1.2% between 2008 and 2010. This is especially positive when compared with employment in the East of England and England as a whole – which both suffered falls in employment over the same period. The industry is worth £1.3bn to the New Anglia economy representing 1.4% of the area's total GVA. Identified as one of the top two growth sectors in the New Anglia Business Plan, it is felt tourism has the ability to respond rapidly to market stimulation and also contribute to putting the area on the map as a significant economic entity and a great place to live, work, invest and play.

In summary, the data shows that there are significant employment opportunities within the region for graduates, both during their programme when gaining vital employment opportunities and for career management jobs on graduation.

2.2) Aims

(Explain the purpose of the award in terms of the overarching educational and skills development a successful student will achieve, the vocational and or further personal professional development opportunities that may follow and the audience for whom the programme is intended).

To enable transition and progression from vocational level 3 programmes including Access to HE Hospitality & Tourism and academic level 3 qualifications (A levels)

To prepare students for employment and / or further study, having developed appropriate knowledge, independence of learning, intellectual, analytic, key transferable and reflective skills

To provide a supportive and stimulating learning environment that is vocationally oriented, academically rigorous and personally challenging.

To raise students' commercial awareness of issues related to decision making at operational unit level and differentiate these from issues that relate to strategic corporate development.

Specific Course Objectives

The BA (Hons) Hospitality & Events Management and Tourism Management programmes have the following specific objectives:

- (a) Demonstrate an understanding of the body of appropriate knowledge in their chosen domain, alongside critical awareness of the significance of environmental changes on business strategy.
- (b) Demonstrate appropriate levels of communication and interpersonal skills and function effectively within a team structure.
- (c) Analyse, evaluate and synthesise within a multidisciplinary context, using appropriate models and tools of decision making.
- (d) Demonstrate independent study skills through the completion of a vocationally relevant dissertation.
- (e) Demonstrate a level of technical ability appropriate to the needs of industry and professional associations, for example the Institute of Hospitality (IOH), the Institute of Leisure and Amenity Management (ILAM), or the Tourism Society (TS).

SECTION 3: POINTS OF REFERENCE

3.1) Relevant QAA Subject Benchmarking Statements

Unit 25- Hospitality, Events and Tourism

The structure of the BA (Hons) Hospitality & Events Management and BA (Hons) Tourism Management programmes has been shaped through consultation and through the process of mapping content against relevant benchmarks. The structure, content and learning outcomes of the programmes has been designed so as to be consistent with the QAA Benchmarks for Hospitality, Events and Tourism as detailed in Appendix B of the accompanying validation document

Subject Benchmark reference	Coverage in programme:
QAA: Hospitality, leisure, sport and tourism Unit 25. The broad scope of content for the component disciplines of the programme are identified below Hospitality	<i>Revenue Management, The Business Environment, Human Resource Management, Marketing,</i>

1) The management disciplines within the context of hospitality	<i>service operations management, sustainable development</i>
2) The hospitality industry and its global environment	<i>Business environment, research project Strategic management</i>
3) The hospitality consumer and the service encounter	<i>Marketing, Event operations, contemporary eating out and food and society, service operations management</i>
Events	
1) the nature of events and the structure, composition and management of the events industry, the sectors and their global environment	<i>Operational event management Conference and event operations Contemporary eating out and the consumer experience</i>
2) the administration, design, risk management, marketing and technical operations involved in planning events	<i>Food health and hygiene Revenue management</i>
3) the event consumer and client, and the event experience	
4) the policy, strategy and impact of events.	

3.2) Relevant National Occupational Standards

NOS	Coverage in programme:

3.3) Sector Skills Council consultation/involvement

Sector Skills Council	Details of consultation/application of Framework:
People 1 st	Course content has been informed by a range of recent reports produced by People first; State of the Nation 2013, Hospitality and Tourism: We overlook our management and leadership needs at our peril 2015.

3.4) Accreditation endorsement or consultation by/with Professional Statutory or Regulatory Bodies

PSRB	Details of accreditation endorsement or consultation:
Institute of Hospitality	The IoH is not a regulatory body but acts as professional association for the benefit of developing its workforce. It acts as a common voice for the hospitality and tourism sectors. The course team are active representatives of the Institute and associate student

	membership is provided for enrolled students , providing access to IOH learning resources ,professional standards and local branch meetings
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3.5) Employer engagement in design, development, delivery, assessment

Employer(s)	Details of consultation/engagement:
<input type="checkbox"/> Extensive consultation and delivery support with employers including: Holiday Inn Q Hotels plc Whoop Marketing (Leisure & Events consultants) The Broads Authority Visit Norwich Local Hospitality Managers Forum Norfolk Showground Limited Deepdale Backpackers & Camping Adnams Ltd Wroxham Barns	

3.6) Course Leader / Programme Manager

Name	Email	Telephone
Philip Nash	pnash@ccn.ac.uk	01603 773810
Vicki Hingley	vhingley@ccn.ac.uk	01603 773810
Andrew Chappel	a2chappe@ccn.ac.uk	01603 773479

SECTION 4: Development of Graduate Skills (Please see guidance notes)

4.1 Graduate Skills

Use this section to explain how the programme will provide opportunities for students to develop and demonstrate knowledge, understanding, cognitive, subject specific and key transferable skills:

<p>Students will develop knowledge and understanding in/of:</p> <ul style="list-style-type: none"> Revenue management Event operations Food, health and hygiene The eating out market Management of people, resources and money The external business environment Leadership and employability Marketing in the service sector Active research project Food culture and society 	<p>This will be facilitated/supported by:</p> <ul style="list-style-type: none"> Lecture Demonstration Group work Presentations Research Assessment Projects Reflective accounts Assignments Guest speakers Case studies Industry visits
<p>Students will develop Key and Transferable Skills:</p> <ul style="list-style-type: none"> Independent thought Critical thinking Team work Leadership Problem solving Communication Presentation Time management Flexibility Innovation Project management 	<p>By:</p> <ul style="list-style-type: none"> Working in groups Data analysis Undertaking original research Project work Presentations Working to deadlines Real work simulations Reflective accounts Personal diaries

SECTION 5: Programme structures and Modules (Units). Intended Learning Outcomes, Credit Volumes and Award requirements.

a) Introductory statement

A general statement about programme structure, including special features such as work placement opportunities or requirements, field trips or residential etc:

The structure of the award is a blend of applied management and vocationally specific modules. The programme's key themes to be developed are; the management of revenue, management of the customer experience, the management of hospitality and event operations and the management of human resources. The mode of study will be two days per week and students will be expected to seek part-time work related to Hospitality and Events in order to embed theory to practise.

The programme has been designed to develop applied management competence and professionalism in the identified fields of study.

b) Student learning experience

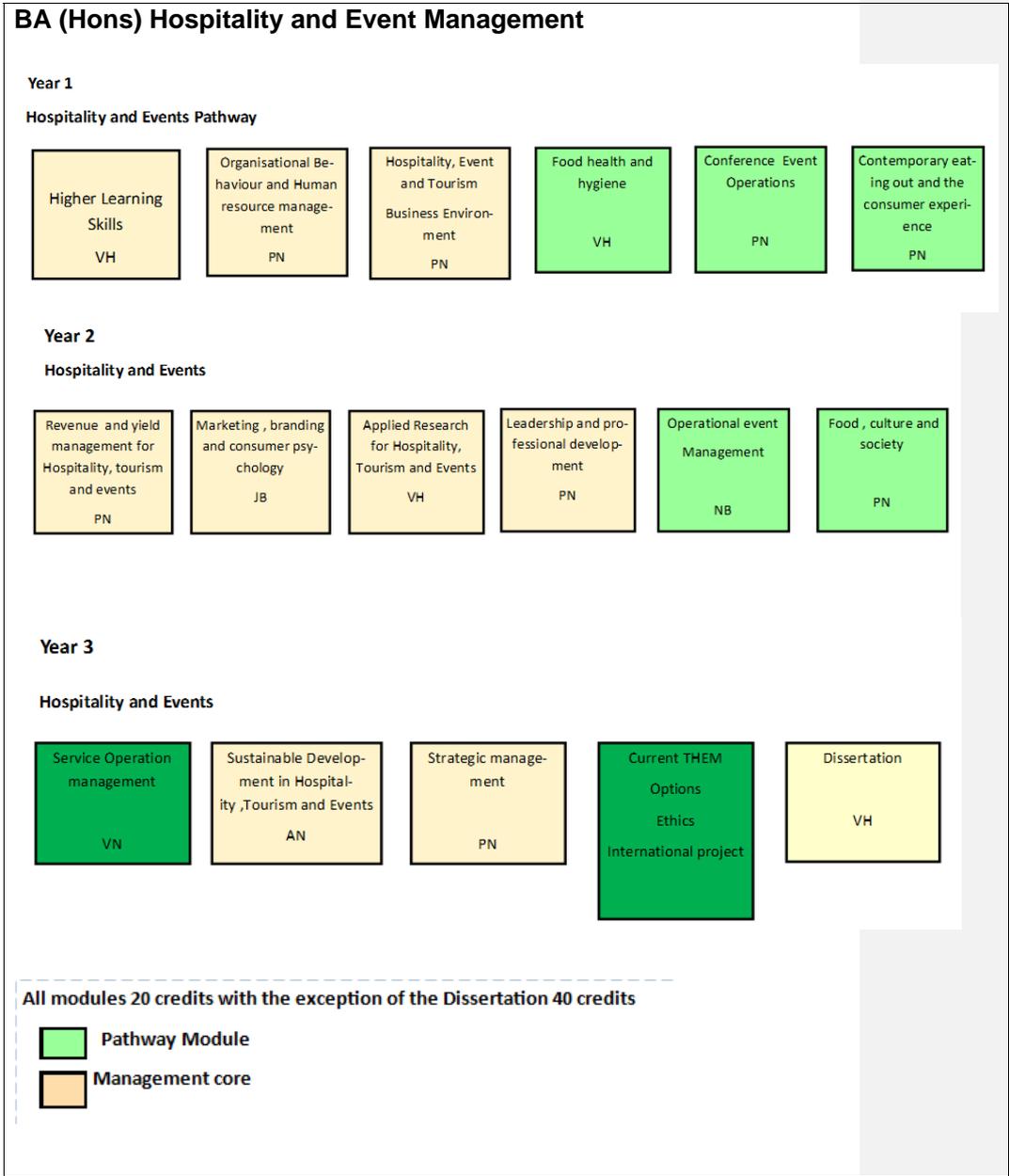
Describe the arrangements for learning and teaching in terms of hours required each week of a "typical" student according to each proposed mode of study. This should include class contact time, tutorial time and assessment time and give an indication of personal study time. If blended learning then specify the nature of the mix of methods to be used and the commitment in time to each:

The programme is structured around the delivery of 20 credit modules with each module requiring 48 hours taught classroom delivery and 152 hours of student self-study. This framework of delivery applies to both Full time and Part time modes of study.

Indicative student managed study for the Dissertation module is 367 hours with an additional 24 hours of workshop delivery and a 9 hour entitlement for dissertation supervision. Students are also entitled to 3 hours course tutorial per academic year.

c)

Insert Structure Diagrams for each variant of the award.



d) Applicable regulations for Awards and Classifications

This programme will operate without exception under the regulations for classification, assessment and quality assurance as set down in the currently approved version of the Norfolk Regulatory Framework.

e) Module details: List all modules to be offered within the programme

Note re Status: A module may be Compulsory (C), Designated (D) or Optional (O) (refer to NRF 1.4.1 for guidance)

i) LEVEL 4 Modules

Module Title	Credit value	Brief description	Principal assessment methods	Status
Higher learning skills	20	Still be progress through committee		C
Organisational behaviour and Human resource management	20	Management in hospitality, tourism and events is differentiated by the fact the customer is part of the process. This module will examine management theories and processes with this defining factor as the context. This module first examines the principles underlying the managers' role in a time of change, including aspects of planning, organizing, motivating and controlling. Within the sector quality and consistency of service delivery is the holy grail. As such the module will also examine the managers' role in motivating and enabling individuals and teams to achieve high levels of performance. The focus of the module then shifts to the human resource management function with the activities, techniques and objectives underlying the management of people.	Report and Seminar paper	C
Hospitality, Tourism and Events Business Environment	20	INDUSTRY CONTEXT The boundaries between the hospitality, tourism, events and leisure sectors are porous and hard to define. The sector are hard to define, the industry is made up of tens of thousands s of micro and small businesses as well as large scale chains. The aim of this module is for students to understand this complexity and the contribution made by the sector to the UK. Students will examine the industry's main sectors and sub-sectors, both private and public. INDUSTRY ENVIRONMENT Being primarily a tertiary service industry led sector it is particular vulnerable to impacts from the external environment. Thus this module is designed to provide opportunity for the student to reflect upon external environmental influences. Students need to examine these and assess the impact external forces have on the industry. All organizations have to work within the dictates and requirements of various stakeholder groups. Students will need to investigate stakeholder theory, and reflect on stakeholder power and influence, and	Presentation And Report	C

		<p>potentially evaluate the relative importance of stakeholders</p> <p>Using data gathered from a wide range of areas, students will also have the opportunity to evaluate trends and to speculate as to future developments in the sector and industry.</p>		
Food, health and hygiene	20	<p>The aim of this module is to investigate a number of areas of nutrition, diet and health including contemporary ideas regarding diet and health, such as food choice and the influence of society and food safety, in order to devise and analyse menus for a variety of customers in various sectors of the hospitality industry. Students will develop their understanding of nutritional principles, which underpin the links between and health. They will then be able to use this to explore wider issues relating to the role of nutrition in Hospitality Management</p> <p>Students will be able to explore the importance of the hygienic storage, preparation and serving of food in a controlled environment and investigate the underlying principles of food hygiene. Food hygiene is an increasingly important from the perspective of both the operator and the consumer. The intention of this module is to give a broad insight into the subject from a management perspective.</p> <p>An understanding of food poisoning and the processes that can prevent food spoilage and preserve food quality will be developed. There will be an examination of a range of prevention systems and how they can be implemented. This will be underpinned through the analysis of the importance of risk assessment and quality control.</p>	Report	D
Conference and event operations	20			D
Contemporary eating out and the consumer experience	20	<p>Increasingly eating out has become more of a lifestyle statement. The growth of branded concepts, Chef-patron establishments, and lifestyle and artisan businesses has transformed the sector in recent years. Alongside these developments trends such as local food, provenance, authenticity, sustainability and changing customer tastes has moved the sector away from mass production to a more customized product. The module aims to provide an insight into</p>	Report and Portfolio	D

		the current trends and fashion in the dining out arena. Students will explore how the sector provides unique experiences to satisfy a range of needs and expectations that varies depending on the purpose of the eating out occasion. Students will then be tasked with applying this theory in the development of a catering concept.		
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ii) LEVEL 5 Modules

Module Title	Credit value	Brief description	Principal assessment methods	Status
Revenue and yield management for Hospitality Tourism and Events	20			C
Marketing and consumer psychology	20	“Marketing is the management process for identifying, anticipating and satisfying customer requirements profitably.” The Chartered Institute of Marketing (CIM). It is therefore essential that a business has an in-depth understanding of consumer behaviour, as this underpins all marketing activities, product and service provisions and policy formation. This module has been designed to help students develop the professional marketing abilities and skills required to create the right marketing mix for a product or service that in turn will satisfy the needs of both the organization and customer, in today’s competitive business environment .The module aims to encourage students to think critically about marketing practice in a 21 century context. Key skills such as researching, evaluating and recommending solutions to business problems will be explored.	Presentation and report	C
Applied research for hospitality, tourism and events	20	The module introduces the student to the management and application of research. It will address the effective use of a range of primary and secondary tools and techniques and ethical considerations. Students will be encouraged to challenge research and data through systematic analysis. When considering their own research students will establish research aims and objectives and will adopt a suitable research methods and design appropriate research tools	Presentation and project report	C

		(questionnaires, interviews and observation) in order to identify, collect and evaluate information and data. The module will also continue the development of 'softer' transferable skills relevant to the workplace. The module will develop an appreciation of qualitative and quantitative research methods and project management skills necessary to support (work based) projects and in preparation for higher study. It will also help preparation for dissertation/ project at level 6		
Leadership and professional development	20	The emphasis of the module is on contemporary theories of leadership and developing winning teams within organizations. The functions and practices of leadership, mentoring and coaching are explored in the context of the perpetual need to foster a culture of continuous improvement. The leadership and management of team performance are contextualized as being an integral aspect of a supportive learning organization.	Report and portfolio	C
Operational event management	20	The purpose of this unit is to provide students with an opportunity to plan, stage and evaluate a moderately complex event. Students will be able to apply concepts covered in a variety of other modules including HR, marketing and finance. The unit combines theoretical aspects with practical application.	Portfolio	D
Food culture and society	20	This module examines the wider issues of food and society, explores the issues affecting food production and food security. Learners will investigate a range of influences on what people eat; media, political, geographical, cultural etc. Consideration will be given to a wide range of cultural and global aspects. Students will also develop their knowledge of how the five senses can be used to assess the acceptability and quality of food and drink.	Essay and presentation	D

iii) LEVEL 6 Modules

Module Title	Credit value	Brief description	Principal assessment methods	Status
Dissertation	40	This module will enable students to demonstrate that they can take substantial responsibility for their own learning. It does this by offering them the opportunity to choose, undertake and report upon a major investigation of a selected topic relevant to the HTL industry. By challenging students to manage their own learning, the dissertation makes a major contribution to the classification process	Presentation Final report	C
Service Operations Management for HTE Sector	20	The purpose of the content of this module is to deal with the day to day running of service operations in HTL. It addresses how to manage and improve operations in HTL organisations. It investigates the creation and delivery of services to internal and external customers. Operations managers are responsible for most of the costs and resources of the organisation and therefore manage the key profit drivers for HTL businesses	Examination Seminar paper	C
Sustainable development for HTE	20	This module is designed to enable students to explore sustainability through case study /project work. Students will be challenged to propose potential sustainable development strategies in a rural or urban environment at local, national or international levels. It introduces the major facets of the sustainable development debate and places the issue of leisure & tourism within this context. The tensions and ambiguities of sustainability will be explored. Students will be required to communicate and form links with agencies at local national and international levels	Report Examination	C
Strategic Management in HTE organisations	20	This module is designed to provide students with an understanding of the role of strategic management in the HTL industry and thus understand the importance of strategic decisions at all levels of HTL organisations. Teaching & Learning in this module will develop an understanding of the changing practice of strategic management as organisations operate in dynamic, uncertain and complex macro environments	Report Examination	C
International Food & Drink	20	This module will enable students to investigate the historical development of regional and international cuisine and how the effects of geography,	Seminar Essay	O

		religion, climate and culture link together to form a regional and national food identities. Students will investigate the complex relationships between food & wine and individuals and society		
Culture Place & Identity	20	This module enables students to critically evaluate culture and heritage in relation to social structures and social change and how the past is represented in contemporary society. The role of heritage in current tourism development is examined at global and local level. The module will develop students awareness of heritage through research, interpretation and analysis of case studies and a variety of sites within a local, national and international context. The complex issues of widening participation in culture and heritage are addressed and applied to specific sites/cultural activities	Essay	O
Entrepreneurship for HTL	20	The purpose of this module is to develop enterprise skills that will equip students to work in an HTL industry where there is a very high proportion of self-employment and micro business activity(1-5 employees and 80% small & medium size businesses)	Presentation Report	O
Special Festivals & Events	20	Events are central to our culture and increases in leisure time and discretionary spending have led to a proliferation of public events, celebrations and entertainment. Governments now support and promote events as part of their strategies for economic development, nation building and destination marketing. Students will learn how corporations and businesses embrace events as a key element in their marketing strategies and image promotion	Presentation Report	O
International Tourism Development	20	This module aims to introduce some of the issues associated with tourism development in developing countries. It seeks to explain some of the geopolitical and socio- cultural challenges faced by developing countries and to engage students in critical debate about how the development of tourism might help mitigate some of the issues which engender poverty, environmental degradation, loss of habitat etc. It will also consider some of the issues related to responsible tourism	Case Study	O
Ethics in the HTL industry	20	The general aim of this module is to help students develop a broader view of the management process: to help them work with ethical values and	Seminar /Essay	O

		generally think in terms of human fulfilment and moral merit		
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SECTION 6: STRATEGY, MARKET DEMAND AND ADMISSIONS
(for all new programme proposals)

6.1 Academic Strategy

a)	<p><i>Give brief details of consultation with UEA Link Advisor to date (name, date(s) brief summary of discussion points)</i></p> <p>Detailed consultation with UEA Academic Link is set out in 3.2.3 of the validation document</p>
b)	<p><i>Does the programme contain any overlap of material with existing programmes at either CCN or UEA? If so, please give details, naming the School concerned, identifying the programme code and title, and summarising the outcome of prior consultations with that School(s) on the overlap issue.</i></p> <p>Some overlap with CCN BA Hons in Business Management: Strategic Management, International project and Ethics</p>

6.2 Evidence of Market Demand

a)	<p><i>Are identical or similar programmes offered elsewhere in the UK? If so, give brief details (Award title and location) explain why you can be confident of demand to support this proposal.</i></p> <p>The national picture shows a weak supply of graduates studying specific Hospitality, Tourism and Events degrees. Regional competition includes Colchester Institute, Peterborough College, Anglia Ruskin and Lincoln University.</p> <p>The National Picture Numbers gaining qualifications in Hospitality Tourism and Leisure A total of 30,000 students currently on a course with hospitality, sport, tourism, transport and leisure in the title. Approximately 4,245 students on courses with Hospitality as the main subject. This can be compared with the total number of HE enrolments at UK HEIs at 2,340,275 in 2012/13 (HESA 2014).</p>
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Tourism accounts for around 10.5% of total employment in Norfolk and Suffolk with 67,697 jobs in all. Employment has remained healthy over the downturn with a slight increase of 1.2% between 2008 and 2010. This is especially positive when compared with employment in the East of England and England as a whole – which both suffered falls in employment over the same period. The industry is worth £1.3bn to the New Anglia economy representing 1.4% of the area's total GVA. Identified as one of the top two growth sectors in the New Anglia Business Plan, it is felt tourism has the ability to respond rapidly to market stimulation and also contribute to putting the area on the map as a significant economic entity and a great place to live, work,

	<p><i>invest and play.</i></p> <p>In summary, the data shows that there are significant employment opportunities within the region for graduates, both during their programme when gaining vital employment opportunities and for career management jobs on graduation.</p>
b)	<p><i>What are the career/employment opportunities for students successfully completing the programme?</i></p> <p>On completion of the course students are employed in a variety of types of organisations from pure hospitality (hotels/restaurant & pub chains), tourism related (public sector, local authority/tourist board) and event/leisure based (health clubs, event co-ordinators). Employment opportunities are local, national and international.</p> <p>A number of students continue their studies (teacher training, post graduate marketing/management courses and Masters programmes) and a growing number are self-employed.</p> <p>Recent graduates are employed in the following organisations</p> <ul style="list-style-type: none"> • Management posts in major hotel organisations – Marriott Hotels, The Dorchester, De Vere, Holiday Inn and Premier Inn. • Operational management positions in branded restaurant operators – Yo! Sushi. Patisserie Valerie, Jamie’s Italian. • Fast food sector – Subway • Retail – John Lewis • Travel – Thomas Cook , Virgin Travel <p>Graduates of BA HTLM are also well represented in local hospitality companies such as Adams Ltd, the Imperial Hotel Lowestoft, Barnham Broom Hotel & Country club, Dunstan Hall hotel, The Hoste Arms and Congham Hall hotel. Graduates are also employed at visitor attractions such as Dragon Hall and a number work at CCN as lecturers. The event manager, assistant event manager and events co-ordinator positions are all currently held by Events graduates from CCN. Last year hospitality and events students secured a coveted place on the Merlin Entertainments graduate scheme.</p>
c)	<p><i>What are the educational progression opportunities for students successfully completing the programme?</i></p> <p>Recent graduates have progressed to post graduate studies in a range of disciplines: MA Translation at UEA, MA Social Anthropology at SOAS, MSc Food Policy at City University London and MBA at UEA. 4 recent graduates have also gone on to student PGCE and DTTLs teaching qualifications.</p>

6.3 Admissions

a)	<i>Admissions Criteria: give full details:</i>	
	<i>Minimum UCAS points</i>	<i>120 UCAS points</i>
	<i>Normal offer UCAS points</i>	

	<i>Level 3 qualifications acceptable (give any special terms or conditions)</i>	A levels AVCE BTEC National Access VRQ 3
	<i>GCSE English or equivalent mandatory?</i> <i>GCSE Maths or equivalent mandatory?</i>	NO NO
	<i>Must an applicant be employed to be considered for this programme? If so give details and minimum expectations</i>	No
	<i>Mature student entrance criteria: details</i>	Relevant experience and potential to succeed.
	<i>Progression accords: Are holders of any qualifications guaranteed acceptance or are any other applicants given any kind of preferential consideration</i>	
b)	<i>Will applications be received via UCAS?:</i>	YES
c)	<i>If b) = YES give UCAS Code :</i>	

Please note:

This specification provides a concise summary of the main features of the programme and the learning outcomes that a typical student might reasonably be expected to achieve and demonstrate if he/she takes full advantage of the learning opportunities that are provided. More detailed information on the learning outcomes, content and teaching, learning and assessment methods of each module can be found in the study module guide and programme handbook. The accuracy of the information contained in this document is reviewed by the University and may be checked by the Quality Assurance Agency for Higher Education.

Section 7: Technical Appendix

T1. RESOURCE REQUIREMENTS

Please identify all new resources required to operate the programme, additional to any released as a result of discontinuing the programme(s) identified in 1.c above, and provide an estimated cost. **Necessary resources not identified will be assumed to be available within the proposing and servicing centres and will not be provided centrally.**

(a) Will additional resources be required from central college funds? No If Yes , go to T1(b); if No , go to T2.	
(b) ACCOMMODATION AND SPACE: include general and specialist accommodation requirements and any refurbishment required. N/A	
(b) EQUIPMENT: include all new expenditure and estimate cost. N/A	
(c) CONSUMABLES: estimate total annual cost of all consumables required, including photocopying	
(d) LIBRARY AND LEARNING SUPPORT MATERIALS: Identify Essential Start Up and Essential Annual maintenance expenditure on: books, journals, on-line services, other media	
ESSENTIAL START UP: ITEMS	COST
ESSENTIAL ANNUAL MAINTENANCE ITEMS	COST
(e) IT REQUIREMENTS: identify additional requirements for:	
HARDWARE: ITEMS	COST
SOFTWARE: ITEMS	COST
(f) TEACHING STAFF: ADDITIONAL STAFFING RESOURCE REQUIRED:	
(g) TEACHING STAFF: STAFF DEVELOPMENT OR PROFESSIONAL UPDATING REQUIRED	
(h) OTHER RESOURCE REQUIREMENTS not identified in (a) to (g):	

T2 Performance targets

T2a) Enrolment & In-year Retention Targets:

	Yr1	Ret %	Yr2	Ret%	Yr 3	Ret%
First year of operation	28	95%	26	100%	26	100%
Subsequent years:	28-30					

In-Year Retention %: Students 'Live' at each Year end/Students enrolled during year x 100

T2b) Enrolment targets

Minimum viable annual intake (FTEs)

Maximum viable annual intake (FTEs)

T2c) Target Retention, Achievement and Success Rates

	Started Programme* (a)	'Live' at end of completion Year (b)	N°. Achieving Award (c)	Overall retention % (X)	Achievement rate (Y)	Success rate % (Z)
First year of operation :	28	26	26	93	93	93
Subsequent years:	30	27	27	90	90	90

*Started programme = those who originally enrolled in year 1 + transfers in and later starts

Overall Retention 'x' = $b / (a - \text{transfers out}) \times 100$

Achievement Rate 'Y' = $c / b \times 100$

Success Rate 'Z' = $c / (a - \text{transfers out}) \times 100$

T3 Fees and Resources

T3a) Tuition Fees

Please specify whether the income to be generated by the programme is to be from:

i)	<i>tuition fees plus any HEFCE recurrent grant for teaching that the student numbers may generate?</i> Currently £6999
ii)	<i>some other source</i>

T3b) New Modules

<i>Does the programme require the validation of new modules (i.e. modules which are not listed on the current CCN module catalogue)?</i>	YES
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If YES, please list the titles, level and credit value of the proposed **new modules**:

T3c) Modules to be validated and added to the CCN module Catalogue:

Module Title	Level ([3] 4, 5, 6 or 7)	Credit value
Food, health and Hygiene	4	20
Conference and event operations	4	20
Organisational behaviour and human resource management	4	20
Contemporary eating out and the consumer experience	4	20
Hospitality, event and tourism business environments	4	20
Revenue and yield management for hospitality, tourism and events	5	20
Marketing and consumer behaviour	5	20
Applied research for hospitality, tourism and events	5	20
Leadership and professional development	5	20
Operational event management	5	20
Food culture and Society	5	20

T3d) Student Support Services

Please give detail of other resources and support services to be provided for students on this programme e.g. :

i) Financial support, advice and guidance	As for current programme
ii) Teaching accommodation	Audio visual equipment in each classroom Additional walls for classrooms in Norfolk house Kitchen equipment and consumables for N4-01a Additional computer facilities at NH library Nutrition analysis software Revenue management software
iii) Careers	
iv) Counselling	
v) Mentoring	
vi)	
vii)	

T4 REGULATORY FRAMEWORK FOR PROGRAMMES

T4a) See 5.d)

T4b) Board of Examiners

i)	Is a new Board of Examiners to be responsible for the programme(s)/programme No
ii)	If NO, please specify which Board of Examiners will be responsible for the programme(s)/programme:
iii)	Is (are) any additional external examiner(s) required? No
iv)	If iii) = YES, how many? Have they been: Identified Approved Appointed

SECTION 8: SIGNATURE SHEET

Please ensure that all Sections completed before submission to the HE Office which will check the document for accuracy and sufficiency before presentation to CCN VARC and then to the UEA Partnerships Office.

1) Date of approval of programme specification by CCN Academic Management Board

Date	Name: Signed for AMB:
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2) Joint Board of Study approval:

Date	Name: Signed for JBoS:
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For CCN:

3) Signature of Principal or Deputy Principal:

Date	Name: Signed:
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4) Chair of HELTC:

Date	Name: Signed:
------	----------------------

After signatures in 1 -4 have been obtained, please forward this form to the Partnerships Office.

5) UEA Learning and Teaching Committee Approval:

Date	Name: Signed:
------	----------------------

Learning and Teaching Committee
PROGRAMME APPROVAL APPLICATION AND OUTLINE
PROGRAMME SPECIFICATION
FOR
AWARDS MADE BY THE UNIVERSITY OF EAST ANGLIA:
VALIDATED PROVISION at CITY COLLEGE NORWICH

This is a proposal for

A new programme (not replacing existing provision)	Tick <input type="checkbox"/>
A new programme replacing existing provision	<input checked="" type="checkbox"/>
A significant modification to an existing programme	<input checked="" type="checkbox"/>
The revalidation of an existing programme	<input type="checkbox"/>

Note that Sections 1-6 are designed to comply with the QAA guidelines for the preparation of Programme Specifications.

PROPOSED START DATE : September 2015

SECTION 1: PROPOSING SCHOOL AND PROGRAMME DETAILS

(a) Proposing School:

(b) Proposed programme Award and Title (including all named Pathways)

(f) Awarding Body

(g) Teaching institution

(h) Additional details

FOR TAUGHT PROGRAMMES REQUIRING ATTENDANCE					FOR ONLINE OR DISTANCE LEARNING			
TOTAL CREDIT VOLUME FOR WHOLE AWARD	FHEQ LEVEL OF FINAL AWARD	MODE(S) OF STUDY	PLANNED DURATION OF PROGRAMME (YEARS)	PLANNED DELIVERY PATTERN (WEEKS PER SEMESTER)	PLANNED DELIVERY HOURS PER WEEK	BRIEF DETAILS OF CONTACT/ SUPPORT FOR STUDENTS	LANGUAGE OF INSTRUCTION (IF NOT ENGLISH)	UCAS CODE
360	6	F/T & P/T	3 years	15	Students attend two days per week 12 hours	Class contact for modules with dissertation supervision and subject tutorial		

(f) Will the proposed programme replace an existing programme or programmes?
 YES

If YES , please state title(s) and programme code(s) of replaced programme(s):	FDa Hospitality F3945 FDa Travel and Tourism F3940 FDa Leisure and Events F3943 BA (Hons) Hospitality, Tourism and Events Management (Top-Up)
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(g) Exit Awards below final award? YES

If YES , please specify:	BA (Ordinary) Diploma in Higher Education Certificate in Higher Education
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(h) Does the programme include **Work Based Learning/Skills for Work modules** (i.e. as incorporated in Foundation degrees)
 NO and/or:
 Compulsory placement(s) or work-based practice NO

If yes please give details	
----------------------------	--

(i) Will the proposed programme be operated in partnership with any other organisation?

If **YES**,:

(i) Give the name of the partner:	
(ii) Briefly describe the nature of the collaborative arrangement/partnership:	

SECTION 2: RATIONALE FOR AND AIMS OF THE PROGRAMME

2.1) Rationale

(Justify the proposal in terms of its strategic fit with School /college development plans, the College Strategy for the Development of Higher Education, regional and national priorities for addressing knowledge and skills shortages and/ or the specific needs of employers and or potential students. Pay particular attention to the provision of progression opportunities and any articulation agreements or progression accords that this proposal will underpin).

This proposal is to replace existing Foundation degree provision in Travel and Tourism Management with a three year undergraduate programme, BA (Hons) Tourism Management

Study mode:

It is proposed to validate the programme in two study modes- full and part-time. This model has proved to be successful in the current delivery of the programme.

Background

The course team first delivered foundation degrees (FdA) as a part-time only option in 2002. The degrees were validated by Anglia Polytechnic University (APU) now Anglia Ruskin. Foundation Degree Forward (Fdf) was the body set up by the government to roll out these new vocational degrees.

A full-time option was introduced in 2004 with the 3 year BTEC HNDs phased out. One of the advantages of the Fda was that it carried 240 credits as opposed to 180 credits for an HND. This allowed seamless progression opportunities onto a BA (Hons) top-up programme from an FdA. The college withdrew from APU in 2008 and the validating body for CCN programmes is now the University of East Anglia (UEA).

The core modules such as; **Skills for Work, Higher & Advanced Learning Skills** and **The Work Sector** were a requirement on all FdA programmes and marked their vocational character and differentiated them from traditional degree programmes. For example, the skills for work modules allowed students, for the first time, to gain full academic credit for being in work and learning from work.

To some extent this spelt the end of the 'placement/industrial' experience year sandwich structure. FdAs were sold as 'earn while you learn' programmes aimed at applicants who had already decided on their career/vocational route. Applicants could choose to study full-time (2 days per week over two years) or part-time (one day a week over 3 years). Since their beginning the Foundation degree has had a positive impact on recruitment numbers, over 40 applicants in some years, but as fees have increased numbers have decreased to the mid-twenties.

Feedback from both Industry and students is that Foundation degrees have lost currency in recent years and are often seen as a year zero by many applicants. As fees have increased the perception amongst students is that it is more prestigious to enrol on a full 3 year honours programme.

Enrolments 2006 to 2014

	F/T	P/T	Total	Fees
Entry Sept 06	26	11	47	£3,000
Entry Sept 07	27	8	35	
Entry sept 08	41	0	41	
Entry Sept 09	25	5	30	
Entry Sept 10	38	2	40	

Entry Sept 11	34	0	34	£3,465
Entry Sept 12	25	1	26	£5,999
Entry Sept 13	32	0	32	
Entry Sept 14	26	0	26	£6,999

Enrolment by Pathway 2009 to 2014

	Hospitality	Travel & Tourism	Leisure & Events	Culinary Arts	Total
Entry Sept 08	16	8	13	4	41
Entry Sept 09	11+ 4 p/t	6	6	2 + 1	30
Entry Sept 10	11	12	13 +1 p/t	2 + 1 p/t	40
Entry Sept 11	12	12	7	3	34
Entry Sept 12	10	5	7	3+ 1 p/t	26
Entry Sept 13	12	11	9	0	32
Entry Sept 14	9	13	0	3	26
Pathway Totals	85	67	56	20	229

The National Picture

Numbers gaining qualifications in Hospitality Tourism and Leisure

A total of 30,000 students currently on a course with hospitality, sport, tourism, transport and leisure in the title. Approximately 4,245 students on courses with Hospitality as the main subject. This can be compared with the total number of HE enrolments at UK HEIs at 2,340,275 in 2012/13 (HESA 2014). Throughout the UK first year enrolments number around 700,00 per annum.

Table 19: Number of students on hospitality, leisure, sport, tourism and transport courses in higher education institutions, 2008-2013

Full-time students				
2008/9	2009/10	2010/11	2011/12	2012/13
21,090	23,150	24,585	25,800	26,889
Part-time students				
2008/9	2009/10	2010/11	2011/12	2012/13
2,110	3,185	4,095	4,350	4,310

Source: Higher Education Statistics Agency, 2014

Note: Included in 2012 /13 figures are 2,800 full time postgraduate students and 1,036 part-time postgraduate students.

Hospitality Digest 2014

Employment prospects in the sector

The small numbers of students studying Hospitality and tourism related courses can be contrasted with the considerable employment requirements of the sector. Nationally People 1st estimates that between 2013 and 2020, 133,720 managers and senior executives will be required in the hospitality and food service industry to replace retirements and to accommodate expansion – about 19,000 per year.

In Norfolk research by South West Research (COOL project 2014) estimates that 54,245 jobs are directly supported by tourism in Norfolk and that tourism accounts for 15% of employment in Norfolk. The total business turnover supported by tourism is £2,781,196,750.

LEP: New Anglia

New Anglia counts Tourism (including hospitality and Events) as a major driver of the economy of the Eastern region. The region contains a wide range of significant Tourism assets and there is potential for growth in visitor attractions, events, day visitors, overseas visitors and business tourism. NewAnglia (2013) states that,

Tourism accounts for around 10.5% of total employment in Norfolk and Suffolk with 67,697 jobs in all. Employment has remained healthy over the downturn with a slight increase of 1.2% between 2008 and 2010. This is especially positive when compared with employment in the East of England and England as a whole – which both suffered falls in employment over the same period. The industry is worth £1.3bn to the New Anglia economy representing 1.4% of the area's total GVA.

Identified as one of the top two growth sectors in the New Anglia Business Plan, it is felt tourism has the ability to respond rapidly to market stimulation and also contribute to putting the area on the map as a significant economic entity and a great place to live, work, invest and play.

In summary, the data shows that there are significant employment opportunities within the region for graduates, both during their programme when gaining vital employment opportunities and for career management jobs on graduation.

2.2) Aims

(Explain the purpose of the award in terms of the overarching educational and skills development a successful student will achieve, the vocational and or further personal professional development opportunities that may follow and the audience for whom the programme is intended).

To enable transition and progression from vocational level 3 programmes including Access to HE Hospitality & Tourism and academic level 3 qualifications (A levels)

To prepare students for employment and / or further study, having developed appropriate knowledge, independence of learning, intellectual, analytic, key transferable and reflective skills

To provide a supportive and stimulating learning environment that is vocationally oriented, academically rigorous and personally challenging.

To raise students' commercial awareness of issues related to decision making at operational unit level and differentiate these from issues that relate to strategic corporate development.

Specific Course Objectives

The BA (Hons) Hospitality & Events Management and Tourism Management programmes have the following specific objectives:

- (a) Demonstrate an understanding of the body of appropriate knowledge in their chosen domain, alongside critical awareness of the significance of environmental changes on business strategy.
- (b) Demonstrate appropriate levels of communication and interpersonal skills and function effectively within a team structure.
- (c) Analyse, evaluate and synthesise within a multidisciplinary context, using appropriate models and tools of decision making.
- (d) Demonstrate independent study skills through the completion of a vocationally relevant dissertation.
- (e) Demonstrate a level of technical ability appropriate to the needs of industry and professional associations, for example the Institute of Hospitality (IOH), the Institute of Leisure and Amenity Management (ILAM), or the Tourism Society (TS).

SECTION 3: POINTS OF REFERENCE

3.1) Relevant QAA Subject Benchmarking Statements

Unit 25- Hospitality, Events and Tourism

The structure of the BA (Hons) Hospitality & Events Management and BA (Hons) Tourism Management programmes has been shaped through consultation and through the process of mapping content against relevant benchmarks. The structure, content and learning outcomes of the programmes has been designed so as to be consistent with the QAA Benchmarks for Hospitality, Events and Tourism as detailed in Appendix B of the accompanying validation document

Subject Benchmark reference	Coverage in programme:
QAA: Hospitality, leisure, sport and tourism Unit 25. The broad scope of content for the component disciplines of the programme are identified below	
Tourism	<i>Principles of tourism, Tourism development and planning, Tourism transport</i>

1) A consideration of the concepts and characteristics of tourism as an area of academic and applied management	<i>Special interest tourism, visitor attraction and heritage management, Business environments</i> <i>Tourism Destination management, business environments, Tourism development and planning, sustainable tourism, international tourism project</i>
2) A study of the products, structure, operations and interactions within the tourism industry	
3) An analysis of tourism in the communities and environments that it affects.	

3.2) Relevant National Occupational Standards

NOS	Coverage in programme:

3.3) Sector Skills Council consultation/involvement

Sector Skills Council	Details of consultation/application of Framework:
People 1 st	Course content has been informed by a range of recent reports produced by People first; State of the Nation 2013, Hospitality and Tourism: We overlook our management and leadership needs at our peril 2015.

3.4) Accreditation endorsement or consultation by/with Professional Statutory or Regulatory Bodies

PSRB	Details of accreditation endorsement or consultation:
Institute of Hospitality	The IoH is not a regulatory body but acts as professional association for the benefit of developing its workforce. It acts as a common voice for the hospitality and tourism sectors. The course team are active representatives of the Institute and associate student membership is provided for enrolled students , providing access to IOH learning resources ,professional standards and local branch meetings

3.5) Employer engagement in design, development, delivery, assessment

Employer(s)	Details of consultation/engagement:
Extensive consultation and delivery support with employers including: Holiday Inn	



Q Hotels plc	
Whoop Marketing (Leisure & Events consultants)	
The Broads Authority	
Visit Norwich	
Local Hospitality Managers Forum	
Norfolk Showground Limited	
Deepdale Backpackers & Camping	
Adnams Ltd	
Wroxham Barns	

3.6) Course Leader / Programme Manager

Name	Email	Telephone
Philip Nash	pnash@ccn.ac.uk	01603 773810
Vicki Hingley	vhingley@ccn.ac.uk	01603 773810
Andrew Chappel	a2chappe@ccn.ac.uk	01603 773479

SECTION 4: Development of Graduate Skills
(Please see guidance notes)

4.1 Graduate Skills

Use this section to explain how the programme will provide opportunities for students to develop and demonstrate knowledge, understanding, cognitive, subject specific and key transferable skills:

<p>Students will develop knowledge and understanding in/of:</p> <ul style="list-style-type: none"> Revenue management Special interest tourism Tourism destination management Tourism transport Management of people, resources and money The external business environment Leadership and employability Marketing in the service sector Active research project 	<p>This will be facilitated/supported by:</p> <ul style="list-style-type: none"> Lecture Demonstration Group work Presentations Research Assessment Projects Reflective accounts Assignments Guest speakers Case studies
--	--

Visitor attraction management Tourism development and planning Sustainable development Strategic management	Industry visits
Students will develop Key and Transferable Skills: Independent thought Critical thinking Team work Leadership Problem solving Communication Presentation Time management Flexibility Innovation Project management	By: Working in groups Data analysis Undertaking original research Project work Presentations Working to deadlines Real work simulations Reflective accounts Personal diaries

SECTION 5: Programme structures and Modules (Units). Intended Learning Outcomes, Credit Volumes and Award requirements.

a) Introductory statement

A general statement about programme structure, including special features such as work placement opportunities or requirements, field trips or residential etc:

The structure of the award is a blend of applied management and vocationally specific modules. The programme's key themes to be developed are; the management of revenue, management of the customer experience, the management of hospitality and event operations and the management of human resources. The mode of study will be two days per week and students will be expected to seek part-time work related to Hospitality and Events in order to embed theory to practise.

The programme has been designed to develop applied management competence and professionalism in the identified fields of study.

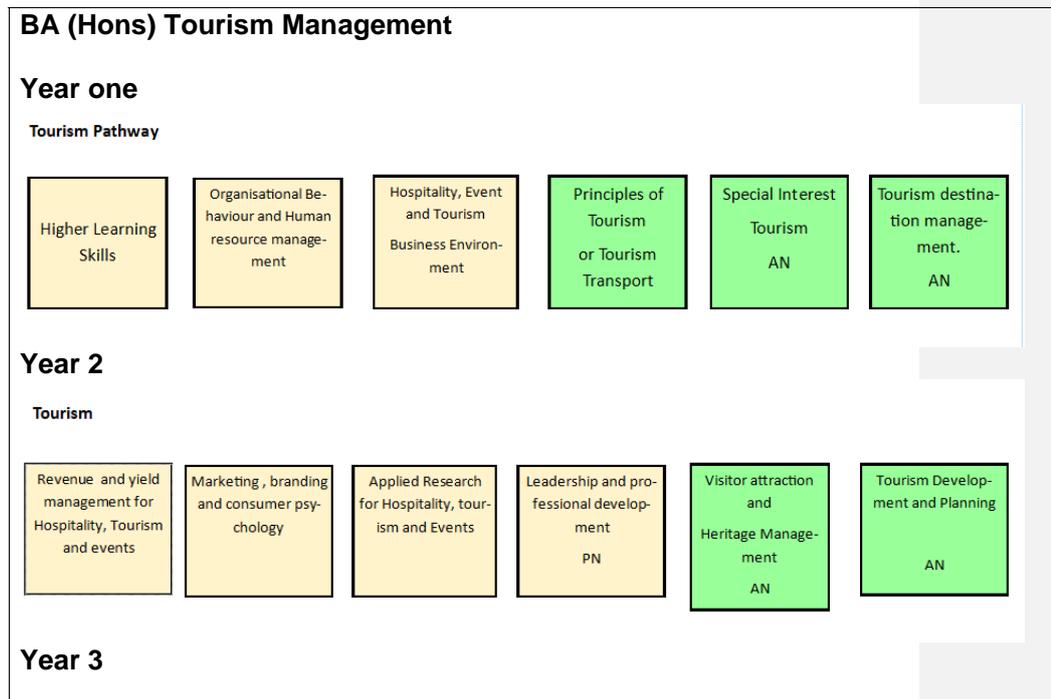
b) Student learning experience

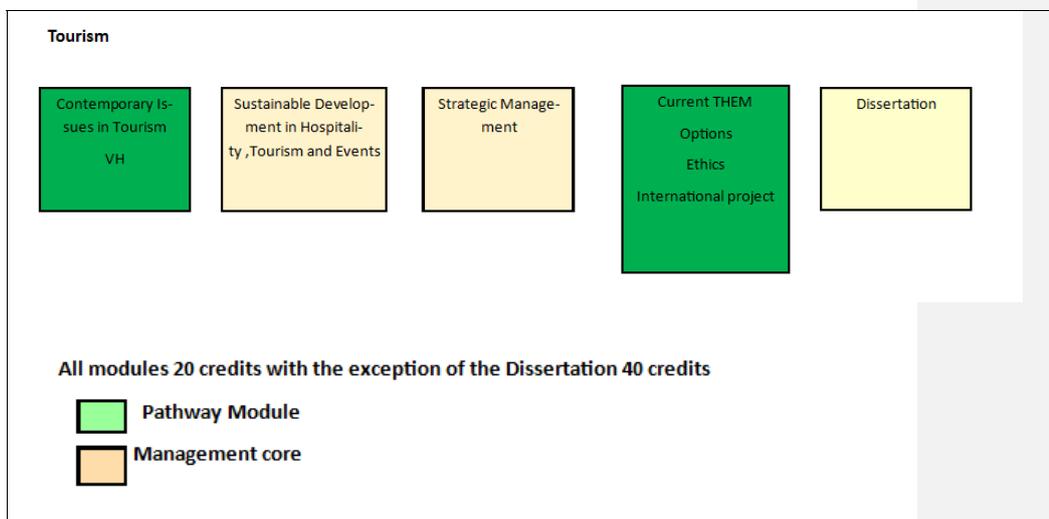
Describe the arrangements for learning and teaching in terms of hours required each week of a "typical" student according to each proposed mode of study. This should include class contact time, tutorial time and assessment time and give an indication of personal study time. If blended learning then specify the nature of the mix of methods to be used and the commitment in time to each:

The programme is structured around the delivery of 20 credit modules with each module requiring 48 hours taught classroom delivery and 152 hours of student self-study. This framework of delivery applies to both Full time and Part time modes of study.

Indicative student managed study for the Dissertation module is 367 hours with an additional 24 hours of workshop delivery and a 9 hour entitlement for dissertation supervision. Students are also entitled to 3 hours course tutorial per academic year.

c)
 Insert Structure Diagrams for each variant of the award.





d) Applicable regulations for Awards and Classifications

This programme will operate without exception under the regulations for classification, assessment and quality assurance as set down in the currently approved version of the Norfolk Regulatory Framework.

e) Module details: List all modules to be offered within the programme

Note re Status: A module may be Compulsory (C), Designated (D) or Optional (O) (refer to NRF 1.4.1 for guidance)

i) LEVEL 4 Modules

Module Title	Credit value	Brief description	Principal assessment methods	Status
Higher learning skills	20	Still be progress through committee		C
Organisational behaviour and Human resource management	20	Management in hospitality, tourism and events is differentiated by the fact the customer is part of the process. This module will examine management theories and processes with this defining factor as the context. This module first examines the principles underlying the managers' role in a time of change, including aspects of planning, organizing, motivating and controlling. Within the sector quality and consistency of service delivery is the holy grail. As such the module will also examine the managers' role in motivating and enabling individuals and teams to achieve high levels of performance. The focus of the module then shifts to the human resource management function with the activities, techniques and objectives underlying the management of people.	Report and Seminar paper	C

Hospitality, Tourism and Events Business Environment	20	<p>INDUSTRY CONTEXT The boundaries between the hospitality, tourism, events and leisure sectors are porous and hard to define. The sector are hard to define, the industry is made up of tens of thousands of micro and small businesses as well as large scale chains. The aim of this module is for students to understand this complexity and the contribution made by the sector to the UK. Students will examine the industry's main sectors and sub-sectors, both private and public.</p> <p>INDUSTRY ENVIRONMENT Being primarily a tertiary service industry led sector it is particularly vulnerable to impacts from the external environment. Thus this module is designed to provide opportunity for the student to reflect upon external environmental influences. Students need to examine these and assess the impact external forces have on the industry. All organizations have to work within the dictates and requirements of various stakeholder groups. Students will need to investigate stakeholder theory, and reflect on stakeholder power and influence, and potentially evaluate the relative importance of stakeholders</p> <p>Using data gathered from a wide range of areas, students will also have the opportunity to evaluate trends and to speculate as to future developments in the sector and industry.</p>	Presentation And Report	C
Tourism transport	20	<p>This module is designed to introduce you to the relationship between transport and tourism. It focuses on the various modes of transport and discusses the types of networks that tie destinations together. In addition, the module also examines how the transport sector is regulated at the international level and also discusses the impact of climate change and emissions on transport and tourism.</p> <p>Transport is a key element for any type of tourism product, and with so much of travelling being across borders, the area of study is internationalised by its nature. Tourism flows are examined across the globe and the impact that the availability of transport networks has on tourism development are presented.</p> <p>Transport and tourism relationships, transport networks and flows, ground transport, marine transport, air transport, management of transport flows, transport and tourism marketing, environmental implications, future trends.</p>	Presentation and Report	D
Principles of Tourism	20	<p>This module aims to introduce students to the basic principles and practice of tourism management. Investigating how travel and</p>	Report	D

		tourism organisations operate & the role they play in industry and society. Looking at the range of tourism possibilities worldwide, the context and the environment in which tourism takes place, and identifying the key principles of management within tourism industries.		
Special interest tourism	20	<p>The module purpose is to investigate the growth of the specialist tourism market and research specific special interest tourism providers. Industries within the travel and tourism sector have identified current trends and the changing needs, motivations and expectations of customers stepping away from mass tourism to provide a niche product.</p> <p>This module explores this growth market which distinguishes hobbies and interests, social and cultural preferences, sport and adventure activities etc. identifying the different types of specialist tourism products on offer and who provides them.</p> <p>Investigating the factors that have led to the changes and growth in this market.</p>	Presentation and essay	D

ii) LEVEL 5 Modules

Module Title	Credit value	Brief description	Principal assessment methods	Status
Tourism Destination Management	20	The aim of this unit is to introduce students to the location of tourist destinations and principal geographic features as part of the knowledge required within the travel and tourism industry.		D
Marketing and consumer psychology	20	<p>"Marketing is the management process for identifying, anticipating and satisfying customer requirements profitably." The Chartered Institute of Marketing (CIM). It is therefore essential that a business has an in-depth understanding of consumer behaviour, as this underpins all marketing activities, product and service provisions and policy formation.</p> <p>This module has been designed to help students develop the professional marketing abilities and skills required to create the right marketing mix for a product or service that in turn will</p>	Presentation and report	C

		satisfy the needs of both the organization and customer, in today's competitive business environment .The module aims to encourage students to think critically about marketing practice in a 21 century context. Key skills such as researching, evaluating and recommending solutions to business problems will be explored.		
Applied research for hospitality, tourism and events	20	The module introduces the student to the management and application of research. It will address the effective use of a range of primary and secondary tools and techniques and ethical considerations. Students will be encouraged to challenge research and data through systematic analysis. When considering their own research students will establish research aims and objectives and will adopt a suitable research methods and design appropriate research tools (questionnaires, interviews and observation) in order to identify, collect and evaluate information and data. The module will also continue the development of 'softer' transferable skills relevant to the workplace. The module will develop an appreciation of qualitative and quantitative research methods and project management skills necessary to support (work based) projects and in preparation for higher study. It will also help preparation for dissertation/ project at level 6	Presentation and project report	C
Leadership and professional development	20	The emphasis of the module is on contemporary theories of leadership and developing winning teams within organizations. The functions and practices of leadership, mentoring and coaching are explored in the context of the perpetual need to foster a culture of continuous improvement. The leadership and management of team performance are contextualized as being an integral aspect of a supportive learning organization.	Report and portfolio	C
Visitor Attraction and Heritage	20	The aim of this unit is to give students the broad-based knowledge and understanding of the development and operations of visitor attractions. It highlights the range, importance and value of visitor attractions within the tourism industry and allows students to explore the development process for establishing a new visitor attraction. Students will evaluate visitor	Report	D

		management techniques, including the uses and value of interpretation		
Tourism development and Planning	20	The aim of this unit is to increase students' awareness of the need to plan and manage tourism at all levels, within a national, regional and local framework. The intention is to show that with focused planning, the negative impacts of tourism can be kept to a minimum.	Case study	D

iii) LEVEL 6 Modules

Module Title	Credit value	Brief description	Principal assessment methods	Status
Dissertation	40	This module will enable students to demonstrate that they can take substantial responsibility for their own learning. It does this by offering them the opportunity to choose, undertake and report upon a major investigation of a selected topic relevant to the HTL industry. By challenging students to manage their own learning, the dissertation makes a major contribution to the classification process	Presentation Final report	C
Service Operations Management for HTE Sector	20	The purpose of the content of this module is to deal with the day to day running of service operations in HTL. It addresses how to manage and improve operations in HTL organisations. It investigates the creation and delivery of services to internal and external customers. Operations managers are responsible for most of the costs and resources of the organisation and therefore manage the key profit drivers for HTL businesses	Examination Seminar paper	C
Sustainable development for HTE	20	This module is designed to enable students to explore sustainability through case study /project work. Students will be challenged to propose potential sustainable development strategies in a rural or urban environment at local, national or international levels. It introduces the major facets of the sustainable development debate and places the issue of leisure & tourism	Report Examination	C

		within this context. The tensions and ambiguities of sustainability will be explored. Students will be required to communicate and form links with agencies at local national and international levels		
Strategic Management in HTE organisations	20	This module is designed to provide students with an understanding of the role of strategic management in the HTL industry and thus understand the importance of strategic decisions at all levels of HTL organisations. Teaching & Learning in this module will develop an understanding of the changing practice of strategic management as organisations operate in dynamic, uncertain and complex macro environments	Report Examination	C
International Food & Drink	20	This module will enable students to investigate the historical development of regional and international cuisine and how the effects of geography, religion, climate and culture link together to form regional and national food identities. Students will investigate the complex relationships between food & wine and individuals and society	Seminar Essay	O
Culture Place & Identity	20	This module enables students to critically evaluate culture and heritage in relation to social structures and social change and how the past is represented in contemporary society. The role of heritage in current tourism development is examined at global and local level. The module will develop students awareness of heritage through research, interpretation and analysis of case studies and a variety of sites within a local, national and international context. The complex issues of widening participation in culture and heritage are addressed and applied to specific sites/cultural activities	Essay	O
Entrepreneurship for HTL	20	The purpose of this modules is to develop enterprise skills that will equip students to work in an HTL industry where there is a very high proportion of self-employment and micro business activity(1-5 employees and 80% small & medium size businesses)	Presentation Report	O
Special Festivals & Events	20	Events are central to our culture and increases in leisure time and discretionary spending have led to a proliferation of public events, celebrations and entertainment. Governments now support and promote events as part of their strategies for economic development, nation building and destination marketing. Students will learn how	Presentation Report	O

		corporations and businesses embrace events as a key element in their marketing strategies and image promotion		
International Tourism Development	20	This module aims to introduce some of the issues associated with tourism development in developing countries. It seeks to explain some of the geopolitical and socio- cultural challenges faced by developing countries and to engage students in critical debate about how the development of tourism might help mitigate some of the issues which engender poverty, environmental degradation, loss of habitat etc. It will also consider some of the issues related to responsible tourism	Case Study	O
Ethics in the HTL industry	20	The general aim of this module is to help students develop a broader view of the management process: to help them work with ethical values and generally think in terms of human fulfilment and moral merit	Seminar /Essay	O
Contemporary Issues in Tourism	20	This module presents lectures and seminars on the cutting edge issues in the tourism literature today. These issues include culture and heritage, the environment, the sociology of tourism, networking and tourism SMEs. As it is anticipated that this course will deliver on issues that are deemed at the cutting edge of tourism, the topic and content delivery will be flexible from year to year.	Presentation /research portfolio	D

SECTION 6: STRATEGY, MARKET DEMAND AND ADMISSIONS
(for all new programme proposals)

6.1 Academic Strategy

a)	<i>Give brief details of consultation with UEA Link Advisor to date (name, date(s) brief summary of discussion points)</i> Detailed consultation with UEA Academic Link is set out in 3.2.3 of the validation document
b)	<i>Does the programme contain any overlap of material with existing programmes at either CCN or UEA? If so, please give details, naming the School concerned, identifying the programme code and title, and summarising the outcome of prior consultations with that School(s) on the overlap issue.</i>

Some overlap with CCN BA Hons in Business Management: Strategic Management, International project and Ethics

6.2 Evidence of Market Demand

a) *Are identical or similar programmes offered elsewhere in the UK? If so, give brief details (Award title and location) explain why you can be confident of demand to support this proposal.*

The national picture shows a weak supply of graduates studying specific Hospitality, Tourism and Events degrees. Regional competition includes Colchester Institute, Peterborough College, Anglia Ruskin and Lincoln University.

The National Picture

Numbers gaining qualifications in Hospitality Tourism and Leisure

A total of 30,000 students currently on a course with hospitality, sport, tourism, transport and leisure in the title. Approximately 4,245 students on courses with Hospitality as the main subject. This can be compared with the total number of HE enrolments at UK HEIs at 2,340,275 in 2012/13 (HESA 2014).

Table 19: Number of students on hospitality, leisure, sport, tourism and transport courses in higher education institutions 2008-2013

Full-time students				
2008/9	2009/10	2010/11	2011/12	2012/13
21,090	23,150	24,585	25,800	26,889
Part-time students				
2008/9	2009/10	2010/11	2011/12	2012/13
2,110	3,185	4,095	4,350	4,310

Source: Higher Education Statistics Agency, 2014

Note: Included in 2012/13 figures are 2,800 full time postgraduate students and 1,036 part-time postgraduate students.

Hospitality Digest 2014

Employment prospects in the sector

The small numbers of students studying Hospitality and tourism related courses can be contrasted with the considerable employment requirements of the sector. Nationally People 1st estimates that between 2013 and 2020, 133,720 managers and senior executives will be required in the hospitality and food service industry to replace retirements and to accommodate expansion – about 19,000 per year.

In Norfolk research by South West Research (COOL project 2014) estimates that 54,245 jobs are directly supported by tourism in Norfolk

and that tourism accounts for 15% of employment in Norfolk. The total business turnover supported by tourism is £2,781,196,750.

LEP: New Anglia

New Anglia counts Tourism (including hospitality and Events) as a major driver of the economy of the Eastern region. The region contains a wide range of significant Tourism assets and there is potential for growth in visitor attractions, events, day visitors, overseas visitors and business tourism. NewAnglia (2013) states that,

Tourism accounts for around 10.5% of total employment in Norfolk and Suffolk with 67,697 jobs in all. Employment has remained healthy over the downturn with a slight increase of 1.2% between 2008 and 2010. This is especially positive when compared with employment in the East of England and England as a whole – which both suffered falls in employment over the same period. The industry is worth £1.3bn to the New Anglia economy representing 1.4% of the area's total GVA. Identified as one of the top two growth sectors in the New Anglia Business Plan, it is felt tourism has the ability to respond rapidly to market stimulation and also contribute to putting the area on the map as a significant economic entity and a great place to live, work, invest and play.

In summary, the data shows that there are significant employment opportunities within the region for graduates, both during their programme when gaining vital employment opportunities and for career management jobs on graduation.

- b) *What are the career/employment opportunities for students successfully completing the programme?*
- On completion of the course students are employed in a variety of types of organisations from pure hospitality (hotels/restaurant & pub chains), tourism related (public sector, local authority/tourist board) and event/leisure based (health clubs, event co-ordinators). Employment opportunities are local, national and international.
- A number of students continue their studies (teacher training, post graduate marketing/management courses and Masters programmes) and a growing number are self-employed.
- Recent graduates are employed in the following organisations
- Management posts in major hotel organisations – Marriott Hotels, The Dorchester, De Vere, Holiday Inn and Premier Inn.
 - Operational management positions in branded restaurant operators – Yo! Sushi. Patisserie Valerie, Jamie's Italian.
 - Fast food sector – Subway
 - Retail – John Lewis

	<ul style="list-style-type: none"> • Travel – Thomas Cook , Virgin Travel <p>Graduates of BA HTLM are also well represented in local hospitality companies such as Adams Ltd, the Imperial Hotel Lowestoft, Barnham Broom Hotel & Country club, Dunstan Hall hotel, The Hoste Arms and Congham Hall hotel. Graduates are also employed at visitor attractions such as Dragon Hall and a number work at CCN as lecturers. The event manager, assistant event manager and events co-ordinator positions are all currently held by Events graduates from CCN. Last year hospitality and events students secured a coveted place on the Merlin Entertainments graduate scheme.</p>
c)	<p><i>What are the educational progression opportunities for students successfully completing the programme?</i></p> <p>Recent graduates have progressed to post graduate studies in a range of disciplines: MA Translation at UEA, MA Social Anthropology at SOAS, MSc Food Policy at City University London and MBA at UEA. 4 recent graduates have also gone on to student PGCE and DTTLs teaching qualifications.</p>

6.3 Admissions

a)	<i>Admissions Criteria: give full details:</i>	
	<i>Minimum UCAS points</i>	120 UCAS points
	<i>Normal offer UCAS points</i>	
	<i>Level 3 qualifications acceptable (give any special terms or conditions)</i>	A levels AVCE BTEC National Access VRQ 3
	<i>GCSE English or equivalent mandatory?</i> <i>GCSE Maths or equivalent mandatory?</i>	NO NO
	<i>Must an applicant be employed to be considered for this programme? If so give details and minimum expectations</i>	No
	<i>Mature student entrance criteria: details</i>	Relevant experience and potential to succeed.
	<i>Progression accords: Are holders of any qualifications guaranteed acceptance or are any other applicants given any kind of preferential consideration</i>	
b)	<i>Will applications be received via UCAS?:</i>	YES
c)	<i>If b) = YES give UCAS Code :</i>	

Please note:

This specification provides a concise summary of the main features of the programme and the learning outcomes that a typical student might reasonably be expected to achieve and demonstrate if he/she takes full advantage of the learning opportunities that are provided. More detailed information on the learning outcomes, content and teaching, learning and assessment methods of each module can be found in the study module guide and programme handbook. The accuracy of the information contained in this document is reviewed by the University and may be checked by the Quality Assurance Agency for Higher Education.

Section 7: Technical Appendix

T1. RESOURCE REQUIREMENTS

Please identify all new resources required to operate the programme, additional to any released as a result of discontinuing the programme(s) identified in 1.c above, and provide an estimated cost. **Necessary resources not identified will be assumed to be available within the proposing and servicing centres and will not be provided centrally.**

(c) Will additional resources be required from central college funds? No If Yes , go to T1(b); if No , go to T2.	
(b) ACCOMMODATION AND SPACE: include general and specialist accommodation requirements and any refurbishment required. N/A	
(d) EQUIPMENT: include all new expenditure and estimate cost. N/A	
(c) CONSUMABLES: estimate total annual cost of all consumables required, including photocopying	
(d) LIBRARY AND LEARNING SUPPORT MATERIALS: Identify Essential Start Up and Essential Annual maintenance expenditure on: books, journals, on-line services, other media	
ESSENTIAL START UP: ITEMS	COST
ESSENTIAL ANNUAL MAINTENANCE ITEMS	COST
(e) IT REQUIREMENTS: identify additional requirements for:	
HARDWARE: ITEMS	COST
SOFTWARE: ITEMS	COST
(f) TEACHING STAFF: ADDITIONAL STAFFING RESOURCE REQUIRED:	
(g) TEACHING STAFF: STAFF DEVELOPMENT OR PROFESSIONAL UPDATING REQUIRED	
(h) OTHER RESOURCE REQUIREMENTS not identified in (a) to (g):	

T2 Performance targets

T2a) Enrolment & In-year Retention Targets:

	Yr1	Ret %	Yr2	Ret%	Yr 3	Ret%
First year of operation	28	95%	26	100%	26	100%
Subsequent years:	28-30					

In-Year Retention %: Students 'Live' at each Year end/Students enrolled during year x 100

T2b) Enrolment targets

Minimum viable annual intake (FTEs)

Maximum viable annual intake (FTEs)

T2c) Target Retention, Achievement and Success Rates

	Started Programme* (a)	'Live' at end of completion Year (b)	N°. Achieving Award (c)	Overall retention % (X)	Achievement rate (Y)	Success rate % (Z)
First year of operation :	28	26	25	93	93	93
Subsequent years:	30	27	27	90	90	90

*Started programme = those who originally enrolled in year 1 + transfers in and later starts

Overall Retention 'x' = $b / (a - \text{transfers out}) \times 100$

Achievement Rate 'Y' = $c / b \times 100$

Success Rate 'Z' = $c / (a - \text{transfers out}) \times 100$

T3 Fees and Resources

T3a) Tuition Fees

Please specify whether the income to be generated by the programme is to be from:

i)	<i>tuition fees plus any HEFCE recurrent grant for teaching that the student numbers may generate?</i> Currently £6999
ii)	<i>some other source</i>

T3b) New Modules

<i>Does the programme require the validation of new modules (i.e. modules which are not listed on the current CCN module catalogue)?</i>	YES
--	-----

If YES, please list the titles, level and credit value of the proposed **new modules**:

T3c) Modules to be validated and added to the CCN module Catalogue:

Commented [HJ(1)]: Are there no new level 6 modules?

Commented [NP2]: All level 6 modules are as validated last year for the new Top-up

Module Title	Level ([3] 4, 5, 6 or 7)	Credit value
Principles of Tourism	4	20
Tourism Transport	4	20
Special interest Tourism	4	20
Organisational behaviour and human resource management	4	20
Tourism destination and management	4	20
Hospitality, event and tourism business environments	4	20
Visitor attractions and heritage management	5	20
Marketing and consumer behaviour	5	20
Applied research for hospitality, tourism and events	5	20
Leadership and professional development	5	20
Tourism development and planning	5	20
Contemporary Issues in Tourism	6	20

T3d) Student Support Services

Please give detail of other resources and support services to be provided for students on this programme e.g. :

viii) Financial support, advice and guidance	As for current programme
ix) Teaching accommodation	Audio visual equipment in each classroom Additional walls for classrooms in Norfolk house Kitchen equipment and consumables for N4-01a Additional computer facilities at NH library Nutrition analysis software Revenue management software
x) Careers	
xi) Counselling	
xii) Mentoring	
xiii)	
xiv)	

T4 REGULATORY FRAMEWORK FOR PROGRAMMES

T4a) See 5.d)

T4b) Board of Examiners

i)	Is a new Board of Examiners to be responsible for the programme(s)/programme No
ii)	If NO, please specify which Board of Examiners will be responsible for the programme(s)/programme:
iii)	Is (are) any additional external examiner(s) required? No
iv)	If iii) = YES, how many? Have they been: Identified Approved Appointed

SECTION 8: SIGNATURE SHEET

Please ensure that all Sections completed before submission to the HE Office which will check the document for accuracy and sufficiency before presentation to CCN VARC and then to the UEA Partnerships Office.

1) Date of approval of programme specification by CCN Academic Management Board

Date	Name: Signed for AMB:
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2) Joint Board of Study approval:

Date	Name: Signed for JBoS:
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For CCN:

3) Signature of Principal or Deputy Principal:

Date	Name: Signed:
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4) Chair of HELTC:

Date	Name: Signed:
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After signatures in 1 -4 have been obtained, please forward this form to the Partnerships Office.

5) UEA Learning and Teaching Committee Approval:

Date	Name: Signed:
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FULL COURSE PROPOSAL FORM MOUNTVIEW ACADEMY OF THEATRE ARTS

Course Title(s)
MA Musical Direction
School/Faculty of study
Mountview Academy of Theatre Arts
Proposed start date
September 2015

- Part 1** **Summary and Rationale**
- Part 2** **Academic Case including Programme Specification**
- Part 3** **Staffing and Resources**
- Part 4** **Monitoring Quality and Standards**
- Part 5** **Key Information Set (KIS) data**

FULL COURSE PROPOSAL

Part 1 SUMMARY AND RATIONALE

INSTITUTION		Mountview Academy of Theatre Arts			
SCHOOL/FACULTY		Performance			
NAME OF COURSE DIRECTOR		Chris Nolan Head of Singing & Music			
COURSE TITLE	MA Musical Direction				
AWARD	MA				
EXIT AWARD(S) AND TITLE(S)	PgDip Musical Direction				
MODE OF ATTENDANCE (full-time, part-time, distance, other)		FT			
AVAILABLE FROM:		September 2015			
PROFESSIONAL AWARD (if any)		Drama UK (formerly National Council for Drama Training) accredits Mountview Academy of Theatre Arts and this programme will be recognised as such			
ACCREDITING/VALIDATING BODY (if relevant)		Drama UK			
Accrediting/ Validating Body Website (if relevant)		www.dramauk.co.uk			
Date when accreditation may take place		School re-accreditation is due in Spring 2015			
LEVEL (tick the appropriate level)	Sub-degree (e.g. Cert. Dip.)				
	Undergraduate				
	Integrated Masters				
	Masters	Level 7 Taught Masters			
	Other postgraduate (please specify)				
DURATION (years or months)		1 year (12 months)			
PLACEMENT(S)/WORK-BASED LEARNING REQUIRED		YES		NO	X
		If YES, does this conform with the QAA's advice on Placements (B10)			
RELEVANT SUBJECT BENCHMARK STATEMENT(S)		Dance, Drama & Performance Subject Benchmark Statement 2007 Music Subject Benchmark Statement 2008 QAA Master's Degree Characteristics document 2010			
ENTRY REQUIREMENTS		First degree awarded at 2:1 or above (typical offer)			

****Please copy and paste the above table for additional (related) courses****

RATIONALE FOR PROPOSAL

Please explain why you are proposing this/these new course(s) and why this proposal is being offered at this time.

Within your rationale, please also consider and outline the following:

- Are any teaching adjustments required? For example, will new modules be introduced, other modules be withdrawn or combined?).*
- Key learning outcomes*
- Key assessment strategy (e.g. how will formative assessment be integrated and linked to summative coursework)*

The Mountview Postgraduate Diploma (not validated by UEA or an NQF qualification) in Musical Direction has been an extremely successful course since its inception, graduating seven students who have had measurable, quantifiable success in their post-Mountview careers. Consequently the reputation of the course is high, attracting a small number of highly skilled and motivated young adults who wish to pursue a career in musical direction to a high professional level.

The rationale for an MA in Musical Direction is based securely on:

1. The expectation of the student with regard to his/her skills on entry
2. The emphasis placed on empowerment of the student within the context of simulated professional practice in a drama school environment
3. The opportunity provided for a mature expression of artistic conception and leadership within musical theatre form
4. The requirement that each student take an active part in determining some of the areas of study and take responsibility for skill enhancement

To this end, the course is designed to provide flexibility within a structured timetable, to allow opportunities for students to develop a number of skills critical to their future profession (self-discipline, creative leadership and collaborative teamwork). Teaching strategies will focus on lesson observation, student-led and student-initiated projects and a number of units taught 1 to 1 by existing professional Musical Directors. These strategies are designed to emphasise at all times the need for developing interpersonal and communicative skills alongside artistic and technical music skills. Students will assume considerable and progressively increasing measures of responsibility, in collaboration with staff, for a range of artistic and professional decisions regarding both their training and their fledgling careers.

The multidisciplinary nature of musical direction in musical theatre, and the lack of course-specific training in the undergraduate area of musical direction indicate cohorts will be highly mixed in terms of skills and experience. This is perhaps one of the most challenging aspects of offering training in this area, but it can be accommodated by allowing for flexibility in course provision as mentioned above. The programme is designed to work with a very small (6) but select number of students, who can easily be provided with individualised attention. The combination of group and individual tutorials will allow tutors to focus in on specific areas of need with each student.

Applicants will normally hold a relevant degree in music or performing arts, as well as practical experience in accompanying for musical theatre. Applicants with other

relevant experience may be exempted from this qualification requirement. At audition, panels will look for demonstrable skills in playing and a capacity to work with singers. The limited length of the course and the level at which students are expected to work precludes inclusion of talented but inexperienced candidates.

As an example of the opportunities available for students upon graduation, previous Musical Direction graduates have had remarkable success. Some of their credits as musical directors or assistant musical directors are listed below.

George Dyer (2009)

WONDERFUL TOWN (UK Tour - Assistant to Sir Mark Elder), A WINTER'S TALE (Professional Premiere), MOMENTOUS MUSICALS (New Wimbledon Theatre), MERRILY WE ROLL ALONG (Theatr Clwyd), PETER PAN (Geneva), ANNIE (West Yorkshire Playhouse), RAGTIME (Landor Theatre), BETWIXT! (Trafalgar Studios 2), DRESS CIRCLE BENEFIT (Her Majesty's Theatre; accompanying Ellen Greene), THE WIZ (Birmingham Rep and West Yorkshire Playhouse), SINCERELY NOEL with Alistair McGowan (Riverside Studios), HELENA BLACKMAN; THE SOUND OF RODGERS AND HAMMERSTEIN (Prince of Wales Theatre), SHOSHANA BEAN; LIVE IN THE WEST END (Ambassador's Theatre), EVITA (UK Tour - Keys 2)

Sean Green (2009)

CABARET (UK Tour), EVITA (UK Tour), SOUL SISTER (Savoy Theatre), CAROUSEL (Trinity Laban), BRITAIN'S GOT BHANGRA (UK Tour), I WAS LOOKING AT THE CEILING AND THEN I SAW THE SKY (Barbican, Stratford East Theatre), FIVE GUYS NAMED MOE (Stratford East Theatre)

Huw Evans (2010)

ALICE BY HEART (National Theatre), LITTLE SHOP OF HORRORS (White Bear Theatre), MERRILY WE ROLL ALONG (Theatre Clywyd), HAIRSPRAY (Aberystwyth Arts Centre), RENT (Greenwich Theatre), for which he was awarded 'Best Musical Direction' in the Broadway World Awards 2012, EVITA (National Tour) OLIVER! (Sheffield Crucible).

Simon Dvorsak (2010)

DIDO AND AENEAS, LA BOHEME, THE FIREWORKS (Slovenian Opera), EVITA (UK Tour), SCROOGE (UK Tour). Chief Conductor of Culture Celje, Assistant Lecturer at the Music Academy of Ljubljana, Slovenia, Guest Conductor with the Slovenian Philharmonic Orchestra, the Symphony Orchestra SNG Maribor and the Maribor Festival Orchestra

Joanna Cichonska (2011)

TITANIC (Southwark Playhouse), DAISY PULLS IT OFF (Gatehouse), VICTOR/VICTORIA (Southwark Playhouse), THE THING ABOUT MEN (Landor Theatre), BERNADA ALBA (Union)

Will Joy (2012)

CITY OF ANGELS (LAMDA), NIGHT OF A THOUSAND VOICES (Royal Albert Hall), ELEGIES FOR ANGELS, PUNKS & RAGING QUEENS (The Space), THE WORLD GOES ROUND (Canal Café Theatre)

Daniel Griffin (2013)

AVENUE Q (South Korean Production)

Nick Chave (2013)

SONGS FOR A NEW WORLD, WEST SIDE STORY (Victoria Warehouse, Manchester) BACK TO THE MUSICALS (Pheasantry, Chelsea) I LOVE YOU BECAUSE (Trinity Laban) MAME (Mountview Academy)

There are a number of other courses in musical direction offered by other institutions. These are:

- Arts Educational – MA in Musical Theatre Creative Practice (for directors, choreographers and musical directors)
- LAMDA – PG Dip in Musical Direction
- Royal Scottish Conservatoire – MA in Musical Direction
- Royal Academy of Music – PG Dip Musical Direction and Coaching

The intake of students on these courses is limited to 1 or 2 per year. The students on these courses are, in many cases, largely in residence to learn by accompanying. The aim in creating an MA in Musical Direction at Mountview is to ensure graduates have a broad and thorough grounding in all skills required to be successful in their careers. Mountview is uniquely equipped, by way of its current provision in musical theatre, actor musicianship and acting, to offer musical direction students a wide variety of opportunities to learn and collaborate across all theatrical forms.

Musical Directing is a profession that requires high levels of skill in a wide range of key areas: piano playing, conducting, sight reading, music coaching, arranging. It also requires a thorough understanding of the industry and sophisticated interpersonal skills to collaborate with other creatives and manage both actors and musicians in what can be a high pressure environment. Delivery at MA level will provide opportunities for students to gain a deeper understanding of both their art form and their potential contribution to it, which in turn should result in a greater depth of artistry. Beginning from these primary beliefs, the course aims:

- To provide the student with the knowledge and understanding of the skills required to pursue a career as a musical director
- To enable the student to demonstrate outstanding creativity and leadership within the area of Musical Direction
- To provide the opportunity for the student to take responsibility for his/her own work

To encourage critical reflection and relate it to artistic practice.

FULL COURSE PROPOSAL

Part 2 ACADEMIC CASE (including Programme Specification)

ADMISSIONS	
<p><i>Include-</i></p> <ul style="list-style-type: none"> • Admissions process and criteria with reference to course specific entry activities e.g. portfolio compilation/interview • Entry requirement for each level and specific requirements • Statement on Advanced Standing, Direct entry and APL/APEL procedures • Examples of students who may be eligible for Advanced Standing, Direct Entry and APL/APEL 	
<p>This course is taught in English, through lectures, seminars, discussion and collaborative work. A high standard of English is therefore mandatory: for international students IELTS Level 7 is necessary.</p> <p>The programme is intensely collaborative. Applicants should be very comfortable working in collaborative partnerships and groups.</p> <p>Applicants will be expected to have achieved a first degree at Upper Second Class or above. The Course Leaders will consider applications for admission with APCL up to 50% of credits (excluding dissertation) and 25% of credits for APEL. Exemption can be made for those with significant relevant experience such as industry experience in a related area or substantial experience as a professional musician for instance. Ideally, the student collective for each academic year will include both UK/EU and International students, and show a diversity of interest in musical theatre ability, style and form</p> <p>The programme requires that collaborative partnerships be formed between students. Therefore, consideration will be given to prospective students as both individual creative practitioners, and collaborative artists who will make valuable contributions to a growing creative community of directors and musical directors.</p> <p>All applicants will be invited for interview either at Mountview or via video conferencing.</p>	

COURSE MANAGEMENT INFORMATION				
Is the course as a whole assessed on a pass/fail basis?	YES	<input type="checkbox"/>	NO	X
Are any modules assessed on a pass/fail basis?	YES	<input type="checkbox"/>	NO	X
If so, how many modules and what is the credit volume for each module?				

YEAR WEIGHTINGS AND PROGRESSION REQUIREMENTS (For undergraduate or integrated masters courses only)			
complete sections that are relevant			
Year of course	Weightings	Progression requirement	Exit Award

BOARD OF EXAMINERS			
Is there an existing Board of Examiners?	YES	X	NO
If YES, which existing board will be responsible for the course?	Mountview/UEA Postgraduate Board		
If NO, please enter details for new board of examiners			
Are any new external examiner(s) required?	YES	X	NO
If yes, how many?	1		



PROGRAMME SPECIFICATION FOR AN AWARD OF THE UNIVERSITY OF EAST ANGLIA

Course name	Year
MA Musical Direction	2015/16

NOTE: Whilst the University will make every effort to offer the modules listed, changes may sometimes have to be made for reasons outside the University's control (e.g. illness of a member of staff) or because of low enrolment or sabbatical leave.

PS1 COURSE PROFILE

YEAR 1 profile				Level	This column will be deleted prior to publication
Module Code (if not known please use an abbreviation that can be cross referenced to the learning outcomes below)	Compulsory? - or name of Option range	Credits	Module Title	Teaching period, e.g. Sem 1, Year-long	New / amended / existing
MDR400	Compulsory	30	Technical Skills & Practice	Semester 1	New
MDR410	Compulsory	30	Context & Preparation For Practice	Semester 1	New
MDR420	Compulsory	30	Assisting & Apprenticeship	Semester 1 & 2	New
MDR430	Compulsory	30	Creative Practice	Semester 1 & 2	New
MDR440	Compulsory	60	Practice and Reflection	Semester 2	New

PS1 COURSE PROFILE - <i>continued</i>
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YEAR 2 profile				Level	This column will be deleted prior to publication
Module Code (if not known please use an abbreviation that can be cross referenced to the learning outcomes below)	Compulsory? - or name of Option range	Credits	Module Title	Teaching period, e.g. Sem 1, Year-long	New / amended / existing

PS1 COURSE PROFILE - <i>continued</i>
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YEAR 3 profile				Level	This column will be deleted prior to publication
Module Code (if not known please use an abbreviation that can be cross referenced to the learning outcomes below)	Compulsory? - or name of Option range	Credits	Module Title	Teaching period, e.g. Sem 1, Year-long	New / amended / existing

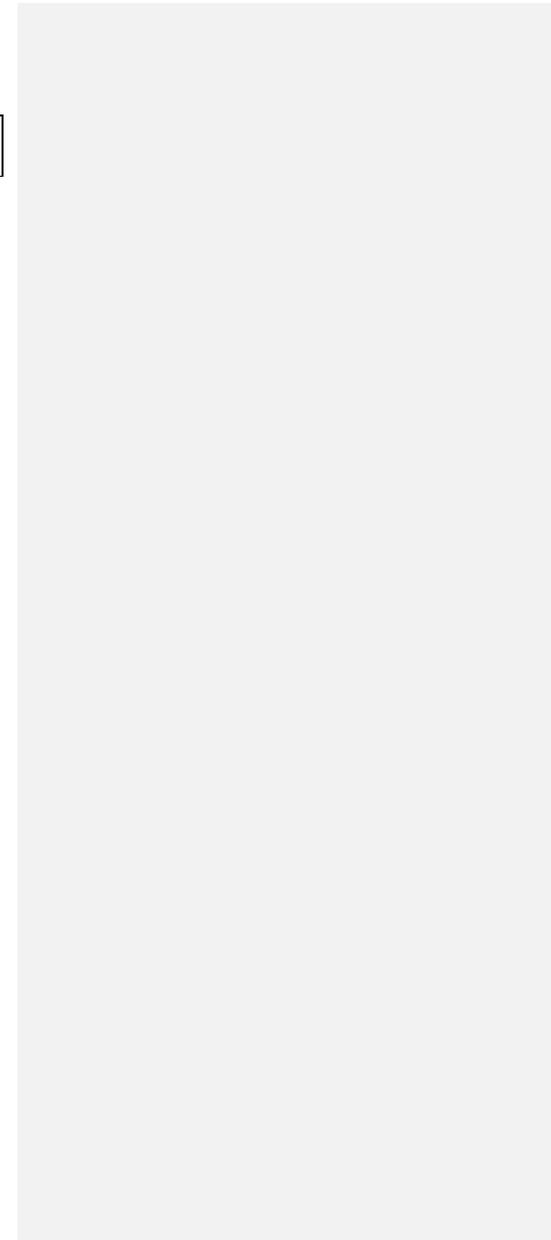
PS1 COURSE PROFILE - <i>continued</i>
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YEAR 4 profile				Level	This column will be deleted prior to publication
Module Code (if not known please use an abbreviation that can be cross referenced to the learning outcomes below)	Compulsory? - or name of Option range	Credits	Module Title	Teaching period, e.g. Sem 1, Year-long	New / amended / existing

PS2 MAPPING LEARNING OUTCOMES

Mapping learning outcomes – please list learning outcomes and enter module code against assessment type YEAR 1 learning outcomes	Assessment type								
	Essay	Lab report	Course test	Exam	Project/ Dissertation/ Report	Oral Presentation	Assessment of practice		Other
Develop and display mastery and deep understanding of the relevant skills and creative processes required for musical directing in a variety of forms and styles. Expand and hone personal skill set to advanced technical standing							MDR400 MDR410		
Systematic understanding of knowledge, skills and experience and other references and resources to generate appropriate and creative solutions							MDR410 MDR420		
Able to demonstrate the advanced knowledge and systematic understanding of the skills required to pursue a career as a musical director							MDR400 MDR420 MDR430		
Enable the student to demonstrate outstanding creativity and leadership within the area of Musical Direction making sound judgments and proposing new hypotheses							MDR430		
Demonstrate ability to accept accountability for the development of a project from initial stimulus to fully realized production							MDR430		
Encourage critical reflection and relate it to artistic practice at an advanced level					MDR440	MDR440	MDR440		

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PS2 MAPPING LEARNING OUTCOMES - continued

Mapping learning outcomes – please list learning outcomes and enter module code against assessment type YEAR 2 learning outcomes	Assessment type								
	Essay	Lab report	Course test	Exam	Project/ Dissertation/ Report	Oral Presentation	Assessment of practice	Other	Other
Other: please give details									

PS2 MAPPING LEARNING OUTCOMES - continued

Mapping learning outcomes – please list learning outcomes and enter module code against assessment type YEAR 3 learning outcomes	Assessment type								
	Essay	Lab report	Course test	Exam	Project/ Dissertation/ Report	Oral Presentation	Assessment of practice	Other	Other
Other: please give details									

PS2 MAPPING LEARNING OUTCOMES - continued

Mapping learning outcomes – please list learning outcomes and enter module code against assessment type YEAR 4 learning outcomes	Assessment type								
	Essay	Lab report	Course test	Exam	Project/ Dissertation/ Report	Oral Presentation	Assessment of practice	Other	Other
Other: please give details									

PS2 MAPPING LEARNING OUTCOMES - continued

Mapping learning outcomes – please list learning outcomes and enter module code against assessment type YEAR 5 learning outcomes	Assessment type								
	Essay	Lab report	Course test	Exam	Project/ Dissertation/ Report	Oral Presentation	Assessment of practice	Other	Other
Other: please give details									

PS3 PROGRAMME COHERENCE AND FEEDBACK CYCLES

PS3.1 learning progression

How will progression in terms of skills, knowledge and understanding be reflected in the programme between modules in any one year and across the years as students progress through their course of study?

The first two modules (Technical Skills & Practice and Context & Preparation for Practice) are taught simultaneously: the growth in one connects to and amplifies the growth in the other. The modules are designed to have a natural flow: each assigned project builds on what has come before. The practice modules build clearly to the Practice and Reflection project: the pieces created grow in scope, size, and demands placed on the Musical Directors.

PS3.2 feedback cycle

Please explain how assessments and feedback / feed forward support the coherence of the programme. Comment on number and types of assessment, both formative and summative; the types and format of feedback students will receive; and their sequencing. How will assessments and feedback impact on subsequent modules?

Feedback and critique are core elements of this course of study — feedback not only from course leaders, but also from peers (in the course and other MA courses at Mountview) and industry practitioners. Students receive feedback on a bi-weekly basis, in the form of project critique sessions with course leaders and peers, and are expected to develop and refine their own powers of critique, as applied to their own work and that of their collaborators and peers.

Students will receive in-depth advisory assessments at regular intervals with goals set for continued development.

Ability to receive and act on feedback is an absolutely essential skill for a Musical Director to possess; this is emphasised throughout the course. Students will also be given facility and regular opportunity to capture their own formative responses to the programme, on a daily basis.

PS4 EXAMINATIONS		
	Written	Practical (e.g. OSCES and OSPES)
How many modules will include an exam element?	None	None
How many hours of exams are there in Stage 0? (if applicable)		
How many hours of exams are there in Stage 1?		
How many hours of exams are there in Stage 2?		
How many hours of exams are there in Stage 3?		
How many hours of exams are there in Stage 4? (if applicable)		
How many hours of exams are there in Stage 5? (if applicable)		
How many hours does the programme (as a whole) include?		

PS5 EQUALITY & WIDENING PARTICIPATION	
PS5.1	<p>How do the admissions criteria specifically for this course ensure equality of opportunity for all applicants?</p> <p>Mountview Academy of Theatre Arts ensures that admissions criteria and procedures enable applicants from all educational backgrounds to demonstrate the academic potential and their ability to achieve.</p> <p>No applicant will be treated less favourably on grounds of gender, age, marital status, race, colour, ethnic origin, sexual orientation, disability, political or religious belief or any other criterion deemed irrelevant.</p> <p>We welcome applications from people with disabilities and will undertake to support any students throughout their enrolment.</p> <p>All course materials will be available in an accessible range of formats on notification of need.</p>
PS5.2	<p>What steps have been taken to ensure an inclusive curriculum?</p> <p>The curriculum is designed to allow students to explore a wide range of storytelling and production contexts that will allow students access to culturally diverse performance activities.</p> <p>Given the nature of the subject matter of this programme, all modules address issues concerning diversity and widening participation in the arts in some form.</p> <p>Mountview makes reasonable adjustments to facilitate access to the full range of its educational provision, facilities and other services.</p>
PS5.3	<p>In what ways do learning and teaching and assessment methods ensure inclusivity, reasonable adjustment and equality of opportunity?</p>

	<p>All students are allocated a personal tutor for the duration of their studies. These tutors will help signpost students to relevant support services.</p> <p>The Performance Programme Manager liaises with learning support tutors and students in order to ensure that all students with learning support needs are assisted throughout their period of studies.</p>
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PS6	EMPLOYABILITY
	<p>How is employability embedded into the delivery of the course?</p> <p>The proposed course engages industry practitioners at appropriate points in the programme and encourages all students to engage in some form of industry placement as part of the support we offer them in the year after graduation.</p> <p>All modules have been designed by industry practitioners to develop practical skill in Musical Direction. Projects created in the program are conceived with real-world marketability in mind.</p> <p>All students will work with a range of fellow theatre/performance makers at Mountview with the intention of creating a vital artistic community and support network.</p> <p>The Industry Liaison office (careers service) at Mountview will work on the development of industry networks along with the course team and offer guidance on CV preparation and promotion.</p>

MODULE OUTLINES FOR EXISTING COMPULSORY MODULES			
Number of existing COMPULSORY modules	0		
Module outlines attached? (as Appendix 1 to this form)	YES		NO X

MINOR CHANGES TO EXISTING MODULES		
Please list all existing modules, compulsory and optional, to which you are proposing minor changes as part of the proposed new programme		
Module Code	Module Title	Minor changes proposed

NEW MODULES	
How many new modules are being proposed?	5
Please complete the below for each proposed new module	

NEW MODULE			
Module Title	Technical Skills & Practice		
Level	7		
Credit Value	30		
Teaching period, (e.g. Semester 1, Year-long)	Semester 1		
Likely Module Organiser	TBC		
Assessment method (e.g. Exam, Coursework, Mixed)	Coursework		
Does the Module include an Exam? Yes/No	No	How long will the exam be? (i.e. 1, 2 3 hours)	
Module Marking Scheme (Please tick as appropriate)	Pass/Fail?	Percentage marking?	100%
Proposed Module Code	MDR400		

Module Delivery (e.g. distance-learning campus based, work placement)	Campus based
Brief Description	Classes will focus on the practical skill set required of a professional musical director in today's rapidly changing industry. Skills classes will include group/individual tutorials and masterclasses on: keyboard skills, accompanying skills, conducting skills, arranging skills, programming skills.
Aims / learning outcomes	<p>Progression through the module should enable students to demonstrate increasing achievement in the following areas:</p> <p>Demonstrate advanced practical and applied knowledge and understanding, specifically:</p> <ul style="list-style-type: none"> • Substantially enhanced technical mastery of keyboard skills • Detailed understanding of music notation software and keyboard programming techniques • Enhanced knowledge and technical mastery of conducting skills (both with a baton and from the keyboard) <p>Professional level ability in sight reading and accompanying from the keyboard</p>
Key Reading (2-5 key texts or resources for targeted Library expenditure/purchase)	<p>Cooke, M. <i>Tone Touch and Technique (Advanced)</i>. Kenworthy Books</p> <p>Morley, S. (2012) <i>The Musical Director's Handbook</i>. New Generation Publishing</p>

****Please copy and paste the above table for additional new modules****

NEW MODULE				
Module Title	Context & Preparation for Practice			
Level	7			
Credit Value	30			
Teaching period, (e.g. Semester 1, Year-long)	Semester 1			
Likely Module Organiser	TBC			
Assessment method (e.g. Exam, Coursework, Mixed)	Coursework			
Does the Module include an Exam? Yes/No	No	How long will the exam be? (i.e. 1, 2 3 hours)		
Module Marking Scheme (Please tick as appropriate)	Pass/Fail?		Percentage marking?	100%
Proposed Module Code	MDR410			
Module Delivery (e.g. distance-learning campus based, work placement)	Campus based			

Brief Description	This module will give students a context and framework for their practical skill set. Classes will include musical theatre history and repertoire, music theory, and observation of acting through song classes.
Aims / learning outcomes	<p>Progression through this module should enable students to demonstrate increasing achievement in the following areas:</p> <ul style="list-style-type: none"> • Critical appraisal of Musical Theatre styles and genres • Assessment of the value of theoretical concepts underpinning the successful practice of Musical Directing • Ability to make choices of vocabulary appropriate to musical theatre idioms based on reasoned argument <p>Critical assessment and analysis of texts, scores, performance, and an enhanced ability to synthesise ideas and research in interpretation</p>
Key Reading (2-5 key texts or resources for targeted Library expenditure/purchase)	<p>Morley, S. (2012) <i>The Musical Director's Handbook</i>. New Generation Publishing</p> <p>Cantor, M & Maslon, L. (2014) <i>Broadway: The American Musical</i>. Bulfinch Publishing</p>

NEW MODULE				
Module Title	Assisting & Apprenticeship			
Level	7			
Credit Value	30			
Teaching period, (e.g. Semester 1, Year-long)	Semesters 1 & 2			
Likely Module Organiser	TBC			
Assessment method (e.g. Exam, Coursework, Mixed)	Coursework			
Does the Module include an Exam? Yes/No	No	How long will the exam be? (i.e. 1, 2, 3 hours)		
Module Marking Scheme (Please tick as appropriate)	Pass/Fail?		Percentage marking?	100%
Proposed Module Code	MDR420			
Module Delivery (e.g. distance-learning campus based, work placement)	Campus based			
Brief Description	This module will allow students to assist a professional musical director on an in-house project or public musical at the college. Students will also benefit from a series of master classes delivered by industry professionals.			

Aims / learning outcomes	<p>Detailed advanced knowledge and understanding of:</p> <ul style="list-style-type: none"> • Creatively apply knowledge and techniques appropriate to collaborative contexts • Creatively apply knowledge and skills in musical directing for Musical Theatre, suited to a variety of professional contexts • The appropriate application of personal skills for working within a highly pressurised collaborative context • Integrated technical facilities which will allow for a cohesive performance as assistant MD
Key Reading (2-5 key texts or resources for targeted Library expenditure/purchase)	A variety of scores/libretti will be needed; dependant on the specific projects each MA Musical Direction student will be working on.

NEW MODULE				
Module Title	Creative Practice			
Level	7			
Credit Value	30			
Teaching period, (e.g. Semester 1, Year-long)	Semesters 1 & 2			
Likely Module Organiser	TBC			
Assessment method (e.g. Exam, Coursework, Mixed)	Coursework			
Does the Module include an Exam? Yes/No	No	How long will the exam be? (i.e. 1, 2, 3 hours)		
Module Marking Scheme (Please tick as appropriate)	Pass/Fail?		Percentage marking?	100%
Proposed Module Code	MDR430			
Module Delivery (e.g. distance-learning campus based, work placement)	Campus based			
Brief Description	This module will allow students to work in a simulated professional environment as the MD for a public performance project. Students will serve as a full member of the creative team, but will be supervised by their mentor and also by the Project Director.			
Aims / learning outcomes	<p>Detailed advanced knowledge and understanding of:</p> <ul style="list-style-type: none"> • The comprehensive understanding and demonstrable capacity for, the research and self critical skills appropriate to collaborative contexts • Enhanced creative application of knowledge and skills in musical directing for Musical Theatre, suited to a variety of professional contexts 			

	<ul style="list-style-type: none"> Extended personal skills for creative problem solving within a highly pressurised collaborative context Substantially enhanced technical mastery of keyboard skills The challenges and creativity of leadership in creative collaborative contexts
Key Reading (2-5 key texts or resources for targeted Library expenditure/purchase)	Morley, S. (2012) <i>The Musical Director's Handbook</i> . New Generation Publishing

NEW MODULE				
Module Title	Practice and Reflection			
Level	7			
Credit Value	60			
Teaching period, (e.g. Semester 1, Year-long)	Semester 2			
Likely Module Organiser	TBC			
Assessment method (e.g. Exam, Coursework, Mixed)	Coursework			
Does the Module include an Exam? Yes/No	No	How long will the exam be? (i.e. 1, 2 3 hours)		
Module Marking Scheme (Please tick as appropriate)	Pass/Fail?		Percentage marking?	100%
Proposed Module Code	MDR440			
Module Delivery (e.g. distance-learning campus based, work placement)	Campus based			
Brief Description	This Module offers a significant opportunity for innovation and originality and an opportunity to enhance the musical direction students through an added practical and formal reflective component.			
Aims / learning outcomes	Detailed advanced knowledge and understanding of: <ul style="list-style-type: none"> The development of a project from initial concept to fully realised production while maintaining a high degree of motivation to producing original work of the highest possible standard Critical analysis of texts, scores, performance with an ability to propose original readings of creative work The synthesis of ideas and research in interpretation Advanced facility for conceptualisation and abstract thinking in creative problem solving Complex thought and expressive skills required of a multi-disciplinary art form 			

	<ul style="list-style-type: none"> • Critical self-reflection • Substantial autonomy in pursuing artistic goals.
Key Reading (2-5 key texts or resources for targeted Library expenditure/purchase)	Biggam, J. (2008) <i>Succeeding with you Master's Dissertation: A Step-by-Step Handbook</i> . Open University Press

COMMENTS/FEEDBACK FROM EXTERNAL PROFESSIONALS/ BODIES

Please provide a summary of external professional feedback received. Append full reports as Appendix 2

During the initial stages of creating this course, input was received and feedback offered by several West End Musical Directors and theatre professionals, including Martin Lowe (Tony Award for Orchestration in 2013), Trevor Jackson (Casting Director for Cameron Mackintosh).

Please provide a summary of Professional, Statutory or Regulatory Body (PSRB) approval, if appropriate. Append any relevant documents as Appendix 3

Not applicable.

FULL COURSE PROPOSAL

Part 3 STAFFING AND RESOURCES

STAFFING
<p>What is the impact / what are the resource implications of the proposal on academic staff?</p> <p>Please include</p> <ul style="list-style-type: none">• Staffing of the course (number of f/t, proportionate and p/t staff involved)• Use of guest lecturers• Brief details of administrative and technical support• Current and future resources needed to run the programme• Please attach all course team CVs as Appendix 4 using the template from the Partnerships Handbook
<p>The current Head of Singing and Music, Chris Nolan, has developed the course in collaboration with his two colleagues, Martin Leberman & Lyndall Dawson (CV's attached).</p> <p>Chris Nolan has accepted a job offer in Australia from Easter 2015 so we have taken the opportunity to restructure this provision. We will advertise for a suitably qualified Head of Music who will also act as Programme Leader for the MA in Musical Direction.</p>

PHYSICAL RESOURCES
<p>What new or additional facilities and /or equipment are required for the delivery of this course?</p> <p>Please include:</p> <ul style="list-style-type: none">• Accommodation• Course specific resources/ learning materials• Resources needed to meet the diverse needs of the student group• IT resources• Current and future resources needed to run the programme
<p>The course will require a suitable, dedicated space that includes plentiful expanses of empty wall space upon which students can capture and record their creative process. They will also need access to spaces suitable for piano/vocal rehearsal. Composition students will require access to piano/keyboard each, to a maximum of 6. Ideally, they will have access to composition software such as Finale / Sibelius (preferably both) as well as word processing software such as Microsoft Office and Final Draft. Students will also require access to wi-fi connections.</p> <p>Mountview's library is already well stocked with a wide range of musical theatre libretti and scores, as well as other specialist literature, and they have an ongoing commitment to invest in further resources.</p> <p>The Mountview librarian will review provision for this course and stock a range of specific materials in support of this new programme. Mountview's librarian has been consulted as part of the development of the course.</p> <p>Mountview's Industry Liaison Officer has been consulted at all stages of the development of this new programme and will provide advice and guidance on career development as well as physical space on the Mountview website.</p>

FULL COURSE PROPOSAL

Part 4 MONITORING QUALITY AND STANDARDS

MANAGEMENT OF THE PROGRAMME
<p>Please include:</p> <ul style="list-style-type: none"> • <i>Statement that the programme will be monitored in accordance with relevant policies</i> • <i>Evaluation and enhancement strategies e.g. feedback from students, professional academic links, employers, awarding bodies</i> • <i>Plans for course meetings</i> • <i>Summary of staff development, internal and external undertaken in the last 5 years</i> • <i>Action plan of future staff development</i>
<p>This programme will be monitored in accordance with current practices at Mountview and in consultation with the Partnerships Office at UEA.</p> <p>Established practices of monitoring, evaluation and enhancement are embedded within the quality assurance remit of the office of the Academic Director. All systems and procedures will be aligned with those of the current and well established monitoring processes of the postgraduate programmes at Mountview – the MA in Performance and the MA in Theatre Directing.</p> <p>Feedback from students will be gathered at the student representative meetings, from module evaluation forms and Joint Board of Study.</p> <p>Staff Development is reviewed at staff and curriculum development meetings as well as at Joint Board of Study. Staff development is embedded in the annual appraisal process and annual staff development days.</p> <p>All staff at Mountview will be encouraged to achieve recognition of their teaching professionalism over the course of the next 6 months.</p>

EXTERNAL AGENCY/ EMPLOYER INVOLVEMENT
<p>GUIDANCE Include-</p> <ul style="list-style-type: none"> • <i>External agency/employer involvement in the development of the course</i> • <i>Future involvement in course committees/advisory groups</i> • <i>Involvement in running of the programme e.g. guest lecturers, work based learning/placement provider</i> • <i>Links with the academic community</i>
<p>The Industry Liaison Officer at Mountview has reviewed the course and offered feedback as has the Chairman of the Mountview Board of Trustees, Vikki Heywood, former Chief Executive of the Royal Shakespeare Company and the Royal Court Theatre and now a Theatre Consultant.</p> <p>Employer and industry representatives routinely attend the Annual Monitoring Meeting for all validated courses and are represented at all validation and revalidation events.</p> <p>The course has been reviewed and approved by the Mountview Academic Planning and Quality Committee</p>

HANDBOOKS			
Prototype handbooks should be attached for the following:			
Student Course Handbook	To be reviewed at validation –	Placement Handbook (if applicable)	n/a

	indicative handbook available		
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Part 5 KEY INFORMATION SET (KIS) DATA

KEY INFORMATION SET data (undergraduate courses only)						
Quantitative KIS data						
		Year 1	Year 2	Year 3	Year 4	Year 5
1.1	Percentage of assessment by written exams					
1.2	Percentage of assessment by practical exams					
1.3	Percentage of assessment by coursework					
1.4	Percentage of time in scheduled learning and teaching activities					
1.5	Percentage of time in guided independent study					
1.6	Percentage of time on placements					
Professional Accreditation						
2.1	Name of professional accrediting body (if applicable)					
2.2	Please give details, including any memberships, exemptions etc that the award confers. Please also give accrediting body website URL.					
2.3	Is the accreditation dependent on specific module choices? If so, please include URL of web pages where these details are outlined.					

FULL COURSE PROPOSAL FORM MOUNTVIEW ACADEMY OF THEATRE ARTS

Course Title(s)
MA Musical Theatre Writing
School/Faculty of study
Mountview Academy of Theatre Arts
Proposed start date
September 2015

- Part 1** **Summary and Rationale**
- Part 2** **Academic Case including Programme Specification**
- Part 3** **Staffing and Resources**
- Part 4** **Monitoring Quality and Standards**
- Part 5** **Key Information Set (KIS) data**

FULL COURSE PROPOSAL

Part 1 SUMMARY AND RATIONALE

INSTITUTION	Mountview Academy of Theatre Arts		
SCHOOL/FACULTY	Performance		
NAME OF COURSE DIRECTOR	Rob Hartmann, Jenifer Toksvig		
COURSE TITLE	MA Musical Theatre Writing		
AWARD	MA		
EXIT AWARD(S) AND TITLE(S)	PgDip Writing Musicals		
MODE OF ATTENDANCE (full-time, part-time, distance, other)	FT		
AVAILABLE FROM:	September 2015		
PROFESSIONAL AWARD (if any)	Drama UK (formerly National Council for Drama Training) accredits Mountview Academy of Theatre Arts and this programme will be recognised as such		
ACCREDITING/VALIDATING BODY (if relevant)	Drama UK		
Accrediting/ Validating Body Website (if relevant)	http://www.dramauk.co.uk/		
Date when accreditation may take place	School re-accreditation is due in Autumn 2014		
LEVEL (tick the appropriate level)	Sub-degree (e.g. Cert. Dip.)		
	Undergraduate		
	Integrated Masters		
	Masters	Level 7 Taught Masters	
	Other postgraduate (please specify)		
DURATION (years or months)	1 year (12 months)		
PLACEMENT(S)/WORK-BASED LEARNING REQUIRED	YES	NO	X
	If YES, does this conform with the QAA's advice on Placements (B10)		
RELEVANT SUBJECT BENCHMARK STATEMENT(S)	Dance, Drama & Performance Subject Benchmark Statement 2007		

ENTRY REQUIREMENTS	First degree awarded at 2:1 or above (typical offer)
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****Please copy and paste the above table for additional (related) courses****

RATIONALE FOR PROPOSAL
<p>Please explain why you are proposing this/these new course(s) and why this proposal is being offered at this time.</p> <p>Within your rationale, please also consider and outline the following:</p> <ul style="list-style-type: none"> · Are any teaching adjustments required? For example, will new modules be introduced, other modules be withdrawn or combined?). · Key learning outcomes · Key assessment strategy (e.g. how will formative assessment be integrated and linked to summative coursework) <p>Mountview's MA in Musical Theatre Writing is a dynamic and transformative experience centred on the collaborative art form of creating new musical theatre.</p> <p>The course is a 12 month Master of Arts degree with Degree classification of Pass, Merit and Distinction.</p> <p>This is a vocational programme with 15 contact hours per week in the form of seminars, workshops and practical exercises, with an expectation of a further 15 hours per week of practical collaborative work, and 6 hours per week of personal study, for a total of 36 hours per week.</p> <p>Throughout the course, the emphasis is on discovery, comprehension and innovation, through practical and analytical exploration of both personal and collaborative creative processes, within a broad and diverse landscape of musical theatre forms and styles.</p> <p>Students will be encouraged to consider their roles and responsibilities as creative artists within the British musical theatre community, as well as that of their own cultural heritage.</p> <p>This full-time course focuses on the development of collaborative creative artists, not only in the craft and skills of writing and composing musical theatre, but also in the business of getting your work developed and produced. In addition to connecting writers and composers with performers, directors and producers within Mountview's collection of Creative MAs, the course will also connect students to the wider musical theatre world, in the UK and beyond, with the intention of creating a vital artistic community.</p> <p>Students are immersed in the creation of practical work, alongside continuous investigation of creative process and craft, the core elements of which are bookwriting, lyric writing and composition. The programme encourages exploration of a variety of theatrical forms, styles and methods of audience engagement, to explore the broadest possible range of musical theatre.</p> <p>This course is led by a collaborative team of professional musical theatre writers from the UK and the USA, supported by a rich variety of visiting industry professionals. Seminars will take place at Mountview. The programme includes opportunities to make connections with both British and international musical theatre writers and composers, through collaboration with writers and composers from Mercury Musical Developments, the Graduate Musical Theatre</p>

Writing Program at New York University's Tisch School of the Arts, and Uterus, Denmark's musical theatre development programme.

TERM 1

The first term begins with an exploration of the collaborative artist's creative process, and the role of constructive critique as a vital part of developing new work. We examine aspects of both short and long-form storytelling: essentials of dramatic action, story architecture, and choices such as genre and style. We explore the core crafts of bookwriting, lyric writing and composition for musical theatre, and the relationship between words and music. The course investigates a variety of musical theatre forms: not only the traditional American book musical, but also many other styles of show and methods of making musicals, including devised and site-specific theatre, transmedia storytelling, and immersive non-fourth-wall forms of audience engagement. In collaborative teams, students will be actively making work on a weekly basis, culminating in a series of short-form musical projects.

TERM 2

In the second term, student collaborative teams write one-act shows which fit festival and youth theatre models. In addition, we investigate methods of developing and promoting one's own work, legal aspects of the business, and production and funding opportunities in the UK and beyond. Students explore the collaborative relationship between writers and other practitioners of this art form: performers, directors, dramaturgs, designers and more. Writing teams then begin work on their thesis project: a musical shaped by the writers' interests and aesthetics, resulting in a uniquely personal show that nonetheless has realistic production potential.

TERM 3

In the third term, intensive work continues on the thesis project. The term culminates with a 'calling card' showcase presentation to an invited industry audience, with the intention of making connections that will facilitate further development and/or production opportunities, and new collaborative relationships, for the following year and beyond.

POST-GRADUATION

In the year following graduation, alumni are encouraged to remain attached to the programme, continuing to develop and refine their thesis projects, and receiving ongoing career support through outreach connections to the wider musical theatre community, including professional unions and support groups, and through visiting faculty. Graduating alumni also act as mentors to current students for a year. This is part of our commitment ensuring that the development of students as writers is supported in a sustained manner in pursuit of lifelong learning.

The MA is titled Musical Theatre Writing because the focus will be on writing for live performance that gives equal weight to both words and music as storytelling tools; however, we will also incorporate the skills required in writing for recorded media as peripheral tools to support transmedia presentation, and explore work and career development beyond traditional theatre. This will provide students with a broad spectrum of transferable creative and production skills.

We will welcome international students, and actively encourage intercultural collaboration. Our aim is to facilitate the development of unique and truthful creative voices for every individual, and for every collaborative partnership, not just in the writing but also in storytelling form. We anticipate that this will be influenced by cultural heritage.

The course will suit creative artists with an interest in collaboratively creating new musical theatre. This could be writers, novelists, playwrights, lyricists, composers, composer/lyricists, singer/songwriters, poets, devisers, improvisers, theatre-makers, performers, storytellers and others. Applicants should have a basic foundation of experience in, and an understanding of the craft of some form of creative storytelling and/or writing, in either words or music, or both. The course explores a wide variety of forms and styles, and we encourage applications from

those who have an interest in innovation within the art form. The application for this course will take the form of practical writing exercises as well as opportunities to share work with us.

FULL COURSE PROPOSAL

Part 2 ACADEMIC CASE (including Programme Specification)

ADMISSIONS				
<p><i>Include-</i></p> <ul style="list-style-type: none"> • Admissions process and criteria with reference to course specific entry activities e.g. portfolio compilation/interview • Entry requirement for each level and specific requirements • Statement on Advanced Standing, Direct entry and APL/APEL procedures • Examples of students who may be eligible for Advanced Standing, Direct Entry and APL/APEL 				
<p>This course is taught in English, through lectures, seminars, discussion and collaborative work. A high standard of English is therefore mandatory: for international students IELTS Level 8 is necessary.</p> <p>The programme is intensely collaborative. Applicants should be very comfortable working in collaborative partnerships and groups.</p> <p>Applicants will be expected to have achieved a first degree at Upper Second Class or above. The Course Leaders will consider applications for admission with APCL up to 50% of credits (excluding dissertation) and 25% of credits for APEL. Exemption can be made for those with appropriate relevant experience. Ideally, the student cohort for each academic year will include both UK/EU and International students, and show a diversity of interest in musical theatre style and form, as well as a broad spectrum of storytelling backgrounds and approaches.</p> <p>The programme requires that collaborative partnerships be formed between students. Therefore, consideration will be given to prospective students as both individual creative practitioners, and collaborative artists who will make valuable contributions to a growing creative community of musical theatre writers and composers.</p> <p>All applicants will be invited for interview either at Mountview or via video conferencing.</p>				
COURSE MANAGEMENT INFORMATION				
Is the course as a whole assessed on a pass/fail basis?	YES	<input type="checkbox"/>	NO	<input checked="" type="checkbox"/>
Are any modules assessed on a pass/fail basis?	YES	<input type="checkbox"/>	NO	<input checked="" type="checkbox"/>
If so, how many modules and what is the credit volume for each module?				

**YEAR WEIGHTINGS AND PROGRESSION REQUIREMENTS
(For undergraduate or integrated masters courses only)**

complete sections that are relevant

Year of course	Weightings	Progression requirement	Exit Award

BOARD OF EXAMINERS

Is there an existing Board of Examiners?	YES	X	NO	
If YES, which existing board will be responsible for the course?	Mountview/UEA Postgraduate Board			
If NO, please enter details for new board of examiners				
Are any new external examiner(s) required?	YES	X	NO	
If yes, how many?	1			

PROGRAMME SPECIFICATION FOR AN AWARD OF THE UNIVERSITY OF EAST ANGLIA

Course name Year

MA in Musical Theatre Writing 2015/16

NOTE: Whilst the University will make every effort to offer the modules listed, changes may sometimes have to be made for reasons outside the University's control (e.g. illness of a member of staff) or because of low enrolment or sabbatical leave.

PS1 COURSE PROFILE

YEAR 1 profile				Level	This column will be deleted prior to publication
Module Code (if not known please use an abbreviation that can be cross referenced to the learning outcomes below)	Compulsory? - or name of Option range	Credits	Module Title	Teaching period, e.g. Sem 1, Year-long	New / amended / existing
MTW400	Compulsory	30	Craft of Musical Theatre Writing	Semester 1	New
MTW410	Compulsory	30	Context	Year-long	New
MTW420	Compulsory	30	Practice 1	Semester 1	New
MTW430	Compulsory	30	Practice 2	Semester 2	New
MTW440	Compulsory	60	Thesis Project	Semester 2	New

PS1 COURSE PROFILE - *continued*

YEAR 2 profile				Level	This column will be deleted prior to publication
Module Code (if not known please use an abbreviation that can be cross referenced to the learning outcomes below)	Compulsory? - or name of Option range	Credits	Module Title	Teaching period, e.g. Sem 1, Year-long	New / amended / existing

PS1 COURSE PROFILE - *continued*

YEAR 3 profile				Level	This column will be deleted prior to publication
Module Code (if not known please use an abbreviation that can be cross referenced to the learning outcomes below)	Compulsory? - or name of Option range	Credits	Module Title	Teaching period, e.g. Sem 1, Year-long	New / amended / existing

PS1 COURSE PROFILE - <i>continued</i>	
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YEAR 5 profile				Level	This column will be deleted prior to publication
Module Code (if not known please use an abbreviation that can be cross referenced to the learning outcomes below)	Compulsory? - or name of Option range	Credits	Module Title	Teaching period, e.g. Sem 1, Year-long	New / amended / existing

PS2 MAPPING LEARNING OUTCOMES

Mapping learning outcomes – please list learning outcomes and enter module code against assessment type YEAR 1 learning outcomes	Assessment type								
	Essay	Lab report	Course test	Exam	Project/ Dissertation/ Report	Oral Presentation	Assessment of practice	Other	Other
Develop deep understanding of the relevant skills and creative processes required for creating musical theatre in one's chosen discipline (words/music or both), in a variety of forms and styles. Expand and hone personal skill set.					MTW400 MTW420 MTW430 MTW440	MTW400 MTW420 MTW430 MTW440	MTW400 MTW420 MTW430 MTW440		
Acquire an advanced knowledge of the worldwide production of musical theatre as it exists in many forms: traditional styles as developed in the US and in Europe, and newer platforms (video, internet based, and so on). Acquire a broad range of transferable skills through detailed knowledge and understanding of the business of being a writer/composer of new musical theatre, in the UK and abroad.					MTW410 MTW430 MTW440	MTW410 MTW430 MTW440	MTW410 MTW430 MTW440		
Enhanced practical application of craft elements and storytelling forms in the collaborative creation of short- and long-form musical theatre through multiple platforms, for live and recorded performance, in a broad range of traditional and innovative styles, forms and methods of production. Experience in a broad range of collaborative relationships.					MTW420 MTW430 MTW440	MTW420 MTW430 MTW440	MTW420 MTW430 MTW440		
Accomplished command of musical theatre writing skills as applied to production situations with specific parameters, and the ability to tailor work to specific theatre markets: an understanding of commercial viability and realistic expectation, alongside the ability to maintain clear communication of the writing team's identities and intentions as theatre artists.					MTW400 MTW410 MTW420 MTW430 MTW440	MTW400 MTW410 MTW420 MTW430 MTW440	MTW400 MTW410 MTW420 MTW430 MTW440		

Form CP1-2013 Part 3

Other: please give details									

PS2 MAPPING LEARNING OUTCOMES - continued

Mapping learning outcomes – please list learning outcomes and enter module code against assessment type YEAR 2 learning outcomes	Assessment type								
	Essay	Lab report	Course test	Exam	Project/ Dissertation/ Report	Oral Presentation	Assessment of practice	Other	Other
Other: please give details									

PS2 MAPPING LEARNING OUTCOMES - continued

Mapping learning outcomes – please list learning outcomes and enter module code against assessment type YEAR 3 learning outcomes	Assessment type								
	Essay	Lab report	Course test	Exam	Project/ Dissertation/ Report	Oral Presentation	Assessment of practice	Other	Other
Other: please give details									

PS2 MAPPING LEARNING OUTCOMES - continued

Mapping learning outcomes – please list learning outcomes and enter module code against assessment type YEAR 4 learning outcomes	Assessment type								
	Essay	Lab report	Course test	Exam	Project/ Dissertation/ Report	Oral Presentation	Assessment of practice	Other	Other
Other: please give details									

PS2 MAPPING LEARNING OUTCOMES - continued

Mapping learning outcomes – please list learning outcomes and enter module code against assessment type YEAR 5 learning outcomes	Assessment type								
	Essay	Lab report	Course test	Exam	Project/ Dissertation/ Report	Oral Presentation	Assessment of practice	Other	Other
Other: please give details									

PS3 PROGRAMME COHERENCE AND FEEDBACK CYCLES

PS3.1 learning progression

How will progression in terms of skills, knowledge and understanding be reflected in the programme between modules in any one year and across the years as students progress through their course of study?

The first two modules (Craft of Musical Theatre Writing and Context) are taught simultaneously: the growth in one connects to and amplifies the growth in the other. The modules are designed to have a natural flow: each assigned project builds on what has come before. Rewriting is emphasized as a major component of any working writer's process. The practice modules build clearly to the thesis project: the pieces created grow in scope, size, and demands placed on the writing teams.

PS3.2 feedback cycle

Please explain how assessments and feedback / feed forward support the coherence of the programme. Comment on number and types of assessment, both formative and summative; the types and format of feedback students will receive; and their sequencing. How will assessments and feedback impact on subsequent modules?

Feedback and critique are core elements of this course of study — feedback not only from course leaders, but also from peers (in the course and other MA courses at Mountview) and industry practitioners. Students receive feedback on a bi-weekly basis, in the form of project critique sessions with course leaders and peers, and are expected to develop and refine their own powers of critique, as applied to their own work and that of their collaborators and peers.

Students will receive in-depth advisory assessments at regular intervals with goals set for continued development.

Ability to receive and act on feedback is an absolutely essential skill for a working writer to possess; this is emphasized throughout the course. Students will also be given facility and regular opportunity to capture their own formative responses to the programme, on a daily basis.

PS4 EXAMINATIONS		
	Written	Practical (e.g. OSCES and OSPES)
How many modules will include an exam element?	None	None
How many hours of exams are there in Stage 0? (if applicable)		
How many hours of exams are there in Stage 1?		
How many hours of exams are there in Stage 2?		
How many hours of exams are there in Stage 3?		
How many hours of exams are there in Stage 4? (if applicable)		
How many hours of exams are there in Stage 5? (if applicable)		
How many hours does the programme (as a whole) include?		

PS5 EQUALITY & WIDENING PARTICIPATION		
PS5.1	<p>How do the admissions criteria specifically for this course ensure equality of opportunity for all applicants?</p> <p>Mountview Academy of Theatre Arts ensures that admissions criteria and procedures enable applicants from all educational backgrounds to demonstrate the academic potential and their ability to achieve.</p> <p>No applicant will be treated less favourably on grounds of gender, age, marital status, race, colour, ethnic origin, sexual orientation, disability, political or religious belief or any other criterion deemed irrelevant.</p> <p>We welcome applications from people with disabilities and will undertake to support any students throughout their enrolment.</p> <p>All course materials will be available in an accessible range of formats on notification of need.</p>	
PS5.2	<p>What steps have been taken to ensure an inclusive curriculum?</p> <p>The curriculum is designed to allow students to explore a wide range of storytelling and production contexts that will allow students access to culturally diverse performance activities.</p> <p>Given the nature of the subject matter of this programme, all modules address issues concerning diversity and widening participation in the arts in some form.</p>	

	<p>Mountview makes reasonable adjustments to facilitate access to the full range of its educational provision, facilities and other services.</p>
PS5.3	<p>In what ways do learning and teaching and assessment methods ensure inclusivity, reasonable adjustment and equality of opportunity?</p>
	<p>All students are allocated a personal tutor for the duration of their studies. These tutors will help signpost students to relevant support services.</p> <p>The Performance Programme Manager liaises with learning support tutors and students in order to ensure that all students with learning support needs are assisted throughout their period of studies.</p>

PS6	EMPLOYABILITY	
	<p>How is employability embedded into the delivery of the course?</p>	
	<p>The proposed course engages industry practitioners at appropriate points in the programme and encourages all students to engage in the development of some form of industry network relationship.</p> <p>All modules have been designed by industry practitioners to develop practical skill in Musical Theatre Writing. Projects created in the program are conceived with real-world marketability in mind.</p> <p>All students will work with a range of fellow theatre/performance makers at Mountview with the intention of creating a vital artistic community and support network.</p> <p>All students will have access to an industry mentor throughout the duration of their studies and hopefully build a lasting working relationship with them.</p> <p>The Industry Liaison office (careers service) at Mountview will work on the development of industry networks along with the course team and offer guidance on CV preparation and promotion.</p>	

MODULE OUTLINES FOR EXISTING COMPULSORY MODULES			
Number of existing COMPULSORY modules	0		
Module outlines attached? (as Appendix 1 to this form)	YES	<input type="checkbox"/>	NO <input type="checkbox"/>

MINOR CHANGES TO EXISTING MODULES		
Please list all existing modules, compulsory and optional, to which you are proposing minor changes as part of the proposed new programme		
Module Code	Module Title	Minor changes proposed

NEW MODULES	
How many new modules are being proposed?	5
Please complete the below for each proposed new module	

NEW MODULE	
Module Title	Craft of Musical Theatre Writing
Level	7
Credit Value	30
Teaching period, (e.g. Semester 1, Year-long)	Semester 1
Likely Module Organiser	Rob Hartmann, Jenifer Toksvig

Assessment method (e.g. Exam, Coursework, Mixed)		Mixed	
Does the Module include an Exam? Yes/No	No	How long will the exam be? (i.e. 1, 2 3 hours)	
Module Marking Scheme (Please tick as appropriate)	Pass/Fail?	Percentage marking?	100%
Proposed Module Code	MTW400		
Module Delivery (e.g. distance-learning campus based, work placement)	Campus Based		
Brief Description	<p>The musical theatre writer (defined as any creator of musical theatre: bookwriter, lyricist, composer or any combination of the three) must be well versed in the elements of song form as most widely used in musical theatre. In addition, they must have a thorough knowledge of existing dramatic storytelling forms, as well as the ability to explore new forms and new ways of engaging audiences. This module addresses not only core song- and scene-writing skills, but also how those skills can translate into a wide variety of theatrical genres.</p>		
Aims / learning outcomes	<p>Aims</p> <ol style="list-style-type: none"> 1. Song form: to understand and be able to collaboratively create work in the primary song forms of musical theatre. 2. Dramatic structure: to understand and be able to create robust dramatic structures in a variety of lengths and forms. 3. Advanced technique: to refine and hone one's skill in one's chosen discipline/s - music, lyrics, bookwriting. 4. Creativity and concepts: to expand one's self-knowledge of one's identity as a theatrical artist. This includes developing one's creative imagination and creative flow, as well as the practise of conceiving of theatrical pieces which have artistic merit and real-world production potential. 5. Theatrical worlds: to investigate and explore a variety of theatrical forms beyond the traditional proscenium. This includes collaborating with other artists (performers, directors, choreographers and so on) in the creation of work. <p>Learning Outcomes</p> <ol style="list-style-type: none"> 1. The ability to analyse song form in existing and new musical theatre works: both traditional and expanded forms. 2. The ability to evaluate and critique dramatic structure in existing and new musical theatre works. 3. Expand knowledge of one's chosen discipline/s (music, lyrics, bookwriting) in terms of major existing and noteworthy works, and practices of current working artists. 		

	<p>4. Develop a consistent and reliable working discipline: be able to produce work on a regular basis; working successfully in partnership; meeting both internal and external deadlines.</p> <p>5. Form a deeper understanding of one's own contributions to a collaborative creative process.</p>
Key Reading (2-5 key texts or resources for targeted Library expenditure/purchase)	<p>Madden, Matt, 99 Ways to Tell a Story - Exercises in Style, Jonathan Cape London, Random House (2006)</p> <p>Ball, William, Backwards and Forwards: A Technical Manual for Reading Plays (1983)</p> <p>Schmidt, Victoria Lynn, Story Structure Architect (2005)</p> <p>Sendak, Maurice, Where The Wild Things Are, Red Fox Books, Random House (1963)</p>

NEW MODULE			
Module Title	Context		
Level	7		
Credit Value	30		
Teaching period, (e.g. Semester 1, Year-long)	Year-long		
Likely Module Organiser	Rob Hartmann, Jenifer Toksvig		
Assessment method (e.g. Exam, Coursework, Mixed)	Mixed		
Does the Module include an Exam? Yes/No	No	How long will the exam be? (i.e. 1, 2 3 hours)	
Module Marking Scheme (Please tick as appropriate)	Pass/Fail?	Percentage marking?	100%
Proposed Module Code	MTW410		

Module Delivery (e.g. distance-learning campus based, work placement)	Campus Based
Brief Description	<p>Musical Theatre is an intensely collaborative art form, and no more so than in the creation of new works. Development of the material is a multi-stage process that grows from the initial seed created by the writing team, through processes with additional collaborators that include constructive critique, workshops, readings and productions. These development stages can be anything from entirely self-organised and self-funded, to not-for-profit and for-profit production models. This module aims to provide a broad knowledge in the fundamentals of creative development and delivery: an understanding of the business of musical theatre, and how writers and composers can ensure they are fully and pro-actively engaging with it.</p>
Aims / learning outcomes	<p>Aims:</p> <ol style="list-style-type: none"> 1. The Creative Process - the investigation of both critical and creative self-awareness; exploring and enhancing collaborative skills, and making valuable contributions to the forming and nurturing of a creative community. 2. Developing Material Collaboratively - the processes of developing new material with other theatre practitioners: exploring ways in which writers and composers can work directly with actors, musical directors, directors, dramaturgs, choreographers etc. Learning how to best use inspiration derived from cross-disciplinary collaboration to improve one's own work. 3. Production Development - understanding the development process for new musical theatre as practised in the UK and also internationally. This includes the study of different traditions and approaches, industry expectations and key opportunities, as well as a detailed practical exploration of current funding sources and for-profit and not-for-profit production opportunities, in the UK and globally. Strategies for making your work ready and pitching it to the appropriate market. 4. Advanced Production - gaining a deeper understanding of the workings of the industry, in terms of the legal and contractual elements of production, stage and music publishing, recorded media and so on. 5. Elements of the Business - this module is devoted to an ongoing series of practical, participatory masterclasses with visiting industry professionals, allowing students to gain insight into the work processes of visiting practitioners, and the examination of very specific details within the broader context of writing musicals, eg: panels of stage or music publishers, youth theatre producers, etc. <p>Learning Outcomes:</p>

	<ol style="list-style-type: none"> 1. Improvement of both critical and collaborative skills, and a deeper self-knowledge of one's creative process, so as to be more critically self-aware during the creation of new work. 2. The development of more effective and efficient collaborations with theatre practitioners in other disciplines, facilitating an enhanced development process that enriches the material, the creative artists, and the collaborative process as a whole. 3. A deeper understanding of the processes of developing new material: practical knowledge of core UK funding bodies and application processes, development companies and opportunities in the UK and internationally. 4. Demonstration of a working knowledge of current trends in contracts and legal agreements, and contact with industry unions and professional associations such as the Writers Guild of Great Britain, the Musicians Union, the British Association of Songwriters, Composers and Lyricists, and others internationally. 5. Practical and transferable skills in masterclasses instructed by, and giving access to, a broad range of respected industry professionals.
Key Reading (2-5 key texts or resources for targeted Library expenditure/purchase)	<p>Paley, Vivian Gussin, <i>A Child's Work - the Importance of Fantasy Play</i>, University of Chicago Press (2004)</p> <p>Sanders, Sheri, <i>Rock the Audition</i>, Hal Leonard (2011)</p>

NEW MODULE	
Module Title	Practice 1
Level	7
Credit Value	30
Teaching period, (e.g. Semester 1, Year-long)	Semester 1
Likely Module Organiser	Rob Hartmann, Jenifer Toksvig
Assessment method (e.g. Exam, Coursework, Mixed)	Mixed

Does the Module include an Exam? Yes/No	No	How long will the exam be? (i.e. 1, 2 3 hours)	
Module Marking Scheme (Please tick as appropriate)	Pass/Fail?		Percentage marking? 100%
Proposed Module Code	MTW420		
Module Delivery (e.g. distance-learning campus based, work placement)	Campus Based		
Brief Description	<p>This module asks students to take the skills they have honed in the previous modules, and use them in the collaborative creation of three complete small-scale works. The first will be a short piece created for live performance, in a theatrical mode of the team's choosing (based on what has been explored in the course so far.) The second will be conceived as a transmedia piece (ie: involving storytelling across two or more simultaneous avenues of audience engagement in different media.) The third will also be a transmedia piece, with the extra dimension of collaboration with British and international writers outside the course.</p>		
Aims / learning outcomes	<p>Aims:</p> <ol style="list-style-type: none"> 1. Conception of three short works within the specific parameters of chosen production media that best serve existing target audience/s, and also attempt to develop new audiences for musical theatre. 2. Creation of work effectively under deadline, working with the limitations inherent in remote and group collaboration. 3. Individual performance: continued exploration of individual creative process and output. 4. Team performance: the success of the collaborative process, both domestic and international, in terms of communication skills, setting work goals, professionalism, etc. 5. Completion of projects: in particular the success of expressing one's artistic goals and achieving the creative intentions of the collective in the work. <p>Learning Outcomes:</p> <ol style="list-style-type: none"> 1. A deeper understanding of working within given parameters to generate appropriate ideas. 2. Successful choice of appropriate platforms across which to inflate a specific storyworld, and the successful manifestation of team's artistic goals in material that suits the given parameters. 3. Incorporate and polish skills discovered up to this point in work. 		

	<p>4. The ability to apply effective collaboration skills remotely and in group work.</p> <p>5. Gaining experience of developing new audiences for musical theatre in non-traditional forms.</p>
Key Reading (2-5 key texts or resources for targeted Library expenditure/purchase)	

NEW MODULE				
Module Title	Practice 2			
Level	7			
Credit Value	30			
Teaching period, (e.g. Semester 1, Year-long)	Semester 2			
Likely Module Organiser	Rob Hartmann, Jenifer Toksvig			
Assessment method (e.g. Exam, Coursework, Mixed)	Mixed			
Does the Module include an Exam? Yes/No	No	How long will the exam be? (i.e. 1, 2 3 hours)		
Module Marking Scheme (Please tick as appropriate)	Pass/Fail?		Percentage marking?	100%
Proposed Module Code	MTW430			
Module Delivery (e.g. distance-learning campus based, work placement)	Campus Based			
Brief Description	<p>Having explored short form storytelling, this module considers the structuring of storytelling in longer form, building upon the skills already acquired, and exploring the additional demands made, and depths reached by extending a linear narrative into a bigger work. During this module, constructive critique will be expanded into practical workshops with actors, giving writers and composers the opportunity to share the development of their work with other industry collaborators, some of who will be Mountview students or alumni, and some professionals who have broad experience of developing new musical theatre in this way.</p>			

<p>Aims / learning outcomes</p>	<p>Aims:</p> <ol style="list-style-type: none"> 1. Conception of a long-form work within the specific parameters of chosen production media, that best serve existing target audience/s (or attempt to develop new audiences for musical theatre). 2. Creation of work effectively under deadline. 3. Individual and team performance: continued exploration of individual creative process and output, as well as the success of the collaborative process and achievement of creative intentions. 4. To develop material in a practical workshop process, in collaboration with performers. Writers and composers will also gain experience of being facilitators for writer-led performance/development processes on their own work. 5. To make a connection with a producer in the appropriate area, with the intention of forming a collaboration that takes the work to the next level of development following graduation. <p>Learning outcomes:</p> <ol style="list-style-type: none"> 1. A deeper understanding of working within given parameters to generate appropriate ideas for the realistic production opportunities available for longer-form work. 2. Successful choice of the appropriate platform for the specific storyworld chosen, and the successful manifestation of team's artistic goals in material that suits the given parameters. 3. Incorporate and polish creative and collaboration skills discovered up to this point in work. 4. Practical experience and understanding of their process as writer/facilitator in making discoveries about their own work with performers. 5. Practical experience of the tasks involved in securing second stage development / production opportunities for this work.
<p>Key Reading (2-5 key texts or resources for targeted Library expenditure/purchase)</p>	

NEW MODULE

Module Title	Thesis Project		
Level	7		
Credit Value	60		
Teaching period, (e.g. Semester 1, Year-long)	Semesters 2 & 3		
Likely Module Organiser	Rob Hartmann, Jenifer Toksvig		
Assessment method (e.g. Exam, Coursework, Mixed)	Coursework		
Does the Module include an Exam? Yes/No	No	How long will the exam be? (i.e. 1, 2 3 hours)	
Module Marking Scheme (Please tick as appropriate)	Pass/Fail?	Percentage marking?	100%
Proposed Module Code	MTW440		
Module Delivery (e.g. distance-learning campus based, work placement)	Campus Based		
Brief Description	<p>This module is about collaboratively conceiving and creating a new musical theatre work of significant scope which expresses the artistic goals of the writer and composer, and which is designed with a real-world audience in mind. A significant part of this process is long-range planning: how work will continue on this piece post-graduation, with realistic connections and goals put in place for further writing, development and production, and future prospects including publishing, and so on.</p>		
Aims / learning outcomes	<p>Aims</p> <ol style="list-style-type: none"> 1. Collaboratively conceive and propose a substantial thesis project 2. Develop a work-plan for the project, to clarify the creative team's intentions in terms of schedule and progress. 3. Create an early draft of the work. 4. Incorporate feedback and critique from course leaders and peers. 5. Make a plan for future development and production of the work, and collaborative connections with industry professionals to that end. 6. Prepare an effective selection of one's work for the end-of-course showcase that expresses who you are as a writer/composer. <p>Learning Outcomes</p>		

Key Reading (2-5 key texts or resources for targeted Library expenditure/purchase)	<ol style="list-style-type: none"> 1. Incorporate all writing skills developed throughout the course. 2. Development of a professional self-directed work ethic within a collaborative process, in order to successfully bring a work plan and creative intention to fruition. 3. Conceive a project which both expresses oneself and is created with a specific audience/venue/market in mind. 4. Develop one's skill at self-critiquing, and judiciously using feedback from other creative practitioners. 5. Gain a deep understanding of who you are as a writer/composer, and knowledge of how to effectively communicate with others about yourself as a creative artist, and your work.

COMMENTS/FEEDBACK FROM EXTERNAL PROFESSIONALS/ BODIES

Please provide a summary of external professional feedback received. Append full reports as Appendix 2

The Industry Liaison Officer at Mountview has reviewed the course and offered feedback as has the Chairman of the Mountview Board of Trustees, Vikki Heywood, former Chief Executive of the Royal Shakespeare Company and the Royal Court Theatre and now a Theatre Consultant.

Please provide a summary of Professional, Statutory or Regulatory Body (PSRB) approval, if appropriate. Append any relevant documents as Appendix 3

Not applicable.

FULL COURSE PROPOSAL

Part 3 STAFFING AND RESOURCES

STAFFING

What is the impact / what are the resource implications of the proposal on academic staff?

Please include

- Staffing of the course (number of f/t, proportionate and p/t staff involved)
- Use of guest lecturers
- Brief details of administrative and technical support
- Current and future resources needed to run the programme
- Please attach all course team CVs as Appendix 4 using the template from the Partnerships Handbook

This course will be led collaboratively by a team of two.

Jenifer Toksvig

Jenifer has over twenty years of experience in writing musical theatre. With her company, The Copenhagen Interpretation, she explores new forms of audience engagement and new ways to tell stories using song. She makes everything from traditionally scripted commercial fourth-wall American book musicals, to gaming/theatre cross-over pieces, to improvised open space immersive works as part of a collective of creative artists, and has worked with performers both young and old, both professionally and in community theatre, in the UK, America and Denmark.

Writing projects include: stage adaptations of novels by such authors as Terry Pratchett, David Almond, Geraldine McCaughrean and Sandi Toksvig; transmedia projects incorporating live performance, short film and social media; several community theatre projects in the South East of England; several pop songs for companies and performers in L.A.; multiple works published by Samuel French Ltd for schools and youth groups; many productions with the youth department of the Yvonne Arnaud Theatre in Guildford, Surrey; an animated iPad app book for young readers. Her work has been performed in venues such as Arundel Castle, on LBC radio, and in Ronnie Scott's, and it has been performed by the Royal Philharmonic Orchestra, both West End and Broadway performers, and some fantastic acrobats, amongst others.

As well as writing, Jenifer explores the process of capturing live performance through mediums such as iPhonography, archival books, data evaluation, and collaboration with visual artists inside the creative process and performance, amongst other things. She has made archival / capturing contributions in collaboration with such companies as Shaky Isles, Culturcated Theatre, Improbable and Coney.

Jenifer is a graduate of the Musical Theatre Writing Program at New York University's Tisch School of the Arts. She has facilitated higher education musical theatre writing modules and courses at Portsmouth University and Goldsmiths College. In addition, she has run workshops and held seminars for Mercury Musical Developments, Guildford School of Acting, Mountview Academy of Theatre Arts, Central School of Speech and Drama, Liverpool Institute for the Performing Arts, and at various literary festivals.

A frequent advocate for musical theatre writers and composers, Jenifer continues to work in collaboration with The Writers Guild of Great Britain, the Musicians Union, the British Association of Songwriters, Composers and Authors, and Mercury Musical Developments, amongst others, to ensure that guidelines for the commissioning of new works are kept current and treat all sides fairly. She has also created support

networks for writers and composers as extensions of The Copenhagen Interpretation, to offer advice and assistance in the development of new works and career paths.

Rob Hartmann

Rob Hartmann is a composer, lyricist and bookwriter who has had more than a dozen musicals produced in theaters across the United States, including in New York, Chicago, Los Angeles, Minneapolis, Seattle, Nashville and others. Rob received his masters degree from the Graduate Musical Theatre Writing Program in the Tisch School of the Arts at New York University, where he has been a member of the faculty since 1999. He has conducted workshops and masterclasses at a number of universities, including lecturing at Yale University in a course on creative libretto writing.

Recent projects include *Vanishing Point*, co-written with Liv Cummins and Scott Keys, which had its international premiere in Madrid in July 2014, after eleven full productions in the US. *Macabaret*, written with Scott Keys, has had more than two dozen productions in the US; In 2012, the Madrid production of *Macabaret* won Best Musical at the BroadwayWorld Spain Awards. *Exodus Code: Advice for Wanderers*, created with the playwrights collective America In Play, ran off-Broadway at the Flea Theatre in New York in July 2013. *Farmers Market the Musical*, written with Katie Kring, had its world premiere production in West Virginia in summer 2013. Other collaborations with Katie Kring include two commissioned musicals for the Monterey Bay Aquarium, and a new rock musical for high schools, *Kelly the Destroyer vs the Springfield Cobras*, being developed with the students at Lewis & Clark High School in Spokane, Washington .

Other productions include *Aliens: the Puppet Musical* (a parody musical version of *Aliens*), produced at Meat & Potato Theater in Salt Lake City; *Stay On The Line*, a rock musical set at a crisis hotline, which has had multiple productions in Los Angeles; and *Two Weeks With The Queen*, a musical adaptation of Australian author Morris Gleitzman's novel.

Rob is also a vocal arranger and orchestrator: he has written original material and arrangements/orchestrations for the New York City Gay Men's Chorus and the Cincinnati Men's Chorus. He orchestrated the off-Broadway production of *With Glee*; he has also orchestrated several productions at the Maltz Theater in Jupiter, Florida. His work has been presented at Carnegie Hall and Avery Fisher Hall in Lincoln Center; he has received grants from the Jonathan Larson Foundation, and the National Endowment for the Arts.

Rob has written more than a dozen articles on theater for the Encyclopedia Americana, including the revision and expansion of Ethan Mordden's history of musical theater. He has also written a number of dramaturgical guides for Broadway productions, including *The Color Purple*, *Wicked*, *Titanic*, *1776*, *Kiss Me Kate*, *Amadeus*, *Aida*, *Jane Eyre*, *42nd Street*, *Copenhagen*, *Into the Woods* and *Hairspray*.

Visiting Lecturers will include a range of industry practitioners to be determined; scheduling will be arranged with student needs/interests in mind, as well as the practitioners' professional schedules.

Administrative support for the programme will be provided by the Performance Programme Manager and the limited amount of technical support required for events organised by these students will be provided by the in-house teams at Mountview where appropriate or by professional freelance teams as demanded by the exercise.

PHYSICAL RESOURCES

What new or additional facilities and /or equipment are required for the delivery of this course?

Please include:

- Accommodation
- Course specific resources/ learning materials
- Resources needed to meet the diverse needs of the student group
- IT resources
- Current and future resources needed to run the programme

The course will require a suitable, dedicated space that includes plentiful expanses of empty wall space upon which students can capture and record their creative process. They will also need access to spaces suitable for piano/vocal rehearsal. Composition students will require access to piano/keyboard each, to a maximum of 6. Both composers and wordsmiths will require access to computers with printers, as well as photocopying facilities, in order to generate script and score for workshop purposes. Students will have access to composition software such as Finale / Sibelius (preferably both) as well as word processing software such as Microsoft Office and Final Draft. Students will also require access to wifi connections.

Mountview's library is already well stocked with a wide range of musical theatre libretti and scores, as well as other specialist literature, and they have an ongoing commitment to invest in further resources.

The Mountview librarian will review provision for this course and stock a range of specific materials in support of this new programme. Mountview's librarian has been consulted as part of the development of the course.

Mountview's Industry Liaison Officer has been consulted at all stages of the development of this new programme and will provide advice and guidance on career development as well as physical space on the Mountview website.

FULL COURSE PROPOSAL

Part 4 MONITORING QUALITY AND STANDARDS

MANAGEMENT OF THE PROGRAMME

Please include:

- *Statement that the programme will be monitored in accordance with relevant policies*
- *Evaluation and enhancement strategies e.g. feedback from students, professional academic links, employers, awarding bodies*
- *Plans for course meetings*
- *Summary of staff development, internal and external undertaken in the last 5 years*
- *Action plan of future staff development*

This programme will be monitored in accordance with current practices at Mountview and in consultation with the Partnerships Office at UEA.

Established practices of monitoring, evaluation and enhancement are embedded within the quality assurance remit of the office of the Academic Director. All systems and procedures will be aligned with those of the current and well established monitoring processes of the postgraduate programmes at Mountview – the MA in Performance and the MA in Theatre Directing.

Feedback from students will be gathered at the student representative meetings, from module evaluation forms and Joint Board of Study.

Staff Development is reviewed at staff and curriculum development meetings as well as at Joint Board of Study. Staff development is embedded in the annual appraisal process and annual staff development days.

All staff at Mountview will be encouraged to achieve recognition of their teaching professionalism over the course of the next 6 months.

EXTERNAL AGENCY/ EMPLOYER INVOLVEMENT

GUIDANCE

Include-

- *External agency/employer involvement in the development of the course*
- *Future involvement in course committees/advisory groups*
- *Involvement in running of the programme e.g. guest lecturers, work based learning/placement provider*
- *Links with the academic community*

The Industry Liaison Officer at Mountview has reviewed the course and offered feedback as has the Chairman of the Mountview Board of Trustees, Vikki Heywood, former Chief Executive of the Royal Shakespeare Company and the Royal Court Theatre and now a Theatre Consultant.

Employer and industry representatives routinely attend the Annual Monitoring Meeting for all validated courses and are represented at all validation and revalidation events.

The course has been reviewed and approved by the Mountview Academic Planning and Quality Committee

HANDBOOKS

Prototype handbooks should be attached for the following:

Student Course Handbook	To be provided at validation	Placement Handbook (if applicable)	
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Part 5 KEY INFORMATION SET (KIS) DATA

KEY INFORMATION SET data (undergraduate courses only)						
Quantitative KIS data						
		Year 1	Year 2	Year 3	Year 4	Year 5
1.1	Percentage of assessment by written exams					
1.2	Percentage of assessment by practical exams					
1.3	Percentage of assessment by coursework					
1.4	Percentage of time in scheduled learning and teaching activities					
1.5	Percentage of time in guided independent study					
1.6	Percentage of time on placements					
Professional Accreditation						
2.1	Name of professional accrediting body (if applicable)					
2.2	Please give details, including any memberships, exemptions etc that the award confers. Please also give accrediting body website URL.					
2.3	Is the accreditation dependent on specific module choices? If so, please include URL of web pages where these details are outlined.					