

Course Specification

A. Course Information				
Final award title(s)	BA (Hons) Acting and Performance			
Intermediate exit award title(s)	Certificate of Higher Education Diploma of Higher Education			
UCAS Code		Course Code(s)	5674	
Awarding Institution	London South Bank University			
School	<input type="checkbox"/> ASC <input checked="" type="checkbox"/> ACI <input type="checkbox"/> BEA <input type="checkbox"/> BUS <input type="checkbox"/> ENG <input type="checkbox"/> HSC <input type="checkbox"/> LSS			
Division	Performance Arts			
Course Director	Gill Foster			
Delivery site(s) for course(s)	<input checked="" type="checkbox"/> Southwark <input type="checkbox"/> Havering <input type="checkbox"/> Croydon <input type="checkbox"/> Other: (please specify)			
Mode(s) of delivery	<input checked="" type="checkbox"/> Full time <input type="checkbox"/> Part time <input type="checkbox"/> Other (please specify)			
Length of course/start and finish dates	Mode	Length years	Start - month	Finish - month
	Full time	3	September	June
	Full time with placement/ sandwich year			
	Part time			
	Part time with Placement/ sandwich year			
Is this course suitable for a Visa Sponsored Student?	<input checked="" type="checkbox"/> Yes <input type="checkbox"/> No			
Approval dates:	Course validation date		August 2021	
	Course Review date		August 2026	
	Course specification last updated and signed off		August 2021	
Professional, Statutory & Regulatory Body accreditation	N/A			
Link to Institute of Apprenticeship (IoA) Standard and Assessment Plan (Apprenticeship only)				

Reference points:	Internal	Corporate Strategy 2020-2025 Academic Quality and Enhancement Website School Strategy LSBU Academic Regulations
	External	QAA The UK Quality Code for Higher Education 2018 Framework for Higher Education Qualifications FHEQ Outcome Classification Descriptions for Level 6 Subject Benchmark Statement Dance, Drama and Performance (2019) OfS Guidance SEEC Level Descriptors 2021 Competitions and Markets Authority
B. Course Aims and Features		
Distinctive features of course	<ul style="list-style-type: none"> ● Specialist, conservatoire-style acting training programme paired with creative theatre-making ● Students train in movement and voice technique alongside applied acting and creative theatre making pathways ● Students develop as creative, reflexive actors as well as technically skilled, expressive performers ● Critical thinking about acting, theatre, live performance, audience, representation and ethics is embedded throughout the course ● Students will study, learn and train in partnership with industry professionals – either with academic-practitioner staff from LSBU or with guest professional artists from the theatre industry ● An innovative work-based learning programme is embedded within the programme bringing the industry into LSBU and allowing students to work to the standards expected in professional theatre whilst networking and developing appropriate contacts that will support them in future careers ● Established industry partnerships with Frantic Assembly, the Lyric Hammersmith, the New York Theatre Workshop and Southwark Playhouse, amongst others. ● An exceptional enhancement offer provides students with the opportunity to work with theatres, training institutions and University Drama departments internationally eg. Au Brana Theatre France, Transforming Arts Institute Madrid, Ryerson School of Performance, Toronto, the University of Tromso, Norway etc. ● Free vocal tuition by an Estill voice coach for the duration of the course ● Employment opportunities through LSBU’s own acting agency – The SouthBank Collective ● Excellent employability support with 2 annual industry led symposia including the Creative Industries Employment Symposium in semester 1 of Level 6 and the Acting Masterclass Symposium in semester 2 of level 6 	
Course Aims	<p>The BA Acting and Performance aims to:</p> <ol style="list-style-type: none"> 1. Develop students as skilled, technically strong actors able to respond imaginatively and creatively to the demands of a professional creative arts environment. 	

	<ol style="list-style-type: none"> 2. To develop the practice and articulation of individual students' creative process with specific emphasis on physical theatre techniques, contemporary practices of textual adaptation, experimental performance forms and multimedia strategies. 3. To develop and refine students' general cognitive, analytical, critical and research skills and the ability to apply these self-reflexively to the analysis and interpretation of performance, both as receiver and creator of theatre 4. Give students the skills to develop into articulate, expressive and reflexive theatre artists and actors ensuring that graduates leave LSBU with a range of specific and transferable skills and the flexibility to apply them in a range of business and arts-based environments including, arts and event management, theatre promotion and marketing, creative producing, education and community theatre and teaching. 5. To develop students' awareness of the socio-political and cultural context to contemporary performance making and develop an ethical practice that reflects the citizenship and community responsibilities of performers and theatre makers. 6. Develop critically engaged and self-reflexive graduates able to respond agilely and flexibly to the demands of the future working world including familiarity and confidence in the creative application of contemporary digital technologies and practices in the context of the creative industries.
<p>Course Learning Outcomes</p>	<p>A. Students will have knowledge and understanding of:</p> <p>A1 key production processes and professional practices – including health and safety practice – for director, designer, writer, performers and other key artistic personnel relevant to drama and performance and an evaluation of ways of conceptualising creativity and authorship, together with an understanding of the professional, technical and formal choices which realise, develop or challenge existing practices</p> <p>A2 a range of theatre and performance texts and productions and an awareness of the aesthetic and formal qualities of drama and its relationship to the production of meaning.</p> <p>A3 of the broader traditions and cultural context of the performing and visual, live and recorded arts in which drama has taken place and continues to do so.</p> <p>A4 key practitioners and practices in contemporary cultures but also a knowledge of how historical practices influences the practitioners of today.</p> <p>B. Students will develop their intellectual skills such that they are able to:</p> <p>B1 demonstrate the ability to analyse in detail, and from a variety of standpoints (e.g. aesthetic, formal, cultural) performance methodologies, play-texts, and other performative media.</p> <p>B2 show a critical understanding of the key theoretical approaches and debates relating to the academic study of the media, culture and society, and their relationship to performance methodologies, play-texts, and other performative media.</p>

B3 demonstrate the ability to analyse what elements constitute a “theatrical” experience and form a critical judgement from a variety of standpoints regarding individual practitioners and productions.

B4 a critical awareness of research methodologies used to explore and interrogate the fields of study.

C. Students will develop their intellectual skills such that they are able to:

C1 create original work using the skills and crafts of performance making

C2 develop strong physical and movement skills which are used to develop confident and expressive performance outcomes.

C3 describe, realise and interpret a script, score or other textual or documentary source in public performance.

C4 develop a range of technical and expressive skills in acting and performance based on an understanding of different methods of training the actor.

C5 demonstrate expertise in the use and application of technology in performance – including sound and lighting design, the use of live media in performance and the expressive possibilities of technology.

C6 experiment with forms, conventions, techniques and practices to initiate, develop and realise distinctive produced theatrical experiences

D. Students will acquire and develop transferrable skills such that they are able to:

D1 work in flexible, creative and independent ways, showing self-discipline, self-direction and reflexivity

D2 organise and manage supervised and self-directed projects.

D3 communicate effectively in interpersonal settings, in writing and orally and deal with complex group relationships

D4 Work productively in a group or team, showing abilities at different times to listen contribute and lead effectively.

D5 able to analyse and synthesise a diverse range of information sources through compiling, presenting and using relevant material from a range of sources including, the media literature, the professional world, tutors and peers

C. Teaching and Learning Strategy

A range of learning and teaching activities will be provided in order to ensure maximum engagement with the content and aims of the course. These will include:

- Lectures
- Seminars
- Workshops

- Supervised rehearsals
- Peer feedback sessions
- Tutorials
- Supervisor feedback sessions
- Observations
- Field-work
- Theatre trips

The course is structured so that students move from a taught model in Level 4 to an engagement with the expectations of professional theatre practice in level 5 towards independent learning at level 6. The balance of teaching to supervision changes in accordance with this pattern. However, all students are required to spend a great deal of time organising their own independent learning, practice and research for the duration of the programme. The precise balance of independent learning to contact for each module is shown in the individual module descriptors.

The permanent teaching team are supported by a Graduate Teaching Assistant and a Learning Teaching Assistant who undertake rehearsal supervision, marking duties and level 4 teaching where appropriate.

Following the Covid-19 pandemic and the wholesale move to teaching online, the team will now focus on a blended learning strategy which is coherently embedded in the programme moving forward. Whilst a practical performance course will, inevitably continue to rely heavily on face-to-face contact, the benefits to students of a blended learning approach are clear and going forward, lecture, seminar and supervision tutorial work will all be delivered online as and when this can most appropriately deliver the learning outcomes for students. Information on the VLE and physical resources can be found in the Resources document appended here.

D. Assessment

The course assessment map is shown below indicating core and optional module progression together with the types of assessment and the assessment weightings (this document is also in the course rationale). All students must be deemed to have satisfactorily completed a level before progressing to the next

Module	Credit	Assessment	Weighting %	Module	Credit	Assessment	Weighting %
Level 4 Semester 1 (All core)				Level 4 Semester 2 (All core)			
Scene Study	20	Component 1: Performance Component 2: Critical Reflections	70 30	Play in Production	20	Component 1: Performance Component 2: Actor's Journal	70 30
Systems of Rehearsal					20	Component 1: Skills Assessment Sub-component 1: Skills assessment 1 Sub-component 2: Skills assessment 2	100 50 50
Voice and Movement					20	Component 1: Skills Assessment Sub-component 1: Skills assessment 1 Sub-component 2: Skills assessment 2	100 50 50
The Solo Performer	20	Component 1: Solo Performance Component 2: Performance Analysis	70 30	The Ensemble Performer	20	Component 1: Group Performance Component 2: Reflective Log	70 30
Level 5 Semester 1 (3 core = 40 credit / 1 x 20 credit option)				Level 5 Semester 2 (3 options)			
Professionally Directed Production	20	Component 1: Practical Skills Assessment Sub-component 1: Group Performance Sub-component 2: Individual Contribution	100 40 60	Advanced Acting Study	20	Component 1: Practical Skills Assessment Component 2: Reflexive Analysis	70 30
Company in Residence	10	Component 1: Practical Skills Assessment	60	Immersive Theatre	20	Component 1: Final Performance Component 2: Critical Analysis	70 30

		Component 2: Performance	40				
Participatory Performance	10	Component 1: Practical Skills Assessment	100	Multimedia Performance	20	Component 1: Final Performance	70
				Body and Performance	20	Component 2: Critical Analysis	30
						Component 1: Weekly performance tasks	70
						Component 2: Self-reflexive journal	30
Writing and Dramaturgy	20	Component 1: Practical Assessment Component 2: Script Analysis	70 30	Directing Actors	20	Component 1: Rehearsal observation Component 2: Rehearsal Plan	70 30
Acting and Dramaturgy	20	Component 1: Practical Assessment Component 2: Critical Reflection	70 30	Acting for Screen I	20	Component 1: Performance	100
Level 6 Semester 1 (1 core / 2 options)				Level 6 Semester 2 (All core)			
Professional Toolkit	20	Component 1: Presentation Component 2: Project Documentation	60 40	Final Major Project	40	Component 1: Practical Assessment	100
The Practice of Adaptation	20	Component 1: Performance Component 2: Critical Reflection	70 30	Project Portfolio	20	Component 1: Portfolio Assessment	100
Small-scale Performance	20	Component 1: Performance Component 2: Critical Reflection	70 30				
Directing Project	20	Component 1: Rehearsal observation Component 2: Director's Notebook	70 30				
Classical Acting	20	Component 1: Practical Assessment	100				
Interactive Technologies	20	Component 1: Practical Assessment Component 2: Written assessment	70 30				
Acting for Screen II	20	Component 1: Practical Assessment	100				

E. Academic Regulations

The University's Academic Regulations apply for this course. Any course specific protocols will be identified here.

F. Entry Requirements

Entrance to this course is contingent on a successful audition. In addition, applicants will be required to have achieved at least 112 UCAS points in a relevant subject area. A level 3 qualification, such as an A Level or BTEC, in Drama, Theatre or Performing Arts will be pre-requisite to acceptance on this course. In certain circumstances, appropriate, extensive and relevant experience directly connected to the discipline of Drama, Theatre and Performance may be accepted as a substitute for a level 3 qualification in this subject area. The appropriateness of the substitute experience will be determined according to the judgement of the academic team alone.

International applicants who cannot attend an audition will be asked to submit an audition piece by video followed by invitation to a Skype interview. All international applicants will need to have achieved the relevant ILETs certificate for level 4 study in a UK University

G. Course structure(s)

BA Acting and Performance – Full time 3 year undergraduate honours degree

Level 4		
Semester 1 (all core)		Semester 2 (all core)
The Solo Performer (20)		The Ensemble Performer (20) block taught
Voice and Movement (20)		
Systems of Rehearsal (20)		
Scene Study (20)		Play in Production (20) block taught
Level 5		
Semester 1 3 core / 1 option / All block taught (Also Ryerson Study Abroad)		Semester 2 (choose 3 including one from each block) all 20 credits block taught
Professionally Directed Production (20)		Immersive Theatre
Company-in-Residence (10) delivered by Frantic Assembly		Multimedia Performance
Participatory Performance Practice Option (10)		Body and Performance
Writing and Dramaturgy (20) option	Acting and Dramaturgy (20) option	Directing Actors (Dramaturgy pre-req)
		Advanced Acting Study
		Acting for Screen I
Level 6		
Semester 1 (1 core / 2 options) All 20 credits		Semester 2 (all core)
Professional Toolkit (20)		Final Major Project (40) Project Portfolio (20)
Option A (20)	Option B (20)	
Directing Project	The Practice of Adaptation	
Acting for Screen II	Small-Scale Performance	
Classical Acting	Interactive Technologies	

Placements information

In this degree the traditional work placement has been replaced with an intensive work-based learning programme which occurs primarily in Level 5 Semester 1. Here the students are required to work towards a series of professionally directed and curated industry style briefs, including a full-scale, industry standard production of an extant text and a new composition developed through an intensive artistic residency. Students then have the option of engaging with a participatory performance residency, a community theatre project or a devising a contemporary verbatim style theatre piece. Throughout the 'professional season' students are required to demonstrate the standards of behaviour and conduct commensurate with those of the industry they aspire to work in. By the end of the season, students will have networked with a wide range of professional artists and created works which may be referenced on an industry facing CV.

H. Course Modules

The table below outlines the module progression throughout the course, indicating where modules are optional and core. Students will choose their options in the middle of the semester prior to study. Options will only be made

available if a minimum number of 15 students choose to enrol. Students will be made aware that the process is one of expressing a preference rather than selecting a module and that wherever possible all students will be given at least one of their top two choices. Students will be informed of their module choices within two weeks of submitting their option preference form and should a module not be running any students who have selected those modules will get priority for their other preferences

Module Code	Module Title	Level	Semester	Credit	Assessment	Weighting
	Scene Study	4	1	20	Performance Actor's Journal	70% 30%
	Systems of Rehearsal	4	1 and 2	20	Practical Skills Assessment	100%
	Voice and Movement	4	1 and 2	20	Practical Skills Assessment	100%
	Play in Production	4	2	20	Performance Actor's Journal	70% 30%
	The Solo Performer	4	1	20	Performance Written Reflection.	70% 30%
	The Ensemble Performer	4	1	20	Performance Written Reflection.	70% 30%
	Professionally Directed Production	5	1	20	Practical Assessment	100%
	Company in Residence	5	1	10	Practical Assessment	100%
	Participatory Performance	5	1	10	Practical Skills Assessment	100%
	Writing for Dramaturgy	5	1	20	Practical Assessment Script Analysis	70% 30%
	Acting for Dramaturgy	5	1	20	Practical Assessment Critical Reflection	70% 30%
	Multimedia Performance	5	2	20	Practical Assessment Performance Analysis	70% 30%
	Immersive Theatre	5	2	20	Practical Assessment Performance Analysis	70% 30%
	Body and Performance	5	2	20	Practical Assessment. Self-reflexive Journal	70% 30%
	Directing Actors	5	2	20	Observation of Rehearsal Rehearsal Diary	70% 30%
	Advanced Acting Study	5	2	20	Practical Skills Assessment	100%
	Acting for Screen I	5	2	20	Practical Skills Assessment	100%
	Professional Toolkit	6	1	20	Presentation. Project Documentation.	40% 60%
	Directing Project	6	1	20	Observation Process Director's Notebook	70% 30%
	Classical Acting	6	1	20	Practical Skills Assessment	100%
	Acting for Screen II	6	1	20	Practical Skills Assessment	100%
	Small-Scale Performance	6	1	20	Practical Assessment Critical Blog	70% 30%
	The Practice of Adaptation	6	1	20	Practical Assessment Critical Blog	70% 30%
	Interactive Technologies	6	1	20	Practical Assessment Written Assessment	70% 30%
	Final Major Project	6	2	40	Portfolio Assessment	100%
	Project Portfolio	6	2	20	Portfolio Assessment	100%

I. Timetable information

Students in levels 5 and 6 receive a confirmed timetable at the end of the previous semester. This allows them plenty of time to schedule external training and work commitments around their academic studies. Level 4 students will not receive a confirmed timetable until the end of the induction week. This is because we spend that week getting to know them through a series of workshops and activities which then enables us to place them in groups appropriate to the casting demands of the Scene Study module.

Generally, wherever possible, Wednesday afternoons will be kept free for enrichment and tutorials although this will always depend on timetable constraints. In Level 4 students will not be expected on campus more than 4 days a week. In subsequent years the demands of acting study mean that students will have considerably fuller timetables than students on more traditional humanities courses. Students are informed of this at Open Days and applicant events.

J. Costs and financial support

Course related costs

The course will require a small amount of expenditure on the part of the student covering the following expenses:

- Clothes for rehearsal and scene study including character shoes (these are available cheaply on ebay and students are given advice on how to obtain these at very low cost. There are also some available in the department)
- Copies of the plays in which they perform – between 2-4 during the degree. Texts can be bought second-hand and some are also available in the library
- Students are sometimes asked to supplement the cost of a theatre visit – usually no more than £10 and many trips are fully subsidised.

Tuition fees/financial support/accommodation and living costs

- Information on tuition fees/financial support can be found by clicking on the following link - <http://www.lsbu.ac.uk/courses/undergraduate/fees-and-funding> or
- <http://www.lsbu.ac.uk/courses/postgraduate/fees-and-funding>
- Information on living costs and accommodation can be found by clicking the following link- <https://my.lsbu.ac.uk/my/portal/Student-Life-Centre/International-Students/Starting-at-LSBU/#expenses>

List of Appendices

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Appendix A: Curriculum Map

This map provides a design aid to help course teams identify where course outcomes are being developed, taught and assessed within the course. It also provides a checklist for quality assurance purposes and may be used in validation, accreditation and external examining processes. Making the learning outcomes explicit will also help students to monitor their own learning and development as the course progresses.

The letters T for taught, D for developed and A for assessed should be added as appropriate to each Course Outcome.

Modules																					
Level	Title	Code - tbc	A1	A2	A3	A4	B1	B2	B3	B4	C1	C2	C3	C4	C5	C6	D1	D2	D3	D4	D5
4	Scene Study		T	T	D	T	T	T	D	D	T	TA	TA	TA	D	D	A	D	A	A	D
4	Systems of Rehearsal		D	D	D	T	D	T	T	D	D	TA	TA	T	TA	D	TA	D	T	TA	D
4	Voice and Movement		D	D	D	T	D	T	T	D	D	TA	TA	T	TA	D	TA	D	T	TA	D
4	Play in Production		TA	D	D	TA	T	T	D	D	TA	TA	TA	TA	D	D	TA	D	A	A	D
4	The Solo Performer		D	TA	TA	D	TA	TA	D	TA	TD	TA	TA	TA	DT	TA	TA	TA	TD	TA	TD
4	The Ensemble Performer		D	TA	TA	D	TA	TA	D	TA	TD	TA	TA	TA	DT	TA	TA	TA	TD	TA	TD
5	Professionally Directed Production		TA	D	D	TA	T	T	D	D	TA	TA	TA	TA	D	D	TA	D	A	A	D
5	Company in Residence		D	D	D	T	D	T	T	D	D	TA	TA	T	TA	D	TA	D	T	TA	D
5	Participatory Performance		DT	DT	TD	TA	DT	TA	TA	TA	TA	DT	DT	DT	TD	TA	TA	TA	TA	TA	DT
5	Writing and Dramaturgy		DT	TA	TA	TA	TA	TA	AT	TA	DT	D	TA	D	D	D	T	TA	TA	TA	TA
5	Acting and Dramaturgy		D	DT	DT	TA	T	T	TA	TD	TA	TA	TA	TA	TD	TA	TA	DT	DT	TA	TA
5	Multimedia Performance		DT	DT	TD	TA	DT	TA	TA	TA	TA	DT	DT	DT	TA	TA	TA	TA	TA	TA	DT
5	Immersive Theatre		DT	DT	TD	TA	DT	TA	TA	TA	TA	DT	DT	DT	TD	TA	TA	TA	TA	TA	DT
5	Body and Performance		D	D	D	T	D	T	T	D	D	TA	TA	T	TA	D	TA	D	T	TA	D
5	Directing Actors		D	D	D	T	D	T	T	D	D	TA	TA	T	TA	D	TA	D	T	TA	D
5	Advanced Acting Study		D	DT	DT	TA	T	T	TA	TD	TA	TA	TA	TA	TD	TA	TA	DT	DT	TA	TA
5	Acting for Screen I		D	D	D	T	D	T	T	D	D	TA	TA	T	TA	D	TA	D	T	TA	D
6	Professional Toolkit		TA	TA	T	TA	T	D	TA	DT	D	TA	D	D	TA	D	TA	TA	TA	TA	TA
6	Directing Project		DTA	TA	TA	TA	TA	TA	TA	TA	TA	D	TA	D	TA	TA	TA	D	TA	TA	TA
6	Classical Acting		D	DT	DT	TA	T	T	TA	TD	TA	TA	TA	TA	TD	TA	TA	DT	DT	TA	TA
6	Acting for Screen II		D	D	D	T	D	T	T	D	D	TA	TA	T	TA	D	TA	D	T	TA	D
6	Small-Scale Performance		DT	DT	TD	TA	DT	TA	TA	TA	TA	DT	DT	DT	TD	TA	TA	TA	TA	TA	DT

6	The Practice of Adaptation		DA	TA	TA	D	TA	TA	D	TA	TD	TA	TA	TA	DT	TA	TA	TA	TD	TA	TD	
6	Interactive Technologies		TDA	D	DA	D	T	T	TA	TA	TD	TA	D	D	D	TDA	DTA	TA	TA	TA	TD	
6	Project Portfolio		TA	TA	TA	TA	TA	TA	TA	TA	D	D	TDA	D	DT	DT	DT	TA	TA	TA	TA	
6	Final Major Project		TAD	TAD	TAD	TAD	TAD	TAD	TAD	TAD	TAD	TAD	TA	TAD D	TAD	TAD	TAD	TAD	TAD	TAD	TAD	TAD

Appendix B: Terminology

(Please provide a selection of definitions according to your own course and context to help prospective students who may not be familiar with terms used in higher education. Some examples are listed below)

accelerated degree	
awarding body	a UK higher education provider (typically a university) with the power to award higher education qualifications such as degrees
bursary	a financial award made to students to support their studies; sometimes used interchangeably with 'scholarship'
collaborative provision	a formal arrangement between a degree-awarding body and a partner organisation, allowing for the latter to provide higher education on behalf of the former
compulsory module	a module that students are required to take
contact hours	the time allocated to direct contact between a student and a member of staff through, for example, timetabled lectures, seminars and tutorials
coursework	student work that contributes towards the final result but is not assessed by written examination
current students	students enrolled on a course who have not yet completed their studies or been awarded their qualification
delivery organisation	an organisation that delivers learning opportunities on behalf of a degree-awarding body
distance-learning course	a course of study that does not involve face-to-face contact between students and tutors
extended degree	
extracurricular	activities undertaken by students outside their studies
feedback (on assessment)	advice to students following their completion of a piece of assessed or examined work

formative assessment	a type of assessment designed to help students learn more effectively, to progress in their studies and to prepare for summative assessment; formative assessment does not contribute to the final mark, grade or class of degree awarded to students
foundation degree	
higher education provider	organisations that deliver higher education
independent learning	learning that occurs outside the classroom that might include preparation for scheduled sessions, follow-up work, wider reading or practice, completion of assessment tasks, or revision
Integrated degree	
intensity of study	the time taken to complete a part-time course compared to the equivalent full-time version: for example, half-time study would equate to 0.5 intensity of study
lecture	a presentation or talk on a particular topic; in general lectures involve larger groups of students than seminars and tutorials
learning zone	a flexible student space that supports independent and social learning
material information	information students need to make an informed decision, such as about what and where to study
mode of study	different ways of studying, such as full-time, part-time, e-learning or work-based learning
modular course	a course delivered using modules
module	a self-contained, formally structured unit of study, with a coherent and explicit set of learning outcomes and assessment criteria; some providers use the word 'course' or 'course unit' to refer to individual modules
national teaching fellowship	a national award for individuals who have made an outstanding impact on student learning and the teaching profession
navigability (of websites)	the ease with which users can obtain the information they require from a website
optional module	a module or course unit that students choose to take
performance (examinations)	a type of examination used in performance-based subjects such as drama and music
preregistration (HSC only)	
professional body	an organisation that oversees the activities of a particular profession and represents the interests of its members

prospective student	those applying or considering applying for any programme, at any level and employing any mode of study, with a higher education provider
regulated course	a course that is regulated by a regulatory body
regulatory body	an organisation recognised by government as being responsible for the regulation or approval of a particular range of issues and activities
scholarship	a type of bursary that recognises academic achievement and potential, and which is sometimes used interchangeably with 'bursary'
semester	either of the parts of an academic year that is divided into two for purposes of teaching and assessment (in contrast to division into terms)
seminar	seminars generally involve smaller numbers than lectures and enable students to engage in discussion of a particular topic and/or to explore it in more detail than might be covered in a lecture
summative assessment	formal assessment of students' work, contributing to the final result
term	any of the parts of an academic year that is divided into three or more for purposes of teaching and assessment (in contrast to division into semesters)
top-up degree	
total study time	the total time required to study a module, unit or course, including all class contact, independent learning, revision and assessment
tutorial	one-to-one or small group supervision, feedback or detailed discussion on a particular topic or project
work/study placement	a planned period of experience outside the institution (for example, in a workplace or at another higher education institution) to help students develop particular skills, knowledge or understanding as part of their course
workload	see 'total study time'
written examination	a question or set of questions relating to a particular area of study to which candidates write answers usually (but not always) under timed conditions