

Course Specification

A. Course Information											
Apprenticeship Standard	Assistant Recording Technician (Apprenticeship)										
UCAS Code	N/A	Course Code	5906								
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"/> IHSC <input type="checkbox"/> LSS										
Division	Creative Technologies										
Course Director	Justin Randell										
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 – 20% off the job training	<input type="checkbox"/> Day release <input checked="" type="checkbox"/> Block release										
Length of course/start and finish dates	<table border="1" style="width: 100%; border-collapse: collapse; text-align: center;"> <thead> <tr> <th style="padding: 5px;">Mode</th> <th style="padding: 5px;">Length years</th> <th style="padding: 5px;">Start - month</th> <th style="padding: 5px;">Finish - month</th> </tr> </thead> <tbody> <tr> <td style="padding: 5px;">Part time</td> <td style="padding: 5px;">1.5 years</td> <td style="padding: 5px;">September</td> <td style="padding: 5px;">April</td> </tr> </tbody> </table>			Mode	Length years	Start - month	Finish - month	Part time	1.5 years	September	April
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Part time	1.5 years	September	April								
Approval dates:	Course Validation date	March 2023									
	Date for IFATE review of Standard	From 3 years									
	Course Specification last updated	March 2023									
Professional, Statutory & Regulatory Body accreditation	Institute for Apprenticeships and Technical Education Education and Skills Agency (ESFA) Funding Rules Competitions and Markets Authority Contracted employers (Levy and Non-Levy)										

Link to Institute of Apprenticeship (IoA) Standard and Assessment Plan (Apprenticeship only)	Reference: ST0944 https://www.instituteforapprenticeships.org/apprenticeship-standards/assistant-recording-technician-v1-0	
Reference points (add or remove from internal and external points as necessary)	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 5 OfS Guidance PSRBs SEEC Level Descriptors 2021 Competitions and Markets Authority Institute for Apprenticeships and Technical Education EQA Framework (Apprenticeships only)

B. Course Aims and Features

Distinctive features of course	<p>This standard was written by the industry to meet a skills shortage in the music and post-production sector.</p> <p>Screenskills oversaw its development in conjunction with a group of trailblazers including UK Music, Evolution Partnership (on behalf of ScreenSkills), Aquarium Studios, Halo Post, Metropolis, Molinare, RAK Studios, Alchemy Mastering, Elephant Studios, Music Producers Guild/James, and London South Bank University. The standard was approved by the Institute for Apprenticeships & Technical Education (IfATE).</p> <p>This is a level 4 apprenticeship which will lead to work as an assistant recording engineer in a recording studio with a primary focus on the music industry, but also recognising the diverse clientele of a recording studio which overlaps with other sectors such as post-production. Training will cover technical support in a recording studio environment, and more broadly how to work on the technical aspects of a studio session (eg. recording, mixing).</p>
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	Apprentices will be assessed via a professional discussion, a presentation, and a project report.
Knowledge, Skills and Behaviours	<p>Knowledge</p> <p>K1: Audio equipment set up requirements to meet differing recording specifications and its final application.</p> <p>K2: How to use software to edit and mix sound.</p> <p>K3: How to regulate volume levels and the impact on sound quality.</p> <p>K4: How to minimise unwanted sounds.</p> <p>K5: Audio dynamics of the studio and how these impact on the quality of the recording.</p> <p>K6: What different items of audio equipment are for, their functions and ideal uses, and in what situations they should be deployed. Different types of microphones and the situations in which they could be used to best effect.</p> <p>K7: How to set up inputs and outputs on the mixing console and its impact on the final sound. To include pre-amp, EQ, pan/mute and fader.</p> <p>K8: How to mix input sound signals and send them to the outputs (aux sends, subgroups and main mix).</p> <p>K9: Procedures to identify and diagnose problems with audio equipment and common solutions for their resolution.</p> <p>K10: When to refer issues with equipment to a technician for repair/maintenance.</p> <p>K11: Boundaries of responsibility in regard to recording sessions.</p> <p>K12: How the set-up of the studio is impacted by the type of music/sound being recorded and its final application.</p> <p>K13: How to identify studio equipment and integrate with client's own equipment. The set up and operation of recording software and hardware protocols.</p> <p>K14: Inputs and outputs assignment and how to set these up on equipment.</p> <p>K15: The protocols for labelling and documenting channels.</p> <p>K16: Back up procedures for digital sound files and sound library requirements.</p> <p>K17: How the security of sound files and physical assets on site can be protected.</p>

<p>K18: How credits are assigned and the implications this has upon the recording.</p> <p>K19: How to collaborate with producers and performers.</p> <p>K20: How the requirements of different media can vary according to where the sound recording will be used (e.g. tv/film, computer games).</p> <p>K21: The Health and Safety at Work Act 1974. Assessing the risks and potential health and safety issues that apply, particularly in relation to ear protection and electrical safety.</p> <p>K22: The Control of Noise at Work Regulations 2005 (CNWR), and the relevant guidance for the music and entertainment sector.</p> <p>K23: The importance of meeting deadlines during sessions that use several external paid musicians. The need to maintain the momentum of the recording session to minimise costs.</p> <p>Skills</p> <p>S1: Establish editor, producer and client requirements. Determines hardware and software needed to achieve the sound specification.</p> <p>S2: Sets up the studio and equipment to meet sound brief. Takes into account acoustics to produce the best quality outputs tailored to the purpose. Positions microphones, sets up amps and sound levels.</p> <p>S3: Reviews the effectiveness of the setup and adjusts equipment to achieve the required specification and quality.</p> <p>S4: Evaluates information and makes recommendations, for different sound requirements. Supports stakeholders preparing for and during the live recording and maintains client relationships.</p> <p>S5: Sets up and assists with the operation of the mixing console. Balances and adjust sound sources using equalization and audio effects, mixing, reproduction, and reinforcement of sound.</p> <p>S6: Plans work in a methodical way to ensure the efficiency of the recording session and takes into account competing priorities.</p> <p>S7: Balance the differing needs required by clients and the priorities of the organisation/ studio.</p> <p>S8: Manage the security and format of different types of sound files.</p> <p>S9: Uses problem solving techniques to diagnose equipment faults/issues. Escalates faults/issues when they are outside the levels of their own responsibility.</p> <p>S10: Implements solutions to address equipment faults in a live environment to ensure the continuing running of the recording session. Considers cost and artist requirements when implementing the solution.</p>

	<p>S11: Produce records related to the set-up of the studio and particular equipment for future reference/ continuous improvement and to ensure repeatability.</p> <p>S12: Log when credits may be due to self or other individuals involved with the recording.</p> <p>S13: Synchronises audio with other mediums/ productions.</p> <p>S14: Restore work area and store equipment maintaining equipment integrity and to ensure the condition of the equipment is not compromised</p> <p>S15: Monitor the maintenance requirements of electrical equipment in line with company procedures. Consider the frequency of checks required, the inspection requirements and testing needed.</p> <p>S16: Complies with statutory and organisational health & safety regulations and policies.</p> <p>S17: Supports stakeholders preparing for and during the live recording and maintains client relationships.</p> <p>S18: Follow protocol to correctly label file names and archive the different mixes and multitrack recordings for easy retrieval.</p> <p>Behaviours</p> <p>B1: Champions the importance of adherence to the organisation’s Environmental, Health and Safety management systems. Actively displays and promotes a safety-first culture within the organisation.</p> <p>B2: Operates in a systematic, proactive, and transparent way.</p> <p>B3: Keeps abreast of developments in emerging technologies and actively promotes the use of new technologies to optimise performance.</p> <p>B4: Takes full responsibility for own professional development, seeking opportunities to enhance knowledge, skills, and experience.</p> <p>B5: Accepts responsibility for their workload with a responsible approach to risk. Demonstrates a high level of motivation and resilience when facing challenge.</p> <p>B6: Sensitive to the needs of artists. Creates and maintains positive, professional, trusting and ethical working relationships with their team and the wider range of internal, external and connected stakeholders.</p> <p>B7: Acts professionally with a positive and respectful attitude.</p>
<p>Careers and Employability</p>	<p>The apprenticeship is designed in partnership with employers with progression to industry at its core. Apprentices will receive ongoing, impartial careers advice and guidance so that they are fully informed of the breadth of opportunities available to them in the long term when they complete their apprenticeship.</p>

C. Teaching and Learning Strategy

The training will run as a series of three blocks over a 12-month delivery period leading to 40-50 days of contact time with a tutor. Delivery will be a mixture of online lectures and on-campus practical demonstrations.

The training will blend the teaching from across the units to deliver a stimulating and engaging syllabus. Theory will be mixed with key topical content, exercises, and traditional lectures.

Additional hours take the form of mentoring, self-study, trips to industry events such as the Music Produce's Guild events. These hours will be logged using an ePortfolio platform.

We will employ a variety of methods in our delivery. This will include lectures, seminars, workshops and exercises in specialist facilities and classrooms with a tutor and/or technician present. Masterclasses will be delivered by specialist tutors from the industry. We will use technicians from within ACI to support sessions where required.

Apprentices receive supervision from their workplace mentor and the Skills Coach or academic team throughout the duration of the apprenticeship. Progress towards the skills knowledge and behaviours together with engagement, support and safeguarding are reviewed with 12-week intervals.

An e-portfolio will be used to track hours, collate tasks and monitor progress. The KSBs from the standard are mapped onto a Skills Radar so the students can demonstrate their progress.

Our Virtual Learning Environment, Moodle, will be used to collate the class content and provide a platform for staff to communicate with students. Where we flip the classroom students will be able to access material required before the class.

Attendance during the block release is mandatory, line managers must make sure apprentices are available and set up appropriate support in their absence. Apprentices are expected to achieve a minimum of 85% attendance per year.

As part of the apprenticeship, students will be able to gain user accreditation in Avid Pro Tools (PT101 & 110). Whilst this accreditation does not form part of the final assessment, it is strongly encouraged to ensure apprentices are confident in the use of industry-standard DAW software.

Throughout the course, students will have the opportunity to attend networking events where they can learn about industry developments.

D. Assessment

Apprentices will receive formative feedback at 4 points across the programme where the tutor, liaising with the employer, will conduct tripartite reviews of achievements against the KSB's and monitor progress towards their assessment. A KSB Skills Radar will be used to track the apprentice's progress.

Assessment will be delivered by an ESFA approved End-Point Assessment Organisation (EPAO), who will provide an Independent Assessor to conduct the three End-Point Assessment components at their place of work. Apprentices will be required to pass the "Gateway Preparation" module which facilitates achievement and progress towards the required components of the Apprenticeship Gateway and the End point Assessment.

The Gateway is the entry point to End-Point Assessment (EPA). It is the point at which the apprentice has completed their learning, met the requirements of the standard, off-the-job (OJT) training (6 hours per week), and that they, alongside their employer and LSBU agree that they are ready to enter their EPA. The Gateway Preparation module is a pass/fail, zero credit module designed to support apprentices to identify and work towards meeting the Gateway criteria from an early stage in their apprenticeship, particularly those that sit outside of an academic qualification. The module will be completed each year throughout the duration of the apprenticeship up to passing the Gateway. A

minimum record of 8% of OJT, contributing towards the final total of 6 hours per week is required to pass the module in each year.

Tutors will utilise mock exam materials during teaching block to ascertain apprentice's suitability to progress to Gateway.

Apprentices also have to pass all of the individual End-Point Assessment components to achieve a Pass overall. The End-Point Assessment will be undertaken over a maximum of six months post gateway and will comprise of three components: project report, and a professional discussion. The End-Point Assessment Organisation will provide guidance materials for the each of the Assessment Methods.

IMPORTANT: Evidence of meeting the ALL knowledge, skills and behaviour detailed in the IfATE Standard Assessment Plan, must be covered in the e-portfolio prior to the final Gateway review i.e. apprentices must address each KSB on their respective apprenticeship standard with appropriate workplace evidence.

Assessment Method 1

Component 1 – Project Report (4000 words)

The project report is based on an activity determined by the employer and the EPAO and should reflect the KSB requirements of the Assistant Recording Technician standard, which have been mapped to this assessment method. As a minimum, all project reports must include:

- An introduction - what is the project/activity about?
- Agreeing the audio sound brief.
- Evaluating potential solutions.
- Specifying hardware and software equipment and positioning to achieve the required outcomes.
- Developing a project plan showing resources required, responsibilities and timescales.
- Set up new hardware and software and document the set up.
- Calibrating and testing the system.
- Assisting with the recording and troubleshooting audio issues.
- Dismantling equipment and storage requirements.

The project report must contain 4,000 words.
A tolerance of plus or minus 10% is allowed.

Appendices, references, diagrams etc. will not be included in this total.

The project report must map, in an appendix, how it evidences the relevant KSBs for this assessment method. Appendices can also include:

- client specifications
- data reports
- fault reports
- commissioning reports
- minutes of project meetings
- pictures or links to video clips

This list is not exhaustive and other types of appendices are permissible.

Component 2 – Presentation and Questioning

The presentation will be based on the project report (see above) and should include:

1. Description as to the scope of the project report – which audio engineering project/s or activities are being presented and considerations given the audio infrastructure.
2. Justify the solution adopted and methods used to deliver the project.
3. Review of the effectiveness of the solution.
4. Summary of achievements, challenges and lessons learnt.

Apprentices will prepare and deliver a presentation that appropriately covers the KSBs assigned to this method of assessment. Following the presentation there will be questioning from the independent assessor. The presentation will last approximately 60 minutes, including a 20-minute presentation. The presentation should be submitted within 2 weeks of the project report.

The rationale for this assessment method is that Assistant Recording Technicians must present their suggestions for engineering solutions to clients and colleagues in line with specification requirements. This method tests the KSBs mapped to it, and tests underpinning knowledge and understanding. Other methods such as direct observation would not be possible as the activities take too long to complete.

Assessment Method 2

Professional discussion underpinned by a portfolio of evidence

The professional discussion will last for 50 minutes and will be carried out by an independent assessor. The discussion will cover the apprentice's achievements, the standard of their work and their approach, all in relation to the mapped KSBs for this assessment method. The portfolio of evidence will be used to inform questioning during the professional discussion and will allow the apprentice to use the portfolio to exemplify a point.

Portfolio of evidence requirements:

- apprentices must compile a portfolio of evidence during the on-programme period of the apprenticeship
- it must contain evidence related to the KSBs that will be assessed by the professional discussion
- the portfolio of evidence will typically contain 16 discrete pieces of evidence
- evidence must be mapped against the KSBs
- evidence may be used to demonstrate more than one KSB; a qualitative as opposed to quantitative approach is suggested
- evidence sources may include:
 - workplace documentation, policies, procedures, records
 - production documentation that has been created and completed
 - witness statements
 - annotated photographs
 - video clips (maximum total duration 20 minutes); the apprentice must be in view and identifiable

- written accounts of production activities that have been completed
- feedback from colleagues and/or clients

This is not a definitive list; other evidence sources are possible.

- it should not include reflective accounts or any methods of self-assessment
- any employer contributions should focus on direct observation of performance (for example witness statements) rather than opinions
- the evidence provided must be valid and attributable to the apprentice; the portfolio of evidence must contain a statement from the employer and apprentice confirming this
- where there are commercial sensitivities, evidence may not be available in advance of the assessment (the independent assessor will need to view any confidential material during the professional discussion). When this occurs the EPAO should be informed at gateway entry point and only the commercially sensitive evidence should not be submitted, the rest of the portfolio should still be submitted as per the requirements of this plan.

The portfolio of evidence is not directly assessed. It underpins the professional discussion and therefore should not be marked by the EPAO. EPAOs should review the portfolio of evidence in preparation for the professional discussion but are not required to provide feedback after this review of the portfolio.

- All end-point assessment components must be passed for the pass grading to be given.

The combined score for the three assessment components will determine if a higher grade is awarded. Grading boundaries have been set as follows:

- Fail: full competence against the Standard not demonstrated in one or all the assessment components.
- Pass: all components passed, full competence against the Standard demonstrated
- Distinction: distinction in all three components of the assessment.

Re-takes and/or re-sits

Re-sits/re-takes must not be offered to apprentices wishing to move from pass to distinction. A re-sit does not require further learning, whereas a re-take does. The apprentice's employer will need to agree that a re-sit/re-take is an appropriate course of action. Apprentices should have a supportive action plan to prepare for the re-sit/re-take. An individual EPA method re-sit/re-take must be taken during the maximum EPA period, 3 months within the original EPA, otherwise the entire EPA must be retaken.

The maximum grade awarded to a re-sit/re-take will be pass, unless the EPAO identifies exceptional circumstances beyond the apprentice's control accounting for the original failure.

EPA summary table

<p>On-programme (typically 24 months)</p>	<p>Training to develop the occupation standard's knowledge, skills and behaviours (KSBs).</p> <p>Training towards English and mathematics Level 2, if required.</p> <p>Compiling a portfolio of evidence.</p>
<p>End-point assessment gateway</p>	<ul style="list-style-type: none"> • Employer is satisfied the apprentice is consistently working at, or above, the level of the occupational standard. • English and mathematics Level 2 <p>Apprentices must complete:</p> <ul style="list-style-type: none"> • A portfolio of evidence to underpin the professional discussion. <p>The EPAO should sign-off the project title, at gateway, to confirm its suitability prior to the project commencing</p>
<p>End-point assessment (which will typically take 6 months)</p>	<p>Assessment method 1: Project report and presentation with questioning</p> <p>With the following grades:</p> <ul style="list-style-type: none"> · Fail · Pass · Distinction <p>Assessment method 2: Professional discussion underpinned by portfolio</p> <p>With the following grades:</p> <ul style="list-style-type: none"> · Fail · Pass · Distinction <p>Overall end-point assessment grade summary</p> <p>With the following grades:</p> <ul style="list-style-type: none"> · Fail · Pass · Distinction

E. Academic Regulations

The University's Academic Regulations apply to this training programme. Apprentices will be required to abide by the university codes of conduct and all relevant policies.

See connect.lsbu.ac.uk

<https://connect.lsbu.ac.uk/Utilities/Uploads/Handler/Uploader.ashx?area=composer&filename=Academic+Regulations+2022-23.pdf&fileguid=63eab7f8-cccb-4473-9b4a-dd711dc1e5c5>

F. Entry Requirements

All applicants must hold:

Maths and English GCSE A-C or grade 4 or level 2 equivalent (reformed GCSEs grade 4 or above) **AND**

48 UCAS tariff points such as.:

- BTEC National Extended Diploma (PPP) or
- BTEC National Diploma (MP) or
- BTEC National Foundation Diploma (M) or
- BTEC Extended Certificate (D) or
- A level (DD) or
- Equivalent level 3 qualifications or
- T-level (Merit or above) in Media, Broadcast and Production. (UCAS points: 120)

A British Sign Language (BSL) qualification is an alternative to the English qualification for those whose primary language is BSL

G. Course Structure(s)

Course overview

Apprentices will be employed at a studio facility and will be taught over 18 months (20% off the job training) at the university.

Year 1			
September	Course Enrolment		
January	Block 1 (15 days)	0 Credit (CW1_100% - Pass/Fail)	Gateway Preparation
March / April	Block 2 (15 days)	0 Credit (CW1_100% - Pass/Fail)	
July	Block 3 (15 days)	0 Credit (CW1_100% - Pass/Fail)	
Year 2			
September	Tutorials / Portfolio Review	0 Credit (CW1_100% - Pass/Fail)	Gateway Preparation
January	Tutorials / Portfolio Review	0 Credit (CW1_100% - Pass/Fail)	
April	End Point Assessment	0 Credit (CW1_100% - Pass/Fail)	End Point Assessment

The following duties will be covered during the block delivery:

Duties	
1	Interpret the requirements of a sound brief, seeking clarity when required.
2	Identify the equipment, hardware and software required for the recording.
3	Set up, position and test sound equipment and associated cables to achieve the requirements of the sound brief.

4	Produce records of the set up used for the recording for future reference.
5	Apply the use of software packages to achieve sound and balance required.
6	Engage with production staff to develop recording in line with sound brief.
7	Adapt set up of equipment and other resources to respond to specific requirements of the client/artist.
8	Engage with the artist and other individuals with sensitivity and in a professional manner.
9	Collaborate with editors, producers, and artists to synchronise audio with other mediums / productions.
10	Store, clean and process audio files in a suitable format and which protects the security of the data.
11	Investigate problems with audio equipment using diagnostic methods to identify what faults are.
12	Take action to resolve equipment and software faults.

The following modules will be covered during the block delivery:

Block 1		
Module Name	Indicative Content	KSB
Introduction	Course introduction	
	Working in a sound studio	K11 B1, B2, B5, B6, B7
	Health and safety	K21, K22 S16 B1
	Industry awareness	B3, B4
Studio Operation	Sound Studio Configuration & Maintenance	K6, K9, K13, K14, K15 S1, S3, S4, S5, S7, S12, S15 B2, B3
	Pro Tools Accreditation (PT 101)	
	Working to Client Briefs	K1 S1, S4, S7 B2, B6
Managing Collaborations	Roles in a production team	K18, K19 S4, S8, S13 B2, B4, B5, B6, B7
	Production credits	
Block 2		
Module Name	Indicative Content	KSB

Music & Audio Technology	Pro Tools Accreditation (PT 110)	
	Network Audio & Storage	K11 B1, B2, B5, B6, B7
	Troubleshooting Technology	K16, K17 B3
	Working with hybrid digital / analogue studios	K6, K9, K10, K13, S5, S14, S15
	Editing multitrack recordings	K2, K3, K4, K5, K6, K8, K15 S2, S3, S4, S6, S12, S14 B1, B2, B3, B5, B6, B7
	Time-stretching	
	Pitch-correction	
Studio Recording	Preparing session files	K2, K3, K4, K5, K6, K7, K11, K15 S2, S3, S4, S5, S12, S14 B1, B2, B3, B5, B6, B7
	Microphone Theory	
	Foldback Mixes	
	Recording Levels (Analog / Digital)	
	Recording Workshops	
Block 3		
Module Name	Indicative Content	KSB
Music & Audio Technology	Pro Tools Accreditation (PT 110)	
Studio Mixing	Balancing a mix	K2, K3, K4, K5, K6, K8, K15 S2, S3, S4, S6, S12, S14 B1, B2, B3, B5, B6, B7
	EQ	
	Dynamic Processing	
	Modulation	
	Reverb & Delays	
	Digital / Analog / Hybrid mixing	
	Understanding Loudness	
	Loudspeakers & Sound Reproduction	
	Exporting stems for archive / mastering	
Recording Formats	Audio Codecs	K16, K17 S9 B3
	Mix Delivery	
	Spatial Audio	
	Archive and Transfer	
Working with Film & Games	VO Recording	

	Film Sound Principles	K20 B2, B3, B6, B7
	Game Audio Principles	

I. Timetable Information

The timetable will be confirmed during enrolment week, and any updates will be circulated ahead of each teaching block. Each teaching block will consist of three weeks with classes running from Monday to Friday 10am-5pm, with a lunchbreak between 1-2pm. The intention is to focus teaching delivery into blocks to enable students to acquire knowledge and minimise disruption for employers.

Additional tutorials will be provided either on-campus or remotely to assist students in developing their portfolio.

J. Costs and Financial Support

Course related costs

Accommodation and transport will need to be covered by your employer if required during on-campus classes. Resits during your EPA will also need to be paid by your employer.

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

Appendix A: Curriculum Map

Appendix B: Personal Development Planning (postgraduate courses)

Appendix C: Terminology

Appendix C: Terminology

(Please review the definitions and add those 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	accelerated degrees (also known as two-year degrees) are full bachelor's degrees (undergraduate courses) you can complete in a condensed time period
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
end-point assessment	End-point assessment (EPA) tests the knowledge, skills and behaviours that an apprentice has gained during their training. Unique to each standard, EPA demonstrates the competence of an apprentice in their role. Only approved End-Point Assessor Organisations (EPAOs) can carry out assessments as set out in the assessment plan.
extended degree	an extended degree provides a bridging route for students who don't meet the initial entry requirements for the undergraduate degree. The first year provides the necessary knowledge and skills before students begin the degree-level course.

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	foundation year programmes are designed to develop skills and subject-specific knowledge to ensure a student can advance to a degree course. They may be offered as stand-alone one-year courses or integrated into degree programmes.
gateway	gateway takes place before an End-Point Assessment (EPA) can start. The employer and LSBU will review their apprentice's knowledge, skills and behaviours to see if they have met the minimum requirements of the apprenticeship set out in the apprenticeship standard, and are ready to take the assessment. Usually includes off the job training and reviews.
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	an integrated Master's degree combines undergraduate and postgraduate study. In relation to Apprenticeships, integrated would usually mean that the End-Point Assessment (EPA) is integrated with the academic award
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
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

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 '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
non-integrated	in relation to Apprenticeships, non-integrated would usually mean that the End-Point Assessment (EPA) is not integrated with the academic award
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
pre-registration (HSC only)	a pre-registration course is designed for students who are not already registered with an independent regulator such as the Nursing and Midwifery Council (NMC)
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 / regulatory body	a course that is regulated by a regulatory body, which is 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	A top-up degree is the final year (Level 6) of an undergraduate degree course. It allows students to top-up an existing qualification to a full BA, BSc or BEng.
total study time / workload	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
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