LSBU
EST 1892

Course Specification

A. Course Information	
Final award title(s)	**MA Editing and Post Production**
Intermediate exit award title(s)	Single **CPD** module award for: **Role of the Editor** **The Art of Editing** **Visual Effects** **Colour Grading & Finishing**
UCAS Code	**Course Code(s)** 4933 – FT / 4932 - PT
Awarding Institution	London South Bank University
School	☐ ASC ☒ ACI ☐ BEA ☐ BUS ☐ ENG ☐ HSC ☐ LSS
Division	Film and Media
Course Director	Stefania Marangoni
Delivery site(s) for course(s)	☒ Southwark ☐ Havering ☐ Croydon ☐ Other: (please specify)
Mode(s) of delivery	☒Full time ☒Part time ☐Other (please specify)

Length of course/start and finish dates

Mode	Length years	Start - month	Finish - month
Full time	1	September	September
Full time with placement/ sandwich year			
Part time	2	September	September
Part time with Placement/ sandwich year			

Is this course suitable for a Visa Sponsored Student?	☒ Yes ☐ No
Approval dates:	Course validation date
	Course specification last updated and signed off — October 2021
Professional, Statutory & Regulatory Body accreditation	N/A
Link to Institute of Apprenticeship (IoA) Standard and Assessment Plan (Apprenticeship only)	N/A

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 Benchmarks - Communication, Media, Film and Cultural Studies OfS Guidance PSRBs SEEC Level Descriptors 2021 Competitions and Markets Authority

B. Course Aims and Features

Distinctive features of course	The MA Editing and Post Production course (EPP) offers the opportunity to study part-time or full-time utilising our excellent, purpose built media facilities in The Elephant Studios at LSBU. The teaching is delivered by teaching and industry professionals, emphasising professional collaborative workflows and the roles of all personnel in the editing department in the context of digital film production. Subjects covered include: the art and craft of editing with Avid Media Composer; the role of the editor within the editing department and within the larger production workflow; digital cinema recording (e.g. Log C) and distribution formats; colour correction and colour grading; visual effects and audio post production. A final Major Project module will allow students to produce the sort of rigorous and robust professional outputs likely to attract prospective employers. The course offers deep exposure to the skills, knowledge and creativity required to get a secure foothold in the competitive world of Editing and Post Production. We aim to produce job-ready postgraduates who have the know-how and insight required to embark on careers in the challenging context of the creative industries, delivering professional practice skills around freelance work, enterprise, and new economic models for the creative industries. The MA is designed for students who wish to further their skills, enhance their experience and establish new contacts, while developing their professional career in the industry. The course is delivered by filmmakers whose professional success and industry experience allows them to support students in their ambitions to become confident, creative and employable in the cutting edge editing and post production industries. This means that they will leave the course with specialist skills that will be readily identifiable to prospective employers both in the context of film and in the wider realm of contemporary media production and delivery. The balance of practice to theory is approximately 70% practice, 30% theory. All modules include practice and are not only designed to give students the necessary opportunities to learn by doing, and to learn from professional practitioners, but to also apply the conceptual underpinnings of the course in their practice, as discussed in more detail in the course rationale. The theoretical component of modules and the learning outcomes are designed to help students become better

and more confident thinkers, and by extension, more intelligent and creative editors. We encourage students to apply the range of skills developed, and to foster networks of opportunity and support, by taking full advantage of interdisciplinary opportunities across the School of Arts and Creative Industries, particularly in Film Practice and Sound Design. We aim to develop student's confidence in their ability to collaborate with other practitioners in an open and professional manner.

Students will realise the true value of the MA through their immersive engagement with digital production technologies in the collaborative environment — and by marrying these with a critical and reflective approach both to their own learning and established conventions of practice — thereby ensuring that they become employable across a range of Post Production Industries. Although students will, through the very structure of the course, be encouraged to think about their own areas of strength and expertise, the flexibility and openness of the programme will leave them many opportunities to explore their own expressive potential. Students will also be able to be strategic by graduating with a solid understanding of current trends in the Post Production Industries, evidenced in the course through discussion and written explanation.

Teaching and learning is through written and practical project work, lecture, workshops, seminars, supported by visits, industry Meet Ups and through contact with invited speakers from industry, and live briefs. Our research work also draws on these sources for partnerships, knowledge development, and applied research opportunities. This will benefit students through proximity and research-informed teaching.

The course encourages students to innovate and experiment, while providing a critical and analytical framework, where learning is practice-led, and collaborative opportunities in the discipline are nurtured and supported. The curriculum recognises the importance of evolving mobile platforms, second screen and the Internet as a creative destination for content. EPP students will exit the programme with a portfolio that showcases their skills, which will in turn provide them with a strong basis for approaching employers. LSBU's dynamic central London location also provides a wealth of opportunities for students to engage with practitioners in one of the world's preeminent filmmaking capitals. The modules and award structure reflect the commitment to achieving professional standards needed by the industry, alongside academic and theoretical perspectives designed to produce reflective practitioners.

Practical skills:
Practical skills are developed progressively, with 'Role of the Editor' acting as an introduction to workflows and a range of practical editing skills. Tuition on all modules acknowledges the acquisition of prior learning, so student learning is geared to the individual. Contact with industry through optional placements allows students to both understand real-world practice in the workplace and gain experience of this. We know that work placements are important, as are networking relationships with editors, line producers and production companies, and will encourage these in relation to the student's circumstances.

The Employability Unit's input to the MA is augmented by sessions with industry speakers, looking at examples of each job grade. The course will explore possibilities of film for the web, such as

web based/ multiplatform/second screen modes of production and consumption and new business models and funding opportunities for film.

On joining the course students receive membership of British Film Editors the association of film editors and assistant editors.

The membership gives students access to online video content as well as in person screenings and opportunity to meet professional editors and network.

The course will make full use of the edit suites, sound studios, film studio green screen facilities, and the dedicated cinema in the London Road Building. Students will have creative interdisciplinary relationships with Sound Design courses, and students will have access to a fully equipped Dolby Atmos studio. We will provide access to *LinkedIn Learning* and other online tutorials in order to encourage students to continually consolidate and refresh their skills, something that is of high importance in the film industry, where software and technology changes so rapidly. An understanding of the aesthetics of film and industry practices will be consolidated through critique, screenings, and visits to facilities, for example, Pinewood Studios (http://www.pinewoodgroup.com/our-studios/uk/pinewood-studios).

Professional and Transferrable Skills:

The development of professional and transferrable skills is embedded in each module of the course. In addition, students' competencies in professional practice are gradually developed through visits from industry professionals, attendance at industry meet ups, potential internal projects for London South Bank start-up companies, and through working with the Film Practice, VFX and Sound Design courses. In this way we will encourage the EPP students to be seen as a source of expertise and talent (if they so wish) for related projects within the School of Arts and the Creative Industries.

The course takes into account the importance of transferable skills in postgraduate study programmes. We will support the building and consolidation of professional practice and employability skills, embedded throughout the course, and exercised through student briefs. In order to evidence these transferrable skills, students will be encouraged to manage increasingly complex projects over the year, or two years, of the course (depending on mode). London South Bank University supports the development of entrepreneurialism, self-study, self-reliance, and project management skills, as all these assist life-long learning. This is through links with the Clarence Centre Enterprise Unit as well as via networks of small, medium, and large businesses across London. Our employability unit works with students to provide training, CV tutorials, and connections with companies for potential work experience placements. The course also aims to develop a student's personal skills, such as emotional intelligence (for example through group work, and networking).

The ability to problem solve is seen as a critical element of working in the Film industry. The MA EPP links practice and theory in order to produce postgraduates who are able to review the 'bigger picture' and problem solve using analytical skills. Students will be encouraged to maintain portfolios, showreels, blogs, and reflective diaries, in order to both exercise and document their developing understanding of the

	EPP industry. Practical projects will also offer opportunities to evidence students' digital literacy and proficiency in the discipline. **Intellectual skills development:** The EPP course has intellectual and cognitive skills development running through every module. Students will gain an historical and conceptual understanding of their subject, and engage with complex theorisation of their field drawn from the latest scholarship. They will benefit from a training that encourages the development of an autonomous and enquiring mind backed up by an understanding of conceptual frameworks. A wider view of the Creative Industries and how they relate to each other is given in the Major Project module. This will allow students to develop an overview of the Creative Industries, and of industry collaborations and work flows. The aim of the final Major Project is to give students an opportunity to express their intellectual, creative and practical skills development, and a level of understanding that will be key to their careers in the EPP Industry.
Course Aims	The MA Editing and Post Production course aims to: 1. Enable students to develop skills, knowledge and understanding in the practice of Editing and Post Production across genres and formats. 2. Provide students with a study environment in which to develop, evaluate and extend individual professional/ industrial practice and to foster knowledge and critical interrogation of Editing and Post Production practices 3. Ensure that students gain a systematic and comprehensive understanding and knowledge of appropriate research techniques and methods in support of postgraduate, self-directed study 4. Support students in the development of a capacity for critical and meta-critical reflection on practical, theoretical and professional work undertaken, by themselves or peers 5. Provide students with the means for establishing and understanding the place of their own projects within the context of relevant and contemporary professional debates within Editing and Post Production practices 6. Equip students with a set of transferable skills that will have utility in a wide range of careers including, but not limited to, the media and cultural industries sector. 7. Recognise issues relating to employment and self-employment in relation to current, and changing, industry/professional needs, while providing students with the opportunity to gain professional experience of Editing and Post Production, through work placement, shadowing and industry engagement.
Course Learning Outcomes	**A Students will have knowledge and understanding of:** **A1** The relevant practical, theoretical and professional contexts of study within the field of EPP **A2** Appropriate methodologies to plan, sustain and implement an ambitious body of original work **A3** Past, present and future film industry trends, with consideration of how these trends impact on delivery methods, platforms, consumption and employment.

A4 Complex EPP processes and matters of collaborative authorship, including the way that different professional roles intersect with one another and with technological and creative workflows

A5 The professional context in which student work is situated and the appropriate communication tools required to engage with its intended audience

B) Students will develop their intellectual skills such that they are able to:

B1 Exercise a high degree of independent thought and learner autonomy in the implementation of individual research and specific practice projects

B2 Show originality in the application of new knowledge, together with a practical understanding of how established techniques and enquiry are used to create and interpret knowledge of the discipline

B3 Articulate ideas, concepts, and processes to a specialist and broad audience putting into practice new knowledge acquired in a professional context

B4 Clearly articulate, defend and sustain an ambitious body of work that places the projects within relevant critical debates and professional contexts, drawing on and extending current ways of thinking

C) Students will acquire and develop practical skills such that they are able to:

C1 Demonstrate an understanding and engagement with an experimental approach to forms of postproduction and research

C2 Produce practice work that is informed by, and contextualised within relevant theoretical issues and debates, and which demonstrates an understanding of forms, structures and audiences

C3 Plan and implement a project of self-directed and systematic practice-based research using appropriate research skills and methodologies

C4 Identify appropriate practices within a professional and ethical framework, and understand the continuing need for professional development.

C5 Operate within a variety of work environments utilising entrepreneurial and freelance skills.

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

D1 Demonstrate employability through a reflective understanding of how knowledge and skills developed in academic study and practical work translate into the professional context. Apply entrepreneurial skills in dealing with audiences, clients and consumers

	D2 Demonstrate critical learning skills: the ability to function as an effective self-directed learner, using the range of resources and skills available responsibly and ethically; the ability to relate their studies to career and personal development
	D3 Demonstrate appropriate communication skills dependent on the audience, context and setting.
	D4 Demonstrate the ability to work effectively as part of a team and apply this to the processes of film production. Demonstrate, at different times, the ability to listen, contribute and lead effectively.

C. Teaching and Learning Strategy

Knowledge and Understanding

Acquisition of A1-5 takes place through a combination of lectures, seminars, group work, project tutorials, workshops and crits.

Students have the opportunity to develop their knowledge and understanding through:
- Visits to facilities, the BFI and other cultural and commercial film spaces
- Guest speakers from a range of film and post production organisations
- Presentations and pitches
- Critical review and feedback sessions on work-in-progress
- Production and discussion of practical EPP projects
- Reflective and critically engaged writing (reflective diaries, essays, analyses, reports, production blogs, etc.)
- Visits from, and to, industry experts, such as cinematographers, editors, sound designers and VFX specialists

In particular, a good deal of work is done in group and individual tutorials as well as student led presentation and discussion. Self directed study and research is also very important in acquiring new knowledge. Module leaders provide material on-line and are also explore the use of on-line educational technologies (e.g. Moodle, LinkedIn Learning,
BFE members resources, AVID Technology Live Webinars and Training Videos, The Art of the Cut and Inside the Edit Podcasts).

Intellectual Skills

Acquisition of B1-4 is developed through lectures, individual and group tutorials, seminar work and assignments based on subject theory and analysis of existing work. Additionally, briefs set for practical work encourage students to explore theoretical frameworks in relation to their work.

A central tenet of the teaching and learning strategy requires students to be pro-active participants in the development of intellectual skills through discussion and project development. The more detailed intellectual skills outlined in B3-B4 are developed and encouraged through tutorial discussion, independent research and study, and coursework projects. Students are expected to develop their independent study for both practical and written coursework, culminating in the Major Project module.

Practical Skills

Acquisition of C1-5 is developed through hands-on practical sessions, critical feedback and review, technical exercises, and exposure to professional practice (e.g. editing and postproduction or VFX workshops).
Modules will provide students with an opportunity to undertake research for production, explore new technical skills before embarking on their Major Project. Regular visits by
media professionals, personal tutorials and formative feedback on performance and assessments support student learning at all levels of
the programme.

Transferrable Skills

Acquisition of D1-4 takes place through a range of learning opportunities. Communication skills are developed within a range of contexts, from formal and informal presentations, writing (reflective writing, professional and academic writing), class discussion and group projects. Modules give students the opportunity to explore professional working practices, including dealing with clients, defining audiences and working collaboratively in the film production phases.

The self-directed nature of study at this level means that the ability to manage time and tasks is emphasized throughout the programme, as is the ability to undertake self-development.

D. Assessment

Knowledge and Understanding

Assessment is both formative and summative, and a variety of assessment methods are used to test learning outcomes: edited film work, oral presentations and pitches, written coursework, and reflective and reflexive exercises. Individual work and contribution to collaborative projects will form part of the assessment process.

Intellectual Skills

A variety of assessment methods are used to test learning outcomes, including essays, practical and research projects and critical evaluations. As students progress through the programme, assessment methods reflect the expectation that students will exhibit greater autonomy in their learning, will refine their intellectual skills and will approach their work in a more critical and analytical way.

Practical Skills

A variety of assessment methods are used to assess practical skills, including: practical EPP projects, screenings, oral presentations and pitches supporting documentation
(e.g. workflows, proposals, etc.), research files and production blogs. Self-reflection and peer reflection is a key element of assessment of practical skills and knowledge.

Transferrable Skills

Student performance is tested through formal pitching and oral presentations; individual and group practical projects, reflective logs, and production of project documentation including supporting pre-production material.

FORMATIVE ASSESSMENTS ACROSS THE COURSE:

These apply to learning through practice, in seminars and tutorials, and at the completion of particular projects or certain stages in the course. They are designed to monitor and reflect on progress, identifying areas of interest and achievement, as well as focusing on objectives for future development. Marks, but more generally timely feedback, are useful in indicating the student's progression.

Formative assessments include:
i) formal individual/group tutorials
ii) group critique or seminar and/or after group presentations
iii peer group critique
iv) pitches and presentations (to staff/students and/or industry professionals)
v) mid and end of module reviews

They are formally monitored and documented (through tutorial records), indicating broad areas of achievement, using the same criteria as those applied to summative assessment.

E. Academic Regulations

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

F. Entry Requirements

To be considered for entry to the MA Editing and Post Production applicants will   be required to demonstrate the following:

- A first degree (2:2 or higher) in a relevant subject; **or**
- A Higher National Diploma in a relevant subject; **or**
- A minimum 3 years' post-qualification experience in a relevant field.

Applicants should have some practical experience of editing and post production, evidenced by a portfolio of previous work.

A link with online samples of applicants' edited film and video work is required on application.

For postgraduate study, an average IELTS score of 6.5 or equivalent is required for students whose first language is not English

G. Course Structure(s)

Course overview

The MA in Editing and Post Production aims to provide aspiring editors with a solid foundation in creative editing skills as well as core skills in post-production processes, colour grading and visual effects. Working with industry standard software like AVID Media Composer and DaVinci Resolve, students will gain an understanding of the many roles in the post production sector and are encouraged to build a showreel and career plan to enabled them to gain entry into the industry or progress in their current post production career. During the course students are also given the opportunity to obtain the AVID Media Composer and DaVinci Resolve certification.

The course consists of four taught modules, on technical, theoretical and creative aspects of editing and post production. These are designed to develop students' creative skills and the technical expertise to enabled them to produce a high quality final major project, that reflect their particular practical research interests.

The taught modules of the course are delivered through evening classes and three Saturdays per semester. Students can take the course Full-Time or Part-Time, with the latter particularly recommended for those in full-time employment.

The taught modules can also be taken individually as Continuing Professional Development courses.

MA Editing and Post Production – **Full time, 12 months**

	Semester 1		Semester 2	
Level 7	Role of the Editor	40 credits	The Art of Editing	40 credits
	Colour Grading & Finishing	20 credits	Visual Effects and Compositing	20 credits
	Major Project			60 credits

MA Editing and Post Production – **Part-time, 24 months**

	Semester 1		Semester 2	
Year 1	Role of the Editor	40 credits	The Art of Editing	40 credits
Year 2	Colour Grading & Finishing	20 credits	Visual Effects and Compositing	20 credits
	Major Project			60 credits

Placement information

N/A

H. Course Modules

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Module Code	Module Title	Level	Semester	Credit value	Assessment
FAM_7_ROE	Role of the Editor	L7	S1	40	Coursework 1: 70% Coursework 2: 30%
FAM_7_CGF	Colour Grading & Finishing	L7	S1	20	Coursework 100%
FAM_7_TAE	The Art of Editing	L7	S2	40	Coursework 1: 50% Coursework 2: 50%
FAM_7_VEC	Visual Effects and Compositing	L7	S2	20	Coursework 100%
FAM_7_MJP	Major Project	L7	S1 and 2	60	Coursework 100%

I. Timetable Information

An indicative timetable for both Full-Time and Part-time delivery, is sent to fully enrolled students towards the end of August with the official timetable usually being available at the beginning of September.

J. Costs and Financial Support

Course related costs

Included resources:
- As part of the course students will receive the AVID Media Composer MC 101, MC110 training books and related material and resources, including access to LinkedIn Learning suite of courses.

- Access to Adobe Creative Cloud software for the duration of the course.

- The studio version of DaVinci Resolve which is available on some of our dedicated workstation. The free version is available from Blackmagic Design website.

- Membership to British Film Editors

Additional Costs
- 1TB ExFat formatted hard disk to store exercise and assessment material, this is essential for all aspects of the course and is used in class every week.

- Students are advised to have editing facilities at home: a PC or MAC computer with a minimum of 16GB RAM so that they can install AVID Media Composer Ultimate, a student licence can be purchased upon full enrolment.

- Provide information about other course-related costs (explain what is and what is not included in the tuition fees, e.g. such additional expenses as cost of books or other learning materials, specialist equipment, uniforms, clothing required for work placements, field trips, bench fees)

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 C: Terminology

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			Course Outcomes																	
Level	Title	Code	A1	A2	A3	A4	A5	B1	B2	B3	B4	C1	C2	C3	C4	C5	D1	D2	D3	D4
7	Role of the Editor	FAM_7_ROE	T	D	TA	TA		D	D	TA		D	TA	TA	TA	D	T	D	T	TA
7	The Art of Editing	FAM_7_TAE	TA	TA	D	D	TA	TA	TA	D	TA	TA	TA	TA	D			D	TA	T
7	Visual Effects & Compositing	FAM_7_VEC	TA	D	TA	TA	TA		D	TA	D	D	TA			D	D	D	D	D
7	Colour Grading & Finishing	FAM_7_CGF	D	D	D	TA			TA	D		TA	TA		T	D	D	D	D	
7	Major Project	FAM_7_MJP	TA	TA	D	D	TA	TA	TA	A	A	D	A	TA		D		A	A	D

Appendix B: Personal Development Planning (For Postgraduate Courses Only)

Personal Development Planning (PDP) is a structured process by which an individual reflects upon their own learning, performance and/or achievement and identifies ways in which they might improve themselves academically and more broadly. Course teams are asked to indicate where/how in the course/across the modules this process is supported.

Approach to PDP	Level 7
1 Supporting the development and recognition of skills through the personal tutor system.	**Addressed** Tutorials with academic staff and Course Director All modules offer tutorial support • Staff keep weekly office hours and encourage students to meet their tutor as often as needed throughout the academic year. • Students are encouraged to contact staff by email for advice and feedback Moodle VLE and User Groups are part of the course teaching, learning and communication strategy
2 Supporting the development and recognition of skills in academic modules/modules.	**Addressed** Developed and reinforced in all modules. All coursework develops research skills • Library induction • Writing skills workshop, including referencing and writing for different platforms • Tutorials to offer feedback on developing work • Library sessions on research software • Project support through tutor supervision
3 Supporting the development and recognition of skills through purpose designed modules.	**Addressed and Assessed** • Degree-specific modules focus on conceptual (The Art of Editing, Major Project) and practical skills development (The Role of the Editor and Colour Grading & Finishing, Visual Effects) • Modules include reflection that develops students towards independent production work • Practical modules develop students team working skills
4 Supporting the development and recognition of skills through research projects and dissertations work.	**Addressed and Assessed** • Research and analytical skills developed in The Art of Editing, • Dedicated research methods developed in Major Project
5 Supporting the development and recognition of career management skills.	**Addressed** Guest speakers drawn from industry to advise on career pathways and approaches to employment, including freelance work and enterprise. Staff are research active and practising professionals and are ideally placed to advise students on career management. Membership of British Film Editors, give students the opportunity to network. • Portfolio development included in all modules • Students produce promotional material/website to support career development • Jobs, internships and work placements are disseminated via Moodle

6 Supporting the development and recognition of career management skills through work placements or work experience.	**Addressed** Sessions delivered by the Employability & Careers Service to encourage students to engage in careers related placements and volunteering. • At induction students are advised of the benefits they can gain through participation in Student Union activities and societies. • Students are encouraged to attend exhibitions, seminars, talks and events via VLE and Slack as well as ACI and external social media groups. • Staff alert students to extra-curricular guest speakers from industry, both at the University and elsewhere. • Opportunities to become course representatives, ambassadors and student mentors are posted on the VLE.
7 Supporting the development of skills by recognising that they can be developed through extra curricula activities.	**Addressed** Developed and reinforced in all modules. • Modules encourage, support and develop networking, organisational and team management skills. • Students are encouraged to network through external organisations and using social media • All coursework develops a relationship to professional development
8 Supporting the development of the skills and attitudes as a basis for continuing professional development.	**Addressed** • Employability Unit seminars • Student engagement with University Enterprise Team • Attendance on University Careers and Employability workshops
9 The means by which self-reflection, evaluation and planned development is supported e.g. electronic or paper-based learning log or diary.	**Addressed and Assessed** Tutorials with academic staff and Course Director Reflective diaries and production paperwork All modules offer tutorials

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
distance-learning course	a course of study that does not involve face-to-face contact between students and tutors
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.
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
learning zone	a flexible student space that supports independent and social earning

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
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	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	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	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