



<b>A. Course Information</b>																							
<b>Final award title(s)</b>	MA Curating Art & Public Programmes																						
<b>Intermediate exit award title(s)</b>	PG Certificate Curating PG Diploma Curating																						
<b>UCAS Code</b>		<b>Course Code(s)</b>	5626																				
	London South Bank University																						
<b>School</b>	<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																						
<b>Division</b>	Creative Industries																						
<b>Course Director</b>	Dr Geoff Cox																						
<b>Delivery site(s) for course(s)</b>	<input checked="" type="checkbox"/> Southwark <input type="checkbox"/> Havering <input checked="" type="checkbox"/> Other: Whitechapel Gallery																						
<b>Mode(s) of delivery</b>	<input checked="" type="checkbox"/> Full time <input type="checkbox"/> Part time <input type="checkbox"/> other please specify																						
<b>Length of course/start and finish dates</b>	<table border="1"> <thead> <tr> <th>Mode</th> <th>Length years</th> <th>Start - month</th> <th>Finish - month</th> </tr> </thead> <tbody> <tr> <td>Full time</td> <td>1</td> <td>September</td> <td>September</td> </tr> <tr> <td>Full time with placement/ sandwich year</td> <td></td> <td></td> <td></td> </tr> <tr> <td>Part time</td> <td></td> <td></td> <td></td> </tr> <tr> <td>Part time with Placement/ sandwich year</td> <td></td> <td></td> <td></td> </tr> </tbody> </table>			Mode	Length years	Start - month	Finish - month	Full time	1	September	September	Full time with placement/ sandwich year				Part time				Part time with Placement/ sandwich year			
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Full time	1	September	September																				
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Part time																							
Part time with Placement/ sandwich year																							
<b>Is this course generally suitable for Visa Sponsored Students?</b>	Please complete the International Office questionnaire Yes It is advised that the structure/nature of the course is suitable for Visa Sponsored Students but other factors will be taken into account before a CAS number is allocated.																						
<b>Approval dates:</b>	Course(s) validated / Subject to validation	January 2020																					
	Course Review date	January 2025																					
	Course specification last updated and signed off	September 2022																					
<b>Professional, Statutory &amp; Regulatory Body accreditation</b>	N/A																						

<b>Reference points:</b>	Internal	<p>LSBU</p> <ul style="list-style-type: none"> <li>- Corporate Strategy 2015-2020</li> <li>- Mission, Vision and Values</li> <li>- Academic Regulations</li> <li>- Assessment and Examinations Procedure</li> <li>- ACI Roadmap</li> </ul>
	External	<p>QAA</p> <ul style="list-style-type: none"> <li>- UK Quality Code 2018</li> <li>- Qualification and Credit Frameworks</li> <li>- Subject Benchmark Statement: Art &amp; Design (2017)</li> <li>- Master's Degree Characteristics Statement</li> <li>- subject benchmark statement</li> </ul> <p>also</p> <p>Competitions and Markets Authority</p> <ul style="list-style-type: none"> <li>- SEEC Credit Level Descriptors for Higher Education (2021)</li> <li>- UK Professional Standards Framework (UKPSF) (2019)</li> </ul>

### **B. Course Aims and Features**

<b>Distinctive features of course</b>	<ul style="list-style-type: none"> <li>• Educating and training curators for a competitive professional field, by offering embedded professional behind-the-scenes experience</li> <li>• Collaboration with Whitechapel Gallery, the UK's leading public gallery for contemporary art</li> <li>• Delivery by high calibre industry professionals</li> <li>• Half the credit is delivered via work-based learning methodologies</li> <li>• Professional practice modules</li> <li>• Immersive 60 credit placement at the Whitechapel Gallery as the backbone of the programme offering real experience of museum and gallery work environments</li> <li>• Unique focus on diverse curatorial strands such as commissioning art and new media, curating archives, curating public and private collections, curating emerging artists' and writers' residencies, curating solo and group exhibitions</li> <li>• Unique focus on curating public programmes, which the Whitechapel gallery is internationally renowned for</li> <li>• Employability and transferable skills</li> <li>• Course supported by the Whitechapel Gallery's rich networks and its community of artists, critics and academics, offering unique opportunities for professional networking and development</li> </ul>
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	<ul style="list-style-type: none"> <li>• Students get complementary access to museums and galleries around the world as well as the WG's distinctive programme of exhibitions and public programmes.</li> </ul>
<p><b>Course Aims</b></p>	<p>The MA Curating Art and Public Programmes aims to:</p> <ol style="list-style-type: none"> <li>1. Equip students with the practical, intellectual and critical skills required to work within the field of curating contemporary art and public programmes;</li> <li>2. Offer a range of work-based learning opportunities, developing high quality curators with an applied and relevant skillset;</li> <li>3. Offer current and relevant theoretical knowledge and understanding in the field of curating contemporary art;</li> <li>4. Place students within professional networks from the outset;</li> <li>5. Give students a unique hands-on experience of a working, vibrant public gallery;</li> </ol>
<p><b>Course Learning Outcomes</b></p>	<p>a) <u>Students will have knowledge and understanding of:</u></p> <p>A1- Historic and contemporary approaches to curating art and public programmes;</p> <p>A2- Overview of a range of contemporary art practices;</p> <p>A3- In-depth knowledge and understanding of exhibition histories, and how those shape the ways in which art is seen and made;</p> <p>A4- Historic, theoretical and practical understanding of the logistics of a public art gallery and art institution more widely;</p> <p>A5- Knowledge required to manage a curatorial or research project or public programme from inception to final iteration to a professional standard;</p> <p>A6- Sound understanding of a range of historical, theoretical and philosophical approaches;</p> <p>A7- Understanding of the ethical issues around working with audiences/ communities;</p> <p>A8 – Overview and understanding of innovative approaches to curating contemporary art and public programmes.</p> <p>A9 – Solid understanding of core principles of customer care and EID (Equality, Inclusivity, Diversity) values, and how those apply within the context of an art institution or gallery.</p> <p>A10- Awareness of the delivery of principles and practices of Art Education and Interpretation</p>

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

B1- Pursue independent research

B2- Demonstrate a high degree of critical awareness of the broadening intellectual and cultural contexts of fine art.

B3- Reflect upon own creative practice and process, applying high level critical, reflexive and analytical judgements, identifying strengths, weaknesses and developmental strategies

B4- Utilise advanced research practices and methodologies in relation to professional project work

B5- Conceptualise practice for the purposes of innovation and experimentation

B6- Articulate complex ideas in writing

B7- Contextualise a range of projects and exhibitions for the understanding of diverse publics

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

C1- Curate and co-ordinate the curation of art in the public sphere;

C2- Develop an exhibition from conception to research and realisation at a professional standard;

C3- Develop a relevant public programme from conception to co-ordination, public engagement and delivery at a professional standard, applying key theories and concepts learned;

C4- Manage the logistics of an exhibition or public event, such as and transport, insurance, technical set-up, professional displays, and so forth;

C5- Effectively communicate and market an exhibition or public event and/or be able to work with relevant professionals to that effect;

C6- Apply core principles of customer care in the context of a museum or gallery's Visitor Services department;

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

D1- Demonstrate professional skills essential for the creative industries, specifically:

	<ul style="list-style-type: none"> <li>- D1a) fundraising;</li> <li>- D1b) appreciating social contexts, audiences and stakeholders;</li> <li>- D1c) preparing and delivering an effective project pitch; promoting creative practice;</li> <li>- D1d) professional networking;</li> <li>- D1e) social media skills;</li> <li>- D1f) awareness of issues around health &amp; safety;</li> <li>- D1g) project planning, project management and timekeeping skills</li> <li>- D1h) IP and copyright</li> </ul> <p>D2- Develop confidence in own professional and creative capacity</p> <p>D3- Direct /lead on aspects of a project</p> <p>D4- Work to an agenda or brief</p> <p>D5- Work with a diverse range of publics and communities</p> <p>D6- Demonstrate high levels of skill in self-management</p> <p>D7- Outstanding inter-personal and communication skills</p>
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### **C. Teaching and Learning Strategy**

All programme outcomes are being delivered by a mixture of theoretical and applied modules, through an integrated 'practice into theory' approach.

The theoretical modules are delivered through lectures, seminars and tutorials at LSBU and will feature guest lecturers and contributions from high profile speakers in the field. The main themes are aligned to those discussed in the successful Documents of Contemporary Art series of critical anthologies published by the Whitechapel Gallery and MIT Press.

The applied modules are primarily delivered through work-based learning methodologies at LSBU, and through site visits, case-studies and workshops. The backbone to the programme is a 60-credit placement delivered over two Semesters at the Whitechapel Gallery – all of the Gallery's departments are receiving students who will be developing applied understanding of the various aspects of working in an art institution to develop exhibitions and public programmes. Other work-based modules include those concerning the practices of exhibition-making and approaches to working with diverse publics.

The MA culminates to a Practical Project: Exhibition or Public Programme (40 credits) whereby the students work in four collectives to develop two exhibitions and two public programmes which are linked to those exhibitions.

Students are expected to develop an independent working practice throughout the delivery of the programme, through in-depth research and academic study, development of practice, and application of professional practice tasks and projects. The students are expected to work on average a 37.5 hour-week on the course, which includes contact time and independent study.

Students will have access to the LSBU Library and learning resources. Students will also have access to the Whitechapel Gallery's small specialist library (only accessible to Whitechapel staff and affiliated

researchers) and online resources. LSBU is a member of organisations such as the Creative Industries Federation and British Interactive Media Association (BIMA), which publish reports and special resources to members and provide access to special events, some of which are open to affiliated students. LSBU students can apply for a Sconul card which offers access to many University libraries.

Students will also have access to exhibition studios and lecture rooms at both LSBU and Whitechapel. ACI is home to Elephant Studios, a specialist complex of high specification sound, image and moving image studios and Mac Labs, which the MA students are able to request access to as appropriate, in relation to their needs. ACI also features a gallery space at its Borough Road building (the Borough Road Gallery) which the students will be able to use for their Major Project. LSBU students further benefit from support from the University's Learning Resources, Employability and Student Enterprise teams. LSBU facilities are open 9am till 8pm on working days and some facilities, including the Library, Mac Labs and the Borough Road building with associated studio spaces and Gallery, also offer Saturday access. Students will be able to access Whitechapel Gallery facilities during the Gallery's opening hours and as agreed with their supervisor.

All students are issued with a temporary Whitechapel staff card. The following Galleries may give free admission when it is shown:

Barbican Gallery, British Museum, Camden Arts Centre, Crafts Council, Design Museum, Dulwich Picture Gallery, Guildhall Art Gallery, Hayward Gallery, Institute of Contemporary Arts (ICA), National Gallery, National Portrait Gallery, Photographers Gallery, Royal Academy of Arts, Serpentine Gallery Somerset House/Courtauld Gallery, Saatchi Gallery, South London Gallery, Tate Britain, Tate Modern, Victoria and Albert Museum (V&A), and many other Kunsthalle galleries and museums of contemporary art, if you ask.

Students have free access to all Whitechapel Gallery exhibitions and artistic activities, including opening views and the Gallery's public programme of monthly debates about the art and cultural scene in London.

The programme is managed by the Whitechapel Gallery's Head of Curatorial Studies and Curator of Archive Gallery and an LSBU Course Director. The programme will also be enriched by a range of guest speakers, many of which will be high profile industry professionals secured through the Whitechapel Gallery's rich professional networks.

LSBU uses Moodle as its VLE. ACI is using the platform slack for a range of programmes – this is an online communications platform favoured by industry professionals.

#### **D. Assessment**

Students will be assessed on both theory and practice with both formative and summative assessments in the form of essays, blogs, presentations, practical projects, project pitches, reflective writing, portfolio, as well as a final practical exhibition/public programming project and MA report.

Formative assessment methods will include presentations, pieces of reflective writing and project pitches. The summative assessment methods will include course essays, blogs, comparative studies, portfolios, practical projects, presentations, case-studies, project pitches, reflective writing and reports. The Practical Project is being assessed through the delivery of a project in the form of a public exhibition of public events programme, together with an MA report reflecting on the students' independent research process and research methodologies within a critical, theoretical framework.

Students must pass on modules to complete the programme in line with the LSBU Assessment and Examination Procedures.

## **E. Academic Regulations**

The University's Academic Regulations apply for this course.

## **F. Entry Requirements**

A minimum of a BA (Hons) 2:2 degree in a relevant subject;  
Or other international equivalent: we welcome students with qualifications from around the world;  
Or demonstrable equivalent practical experience: mature applicants with relevant practical experience are encouraged to apply. Applicants must be able to demonstrate an active interest in a relevant aspect of curating art and public programmes; they will be required to undergo an interview and submit written work in order to secure a place on the programme.

### **Entry requirements for international students**

We welcome students with qualifications from around the world.

English Language: IELTS score of 6.5, Cambridge Proficiency or Advanced Grade C qualification

Mature applicants with relevant work experience are also encouraged to apply. Applicants must be able to demonstrate an active interest in an aspect of curating and may be required to submit written or practical work in order to secure a place on the programme.

All candidates will be interviewed by the Course Director with input from the Whitechapel Gallery's Head of Curatorial Studies.

## **G. Course structure(s)**

### **Course overview**

This is a one year (12 months) full time course only. The academic year is organised into two Semesters of taught delivery and a Summer term during which the students develop their Major project.

**Structure of the course: F/T**

Semester 1	Semester 2	Summer
<b>Exhibition Histories</b> (10 credits) [delivered at LSBU]	<b>Themes in Contemporary Art</b> (10 credits) [delivered at LSBU]	<b>Practical Project: Exhibition or Public Programme</b> (40 credits) [delivered at LSBU]
<b>Working in the Artworld</b> (10 credits) [delivered at LSBU]	<b>Survival Toolkit for the Creative Industries 1</b> (10 credits) [delivered at LSBU]	
<b>Exhibition Making</b> (20 credits) [delivered at LSBU]	<b>Engaging the Public</b> (20 credits) [delivered at LSBU]	
<b>Professional Placement</b> (60 credits) [delivered at the Whitechapel Gallery] At the Whitechapel gallery, across a range of departments		

**Placement information**

The placements focus on the relation between the Whitechapel's exhibitions programme and its relation to each department in the Gallery. This immersive placement will give the students real-life experience by relating curatorial theory to the practice of a Gallery Environment: What does it take to make exhibitions happen? How does a Gallery really work? The immersive placement equips the students with the advantage of having worked in a real-life work environment, taking part in departmental meetings, having actions to follow up on and meeting deadlines.

The placement will start in the 2<sup>nd</sup> week of Semester 1 with 4 introductory sessions. Those will introduce the students to the Gallery, working practices at the Gallery, policies and procedures (e.g. Health and Safety, safeguarding regulations, etc.). Then the immersive placement will start from W6 of Semester 1 and through to the end of Semester 2. The Placement will be delivered over two days per week (7.5 hours per day) over a period of 20 weeks, resulting to 300 hours of placement for each student.



Small groups of students (up to 3, in one instance 4) will be placed with the following Departments of the Gallery:

- Exhibitions
- Archive
- Education
- Communications
- Development
- Operations
- Publications

Students will be able to express interest in the Department of their choice and whenever possible they will be placed in their first choice. Students will be advised that this might not always be possible. In the instances when it is not possible to accommodate all students in their first choice of Department students will be distributed by ballot.

Each student will be assigned to a supervisor/line manager who will be the Director of the department in question. The supervisor/line manager will be responsible for providing a safe and calm environment for the students to work in and will have regular meetings with them. The Whitechapel Gallery's Head of Curatorial Studies and LSBU Course Director will be jointly responsible for the overall monitoring and supervision of the placements.

The WG is committed to following the wellbeing of students individually and as a group. The WG has an Equal Opportunities policy which applies to anyone training, working or volunteering at the organisation.

### H. Course Modules

Please note: all modules are core.

Module Code	Module Title	Level	Semester	Credit value	Assessment
AAP_7_ST1	Survival Toolkit for the Creative Industries	7	2	10	CW1. Essay (2,000 words) (100%)
AAP_7_WIA	Working in the Artworld	7	1	10	CW1. Report (2,000 words) (100%)
AAP_7_EXM	Exhibition Making	7	1	20	CW1. Comparative Institutional Analysis Portfolio (min 1,500 words) (100%)
AAP_7_TCA	Themes in Contemporary Art	7	2	10	CW1. Essay or Blog related to one of the themes studied in the module (2,000 words) (100%)
AAP_7_EXH	Exhibition Histories	7	1	10	CW1. Small Group Presentation on relevant Case Study (15-20 mins) (100%)
AAP_7_ETP	Engaging the Public	7	2	20	CW1: Individual Presentation (8 - 10 mins) (50%)

					CW2: Project Proposal for a particular Public Programme (2,000 words) (50%)
AAP_7_PPL	Professional Placement	7	1 & 2	60	CW1. Placement Portfolio including: <ul style="list-style-type: none"> <li>- Student Report (1,500 words min.) – an appraisal of the placement’s success in relation to professional standards</li> <li>- Line Manager Reference (student to acquire)</li> <li>- Weekly log, highlight main actions and progress and including critical reflection on the experience and learning acquired</li> </ul> (100%)
AAP_7_PRJ	Practical Project: Exhibition or Public Programme	7	Summer	40	CW1. Practical Project (Exhibition Or Public Programme of Events) and Evaluation Report (1,000 words min) (100%)

### I. Timetable information

Students can expect to receive a confirmed timetable in line with LSBU timetabling for PG programmes (and at least one week before course starts).

Wednesday afternoon will be set aside for sporting and cultural activities when possible (no taught schedules will be planned for Wednesday afternoons; however the Placement will need to be responsive to the needs of each Whitechapel Gallery Department and the activities scheduled at that particular period in time).

Students will be kept informed of any changes to the timetable through push notifications and Moodle announcements, using the LSBU timetabling systems and VLE.

### J. Costs and financial support

#### Course related costs

There are no other course related costs. Students can choose to purchase books and other learning materials and can choose to visit galleries and museums to which they cannot gain free access via their Whitechapel employee card. However all essential reading and exhibitions will be made available to students free of charge. Students can also apply for a British Library reading pass and a SCONUL card which will allow them to visit other University Libraries free of charge.

### **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 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.

Modules			A	A	A	A	A	A	A	A	A	A	B1	B2	B3	B4	B5	B6	B7	C1	C2	C3	C4	C5	C6	D	D	D	D	D	D	D	
Lev	Title	Code	1	2	3	4	5	6	7	8	9	10														1	2	3	4	5	6	7	
7	Survival Toolkit for the Creative Industries	AAP_7_ST1				D TA					D TA															D TA	D T						
7	Exhibition Making	AAP_7_EXM	D TA	D TA		D TA		D A		D				D TA																			D TA
7	Exhibition Histories	AAP_7_exh	D TA	D	D TA			D					D A	D TA	D TA			D TA														D	
7	Working in the Artworld	AAP_7_WIA	D	D		D TA								D TA				D		D T						D TA	D TA	D A	D				
7	Engaging the Public	AAP_7_ETP	D TA	D				D	D TA	D TA	D	D TA		D					D TA				D TA										D TA
7	Themes in Contemporary Art	AAP_7_TCA	D TA	D TA				D TA	D T				D	D TA		D TA	D TA	D TA	D													D TA	D TA
7	Professional Placement	AAP_7_PPL	D TA	D	D A	D	D TA					D TA	D TA		D TA		D		D A	D TA	D A		D TA	D TA	D TA	D TA	D TA	D		D A	D A	D TA	D
7	Practical Project	AAP_7_PRJ	D T	D T			D TA		D A	D A	D A		D		D TA	D TA	D TA			D TA	D TA	D TA	D TA	D TA	D A	D TA	D TA	D TA	D TA	D TA	D A	D TA	D TA

## Appendix B: Personal Development Planning

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.	<b>Linked</b> to the curriculum. (Personal tutor system operational throughout, in addition to in curricula one-to-one tutorial time.)
2 Supporting the development and recognition of skills in academic modules/modules.	<b>Embedded</b> – PDP is a strong focus throughout.
3 Supporting the development and recognition of skills through purpose designed modules/modules.	<b>Embedded</b> – in all modules.
4 Supporting the development and recognition of skills through research projects and dissertations work.	<b>Integrated</b> – in Practical Project, through the essays, developed for Survival Toolkit, Performance Histories and Themes in Contemporary Art, and through critical approaches throughout.
5 Supporting the development and recognition of career management skills.	<b>Embedded</b> through the modules Survival Toolkit for the Creative Industries 1, Working in the Artwork, Professional Placement and Practical Project.
6 Supporting the development and recognition of career management skills through work placements or work experience.	<b>Embedded</b> through a 60-credit immersive placement at the Whitechapel Gallery.
7 Supporting the development of skills by recognising that they can be developed through extra curricula activities.	<b>Extended</b> -students are encouraged to engage in extra curricula activities throughout their study, through the Whitechapel Gallery networks and the affordances those provide them through free access to exhibitions and events at the Whitechapel Gallery and other major Museums and Galleries around the UK. Opportunities to engage in extra-curricula activities are also offered via LSBU, where students can engage with our PG community in ACI to attend Research Seminars, talks and public events; and with the Student Enterprise Centre for a range of training opportunities that can result to as Certificate in Enterprise if the students so wish.
8 Supporting the development of the skills and attitudes as a basis for continuing professional development.	<b>Embedded</b> –as all modules have a strong professional practice focus and particularly the modules Practical Project, Professional Placement, Survival Toolkit, Working in the Artworld, Engaging the Public, Exhibition Making.
9 Other approaches to personal development planning.	<b>Discrete &amp; Expanded</b> –learners are encouraged to engage with PDP through the Enterprise Centre and the Employability Office, and to link their learning to extra-curricula activities through the Gallery, LSBU and personal networks.
10 The means by which self-reflection, evaluation and planned development is supported e.g. electronic or paper-based learning log or diary.	<b>Embedded</b> –through several reflective assessment elements such as the Placement Portfolio which includes a weekly log.



## Appendix C: 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]

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

<b>higher education provider</b>	organisations that deliver higher education
<b>independent learning</b>	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
<b>intensity of study</b>	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
<b>lecture</b>	a presentation or talk on a particular topic; in general lectures involve larger groups of students than seminars and tutorials
<b>learning zone</b>	a flexible student space that supports independent and social learning
<b>material information</b>	information students need to make an informed decision, such as about what and where to study
<b>mode of study</b>	different ways of studying, such as full-time, part-time, e-learning or work-based learning
<b>modular course</b>	a course delivered using modules
<b>module</b>	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
<b>national teaching fellowship</b>	a national award for individuals who have made an outstanding impact on student learning and the teaching profession
<b>navigability (of websites)</b>	the ease with which users can obtain the information they require from a website
<b>optional module</b>	a module or course unit that students choose to take
<b>performance (examinations)</b>	a type of examination used in performance-based subjects such as drama and music
<b>professional body</b>	an organisation that oversees the activities of a particular profession and represents the interests of its members
<b>prospective student</b>	those applying or considering applying for any programme, at any level and employing any mode of study, with a higher education provider



<b>regulated course</b>	a course that is regulated by a regulatory body
<b>regulatory body</b>	an organisation recognised by government as being responsible for the regulation or approval of a particular range of issues and activities
<b>scholarship</b>	a type of bursary that recognises academic achievement and potential, and which is sometimes used interchangeably with 'bursary'
<b>semester</b>	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)
<b>seminar</b>	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
<b>summative assessment</b>	formal assessment of students' work, contributing to the final result
<b>term</b>	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)
<b>total study time</b>	the total time required to study a module, unit or course, including all class contact, independent learning, revision and assessment
<b>tutorial</b>	one-to-one or small group supervision, feedback or detailed discussion on a particular topic or project
<b>work/study placement</b>	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
<b>workload</b>	see 'total study time'
<b>written examination</b>	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

