

# **COURSE HANDBOOK**

**BA (Hons) Performance**

**Pathways:**

**ACTING  
ACTOR MUSICIANSHIP  
MUSICAL THEATRE**

**Validated by the University of East Anglia**

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## INTRODUCTION

This Handbook provides a wide range of information about Mountview, your course, Mountview's regulations, and the support available to you.

This course is an intensive 3 Year training, leading to a Bachelor of Arts (BA) Degree, that will enable students to develop the essential attributes and skills for working in their chosen field. The curriculum is designed to put practical, skills-based acquisition and learning beside critical thinking.

The course is delivered on our campus at Peckham in South-East London.

No document can answer every question – Student Services, academic staff and a range of external support services are here to help you if you need them.

A full list of staff can be found at: <https://www.mountview.org.uk/about/people/staff/>

## INFORMATION IN ALTERNATIVE FORMATS

If you need the information in a different format, such as Braille or large print, please contact Amy Barber, Student Welfare Manager (020 8826 9215, [amybarber@mountview.org.uk](mailto:amybarber@mountview.org.uk)). To help us respond promptly, please be as specific as you can about what you need.

This document was updated in 2025 and the information presented is correct as of this date.

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## WELCOME FROM THE PRINCIPAL

Welcome!

I am so pleased to welcome you to Mountview - you are now part of an inspiring community of students, teachers and creatives, support staff and alumni. At Mountview we encourage you to be exactly who you are and to know that we value independent thinking and individual flair. I encourage you to give your potential the chance it deserves, by immersing yourself in your new environment and soaking up all it has to offer. Kindness and respect are at the core of our community so please join us in these commitments. You will meet people here who will change your thinking, you will create new friendships and open your world - embrace all of this and more. This is your time.

We will enjoy challenging your learning in the time you are with us and offering you new insights, new ideas, new ways of seeing and of being. You will find your own route to make sense of all that is on offer, and you will grow through Mountview as an independent and confident professional. Whichever way you chart your journey through the course, do it with curiosity, commitment and courage. These are the handrails for your learning and, as you take each step, they will keep you secure, steady and on track.

Vocational training is intensely satisfying; you will work hard but the rewards you will reap in your development will be worth it. I look forward to seeing you around the building, please say hello, and as you are preparing for your chosen career remember to enjoy yourself!

Sally Ann Gritton  
Principal  
She | Her  
MA PGCLTHE FRSA FHEA



# YOUR COURSE

**THE COURSE PHILOSOPHY**

**THE STRUCTURE OF THE COURSE**

**LEARNING, TEACHING & ASSESSMENT STRATEGY (LTAS)**

**LEARNING & TEACHING MODES**

**FORMATIVE ASSESSMENTS**

**MARKING GUIDES**

**FEEDBACK**

## THE COURSE PHILOSOPHY

The course is an education and a training for the professional actor. It exists to equip you to work in the contemporary theatre, on screen and in its associated industries. It provides you with a structured sequence of learning opportunities through which you can develop your natural abilities by acquiring necessary physical, imaginative and intellectual skills. This will require curiosity, commitment and courage.

Like the society of which it is part, theatre is diverse and constantly changing. The course seeks to develop physically skilled, intellectually curious, inventive, confident and self-reliant performers who can respond to professional performance opportunities.

To fulfil its aims, the course provides you with **Performance** and **Research** opportunities and a practical training in essential **Physical** and **Acting** skills. The course is structured progressively to place you in control of your own resources as a performer and to empower you to assume progressively greater responsibility for your own work. Mountview regards your ability to 'own' your personal creativity and skills as the foundation for a career in theatre. We want you, as a Mountview graduate, to be an actor with the potential to be regularly employable in a tremendously varied industry and to possess the intellectual and creative energy to engage actively in the development of the medium in which you work.

While the education and training we offer is rooted in the Stanislavski fundamentals, Mountview does not set out to produce actors with experience only in a single orthodoxy. Stanislavski's principles that the resource for acting is the actor's multi-faceted self and that the potential of the self may be explored practically and systematically, underpin the work. This is complemented by the necessity for personal and artistic self-discipline as the basis of generous creativity.

From this foundation, however, we aim to offer you a variety of approaches. This is achieved in a number of ways: by the selection of texts and assignments offering specific challenges; by employing directors and tutors who bring their own distinctive methods to the working process; and by providing you with experiences in a range of media and theatre forms.

Central to Mountview's provision of a diversity of experience is the conviction that in the professional education and training of the actor you must be provided with opportunities to discover and employ a secure personal working method with which to begin your career. Early stages in professional acting can be bewildering. You may be fortunate enough to encounter directors who are fascinated by a developmental rehearsal process. You may come across others who, either because of personal disposition or through the pressure of industrial circumstances, are concerned only with the end result and require you to produce performances quickly on the strength of a few descriptive notes. Similarly, short rehearsal periods - and in television a general absence of rehearsal altogether - will make great demands on your confidence, resourcefulness and creative potential at a time when you can feel particularly vulnerable.

An initial personal working method - however provisional it may prove to be when modified by your subsequent experience - is seen as the means for you to impose order on what may otherwise become confusing and potentially damaging experiences. Your own personal method will be as individual as you yourself and may range from your ability to translate directorial generalisations into creative objectives for the character you're playing to the application of vocal and physical techniques as a means of resolving problems posed by text.

The parallel strands of acting, performance, research and physical skills determine the content and shape of the modules you will study, but these modules are interdependent elements in a process that culminates in the event of performance itself.



## » ACTING

Acting is a complex human activity with the potential to be an art form in its own right. The process of rehearsal and performance requires you to employ your total human resources in the preparation and communication of a role. You will learn how to adapt this process for theatre, screen and other recorded media. It is a process of creative problem solving, decision making and eventual definition involving the interplay of conscious and unconscious means both in the relative privacy of the rehearsal room or personal preparation and on the public forum of the stage or on set or in the recording studio.

Mountview defines the actor's conscious and unconscious means as follows:

Conscious Means	Unconscious Means
Intelligent and penetrating analysis and understanding of text	Intuitive response to text
Ability to draw reasonable conclusions from appropriate research	Ability to act from a set of premises and to make discoveries in acting
Ability to apply theories of acting to the changes of text	Ability to understand theory by 'doing'
Ability to apply knowledge rationally in order to overcome personal acting blocks	Ability to surrender to process in order to overcome personal acting blocks
Observation and memory	Imagination and sense of atmosphere
Ability to make acting choices objectively/rationally	Ability to make acting choices subjectively/intuitively
Thought and reflection	Feeling and courage

The presentation of these qualities in table form should not suggest that we consider them to be in opposition to each other. Rather, we believe that the process of preparation for and delivery of performance is likely to involve a continuous and fluid inter-flow of conscious and unconscious impulses, often from moment to moment. The course aims, therefore, to cultivate a learning environment in which you are able to identify and develop acquirable physical and intellectual skills while retaining confidence in intuition. In this way we see the course as a framework of discipline and rigour within which idiosyncratic flair and the potential for individual brilliance are positively encouraged.

## » PERFORMANCE

Performance is central to the degree and running through it are the **Performance Projects**. These form a sequence of learning opportunities which begin in Year 1 with a performance presented simply, in a classroom, to an audience of tutors and fellow students. They culminate in Year 3 with fully resourced productions of established texts and new writing presented to public audiences in our on-site theatre spaces, in various venues, and in the rehearsal and recording of broadcast-standard materials. Through the Performance Projects you are introduced to the challenges of a wide range of dramatic material and theatrical and stylistic conventions through the medium of practical acting.

## » RESEARCH

The ability to undertake self-motivated, purposeful and discriminating research is an indispensable skill. Research is integral to the rehearsal process throughout the course. Furthermore, a number of research-based projects are assigned to stimulate your depth of study and your creative application of research to the making of performance.

In each year of the course, you will be required to write a Reflection on Acting Practice, which will give you the opportunity to contextualise your research into the processes of acting and performance.

The development of research skills is approached from the perspective of the working actor. Actors may cover a broad range of research activities, the commonest of which we identify as the investigation of:

- Text.
- Genre and Period.
- The actual world represented on stage - e.g. *Hope* (Thorne): pressure on local government to cut services; current social and political life in Britain.
- Particular circumstances relating to the life and experience of one or more dramatic characters - e.g. *The Curious Incident of the Dog in the Night-Time* (Stephens): autism spectrum conditions and manifestation.
- Material to be used as the basis for devised or other self-created Projects - e.g. the evolution of Health and Safety at Work legislation from the mid nineteenth century to the current day as the background to a play about the rights and responsibilities of young people at work.

The primary skills underpinning the application of research to performance are:

- the ability to use reference works, indexes, bibliographies and journals to particularize and to discover detail.
- the ability to discriminate between primary and secondary sources and to draw reasonable and sustainable conclusions from a variety of evidence.
- the ability to initiate personal investigation and to interview people who may hold necessary or relevant information.
- the ability to follow up personal contacts and other 'leads'.

### » PHYSICAL SKILLS: VOICE, DANCE, MOVEMENT, SINGING & MUSIC

Your technical control and the skilled use of the resources of your own voice and body are systematically developed. All the skills and techniques taught in the voice, dance, movement, singing and music modules are intended to free you from unnecessary tensions and to remove any physical or psychological blocks which may inhibit your ability to perform and communicate effectively. Performance Projects are supported in the first two years of the course by studies in skills. In the final year, work in these areas is related specifically to the particular demands of the performance.

## THE STRUCTURE OF THE COURSE

The course is modular with each module allocated to a specific year. Modules are made up of components - units of study or sequences of classes. Detailed Module and Component descriptions can be found on the Student SharePoint.

The course is a developmental journey for you - from the point when you revealed your personal potential at audition to the point when you will be able to demonstrate a securely grounded and professional level of ability. **Extra tuition is not endorsed or encouraged at any point during the course due to the nature of this carefully considered journey.**

Each term is divided into two 6-week blocks; the first 6 weeks of each term is devoted to Skills classes, the second 6 weeks will be spent working on Performance Projects with some core skills being taught on one/two days in weeks 8 & 9.

### » YEAR 1 (LEVEL 4) - THE RESOURCES OF THE SELF

Level 4 Modules are designed to:

- establish securely your sense of yourself as the source of your acting.



- establish your understanding of acquirable performance skills.
- assist you to develop as a member of a collaborative community in which collective and individual technical and creative progress are carefully nurtured.
- develop your awareness of your own physical resources as the instrument of communication and to begin to develop your physical skills.
- develop your ability for informed critical assessment of your own work and the work of your fellow students; develop your background knowledge and understanding of drama for theatre, screen and recorded media.

## » YEAR 2 (LEVEL 5) – ACTING BEYOND THE SELF AND DEVELOPING OBJECTIVITY

Level 5 Modules are designed to:

- assist you to explore your personal expressiveness with regard to the stylistic demands in performance of a variety of dramatic material.
- continue to develop your physical skills in relation to a variety of challenging dramatic conventions, registers and styles.
- develop your research skills and your application of these skills to acting.
- facilitate your creative potential through more complex collaborative assignments.
- continue to develop your critical powers in relation to a range of play and screen texts and performances.

## » YEAR 3 (LEVEL 6) – SYNTHESIS IN PERFORMANCE

Level 6 Modules are designed to:

- assist you to draw together the physical, intellectual and emotional strands of the course in a range of public performance events and recorded media.
- replicate good professional practice in rehearsal, on set and in performance.
- allow you a sustained experience of playing before paying public audiences of varied backgrounds, expectations and tastes and of taking the responsibility for carrying a role through an entire play.
- continue to develop your ability to analyse and learn from your own performance.

## » ACTING PATHWAY

Year 1 (Level 4)		Year 2 (Level 5)		Year 3 (Level 6)	
Module	Credits	Module	Credits	Module	Credits
Acting (PER400)	20	Acting (PER500)	20	Public Performances (PER600)	100
Actor & Text (PER410)	20	Actor & Text (PER510)	20		
Performance Projects (PER420)	20	Performance Projects (PER520)	20		
Voice (PER430)	20	Voice (PER530)	20		
Movement & Dance (ACT440)	20	Movement & Dance (ACT540)	20	Reflection on Acting Practice (PER650)	20
Acting II (ACT490)	20	Acting II (ACT590)	20		

## » ACTOR MUSICIANSHIP PATHWAY

Year 1 (Level 4)		Year 2 (Level 5)		Year 3 (Level 6)	
Module	Credits	Module	Credits	Module	Credits
Acting (PER400)	20	Acting (PER500)	20	Public Performances (PER600)	100
Actor & Text (PER410)	20	Actor & Text (PER510)	20		
Performance Projects (PER420)	20	Performance Projects (PER520)	20		
Voice (PER430)	20	Voice (PER530)	20		
Movement & Dance (MUS440)	20	Movement & Dance (MUS540)	20	Reflection on Acting Practice (PER650)	20
Music (MUS490)	20	Music (MUS590)	20		

## » MUSICAL THEATRE PATHWAY

Year 1 (Level 4)		Year 2 (Level 5)		Year 3 (Level 6)	
Module	Credits	Module	Credits	Module	Credits
Acting (PER400)	20	Acting (PER500)	20	Public Performances (PER600)	100
Actor & Text (PER410)	20	Actor & Text (PER510)	20		
Performance Projects (PER420)	20	Performance Projects (PER520)	20		
Voice (PER430)	20	Voice (PER530)	20		
Dance & Movement (MTH440)	20	Dance & Movement (MTH540)	20	Reflection on Acting Practice (PER650)	20
Singing & Music (MTH490)	20	Singing & Music (MTH590)	20		

## LEARNING, TEACHING &amp; ASSESSMENT STRATEGY (LTAS)

The LTAS supports Mountview's mission to ensure the next generation of actors and practitioners are bold, fuelled by curiosity, courage, optimism and purpose and to cultivate graduates who will challenge the status quo. Our approach to learning, teaching and assessment will not only contribute to developing industry relevant practitioners, but industry shaping creatives.

**Our Students** are committed, collaborative and contribute to an inclusive community; bring flexibility, resilience and skill to their work; give and receive constructive feedback, including meaningful assessment of their own work; represent the next generation of creative practitioners including directors, educators, lighting designers, musical directors, musicians, performers, producers, production managers, sound engineers and stage managers.

**Our Learning Environment** is adaptable, multifaceted, multidisciplinary and versatile, facilitating portfolio careers for practitioners with multiple skills, strengths and interests; values difference and cultural competency; provides the resources to develop self-sufficiency, critical reflection and ownership of practice; is facilitated by staff who are committed to progressive pedagogies and ongoing professional practice and development; offers physical spaces that are fit-for-purpose and flexible.

**Our Curriculum** is rooted at the intersection between theory and practice and cultivates active engagement with the experiential and conceptual sides of learning; encourages courageous, critical and creative commitment to the development of one's own practice within current contexts; requires an approach that is responsive to change, collaborative and socially aware; champions research-informed teaching and expertise.

**Our Assessment and Feedback** gives primacy to the role of learners in the process; focuses on the integration of learning, meaningful academic and peer interaction and professional relevance; encourages individuality and authenticity by promoting sophisticated, practical and joyous engagement through a variety of strategies.

**Our Wider Engagement** works towards dismantling barriers to the arts and encouraging community participation; enables symbiotic learning through collaboration with the vibrant ecology on our doorstep and the diverse communities we serve; commits to transparent and compassionate communication with our partners to reach shared goals.

## LEARNING & TEACHING MODES

Classes are delivered through a variety of methods utilising digital technology where appropriate. The majority of classes are practical and fully interactive and will often include peer to peer learning and team teaching with a strong emphasis placed on group skills. Students are always marked for their individual contribution with their group engagement skills forming part of the assessment.

## FORMATIVE ASSESSMENTS

Formative assessments are assessments designed to support learning. They do not generate a grade but offer an authentic opportunity to trial skills and receive feedback to implement into the wider learning. They help to identify current strengths and areas of further development by providing a platform to combine skills learned in classes with the conditions of performance within a learning environment. These formative events will take the form of a performative sharing and will apply to only some modules based on distinctive pathway skills. Formative assessments take place after half term in summer term for Level 4 and Spring and Summer terms for Level 5.

## MARKING GUIDES

### » MARKING GUIDE - CLASSWORK

You will be given your Classwork marks at the end of each year. Marks are based on the learning outcomes for each module and the following general criteria:

- Professional conduct: attendance, punctuality, behaviour, reflection on acting practice.

- Your response to and development through process.
- Commitment: preparedness for work; evidence of work outside classes; focus of personal effort (concentration; application; personal motivation); receptivity to process; capacity to accept and to give notes objectively; ability to work within the group (listening; sensitivity; responsiveness; generosity; cooperativeness).
- Progression: growth and development of knowledge and skills within study area; development of capacity for flexibility and spontaneity; capacity to experiment and take risks in order to expand personal horizons; development of awareness of the working process; development of the means of communication of work.

### **First Class (70%+)**

An exceptional standard of work which consistently demonstrates the following qualities:

- An outstanding degree of professional behaviour with regard to attendance and commitment.
- Outstanding achievement in the growth of personal knowledge and skills.
- Outstanding achievement in the application of knowledge and understanding.
- Thorough preparation; application and development of classwork material through personal study.
- Outstanding contribution to the group process.
- High definition of focus and expressiveness.

### **Upper Second Class (60% – 69%)**

A high standard of work demonstrating the following qualities:

- A consistently high standard of professional behaviour.
- Consistent, energetic commitment to, and high achievement in the growth of personal knowledge and skills.
- A consistently high level of achievement in the application of knowledge and understanding - industrious preparation, application and development of classwork material through personal study.
- A consistently positive contribution to the group process.
- The development of focus and expressiveness.

### **Lower Second Class (50% – 59%)**

A good standard of work demonstrating the following qualities:

- A consistently good standard of professional behaviour.
- Consistent commitment to, and sound achievement in the growth of personal knowledge and skills.
- A consistently diligent level of achievement in the application of knowledge and understanding - careful preparation, application and development of classwork material through personal study.
- A generally positive contribution to the group process.
- Evidence of the development of focus and expressiveness.

### **Third Class (40% – 49%)**

A satisfactory standard of work which fulfils the requirements of the course, but which is characterised by dutifulness, blandness, generality and competence rather than by originality, commitment, personal excitement and flair. The work will be expected to demonstrate evidence of:

- Professional behaviour with regard to attendance and commitment.

- Achievement in the growth of personal knowledge and skills.
- Achievement in the application of knowledge and understanding.
- Preparation; application and development of classwork material through personal study.
- Adequate contribution to the group process.
- Some focus and expressiveness.

Marks below 40% indicate a 'fail' and fall below the satisfactory criteria.

## » MARKING GUIDE - PERFORMANCE

In Years 1 and 2 you will not normally perform to a public audience. In order to focus on acting, work is shown in informal classroom or studio settings with only the simplest functional or representative properties, costumes, lighting and decor. Your work is marked by the Director, who awards a mark for **process**, and a panel of Internal Examiners, who award a mark for **performance**.

In Year 3 much of your performance work is presented to public audiences through mainstage, studio or touring productions supported by the resources of stage management, wardrobe, stage lighting & sound and stage design. You will receive verbal feedback during the rehearsal process from members of the creative team, but this does not contribute to the mark, which is awarded only by the panel of Internal Examiners, who will also give you verbal feedback.

**Process Marking** in Years 1 & 2 is awarded against the following criteria:

- Professional conduct in relation to attendance, punctuality, behaviour, reflection on acting practice.
- Commitment: preparedness for work; work outside classes; focus of personal effort (concentration; application; personal motivation); receptivity to process; capacity to accept and to give notes objectively ability to work within group (listening; sensitivity; responsiveness; generosity; cooperativeness).
- Progression in relation to the aims and objectives of the Workshop Project or Production.
- Ability to use the rehearsal process effectively in the preparation of a role: sensitivity to the demands of the production; ability to make appropriate personal choices in the context of the demands of the production, particularly with regard to research, convention, genre and style; ability to define and master blocks or personal inhibitions; ability to define and realise ideas through theatricality; ability to connect inner process and outer expression; sensitivity to the group process and to the work of others.
- Ability to use the rehearsal process effectively in the devising and performance of an original piece of group theatre: ability to work sensitively within the group; ability to research as appropriate and to communicate findings to other members of the group; ability to realise ideas in dramatic/theatrical forms.
- Ability credibly to sustain and communicate a role (or roles) in performance: ability to sustain in performance the physical, emotional and intellectual choices made in rehearsal; ability to share role(s) with an audience; ability to respond to and work with an audience; ability to learn through performance.

Process marks are not awarded in Year 3 since it is assumed that your professional approach to work will be well established.

**Performance marking** in Year 3 is marked on evidence of: Communication, Imagination, Transformation and Rigour in performance as indicated below.

### Communication

- Specific and clear choices

- Effective storytelling
- Expression of ideas of the piece (including scenes, songs, dance, music, sequences)
- Connection to and ownership of language
- Believability within world of the piece

### **Imagination**

- Boldness, vitality and artistry
- Variety and contrast
- Investment in given circumstances
- Connection to other performers
- Investment in emotional life of the character

### **Transformation**

- Evidenced inhabitation of character
- Detail in crafting behaviour and physicality
- Internal and external manifestation of character
- Layered creation of complex human being
- Mastery of demands of genre, period, form and content

### **Rigour**

- Control and presence within the live setting
- Evidenced stagecraft
- Accuracy in delivery of component parts
- Response to audience and fellow actors
- Commitment to style and approach



## » PERFORMANCE CRITERIA APPLIED TO MARKING SCALE

First Class		Upper Second Class
80% - 100%	70% - 79%	60% - 69%
<p>Students perform at an exceptional standard which is outstanding and original in its execution. There is consistent and sophisticated evidence to show:</p> <p><b>Communication</b> is fluent and effective in comprehensively bringing through deep layers of meaning in its exemplary execution.</p> <p><b>Imagination</b> is superbly employed to reveal originality, exceptional artistry and absolute connection and responsiveness.</p> <p><b>Transformation</b> is sophisticated, revealing assured inhabitation and insightful manifestation of the role.</p> <p><b>Rigour</b> is shown in the highly proficient precision of detail, its robust accuracy and exhaustively immersed commitment.</p>	<p>Students perform at an excellent standard which is distinctive and memorable in its execution. There is consistent evidence to show:</p> <p><b>Communication</b> is outstanding and effective, bringing through incisive layers of meaning in its excellent execution.</p> <p><b>Imagination</b> is employed to reveal confident artistry, excellent connection and responsiveness.</p> <p><b>Transformation</b> is skilful, revealing inventive inhabitation, and commanding manifestation of the role.</p> <p><b>Rigour</b> is shown in perceptive and authoritative detail, clear accuracy and energetic commitment.</p>	<p>Students perform at a very high skilled standard of work. There is consistent and comprehensive evidence to show:</p> <p><b>Communication</b> is assured, thorough and accomplished in sharing meaning and interaction is confident.</p> <p><b>Imagination</b> is convincingly employed to reveal artistry and effective connection and responsiveness.</p> <p><b>Transformation</b> is creatively revealed with an adept manifestation of the role.</p> <p><b>Rigour</b> is shown in the proficient precision of detail, consistent accuracy, and secure immersed commitment.</p>
Lower Second Class	Third Class	Fail
50% - 59%	40% - 49%	0% - 39%
<p>Students perform at a good standard with coherence. There is solid evidence of commitment to show:</p> <p><b>Communication</b> is competent and efficient in its execution to reveal meaning</p> <p><b>Imagination</b> is employed to reveal creativity with reasonable connection and good responsiveness</p> <p><b>Transformation</b> is sound and manifestation of the role is appropriate</p> <p><b>Rigour</b> is shown in the logical approach to detail, responsibility in accuracy and an appropriate level of commitment.</p>	<p>Students perform at a satisfactory standard with timidity, rigidity and safeness which fulfils the requirements of the assessment:</p> <p><b>Communication</b> is limited and satisfactory meaning is executed</p> <p><b>Imagination</b> is simplistic and connection is inconsistent</p> <p><b>Transformation</b> is undeveloped, the manifestation of the role is unadventurous and derivative</p> <p><b>Rigour</b> is sufficient with adequate attention to detail</p>	<p>Students perform at an unsatisfactory standard which is insufficient to fulfil the requirements of the assessment.</p> <p>Marks below 40% are counted as a 'fail' and fall below the satisfactory criteria.</p>

## » MARKING GUIDE – REFLECTION ON ACTING PRACTICE

In Year 1 the Reflection on Acting Practice is assessed on the completion of Performance Project 2.

In Years 2 & 3, you may select the Performance Project to which it relates, but you may not use the final Project in Year 2.

You will be assessed against the following criteria:

- Ability to reflect critically upon your growth and development as an artist.
- Development of your analytical skills.
- Appropriate and systematic research.
- Ability to gather together and to reflect upon course and rehearsal processes in an orderly way.
- Ability to accumulate material which may stimulate your creativity, curiosity, observation and imagination.

Your Reflection on Acting Practice must comply with the minimum standards for the presentation of academic work. These are included in the Reflection on Acting Practice Guidelines available on the Student SharePoint.

### First Class (70%+)

An exceptional standard of work which consistently demonstrates the following qualities:

- Penetrating and original critical reflection on personal growth and development.
- Outstanding achievement in the development of knowledge and analytical skills.
- Systematic and appropriate research reflected in breadth and depth of background reading.
- Penetrating analysis of course and rehearsal processes.
- Originality and relevance in the collection of supporting materials.
- Clarity and coherence in expression, organisation and presentation of material.

### Upper Second Class (60% – 69%)

A high standard of work which consistently demonstrates the following qualities:

- Evidence of penetrating and original critical reflection on personal growth and development.
- Noteworthy achievement in the development of knowledge and analytical skills.
- Systematic and appropriate research reflected in evidence of background reading.
- Analysis of course and rehearsal processes.
- Evidence of originality and relevance in the collection of supporting materials.
- Evidence of clarity and coherence in expression, organisation and presentation of material.

### Lower Second Class (50% – 59%)

A good standard of work demonstrating the following qualities:

- Critical reflection on personal growth and development.
- The development of knowledge and analytical skills.
- Appropriate research activity reflected in background reading.
- Analysis of course and rehearsal processes.
- Evidence of thoughtful collection of supporting materials.
- Appropriately organised presentation of material.

### Third Class (40% – 49%)

A satisfactory standard of work which fulfils the requirements of the course. The marks, however, remain indicators of Honours-level achievement and the work will be expected to demonstrate evidence of:

- Reflection on personal growth and development.
- Effort to develop knowledge and analytical skills.
- Background reading.
- Effort to analyse course and rehearsal processes.
- Supporting materials.
- Care in the presentation of material.

Marks below 40% are counted as a 'fail' and fall below the satisfactory criteria.

## FEEDBACK

You will receive feedback on your work in a variety of forms, including in-person, verbal feedback during tutorials and professional notes, mutually constructed and written feedback for assessments. Throughout Years 1 & 2 tutors and creative teams will provide written feedback for each student.

All students are encouraged to keep a Feedback Journal, which may help form the basis of discussions with Personal Tutors at the end of each term and be used in writing the Reflection on Acting Practice.

You are encouraged to develop a sense of personal responsibility regarding feedback. You should not abuse the availability of feedback by seeking constant reassurance and you should develop an understanding of the distinction between professional notes and personal criticism.

### » PROGRESS TUTORIALS

You will have the opportunity to reflect on your learning and progress in 1-1 tutorials with a course tutor at the end of each term and/or other significant points in the course. Students are encouraged to use progress tutorials to:

- reflect proactively on the term's feedback.
- discuss your overall work and progress.
- plan future aims and particular areas of application.
- provide you with the opportunity to raise any matters of academic concern.

### » PROFESSIONAL NOTES

During classes, rehearsals or in other settings, tutorial staff and directors will advise and comment on your work and progress. You should treat these comments as "professional notes". These notes often provide guidance that is as valuable as formal feedback.

### » PEER FEEDBACK

Critical and well-informed peer assessment is encouraged throughout the course and is an integral part of all classes at appropriate times. It is also a source of professional notes.

In order to offer peer assessment, you will be assisted in developing your capacity to observe the work of others in detail and to develop a critical vocabulary to communicate reasoned, generous, appropriate and constructive evaluation.

In order to receive and make use of peer assessment, you will be assisted in developing your capacity to discriminate between the personal and the professional, between the vulnerable self and the self as the instrument of professional ability.

**» FEEDBACK FROM STAFF MEETINGS**

Throughout the year, student work and progress is discussed at staff meetings. If there is cause for concern or commendation, your personal tutor will discuss this with you.

# **STUDENT POLICIES & PROCEDURES**

**POLICY DOCUMENTS & LINKS**

**ENROLMENT & EXPECTATIONS**

**ATTENDANCE, PUNCTUALITY & DISCIPLINE**

**HEALTH & SAFETY**

## POLICY DOCUMENTS & LINKS

Mountview's policies and procedures can be found on our website and the Student Services for Students SharePoint.

- Website link: [Annual Reports, Key Policies & Procedures](#)
- SharePoint link: [Student Services for Students](#)

## ENROLMENT & EXPECTATIONS

In order to begin your course and attend classes you must complete the enrolment process, including submitting a fitness to study and medical declaration form. You will also need to provide personal information required by Mountview and the Higher Education Statistics Agency (HESA). If any of the information you provide changes while you are a student, you must inform Student Services.

We may exclude you from classes and withhold the award of your degree if your fees have not been paid in full. Please contact the Registry Manager if you have concerns about payment.

Our primary means of contacting you is your Mountview email account. You must check this regularly and use it when you contact us. Where required, emails should be acknowledged or responded to within 48 hours of receipt.

You should arrange your own insurance for personal possessions, particularly any electronic devices and musical instruments.

## ATTENDANCE, PUNCTUALITY & DISCIPLINE

Mountview's training is experiential in nature and requires engaged attendance. Attending each class and activity with full commitment allows you to grow as an artist and develop essential ensemble cooperation skills. These guidelines support professional practice and help you take responsibility for your own learning and contribute meaningfully to collaborative work.

### » ATTENDANCE REQUIREMENTS

All students must:

- Attend all scheduled classes, workshops and tutorials
- Be warmed up and ready at the lesson start time shown on your timetable/ASIMUT
- Check your timetable regularly for any changes

### » LATENESS POLICY

1. Circumstances beyond your control with easily evidenced proof (e.g., transport delays with app screenshots, official service disruption notifications):
  - Contact Student Services and Course Leader with proof
  - Student Services will determine entry is permitted (no more than 5 minutes late or into next available class)
  - Student Services will communicate decision to student



## 2. Other circumstance beyond your control:

- Contact Course Leaders and Student Services with proof
- Course Leaders will determine if entry is permitted (no more than 5 minutes late or into next available class). This may be extended to 10 minutes for rehearsals

## 3. If you cannot provide evidence that your lateness was due to circumstances beyond your control:

- You will not be allowed to join the class for which you are late, you may join the next class
- In the class of rehearsal, you may join at a time that least disrupts the process
- More than one instance of preventable lateness in a term may lead to a suspension for the day
- Continual preventable lateness will result in a meeting with Course Leader

### » MEDICAL APPOINTMENTS

- Book appointments outside class time wherever possible
- Contact Course Leader and Student Services at least one working day in advance
- Provide proof (i.e. appointment confirmation screenshot)
- Course Leader will determine if absence is authorised
- Once approved by Course Leader, absence will be logged as 'authorised'

### » ILLNESS

- Notify your Course Leader and Student Services and log on ASIMUT
- If not reported in advance, provide reason upon return
- Doctor's Certificate (justifying absence) and a Fitness Certificate (confirming your fitness to return to study) are required for absences of 7 consecutive days or more

**Partial Day Illness:** if ill in the morning but able to attend afternoon sessions, contact Student Services and your Course Leader. The Course Leader will decide whether partial attendance is appropriate based on your condition and the day's activities.

### » PERSONAL ABSENCES

- Family events and personal reasons require Course Leader permission
- Contact Course Leaders and Student Services at least one working day in advance
- Course Leaders will consider requests based on impact on learning and other students
- Provide proof – if accepted by Course Leaders, it will be logged as 'authorised'

### » DISPENSATION

If these guidelines impact you unfairly due to SRA requirements or individual circumstances, contact your Course Leaders to arrange dispensation.

**» SUPPORT AVAILABLE**

Contact Course Leaders or Student Services within working hours (8:30am-6pm, Monday-Friday).

**» IMPORTANT NOTES**

- Unpunctuality and absences may impact academic results as consistent evaluation becomes challenging
- Persistent non-reported absences or lateness may trigger disciplinary action
- Continue seeking support through your Personal Tutor and maintain communication with Course Leaders and Student Services

**HEALTH & SAFETY**

The health and safety of staff, students and visitors is of the utmost importance to Mountview. The Health and Safety Policy is available on the Student SharePoint. If you have any concerns, please report them immediately to a member of staff or email [healthandsafety@mountview.org.uk](mailto:healthandsafety@mountview.org.uk).

# STUDENT SUPPORT

**TUTORIALS**

**STUDENT SERVICES**

**LIBRARY SERVICES**

**LEARNING SUPPORT**

**REGISTER WITH A DOCTOR**

**SPECIALIST MEDICAL SUPPORT**

**COUNSELLING**

**EMERGENCY SUPPORT FUND**

**STUDENT VOICE**

**STUDENTS' UNION**

**STUDENT SUPPORT FLOWCHART**

## TUTORIALS

At the beginning of your course a member of academic staff will be assigned as your Personal Tutor. They will support your academic and professional development; your development of independent learning and self-management skills; and help to ensure your health and wellbeing. We aim to assign one personal tutor for your whole course, but sometimes changes will be necessary.

A series of individual and group personal tutor sessions will be scheduled each year. You should prepare for these sessions by considering what you wish to discuss. As with classes, attendance at these meetings is compulsory and monitored.

You may also make appointments to see your personal tutor at other times. If you are unable to keep an appointment, we expect you to let your personal tutor know as soon as possible.

You can discuss a wide range of issues with your personal tutor, such as financial difficulties, home-life problems, accommodation issues, and problems with studying. They are not professional counsellors, so they will put you in touch with specialist support services if you need them. Difficulties with a specific module or assignment are usually best discussed with the discipline team.

It is important that you feel sufficiently comfortable with your personal tutor to discuss any concerns frankly. If you do not feel able to do this, you should contact the Head of Undergraduate Performance, who may assign a new tutor. If you have a specific personal issue that you do not wish to discuss with your tutor, you may approach Student Services or the Student Welfare Manager directly.

## STUDENT SERVICES

Student Services is on the ground floor. It is staffed by the members of Programme Management, Student Support, Industry Liaison and Short Courses, who can deal with any questions you might have during your time at Mountview.

You can contact Students Services on [studentservices@mountview.org.uk](mailto:studentservices@mountview.org.uk) or 020 8826 9210.

## LIBRARY SERVICES

Mountview's Library has a specialist collection including plays, music scores, films and reference and critical works on theatre arts. It is open at the following times:

Monday to Friday      9:00am – 6:00pm

You can also use the British Library at Euston and public libraries in Southwark and elsewhere.

## LEARNING SUPPORT

Mountview has experience of supporting students with a wide range of learning difficulties including dyslexia, dyspraxia, AD(H)D and Autism. If you need or suspect you need learning support, you should discuss this with your Course Leader, Personal Tutor, Student Services or the Student Welfare Manager [amybarber@mountview.org.uk](mailto:amybarber@mountview.org.uk). They can act as link for support services including helping with applications for Disabled Students' Allowances, arranging extensions to assessments, and accessing specialist tutorial support.

## REGISTER WITH A DOCTOR

All students, including international students are entitled to treatment on the NHS. You are strongly advised to register with a local doctor prior to starting your training at Mountview. You can find information on how to do this and on services you can access at the following link.

<https://www.nhs.uk/live-well/healthy-body/getting-medical-care-as-a-student/>

## SPECIALIST MEDICAL SUPPORT

Please ensure that you notify Student Services if you develop any medical condition which could affect your training. Mountview has close ties with a range of experienced specialists to whom we can refer students.

## COUNSELLING

Mountview provides free, confidential short-term counselling for all students experiencing mental health and emotional difficulties. Students can access the student counselling team's page at <https://sway.office.com/WhtWUXb18ETPSbrP>, and can contact the Student Welfare Manager on [amybarber@mountview.org.uk](mailto:amybarber@mountview.org.uk) if they have any questions.

## EMERGENCY SUPPORT FUND

Any student can make an application for financial assistance at any time of the year by completing the form available from the Registry Manager.

## STUDENT VOICE

Students are encouraged to engage actively in the enhancement of their course and in feeding back more widely on their experience of training at Mountview. Every year group is invited to elect up to two Student Representatives who will liaise with peers and provide specific feedback at Student Representative Meetings each term. The Student Union engage in regular meetings with senior staff.

Mountview also operates an open-door policy, and this encourages students to address any suggestions or issues at any time that suits.

## STUDENTS' UNION

The Students' Union will represent you with any issues or worries you may have within the school, or on a national level with NUS. Additionally, they run charity fundraising events, a termly foodbank drive, opportunities for you to perform in their open mic and student scratch nights and plenty of social events for you to enjoy. They also organise Fresher's Week and Summer Ball.

The SU are made up of current second year students from across undergraduate courses and are democratically elected to their roles.

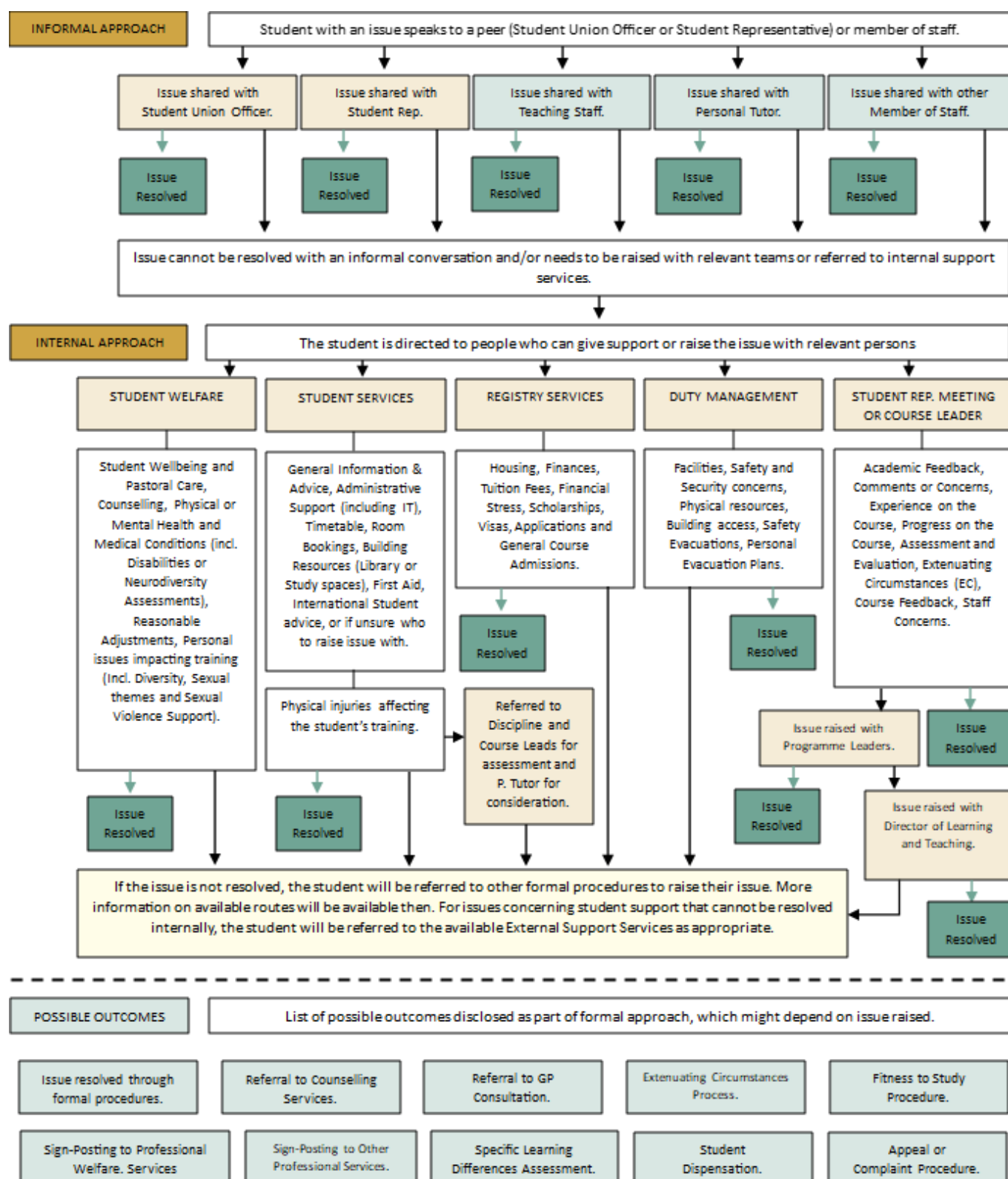
Each intake has their own Facebook page, and new students are directed to this once they have accepted their place on the course. To contact the SU please email: [studentunion@mountview.org.uk](mailto:studentunion@mountview.org.uk).

The SU comprises the following roles:

- President
- Vice President
- Secretary
- Treasurer
- Events Team
- Publicity
- Welfare Team
- International Officer
- Gender, Sexuality and LGBTQ+ Officer
- Anti-Racism Officers
- Women's Officer
- Men's Mental Health Officer
- Disabilities Officer
- Open Mic Team
- Theatre Production Arts Representative
- CertHE Representatives



# STUDENT SUPPORT FLOWCHART



# ACADEMIC PROCESSES & ASSESSMENT

**ASSESSMENT**

**AWARDS**

**LATE SUBMISSION PENALTIES**

**FAIL MARKS & REASSESSMENT**

**EXTENUATING CIRCUMSTANCES**

**INTERRUPTION OF STUDY**

**WITHDRAWAL**

**ACADEMIC WARNING & TERMINATION OF ENROLMENT**

**ACADEMIC APPEALS**

**QUALITY ASSURANCE**

## ASSESSMENT

Assessment is the formal process by which Mountview measures your achievement. You will be marked for individual components. Module marks are the weighted average of component marks (the weighting is given in the module specifications on the Student SharePoint).

All marks will be recorded and displayed to two decimal places. For the purposes of progression and classification (pass/merit/distinction), module, taught component and classification marks will be treated as if rounded to the nearest integer:

- Module marks within 0.5% of a pass mark will be awarded a pass.
- Module marks within 0.5% of a higher classification grade will be awarded the higher classification.
- Taught component average marks within 0.5% of the pass mark will be considered to have achieved the threshold.
- Classification marks within 0.5% of a higher classification will be awarded the higher classification.
- Classification marks within 0.5% of a borderline will be considered as being borderline.

The pass mark for modules is 40%.

Assessments are marked by at least two Mountview teaching staff – “Internal Examiners”. If they disagree on a mark, they will consult a third marker or the External Examiner. Continuous assessment of classwork is moderated by one Internal Examiner. Continuous assessment refers to the ongoing assessment of skills as they are acquired during classes in a particular component. The volume of teaching (approx. 30 hours per week) means that academic staff have an extensive opportunity in which to observe the attainment of skills in a detailed way.

An External Examiner will oversee the whole process of assessment, ensure that standards are maintained, arbitrate in the case of disputed marks, and ensure that the procedure is fair for each student. The External Examiner’s reports can be found on the Student SharePoint.

Students should not contact the External Examiner, any questions regarding marks should be directed to their Course Leaders or through the appropriate appeals procedure.

All marks are provisional until they have been confirmed by UEA at our Exam Board.

## AWARDS

The award of the Bachelor’s degree requires all 360 credits of the programme to be passed.

Your overall mark is the average of the module marks at Level 5 & 6 weighted according to their credit rating.

Final degree mark is weighted as below:

Final Level 5 Mark	40%
Final Level 6 Mark	60%

For example, if you achieve a final level 5 mark of 67.00 and a final level 6 mark of 72.00, your final degree mark will be  $70.00 = (67.00 \times 40\%) + (72.00 \times 60\%)$ .

Having received and considered the information as set out above, the Board of Examiners shall assign a provisional classification to all Bachelors students on the basis of their final award marks as follows:

Classification	Abbreviation	Final Award
First Class Honours	I	70% - 100%
Upper Second Class Honours	II (1)	60% - 69%
Lower Second Class Honours	II (2)	50% - 59%
Third Class Honours	III	40% - 49%

Certificates of Higher Education (CertHE) and Diplomas of Higher Education (DipHE) are available as Exit Awards for any students who only pass or undertake 120 or 240 credits respectively. All Exit Awards will be unnamed awards and are not awarded with classifications.

## LATE SUBMISSIONS

The penalties for late submission of numerically marked work for assessment in the absence of acceptable extenuating circumstances are as follows:

Work Submitted	Marks Deducted
Up to 24 hours late – after 10:00am on the due date, but before 10:00am on the day following the due date.	3 marks or capped at pass mark, whichever is higher.
Up to 72 hours late – after 10:00am on the day following the due date, but before 10:00am on the third day after the due date.	10 marks or capped at pass mark, whichever is higher.
Over 72 hours late – after 10:00am on the third day after the due date, but before 10:00am on the 20 <sup>th</sup> day after the due date.	All the marks the work merits if submitted on time (i.e. no marks awarded).
After 20 days	Work will not be marked and a mark of 0 will be entered.

Saturdays, Sundays and Bank Holidays will be taken into account for the purposes for calculation of marks deducted.

If work is submitted on time but incomplete (i.e. missing a coversheet, appendix, bibliography or other element of the assessment) and it is then resubmitted after the deadline, the submission will be subject to late submission penalties. It is the student's responsibility to ensure work is submitted complete with all required elements before the submission deadline.

These penalties will be deducted once the work has been moderated, and the penalty will be noted on all records where the mark is held. You will be informed of the mark that would have been awarded if the work had been on time. If the work was submitted 20 days or more late, the work will not be marked.

## FAIL MARKS & REASSESSMENT

If you have failed or not submitted a component for a module, the Board of Examiners (UEA) shall offer the option of reassessment in all failed components of the failed module. In such circumstances, the student may:

- Either undertake reassessment in the failed modules.
- Withdraw from the course and receive an award where appropriate in accordance with regulations.

Reassessment will normally be offered on one occasion only and must be applied for by the Academic Quality & Compliance Manager.

Once approved by the UEA Chair of the Board of Examiners, the Academic Quality & Compliance Manager will confirm this with you, your Course/Module Leader and Student Services. Your Course/Module Leader will follow up with the student and Student Services with a new submission deadline.

Following reassessment, the highest mark achieved for each component, whether achieved at first attempt or reassessment, is used and weighted appropriately, to calculate the overall module mark. Where the overall component and module mark is at or above the pass mark, following reassessment, the mark will be capped to the pass mark. This capped mark will be the mark used for completion of the taught component and classification purposes.

If you require reassessment, your Course Leader will discuss this with you.

## EXTENUATING CIRCUMSTANCES

We recognise that you may experience temporary personal difficulties outside of your control, which may have a detrimental effect on your ability to study for and/or complete an assessment by the set deadline. Such situations are referred to as "Extenuating Circumstances" (ECs).

In order to request an extension or a delayed assessment, you must complete an Extenuating Circumstances Request Form and return this with supporting third party evidence to Student Services, [studentservices@mountview.org.uk](mailto:studentservices@mountview.org.uk). This request will then be reviewed at a meeting of an Extenuating Circumstances Panel and an outcome will be decided.

If approved, the new submission or assessment date will be shared with you, your Course/Module Leader and Student Services. Even if Extenuating Circumstances have been accepted, absence from 50% or more of a module will require you to withdraw or repeat the year.

## INTERRUPTION OF STUDY

If you have Extenuating Circumstances which prevent you from completing the academic year, you have the option to request an interruption of studies. Essentially this is a 'pause' in study after which you intend to recommence study the following academic year.

The process involves submitting an Interruption of Study Request Form, an Extenuating Circumstances Request Form and supporting third party evidence. The request will then be reviewed by an Extenuating Circumstances Panel.

Requests for an interruption of study will only be approved if there is strong evidence for your situation improving the following year. For this reason, requests due to financial reasons are unlikely to be approved.

If you wish to apply for an interruption of study, please speak to your Course Leader or Personal Tutor who can support you with this process.

During an interruption, students are still considered part of the Mountview community and are encouraged to use the library and other resources.

In order for a student to confirm a return to study after an interruption, they must contact the Registry department via email and may be required to submit a doctor's note to confirm fitness to study if applicable.

When a student interrupts study after completing modules, all previous attempts are voided as part of the interruption of study process.

## WITHDRAWAL

If you wish to withdraw from the course, you should discuss this with your Course Leader. If, after this meeting, you wish to confirm your withdrawal it is your responsibility to submit a Withdrawal from Studies Request Form and return this to the Academic Quality & Compliance Manager, [alicecann@mountview.org.uk](mailto:alicecann@mountview.org.uk) to be reviewed by the Principal and Registry Manager. If you are eligible for any refunds, these will be calculated from the date you returned the form.

## ACADEMIC WARNING & TERMINATION OF ENROLMENT

If your attainment is expected to be assessed as below the Pass standard, you will receive an Academic Warning, which will identify areas where improvement is needed and give you the opportunity to take action to ensure success.

Mountview may terminate your enrolment for academic failure or serious breach of regulations or policies.

## ACADEMIC APPEALS

If you believe a mark is incorrect, you may ask for verification that it is free of arithmetical or other factual errors and that the examiners were aware of any Extenuating Circumstances reported before the meeting of the Exam Board. To do this, you must write within seven days of the publication of the mark to the Principal, who will investigate and respond within seven days.

Appeals relating to the award of degrees should initially be submitted to Mountview. There is a second stage appeal process operated by UEA. Details of this procedure are available in the Library, Mountview's website and UEA's Academic Partnerships Handbook:

<https://www.uea.ac.uk/web/about/partnership-hub/academic/work-with-us/resources/partnerships-handbook/appeals-and-complaints>



## QUALITY ASSURANCE

Teaching and learning are subject to rigorous internal and external processes to assure their quality and support continuous improvement. Our Academic Partners and Regulatory Bodies oversee these processes and students play an important part in these processes. More information about Quality Assurance at Mountview can be found on our website:

<https://www.mountview.org.uk/about/quality-assurance/>