

# **COURSE HANDBOOK**

**MA/MFA Creative Practice**

**Pathways:**

**DIRECTING  
DRAMATIC WRITING  
PRODUCING**

**Validated by the University of East Anglia**

# CONTENTS

<b>INTRODUCTION.....</b>	<b>3</b>
<b>INFORMATION IN ALTERNATIVE FORMATS.....</b>	<b>3</b>
<b>WELCOME FROM THE PRINCIPAL .....</b>	<b>4</b>
<b>YOUR COURSE.....</b>	<b>5</b>
THE COURSE PHILOSOPHY .....	6
THE STRUCTURE OF THE COURSE .....	6
LEARNING, TEACHING & ASSESSMENT STRATEGY (LTAS) .....	9
LEARNING & TEACHING MODES .....	9
MARKING GUIDES .....	10
FEEDBACK .....	17
WORK-BASED LEARNING .....	18
<b>STUDENT POLICIES &amp; PROCEDURES .....</b>	<b>19</b>
POLICY DOCUMENTS & LINKS .....	20
ENROLMENT & EXPECTATIONS.....	20
ATTENDANCE, PUNCTUALITY & DISCIPLINE .....	20
HEALTH & SAFETY .....	22
<b>STUDENT SUPPORT.....</b>	<b>23</b>
TUTORIALS.....	24
STUDENT SERVICES.....	24
LIBRARY SERVICES .....	24
LEARNING SUPPORT .....	24
REGISTER WITH A DOCTOR.....	24
SPECIALIST MEDICAL SUPPORT .....	25
COUNSELLING .....	25
EMERGENCY SUPPORT FUND .....	25
STUDENT VOICE .....	25
STUDENTS' UNION.....	25
STUDENT SUPPORT FLOWCHART .....	27
<b>ACADEMIC PROCESSES &amp; ASSESSMENT.....</b>	<b>28</b>
ASSESSMENT.....	29
AWARDS.....	29
LATE SUBMISSIONS.....	30
FAIL MARKS & REASSESSMENT .....	30
EXTENUATING CIRCUMSTANCES.....	31
INTERRUPTION OF STUDY .....	31
WITHDRAWAL .....	32
ACADEMIC WARNING & TERMINATION OF ENROLMENT .....	32
ACADEMIC APPEALS.....	32
QUALITY ASSURANCE.....	32

## 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 training, leading to a Master of Arts (MA) or Master of Fine Arts (MFA) 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, with the aim of training highly skilled, independently creative, contemporary artists.

The MA is a one-year full-time course, while the MFA extends to two years. Collaboration sits at the centre of the first years' experience for all students, alongside cultivating pathway-specific skills and techniques. For MFA students, the second year provides the opportunity to deepen knowledge and expertise and to develop pedagogical practice through practice research and critical pedagogies, within a more autonomous framework enabling deep engagement with specialist areas of interest.

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.

### » UNIVERSITY OF EAST ANGLIA

Norwich, Norfolk, NR4 7TJ. 01603 456161. [www.uea.ac.uk](http://www.uea.ac.uk)

### » MOUNTVIEW

120 Peckham Hill Street, London SE15 5JT. 020 8881 2201. [www.mountview.org.uk](http://www.mountview.org.uk)

## 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**

**WORK-BASED LEARNING**

## THE COURSE PHILOSOPHY

MA/MFA Creative Practice embraces the contemporary performance landscape by nurturing the 'multi-hyphenate artist' – practitioners who move between multiple creative roles and disciplines. Today's performing arts practitioners rarely define themselves in singular terms, instead developing versatile skill sets that enable both artistic innovation and sustainable careers. We prepare you to thrive in this environment by cultivating technical proficiency alongside entrepreneurial acumen, enabling you to create opportunities rather than merely seek them.

Central to our philosophy is the development of critical practitioners who understand that powerful performance emerges from questioning established norms and recognising how sociopolitical structures shape artistic creation and reception. We value diverse perspectives and anti-oppressive practices in our classrooms and rehearsal spaces. This critical foundation enhances your analytical capabilities, integrating theoretical understanding with practical expertise to form innovative, well-rounded artists and practitioners.

Our approach emphasises dramaturgical sophistication and creative autonomy alongside collaborative practice. A combination of artistic depth and enterprise skills enables you as graduates to steer independent projects across various scales and contexts, fostering both creative fulfilment and career sustainability in the ever-evolving creative industries.

## THE STRUCTURE OF THE COURSE

### » MA CREATIVE PRACTICE – COURSE MAP

MA	Term 1		Term 2		Term 3	
LEVEL 7	Module	Credits	Module	Credits	Module	Credits
	Critical Contexts	10				
	Summative Assessment: 100% Group Research Presentation (Dec.)					
	Creative Enterprise	10				
	Summative Assessment: 100% Individual Funding Application (Jan.)					
	Structures of Dramatic Writing Summative Assessment: 100% Original Writing (Mar.)				20	
Developing Professional Practice					40	
Summative Assessment Directing pathway: 40% Short Plays Project (Feb.)						

	Summative Assessment Dramatic Writing pathway: 40% Drafting Project (Feb.)			
	Summative Assessment Producing pathway: 40% Project Pitch (Feb.)			
	Summative Assessment: 60% Professional Practice Portfolio (All pathways) (Jul.)			
		<b>Collaboration</b>	40	
		Summative Assessment: 50% Postgraduate festival – contribution to Festival (Jun.)  Summative Assessment: 50% Postgraduate festival – contribution to Production (Jun.)		
	<b>Reflexive Practice</b>			60
	Summative Assessment: 100% Dissertation (Aug.)			

## » MFA CREATIVE PRACTICE (YEAR 1) – COURSE MAP

MFA	Term 1		Term 2		Term 3	
LEVEL 7	Module	Credits	Module	Credits	Module	Credits
	Critical Contexts	10				
	Summative Assessment: 100% Group Research Presentation (Dec.)					
	Creative Enterprise	10				
	Summative Assessment: 100% Individual Funding Application (Jan.)					

	Structures of Dramatic Writing Summative Assessment: 100% Original Writing (Mar.)		20	
	Developing Professional Practice			40
	Summative Assessment Directing pathway: 40% Short Plays Project (Feb.)			
	Summative Assessment Dramatic Writing pathway: 40% Drafting Project (Feb.)			
	Summative Assessment Producing pathway: 40% Project Pitch (Feb.)			
	Summative Assessment: 60% Professional Practice Portfolio (All pathways) (Jul.)			
		Collaboration	40	
	Summative Assessment: 50% Postgraduate festival - contribution to Festival (Jun.)			
	Summative Assessment: 50% Postgraduate festival - contribution to Production (Jun.)			
	Advanced Praxis			60
	Formative Assessment: MFA Blueprint (Aug.)			

## » MFA CREATIVE PRACTICE (YEAR 2) - COURSE MAP

MFA	Term 1		Term 2		Term 3	
LEVEL 7	Module	Credits	Module	Credits	Module	Credits
	Advanced Praxis					80
	Summative Assessment: 30% Practice Research Symposium (Mar.)					
	70% Dissertation (Jul.)					

	<p style="text-align: center;"><b>Critical Pedagogies</b></p> <p style="text-align: center;">Summative Assessment: 30% Teaching Philosophy (Jan.)</p> <p style="text-align: center;">70% Teaching Resources (May)</p>	<p style="text-align: center;">40</p>
--	---	---------------------------------------

## LEARNING, TEACHING & 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

Our Creative Practice course employs diverse learning approaches to develop your artistic voice and professional skills. Year 1 (MA) features primarily in-person delivery through classes providing structured learning environments; **seminars** utilising a flipped classroom model where you engage with materials beforehand and participate in dynamic, discussion-based sessions; lectures covering theoretical frameworks and contemporary practices; **workshops** offering hands-on skill development with professional practitioners; **1:1 tutorials** providing personalised guidance; **peer-to-peer collaboration** fostering community and shared learning; and **assistantships/work-based learning** opportunities offering practical experience that reflects real-world professional contexts and industry standards.

Year 2 (MFA) transitions to a more autonomous framework blending **distance learning** through both synchronous (scheduled real-time) and asynchronous (flexible) formats, supported by periodic in-person sessions. **Independent study** becomes increasingly central in the MFA, encouraging self-directed exploration while maintaining connection to staff mentorship and peer networks.

## MARKING GUIDES

### » MARKING GUIDE – PRESENTATION

#### High Distinction (80%+)

- Demonstrates exceptional content organisation with compelling structure and logical progression
- Exhibits outstanding delivery with authoritative presence, optimal pacing and masterful control
- Creates exceptional visual/multimedia materials that enhance understanding with innovative design
- Achieves exceptional audience engagement
- Shows exceptional critical reflection on practice with sophisticated contextual positioning
- Demonstrates perfect time management with precise pacing and adherence to allocated time
- Presents exceptional clarity in communicating complex ideas verbally and visually
- Demonstrates exceptional articulation of both explicit and tacit knowledge
- Shows sophisticated integration of theory and practice through diverse verbal and visual strategies

#### First Class (70-79%)

- Demonstrates excellent content organisation with clear structure and effective progression
- Exhibits strong delivery with confident presence, appropriate pacing and effective variation
- Creates excellent visual/multimedia materials that enhance understanding with strong design principles
- Achieves excellent audience engagement with responsive delivery and competent question handling
- Shows excellent critical reflection on practice with clear contextual positioning
- Demonstrates excellent time management with good pacing and adherence to allocated time
- Presents excellent clarity in communicating ideas verbally and visually
- Demonstrates excellent articulation of both explicit and tacit knowledge
- Shows strong integration of theory and practice through diverse verbal and visual strategies

#### Merit (60-69%)

- Demonstrates good – very good content organisation with appropriate structure and logical progression
- Exhibits good – very good delivery with comfortable presence, mostly appropriate pacing and some variation
- Creates good – very good visual/multimedia materials that support understanding with effective design
- Achieves good – very good audience engagement with mostly responsive delivery and adequate question handling
- Shows good – very good critical reflection on practice with adequate contextual positioning
- Demonstrates good – very good time management with appropriate pacing and minor deviation from allocated time
- Presents good – very good clarity in communicating ideas verbally and visually

- Demonstrates good – very good articulation of knowledge with some explanation of implicit understanding
- Shows effective integration of theory and practice through varied verbal and visual strategies

#### Pass (50–59%)

- Demonstrates adequate content organisation with basic structure and some logical progression
- Exhibits functional delivery with developing presence, inconsistent pacing and limited variation
- Creates adequate visual/multimedia materials that somewhat support understanding with basic design
- Achieves some audience engagement with limited responsiveness and basic question handling
- Shows some critical reflection on practice with limited contextual positioning
- Demonstrates adequate time management with inconsistent pacing and noticeable deviation from time limits
- Presents sufficient clarity in communicating ideas verbally and visually
- Demonstrates basic articulation of knowledge with limited explanation of implicit understanding

#### Fail (0–49%)

- Demonstrates poor content organisation with unclear structure and little logical progression
- Exhibits ineffective delivery with lack of presence, inappropriate pacing and monotonous quality
- Creates poor visual/multimedia materials that do not support understanding with minimal design principles
- Achieves minimal audience engagement with unresponsive delivery and inadequate question handling
- Shows insufficient critical reflection on practice with minimal contextual positioning
- Demonstrates poor time management with inappropriate pacing and significant deviation from time limits
- Presents lack of clarity and coherence in communicating ideas verbally and visually
- Demonstrates insufficient articulation of knowledge with little explanation of concepts
- Shows inadequate integration of theory and practice through verbal and visual strategies

### » MARKING GUIDE – MULTIMODAL SUBMISSION CRITERIA

#### High Distinction (80%+)

- Demonstrates exceptional critical thinking and theoretical sophistication
- Exhibits outstanding research skills with comprehensive engagement with relevant literature
- Shows exceptional originality and contribution to knowledge
- Demonstrates excellent analytical depth and rigour
- Presents exceptionally well-structured arguments with sophisticated use of evidence
- Displays exceptional academic writing skills with flawless referencing that consistently follows appropriate conventions
- Demonstrates meticulous attention to citation accuracy and comprehensive source documentation
- Demonstrates exceptional ability to synthesise practice and theory
- Shows exceptional understanding of disciplinary and interdisciplinary contexts
- Exhibits sophisticated engagement with current trends and contemporary developments
- Demonstrates exceptional clarity in articulating complex ideas across different knowledge domains
- Achieves work of publishable quality meeting scholarly publication standards

**Distinction (70–79%)**

- Demonstrates excellent critical thinking and theoretical understanding
- Exhibits excellent research skills with thorough engagement with relevant literature
- Shows excellent originality and potential contribution to knowledge
- Demonstrates strong analytical depth and rigour
- Presents well-structured arguments with excellent use of evidence
- Displays excellent academic writing skills with accurate and consistent referencing throughout
- Applies referencing conventions with precision and thorough attention to detail
- Demonstrates excellent ability to synthesise practice and theory
- Shows advanced understanding of disciplinary and interdisciplinary contexts
- Exhibits excellent engagement with current trends and contemporary developments
- Demonstrates excellent clarity in articulating complex ideas across different knowledge domains
- Produces work approaching publishable quality

**Merit (60–69%)**

- Demonstrates good – very good critical thinking and theoretical understanding
- Exhibits good – very good research skills with appropriate engagement with relevant literature
- Shows some originality in approach or interpretation
- Demonstrates good – very good analytical capabilities
- Presents coherent arguments with good – very good use of evidence
- Displays good – very good academic writing skills with mostly accurate referencing
- Demonstrates good – very good ability to link practice and theory
- Shows good – very good understanding of disciplinary and some interdisciplinary contexts
- Shows good – very good understanding of disciplinary and some interdisciplinary contexts
- Exhibits good – very good engagement with current trends and developments
- Demonstrates good – very good clarity in articulating complex ideas

**Pass (50–59%)**

- Demonstrates adequate critical thinking and theoretical understanding
- Exhibits basic research skills with some engagement with relevant literature
- Shows limited originality in approach or interpretation
- Demonstrates some analytical capabilities
- Presents somewhat coherent arguments with adequate use of evidence
- Displays adequate academic writing skills with some referencing errors but follows basic conventions
- Demonstrates some ability to link practice and theory
- Shows basic understanding of disciplinary contexts
- Exhibits some awareness of current trends and developments
- Demonstrates adequate ability to articulate complex ideas

**Fail (0–49%)**

- Demonstrates adequate critical thinking and theoretical understanding
- Exhibits basic research skills with some engagement with relevant literature
- Shows limited originality in approach or interpretation
- Demonstrates some analytical capabilities
- Presents somewhat coherent arguments with adequate use of evidence
- Displays adequate academic writing skills with some referencing errors but follows basic conventions
- Demonstrates some ability to link practice and theory
- Shows basic understanding of disciplinary contexts
- Exhibits some awareness of current trends and developments
- Demonstrates adequate ability to articulate complex ideas

## » MARKING GUIDE – PROFESSIONAL & CAREER DEVELOPMENT

### High Distinction (80%+)

- Demonstrates exceptional curation and synthesis of materials with outstanding conceptual framing
- Demonstrates exceptional autonomous approach to career and creative development
- Exhibits outstanding systematic understanding of professional contexts
- Shows exceptional sound judgment in navigating complex artistic challenges
- Demonstrates excellent originality in planning strategic pathways that advance practice
- Presents exceptional evidence of industry engagement and network building
- Displays exceptional understanding of contemporary trends within the discipline
- Demonstrates exceptional ability to position creative practice within professional contexts
- Shows sophisticated self-management and continuous professional development
- Exhibits outstanding awareness of entrepreneurial opportunities within the field
- Demonstrates exceptional understanding of funding structures and sustainability models

### Distinction (70–79%)

- Demonstrates excellent curation and synthesis of materials with strong conceptual framing
- Demonstrates excellent autonomous approach to career and creative development
- Exhibits excellent systematic understanding of professional contexts
- Shows excellent sound judgment in navigating complex artistic challenges
- Demonstrates strong originality in planning strategic pathways that advance practice
- Presents excellent evidence of industry engagement and network building
- Displays excellent understanding of contemporary trends within the discipline
- Demonstrates excellent ability to position creative practice within professional contexts
- Shows advanced self-management and continuous professional development
- Exhibits excellent awareness of entrepreneurial opportunities within the field
- Demonstrates excellent understanding of funding structures and sustainability models

### Merit (60–69%)

- Demonstrates good – very good curation and synthesis of materials with appropriate conceptual framing
- Demonstrates good – very good autonomous approach to career and creative development
- Exhibits good – very good understanding of professional contexts
- Shows good – very good judgment in navigating artistic challenges
- Demonstrates some originality in planning strategic pathways for practice
- Presents good – very good evidence of industry engagement
- Displays good – very good understanding of contemporary trends within the discipline
- Demonstrates good – very good ability to position creative practice within professional contexts
- Shows effective self-management and professional development
- Exhibits good – very good awareness of entrepreneurial opportunities
- Demonstrates good – very good understanding of funding structures

### Pass (50–59%)

- Demonstrates adequate curation and synthesis of materials with basic conceptual framing
- Demonstrates adequate autonomous approach to career and creative development
- Exhibits basic understanding of professional contexts
- Shows adequate judgment in navigating artistic challenges
- Demonstrates limited originality in planning pathways for practice
- Presents some evidence of industry engagement
- Displays adequate understanding of trends within the discipline
- Demonstrates some ability to position creative practice within professional contexts
- Shows basic self-management and professional development

- Exhibits some awareness of entrepreneurial opportunities
- Demonstrates adequate understanding of funding structures

#### Fail (0-49%)

- Demonstrates poor curation and synthesis of materials with weak or absent conceptual framing
- Demonstrates insufficient autonomous approach to career and creative development
- Exhibits limited understanding of professional contexts
- Shows poor judgment in navigating artistic challenges
- Demonstrates minimal originality in planning pathways for practice
- Presents inadequate evidence of industry engagement
- Displays limited understanding of trends within the discipline
- Demonstrates inadequate ability to position creative practice within professional contexts
- Shows poor self-management and professional development
- Exhibits limited awareness of entrepreneurial opportunities
- Demonstrates insufficient understanding of funding structures

### » MARKING GUIDE - PEDAGOGICAL PRACTICE

#### High Distinction (80%+)

- Demonstrates exceptional development of a personal teaching philosophy grounded in critical pedagogy
- Exhibits outstanding analysis of educational contexts through theoretical lenses
- Shows exceptional reflection on personal positionality within educational settings
- Demonstrates excellent application of intersectional approaches to curriculum development
- Creates exceptionally inclusive and accessible learning resources that challenge traditional power dynamics
- Displays exceptional engagement with contemporary pedagogical approaches
- Demonstrates exceptional responsiveness to diverse learner needs
- Shows sophisticated understanding of educational contexts
- Presents exceptionally innovative approaches to arts education
- Demonstrates exceptional ability to develop resources that bridge theory and practice

#### Distinction (70-79%)

- Demonstrates excellent development of a personal teaching philosophy grounded in critical pedagogy
- Exhibits excellent analysis of educational contexts through theoretical lenses
- Shows excellent reflection on personal positionality within educational settings
- Demonstrates strong application of intersectional approaches to curriculum development
- Creates highly inclusive and accessible learning resources that challenge traditional power dynamics
- Displays excellent engagement with contemporary pedagogical approaches
- Demonstrates excellent responsiveness to diverse learner needs
- Shows advanced understanding of educational contexts
- Presents innovative approaches to arts education
- Demonstrates excellent ability to develop resources that bridge theory and practice

#### Merit (60-69%)

- Demonstrates good – very good development of a personal teaching philosophy with critical pedagogy elements
- Exhibits good – very good analysis of educational contexts through theoretical lenses
- Shows good – very good reflection on personal positionality within educational settings
- Demonstrates effective application of intersectional approaches to curriculum development
- Creates inclusive and accessible learning resources that consider power dynamics
- Displays good – very good engagement with contemporary pedagogical approaches

- Demonstrates good – very good responsiveness to diverse learner needs
- Shows good – very good understanding of educational contexts
- Presents some innovative approaches to arts education
- Demonstrates good – very good ability to develop resources that bridge theory and practice

#### Pass (50–59%)

- Demonstrates adequate development of a teaching philosophy with some critical elements
- Exhibits basic analysis of educational contexts through theoretical lenses
- Shows some reflection on personal positionality within educational settings
- Demonstrates some application of inclusive approaches to curriculum development
- Creates somewhat accessible learning resources with limited consideration of power dynamics
- Displays adequate engagement with contemporary pedagogical approaches
- Demonstrates some responsiveness to diverse learner needs
- Shows basic understanding of educational contexts
- Presents conventional approaches to arts education
- Demonstrates adequate ability to develop resources that connect theory and practice

#### Fail (0–49%)

- Demonstrates poor curation and synthesis of materials with weak or absent conceptual framing
- Demonstrates underdeveloped teaching philosophy lacking critical elements
- Exhibits insufficient analysis of educational contexts through theoretical lenses
- Shows limited reflection on personal positionality within educational settings
- Demonstrates inadequate application of inclusive approaches to curriculum development
- Creates resources with poor accessibility and minimal consideration of power dynamics
- Displays limited engagement with contemporary pedagogical approaches
- Demonstrates inadequate responsiveness to diverse learner needs
- Shows limited understanding of educational contexts
- Presents outdated or problematic approaches to arts education
- Demonstrates poor ability to develop resources that connect theory and practice

### » MARKING GUIDE – SELF-ASSESSMENT

In the Collaboration module, students will evaluate their own work through a process of self-assessment, reflecting critically on their contributions to the group project, their creative/artistic contribution, development of technical and organisational skills and their creative problem-solving abilities. Students will track their journey, addressing their leadership and collaboration skills, role negotiation abilities, critical engagement and professional conduct. Students will demonstrate their capacity to integrate feedback, establish connections between theory and practice and show ethical awareness within the collaborative context. This approach fosters autonomy in learning whilst developing essential reflective practices for their future careers. All self-assessments will be moderated by the Course Leader.

#### High Distinction (80%+)

- Contributes outstanding and innovative creativity and artistry in the application of pathway specific technique
- Demonstrates exceptional critical engagement and innovation in practical exploration
- Exhibits outstanding leadership qualities alongside exceptional collaborative skills, showing sophisticated understanding of group dynamics, inclusive practices and collective creation
- Illustrates exceptional ability to negotiate roles, responsibilities and creative differences within collaborative contexts
- Integrates exceptional self-reflection and ability to implement feedback
- Establishes excellent commitment to iterative development processes
- Consistently applies sophisticated connections between theory and practice
- Employs exceptional independence and originality in creative problem-solving
- Exhibits exceptional time management and professional conduct

- Illustrates exceptional awareness of ethical considerations within professional contexts

### Distinction (70-79%)

- Contributes excellent and original creativity and artistry in the application of pathway specific technique
- Demonstrates excellent critical engagement and innovation in practical exploration
- Exhibits strong leadership qualities alongside excellent collaborative skills, showing clear understanding of group dynamics, diversity and collective creation processes
- Illustrates excellent ability to negotiate roles, responsibilities and creative differences within collaborative contexts
- Integrates excellent self-reflection and ability to implement feedback
- Establishes strong commitment to iterative development processes
- Applies excellent connections between theory and practice
- Employs strong independence and originality in creative problem-solving
- Exhibits excellent time management and professional conduct
- Illustrates excellent awareness of ethical considerations within professional contexts

### Merit (60-69%)

- Contributes a good – very good level of creativity and artistry in the application of pathway specific technique
- Demonstrates good – very good critical engagement in practical exploration
- Exhibits competent leadership qualities alongside good – very good collaborative skills, showing sound understanding of group dynamics and collective approaches
- Illustrates good – very good ability to negotiate roles, responsibilities and creative differences within collaborative contexts
- Integrates good – very good self-reflection and ability to implement feedback
- Establishes consistent commitment to development processes
- Applies good – very good connections between theory and practice
- Employs good – very good independence and some originality in creative problem-solving
- Demonstrates good – very good time management and professional conduct
- Illustrates good – very good understanding of ethical considerations within professional contexts
- Demonstrates good – very good critical engagement in practical exploration
- Exhibits competent leadership qualities alongside good – very good collaborative skills, showing sound understanding of group dynamics and collective approaches
- Illustrates good – very good ability to negotiate roles, responsibilities and creative differences within collaborative contexts
- Integrates good – very good self-reflection and ability to implement feedback
- Establishes consistent commitment to development processes
- Applies good – very good connections between theory and practice
- Employs good – very good independence and some originality in creative problem-solving
- Demonstrates good – very good time management and professional conduct
- Illustrates good – very good understanding of ethical considerations within professional contexts

### Pass (50-59%)

- Contributes sufficient creativity and artistry in the application of pathway specific technique
- Demonstrates adequate critical engagement in practical exploration
- Exhibits basic leadership qualities alongside functional collaborative skills, with an adequate understanding of group dynamics
- Illustrates some ability to negotiate roles, responsibilities and creative differences within collaborative contexts
- Integrates some self-reflection and ability to implement feedback
- Establishes sufficient commitment to development processes
- Applies some connections between theory and practice

- Employs some independence in creative problem-solving
- Maintains adequate time management and professional conduct
- Illustrates basic awareness of ethical considerations within professional contexts

### Fail (0–49%)

- Contributes inadequate creativity and artistry in the application of pathway specific technique
- Demonstrates insufficient critical engagement in practical exploration
- Exhibits weak leadership qualities and limited collaborative skills, with poor understanding of group dynamics
- Illustrates inadequate ability to negotiate roles, responsibilities and creative differences within collaborative contexts
- Integrates limited self-reflection and shows resistance to implementing feedback
- Establishes inadequate commitment to development processes
- Applies few or no connections between theory and practice
- Employs little independence in creative problem-solving
- Displays poor time management, resource allocation and professional conduct
- Illustrates insufficient awareness of ethical considerations within professional contexts

## FEEDBACK

Throughout your MA/MFA Creative Practice course of study, you will receive feedback in multiple formats including in-person critiques, verbal guidance during tutorials, written professional notes and formal assessment feedback. As a graduate-level creative practitioner, you are expected to develop a mature approach to this feedback—distinguishing between professional critique and personal judgment, developing critical autonomy in your decisions, engaging with feedback as a tool for growth rather than validation, documenting significant input, and reciprocating with thoughtful feedback to peers. The ability to engage productively with critique without seeking constant reassurance is a crucial professional competency that demonstrates your personal responsibility and contributes to your overall development within the course of study.

### » PROGRESS TUTORIALS

You will have regular check-ins with your Course Leader or other dedicated member of staff. Use these opportunities to reflect proactively on feedback received throughout the term, discuss your overall work and progress, plan future aims and identify areas for application or development and raise any matters of academic concern. These meetings provide valuable guidance for your creative journey and academic development, so prepare specific questions or discussion points beforehand to maximise their benefit to your practice.

### » PEER FEEDBACK

Engage actively with feedback from peers during critiques, collaborative projects and sharing sessions. Approach this dialogue as an opportunity to gain diverse perspectives on your work and creative process. Document key insights, noting both affirming comments and constructive challenges. Reflect on patterns in feedback to identify strengths and areas for development in your practice. Remember that effective peer engagement requires both giving thoughtful feedback to others and being receptive to comments on your own work.

### » FEEDBACK FROM STAFF MEETINGS

Throughout your course, academic staff maintain regular communication through formal and informal meetings to discuss student progress, achievements and any areas requiring additional support. Following these meetings, your tutors will provide you with constructive feedback regarding your creative development, academic performance and overall trajectory within the program. This collaborative approach ensures consistency in assessment and enables staff to offer comprehensive guidance tailored to your individual creative practice. You are encouraged to engage with this feedback

actively as it represents a collective professional perspective designed to enhance your artistic growth and academic success.

## WORK-BASED LEARNING

Work-based learning refers to 'authentic structured opportunities for learning which are achieved in a workplace setting or are designed to meet an identified workplace need' (QAA, 2018). This mode of learning encompasses learning through work, learning for work, and learning at work, developing students' knowledge, skills, and professional behaviours. At Mountview, work-based learning often takes the form of in-house assistantships, such as Assistant Director or Assistant Music Director roles. Hours for in-house placements are formally logged via the ASIMUT system. The Course Leader maintains responsibility for providing support while working with the Head of Public Performance and relevant Heads of Discipline to establish and monitor these opportunities. Work-based learning for MFA students takes place in **year one** of study at various points throughout the academic year, with timing determined by individual project requirements and production schedules.

### External Placements

For external placements, hours and expectations are formally established through completion of the three required forms in the Work-Based Learning Policy: Form 1 (completed by Student), Form 2 (completed by Employer), and Form 3 (completed by Course Leader). Should any issues arise during the placement, communication procedures follow Section 5 of the Policy, with the Course Leader serving as the designated point of contact. Complete details of all placement requirements, procedures, and expectations are available in Mountview's Work-Based Learning Policy.

# **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

Strong self-discipline is crucial for this course as it reflects professional standards. You will be working cooperatively and interdependently with others, so your attendance and punctuality directly impacts the group's ability to work effectively. You must be present in classes and rehearsals to practice, explore and develop the necessary skills and professional competencies.

### » ATTENDANCE REQUIREMENTS

All students must:

- Sign-in using student ID card at Atrium speed gates or doors before first class or call
- Attend all classes and rehearsals
- Report absences at least 30 minutes before first session via ASIMUT
- Inform Course Leaders and Student Services of absence reasons

### » 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

**Note:** Anything other than easily evidence circumstances will be determined by Course Leaders. Teachers/Creative Directors are responsible for declining entrance after 5 minutes (class) or 10 minutes (rehearsal).

- Three episodes of lateness (any type) in one term will trigger discussion with Course Leader.

### » MEDICAL APPOINTMENTS

- Book appointments outside class time wherever possible
- Discuss with Course Leader or Personal Tutor in advance when possible
- Inform Student Services and Course Leaders at earliest opportunity
- Book time off via ASIMUT and inform Course Leaders once appointment is made
- Provide proof (i.e. appointment confirmation screenshot) to Student Services and Course Leader
- Course Leaders will determine if absence is authorised
- For multiple appointments/ongoing treatment, discuss with Course Leaders immediately to mitigate impact

### » ILLNESS

- Log absence on ASIMUT and inform Student Services and Course Leaders with reasons
- Must take full day to recover (partial days not permitted without SRA)
- 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

### » PERSONAL ABSENCES

- Family events and personal reasons require Course Leaders' permission
- Contact Course Leaders and Student Services at least one working day in advance
- Course Leaders will consider requests based on impact on learning, rehearsals, assessments and other students

### » 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**

- Persistent unreported absences may lead to disciplinary procedures
- Lateness or absence may impact community projects and affect other students' learning
- Being late or absent may impact your own learning outcomes

**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

The course leader will offer personal tutorials for pastoral support where needed. They will offer guidance on navigating academic challenges while also supporting your personal wellbeing during the course. They will be available to discuss concerns that may affect your studies, provide appropriate advice and direct you to relevant support services when specialised assistance is required. Students may reach out at any time to book a personal tutorial appointment. Students are also able to speak to any other permanent member of staff, including the Head of Postgraduate Training, Senior Tutor Postgraduate Training and the Director of Learning and Teaching, if they would prefer to do so.

## 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.

Students with specific learning difficulties who require support will have an SRA (Summary of Reasonable Adjustments) drawn up at the start of their course following a meeting with the Student Welfare Manager. This may stipulate that a student requires additional support which where appropriate will be provided by permanent staff on the course. In some cases where a student is diagnosed with a disability and requires specialist support, the Student Welfare Manager will support them to plan for external support such as a note taker or other assistance through the DSA (Disabled Students Allowance).

## 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.

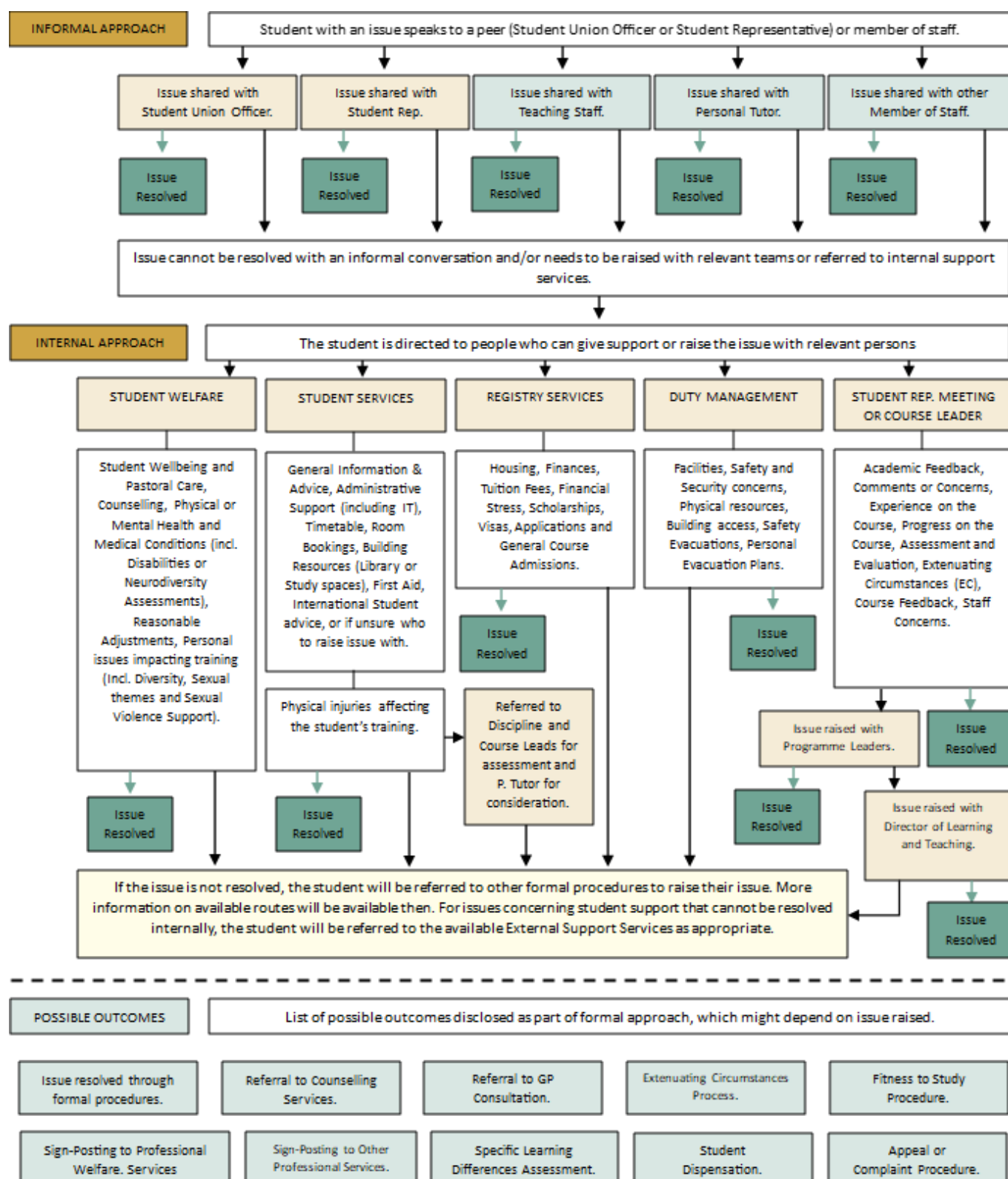
Each intake has their own Facebook page and new students are directed to this once they have accepted their place on the course. To contact the SU please email: [studentunion@mountview.org.uk](mailto:studentunion@mountview.org.uk).

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 Representatives
- CertHE Representatives
- Postgraduate 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 50%.

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 MA degree requires all 180 credits of the programme to be passed.

The award of the MFA degree requires all 240 credits of the programme to be passed.

Your overall mark is the average of the module marks weighted according to their credit rating.

Achievement is recognised with three classifications:

Classification	Overall Mark
Distinction	70% or more
Merit	60% – 69%

Pass

50% - 59%

Postgraduate Diplomas (PGDips) are available as Exit Awards for any students who only pass 120 credits. Postgraduate Certificates (PGCerts) are available as Exit Awards for any students who only pass 60 credits. 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
<b>Up to 24 hours late</b> – 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.
<b>Up to 72 hours late</b> – 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.
<b>Over 72 hours late</b> – 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).
<b>After 20 days</b>	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/>