



ROYAL  
ACADEMY  
OF MUSIC

# Examination Procedures 2019-20



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This guide to examination procedures at the Academy has been compiled for reference by students and examiners. It is designed to provide detailed information on all aspects relating to the conduct, application and execution of examination protocol to assist all those involved in understanding what is required.

This booklet should be read in conjunction with the relevant Department Handbooks and the Academy's Regulations, which are available on AIR or the Academy's website.

For additional information, or advice and guidance on any aspect of the examinations process at the Academy, please contact a member of the Registry team.

## PRACTICAL EXAMINATIONS

Lists of specific examination requirements by Principal Study disciplines can be found in Departmental Handbooks. All handbooks are published on AIR. The relevant pages from these requirements will be provided in the examination folders given to examiners for their reference.

For the purposes of assessment, examinations should not normally include a recorded element as part of the overall performance. In other words, normally all performers must appear live. In the case of music with a pre-recorded element; students should seek advice from their Head of Department and their Head of Programme as soon as possible.

The *Examination Regulations* govern the conduct of all examinations at the Academy.

### Constitution of Recital Panels

The following number of examiners will conduct performance recital examinations:

Undergraduate Year 1:	one examiner (Chair)
Undergraduate Year 2:	two examiners (Chair and one other examiner)
Undergraduate Year 3:	two examiners (Chair and one other examiner)
Undergraduate Year 4:	three examiners (Chair, Specialist External Assessor and one other examiner)
Postgraduate (non-finalists):	one examiner (Chair)
Postgraduate finalists:	three examiners (Chair, Specialist External Assessor and (including Concerto exams) one other examiner)
All Technical Testing:	one examiner (Chair)
All Orchestral Excerpts:	one examiner (Chair)
Strings Screened	
Orchestral Audition:	two examiners (Chair, Specialist External Assessor)
Undergraduate Piano end of year part 1:	as recital panel for corresponding year.

### Roles of Examiners

- *Chair*, will be internal to the student's department, and normally the Head of Department, with the exception of Final Recitals, where the Chair will come from a panel of senior staff approved by Standing Committee of Academic Board.
- *Specialist External Assessor*<sup>1</sup>, will be external to the Academy and normally specialist in the instrument concerned;
- *Other Examiner*, normally an internal instrumental or departmental specialist (or in the case of Final Recitals, the Head of Department or their nominated representative).
- *Internal Moderators* attend a sample of panels to ensure that parity in marking is maintained across the board. Their role is not to examine, but to observe the examining process and to give advice as necessary. Internal Moderators report their findings to the appropriate Examination Board.
- *External Examiners* who are appointed at programme level may also attend any practical assessment. They are routinely scheduled a selection of recital observations each summer term

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<sup>1</sup> Specialist External Assessors are subject to nomination, approval and appointment as set out in the Quality Assurance Procedures. All nominations, approvals and appointments of SEAs are overseen by Standing Committee of Academic Board.

and efforts are made to ensure that they observe as broad a range of departments' recitals during their 4-year term.

Panels will not normally include the student's Principal Study teacher, with a possible exception of the Chair (at B3) or the other examiner (B4 and PG Final Recitals).

There is a specific protocol to follow in cases where an examiner is also the Principal Study teacher of the candidate under consideration. Please see the Panel Protocols section for details.

## Responsibilities of Panel Chairs

The principal role of the Chair is:

- To ensure that the panel conducts its business with due process and without bias or prejudice, according to the Academy's Regulations and expectations;
- To brief panels on the examinations processes including assessment criteria and standards, in line with the Examinations Procedures for Chairs of Panels;
- To complete the report form on behalf of the panel and to reflect the combined views of the examiners;
- To record the start and end times of each examination (the total examination time being from the first note played, to the last);
- To ensure that the panel gives consideration, where appropriate, to any penalties relating to infringements of the *Regulations*;
- To invite examiners to express their views after each performance and to guide the discussions to a consensus;
- To ensure that the panel is not inappropriately led in its discussions by any one member;
- To ensure that if the students' Principal Study teacher is on the panel, that they do not declare this until after the performance has finished and that they speak last in the discussion;
- To exercise the right to stop any examination being recorded;
- To be responsible for all issues of confidentiality before, during and after the examination and therefore all paperwork involved in the marking of the examination.

## Examiner Briefings

It is the responsibility of the Chair to provide a full verbal briefing on the conduct and requirements of the examination. This will take place in a meeting of 10 to 15 minutes before the beginning of the examination session. However, all examiners are requested to familiarise themselves with the contents of this booklet in advance of the examination and in particular to refer to pages 8 to 10 to understand the assessment criteria and descriptors.

## ACCESS ARRANGEMENTS FOR EXAMINATIONS

Arrangements can be made for students with additional needs either at the discretion of the Examination Board (via a recommendation by Special Circumstances Committee), in the case of temporary medical conditions, or in accordance with the Academy's PLP Approval Procedure in the case of conditions of a long term or permanent nature. Students must provide comprehensive medical evidence in both cases. A medical certificate (or other acceptable proof) outlining the recommendations for their examination arrangements must be received normally no later than six weeks before the date of the examination. It is at the discretion of the Chair of the Examination

Board, acting on the advice of the Student Support Team, whether to grant extra time or make other appropriate arrangements for the candidate. In cases of illness standards will not in any way be adjusted as all candidates have the option to apply for a replacement exam if they are ill. Marks cannot subsequently be awarded as a form of compensation.

If a candidate is taken ill during an examination they should discontinue and seek immediate medical advice with a view to applying to Special Circumstances Committee for a deferral. Any candidate who opts to go on in such circumstances is deemed fit to perform and no allowance will be made.

In the event of an examination being interrupted for any other reason (for example a fire alarm), the panel must use their discretion about how best to proceed, in consultation with the student. Whatever their decision, the disturbance and the course of action must be noted on the report form. The disturbance can be mentioned briefly in the examination report, however a fuller account should be provided on the back of the form. If the building is evacuated during an examination, the Chair should ensure that all paperwork is removed from the examination room.

## ACCOMPANISTS

The Academy has a budget to provide a number of funded accompanists for recital examinations. We operate a pool of regular accompanists and these are allocated to students upon request on a first come, first served basis.

An Academy accompanist will be provided free of charge for a number of students. This will include the exam itself and a rehearsal beforehand, which can be arranged with the accompanist at a mutually convenient time. If students wish to book any extra rehearsal time with an accompanist, they must arrange this directly with them. The accompanist will charge a fee for any extra rehearsal time. Final year students (both B4 and PG) must also pay a supplement of £30.00 directly to their accompanist in lieu of more demanding repertoire which will require more preparation. It is the accompanist's responsibility to account for this income appropriately.

An online application form will be made available on the Registry page on AIR in advance of the recitals. Students must apply themselves, using their own login details. Once the maximum number of students have signed up, those remaining will be notified and placed on a waiting list.

If you no longer require your accompanist, you must contact them as soon as possible and notify the Registry, so that the accompanist can be allocated to a student on the waiting list. If you fail to notify either the accompanist or the Registry, you will be charged the accompanist fee of £50.00.

## EQUIPMENT FOR EXAMINATIONS

The Academy will provide the following basic set-up for all examinations:

- Chairs
- Stands
- Piano

For students whose principal study is a Historical Performance instrument, the following basic set-up will be provided:

- Chairs
- Music stool
- Stands
- Double-manual harpsichord tuned to A415 Vallotti

Students will be notified by the Registry of the date by which set up forms must be submitted in any academic year so that students' use of any additional equipment can be evaluated to ensure that its

use is feasible. Students can request an Historical Performance instrument from the Academy (subject to availability); however, if they wish to use anything else, they must first discuss the feasibility of this with their Principal Study teacher when confirming their repertoire.

Students who wish to borrow equipment from the Recording team or Events Technical Team (such as amplification, microphones, playback) will need to discuss the request with the Head of Recording or the Events Technical Manager prior to completing any paperwork. Students are responsible for their own stage moves and the setting up of any equipment and will need to factor this into times prescribed in the examination schedule including any loading in or loading out. It is important that students are familiar with how this equipment works and will need to provide their own operator of any equipment.

Equipment will be supplied for examinations only. It will not necessarily be available for any exam rehearsals: a separate request will need to be made for equipment for rehearsals, which are organised by the General Office. Availability of equipment will be prioritised for students taking Final Recitals.

Ahead of the recital period and in addition to any equipment that the Academy will normally supply (as listed above), students will be asked to supply details of any other equipment or instruments that they intend to use for their recital. It is your responsibility to source these instruments and equipment. Please note that whilst the Academy will endeavour to accommodate the use of these items, in some cases this not be possible owing to the venue and schedule. In such cases we will advise students of this with as much notice as possible.

## STREAMING AND RECORDING OF EXAMINATIONS

It is Academy policy to neither stream nor record any examinations. Any recording equipment will be confiscated at any point during an examination and may result in an examination being interrupted. The only exceptions to this are PG Conducting and Choral Conducting students for the purpose of making recordings to submit for auditions and competitions (because opportunities for these students to convene large ensembles for this purpose are less frequent) and MMus Concert Projects, as the performance does not attract a discrete mark.

## CONDUCT OF PERFORMANCE EXAMINATIONS

Examiners should allow the completion of a piece/movement unless the syllabus specifies that pieces will be sampled. Panels reserve the right to stop a recital if it is over-running, but should not normally do so until the end of a movement or piece (this would be at the Chair's discretion).

Examiners should make every effort to adhere to the published timetable.

Examiners must refrain from making comments, passing messages or undertaking any other activity which may distract the performers during a student's examination.

Examiners may only applaud after *public* final recitals, but following any examination should offer no comment to the student with the exception of thanking them.

Examiners and students should recognise that examination time allows for a certain amount of discussion and writing-up by the panel.

## Requirements and Penalties

### Memory

- For the memory requirement for each examination, please refer to the relevant pages of the appropriate departmental handbook.
- Memory penalties (which should be recorded on the Report Form) must **only** refer to a failure to meet the exam requirements and **not** reflect memory lapses.

- Any penalty (up to a maximum of 10 marks) must be applied using academic judgment according to the perceived severity of the failure.

### Timing of recitals

- B3 and Postgraduate end of year recitals and all Final Recitals shall be timed from the first note played to the last, including all time taken between pieces for stage management, applause, tuning and any short off-stage breaks. Please see your individual Department Handbook for the end of year/Final Recital length of your instrumental discipline.
- In end of year and final recitals, introductions to repertoire are neither required nor permitted. Students should refrain from speaking to the audience in any timed recital.
- In the case of B3 and Postgraduate end of year recitals and all Final Recitals that under or over-run by 5 minutes, an initial 3 mark deduction will be applied and any further minutes will incur a further deduction of one mark per minute, up to ten marks, at which point an examination will be stopped. In the case of singers, the initial deduction will apply to recitals that under or over-run by 3 minutes. This deduction will be applied by the panel; however, any possible deductions should not be discussed until after the mark for the recital has been agreed.
- Details of the deductions to be applied by recital panels are included in tabular form in department handbooks.

### Provision of Programme Notes (Final Recitals Only)

- While students are encouraged to submit programme notes, they are not mandatory. There will therefore be no deductions for non-submission or inadequate notes.
- Programme notes should not include a CV, nor mention a student's professor.
- Students will be asked to list the works they are performing for the panel on a pro-forma which is available from the Registry and on AIR.

### Choice of Programme

- Students are responsible for the content of a recital programme. However, students are advised to consult their Principal Study teacher and/or Head of Department over the suitability of their programme to meet the requirements.
- A recital programme that does not meet the requirements stipulated in the relevant departmental handbook will be referred to the appropriate Examination Board. A mark will be awarded as normal, however this mark will be discussed by the Examination Board and the report will stipulate this.

### Provision of Music/Editions

Students must provide the following copies of scores to assessment panels:

Assessment	Number of copies of scores
End of year recitals for taught programmes (except Jazz and Composition)	BMus year 1: 1 copy BMus year 2: 2 copies BMus year 3: 2 copies MA/MMus: 1 copy
Final Recitals for all taught programmes (except Jazz and Opera)	3 copies
Undergraduate programme: All technical tests other than for scales and arpeggios	1 copy
All concerto assessments (and their equivalents)	3 copies

## ASSESSMENT OF COMPOSITION PORTFOLIOS

Each student is expected to submit three copies of their portfolio of compositions to the Composition Department Administrator by the published deadline as agreed by the Registry and the Composition department. The required length and make-up of the portfolios is stipulated in the relevant departmental handbook.

Examiners make preliminary notes for themselves and submit a blind mark to the chair. The panel then discusses the portfolio and reaches a consensus.

Failure to submit any part of the portfolio or associated materials (e.g. recordings) may result in the deduction of penalties.

Examiners are asked to ensure that any comments are made on the report forms provided and not on the student's work, as this will eventually be returned to them.

### Composition Viva Protocols (Undergraduate and Postgraduate)

#### Membership of Viva Panel

##### **BMus Years 1-3**

Head of Composition Department (or, in the case of the Head of Department's own students, where possible\*, a nominated representative)

One member of the Composition Department

##### **BMus Year 4 and MMus**

Head of Composition Department (or, in the case of the Head of Department's own students, where possible\*, a nominated representative)

One External Examiner

One Panel Chair

\*Principal Study teachers will not normally examine their own students; however, under certain circumstances, this may be necessary. In cases where an examiner is also the Principal Study teacher of the candidate under consideration, they should speak last in the panel discussions.

Composition students must check the requirements for the number of copies of portfolio submissions in the Composition Department Handbook. Please note that these requirements apply to first submissions **and** any subsequent resubmissions that may be necessary.

#### Process

- (a) Portfolios, along with a copy of the programme requirements and relevant assessment criteria and guidelines, will be sent to markers in advance of the meeting.
- (b) Before the *viva voce* examination there will be a panel discussion of the portfolio, but no discussion of marks.
- (c) After the *viva voce* examination the members of the panel will submit a blind mark to the Chairman.
- (d) Discussion will lead to an agreed mark, which will be recorded on the appropriate pro-forma.
- (e) An agreed report will be attached by the Chair to the pro-forma.

## ARRIVING AT AN ASSESSMENT: PANEL PROTOCOLS

### Discussion Protocol

Before discussion begins, each examiner should note their provisional classification (**not mark**) for the work on the form provided and hand it to the Chair, who will also have recorded a provisional classification.

The Chair of the Panel will invite the examiners to offer their opinions individually before speaking (unless the student's teacher is on the panel). Panel members will take it in turns to speak first for each recital (unless the student's teacher is on the panel in which case the teacher will speak last).

In the interests of fairness, the final classification and mark will be agreed as a result of equal discussions following each student's examination and with strict adherence to the relevant assessment criteria. Peer-referencing must not be applied during examination sessions under any circumstances. Each performance must be judged on its own merits against the assessment criteria. Marks must be agreed and confirmed at the end of each recital and marks for earlier performances by other candidates must not be revisited mid-way through an examination session.

In cases where an examiner is also the Principal Study teacher of the candidate under consideration, they should advise the other members of panel that they are the principal study teacher **only after the student has finished performing, and the marking slips have been submitted to the chair.**

**In general, the Academy will endeavour to ensure that alternative arrangements are in place so that Principal Study teachers will, wherever possible, not assess their own students.**

The candidate must be marked solely on the basis of the actual work submitted for assessment, whether this be the performance in the recital (regardless of any previous performances by the candidate which the examiners have heard) or the portfolio of composition.

Discussions should be about the submitted work alone. The candidate's profile over the year or any previous performances **should not** be taken into consideration in the marking of the exam as this is assessed elsewhere in the programme of study.

Any personal information about candidates that panel members happen to be aware of should not be factored into the discussion under any circumstances. The Academy has established systems to account for any reasonable adjustments or special circumstances and the panel should discuss without any context the performance of the candidate in the assessment itself.

If the student's teacher **is not** on the panel, their identity must not be disclosed at any time during the examination and ensuing discussions.

### Reporting

The report form **must** be completed by the Chair of the panel and signed by each of the examiners.

The final mark must include any deductions made and the number of marks deducted in any category must be indicated on the report form in the relevant box.

Recital and portfolio/viva marks are provisional until they have been ratified by the relevant Examination Board. It is the duty of the panel Chair to ensure that the panel arrives at an agreed mark. While it is inevitable that disagreements will from time to time arise in the discussions leading to an agreed mark, it is the duty of all panel members to work constructively towards agreeing a mark. If, *in extremis*, it proves impossible to achieve a consensus, the Chair of the Panel should write

a memorandum to the Chair of Special Circumstances Committee, recording the raw blind marks of each panel member and a brief summary of the issue(s) that prevented consensus.

Such memoranda will be considered by the Special Circumstances Committee at its pre-Examination Board meeting, and a recommendation made to the Examination Board.

### Guidance for writing reports

Examiners should be aware that the written report has an educational function as well as providing a rationale for the mark awarded. Therefore reports should provide a balanced and comprehensive review of the positive and negative aspects of the performance/portfolio and should be as detailed as possible, even in cases where little or no technical or musical criticism is deemed necessary.

Special care is needed to ensure that the balance of positive and negative comments gives an overall impression commensurate with the mark awarded. Remarks should be phrased in such a way that they are unambiguously congruent with the assessment criteria.

Panels should always give due consideration to the educative function of the feedback they are providing. This feedback may include holistic comments about the overall performance and comments about individual items. It is not expected that panels will comment on each individual movement, particularly if these are large in number.

As part of the ongoing quality assurance processes, all final examination reports are scrutinized by the Deputy Principal (Programmes and Research). In cases where comments and marks do not match, forms will be returned to the Chair for revision.

Any notes made by individual panel members during the assessment as aide-memoires and any classification slips must be returned to the Registry and destroyed following agreement of the mark and completion of the final report. Chairs of panels may only retain these items in the event that the panel are unable to agree a mark and the 'Procedure for dealing with the breakdown of normal panel protocols' are initiated.

### After the Examination

The Chair of each panel must return the completed reports promptly, in person, to the Registry (Room 110), at the end of each day unless alternative prior arrangements have been approved by the Registry.

Under no circumstances should results be divulged to **anyone** before they are officially released by the Registry. The discussion of the panel is **strictly confidential and remains so under all circumstances**. Panel members must not discuss any aspect of an examination with any third party other than in circumstances where reports need to be made to officials in the Registry, Academic Secretariat or Chairs of relevant committees.

## RELEASE OF MARKS AND FEEDBACK

Recital and other performance examination results will be made available for students to collect from the Registry.

The results of end of year and final recitals will be released when the whole cohort of each instrument has been assessed. This is so that the range of marks can be reviewed and, if necessary, moderated, to ensure parity and consistency of marking.

Academic marks for coursework and written examinations will be made available to individual students via Blackboard. All results are provisional until ratified by the appropriate Examination Board.

The marks given will include any reduction in mark which arises as a consequence of the enforcement of any penalty. Examination Boards have the discretion to review and, where appropriate, alter any unratified mark in accordance with the Academy's Regulations and the assessment criteria.

It is the Academy's aim that all marks will be returned to students within 4 weeks of the assessment taking place.

## **PRIZES**

Each year a number of named prizes relating to performance in examinations are available across various principal study disciplines. Nominations are made by Heads of Principal Study Departments and are submitted to the Examination Boards for ratification. Students are notified individually via email.

## Undergraduate Performance Marking Criteria (BMus and BMus: Jazz)

### End of year recitals and Final Recitals

Class	Grade (%)	CLASS DESCRIPTORS
<b>I</b>	90–100	Performance which combines striking originality with authority in all matters of technical and artistic delivery, which is consistently inspiring and engaging, and has the highest standard of presentation.
	80–89	Performance of exceptional accomplishment, outstanding in both musical and technical delivery, with a strongly individual artistic voice, and exceptional presentation.
	70–79	Fluent and highly accomplished performance, in which the technical challenges of the repertoire are mostly met with ease and conviction. The performance is stylish, demonstrates an excellent level of musical understanding, and communicates a very high level of engagement coupled with very strong presentation.
<b>Iii</b>	60–69	Accomplished performance demonstrating a high level of technical proficiency and musical understanding. The performance is communicative and demonstrates strong presentation.
<b>IIii</b>	50–59	Good performance showing technical competence and consistent musical understanding; artistic intentions are clear if not consistently realised, and the performance is not always or sufficiently imaginative; presentation is good but lacks flair.
<b>III</b>	40–49	Performance showing adequate technical competence and an adequate level of musical understanding. Technical difficulties may weaken the fluency, the playing may be only intermittently communicative and imaginative, and presentation is adequate.
<b>Soft Fail</b>	30–39	Inadequate performance, compromised by serious technical deficiencies and/or a consistent lack of musical understanding. Music-making is mostly uncommunicative and presentation is unsatisfactory.
<b>Hard Fail</b>	0–29	Poor music making, in which the technical deficiencies and/or lack of musical understanding are so marked that there is little sense of performance; poor engagement, uncommunicative performing, and the lowest standard of presentation.

**Marks of 39%, 49%, 59% and 69% are permissible and should not be rounded up.**

## Postgraduate Performance Descriptors (MA, MMus, Prof. Dip in Performance) Marking Criteria

### End of year recitals and Final Recitals

Class	Grade (%)	CLASS DESCRIPTORS
<b>Distinction</b>	90–100	Performance which combines striking originality with authority in all matters of technical and artistic delivery, which is consistently inspiring and engaging, and has the highest standard of presentation.
<b>Distinction</b>	80–89	Performance of exceptional accomplishment, outstanding in both musical and technical delivery, with a strongly individual artistic voice, and exceptional presentation.
<b>Distinction</b>	70–79	Fluent and highly accomplished performance marked by technical excellence and by consistently stylish music making that demonstrates an excellent level of musical understanding and communicates a very high level of engagement coupled with very strong presentation.
<b>Merit</b>	60–69	Accomplished performance demonstrating a high level of technical proficiency and musical understanding throughout. The performance is consistently fluent and it is consistently communicative, demonstrates strong presentation.
<b>High Pass</b>	50–59	Good performance consistently showing technical competence and coherent musical understanding. Artistic intentions are clear but the music making may not sustain the same level of imaginative engagement throughout, and presentation is good but lacks flair.
<b>Low Pass</b>	40–49	Performance consistently showing adequate technical competence and a fair level of musical understanding. The performance will be mostly fluent, but it may lack imagination, and presentation is adequate but lack flair.
<b>Fail</b>	0–39	Inadequate music making, characterised by technical deficiencies which markedly compromise the performance and/or by a consistent lack of demonstrable musical understanding, and in which the music-making is sometimes uncommunicative and presentation is unsatisfactory.

**Marks of 39%, 49%, 59% and 69% are permissible and should not be rounded up.**

**Note to examiners:** The Professional Diploma programmes are approved as appropriate to the specialism at Postgraduate Programme Board (this approval applies only to programming content/strategy and not duration).

## Postgraduate Musical Theatre Performance Marking Criteria

Class	Grade (%)	CLASS DESCRIPTORS
<b>High Distinction</b>	80–100	<p>Work that demonstrates exceptional (80s) or highly exceptional (90s) musical and dramatic artistry. The role is inhabited with complete conviction and delivered with outstanding powers of communication and outstanding ensemble skills.</p> <p>Demonstration of a highly impressive exploration of creative risks and options. Clear evidence of originality in the application of knowledge in practice.</p> <p>Work is <i>consistently</i> outstanding. Marks in the 90s denote striking originality and authority in all matters of technical and artistic delivery.</p>
<b>Distinction</b>	70–79	<p>Work that demonstrates highly accomplished musical and dramatic skills. The role is inhabited with confidence and delivered with excellent powers of communication and – where relevant – excellent ensemble skills.</p> <p>Demonstration of an impressive exploration of creative risks and options. Clear evidence of originality in the application of knowledge in practice.</p>
<b>Merit</b>	60–69	<p>Work that demonstrates accomplished musical and dramatic skills. The role is inhabited with confidence and delivered with very good powers of communication and – where relevant – very good ensemble skills.</p>
<b>High Pass</b>	50–59	<p>Work that demonstrates good musical and dramatic skills. The role is inhabited coherently and with good powers of communication and good ensemble skills. Work may fall into a higher category in some (but not all) of these domains, but is delivered inconsistently.</p>
<b>Low Pass</b>	40-49	<p>Work that demonstrates adequate musical and dramatic skills. The role is inhabited coherently and with adequate powers of communication and ensemble skills. One or more aspects of the work may fall below the threshold provided there are demonstrable strengths in others.</p>
<b>Fail</b>	30-39	<p>Inadequate work that does not demonstrate sufficient quality and/or consistency in musical and/or dramatic delivery at this level. The delivery is markedly compromised by technical deficiencies and/or lack of demonstrable understanding.</p>

## Postgraduate Musical Theatre Musical Direction Marking Criteria

Class	Grade (%)	DESCRIPTORS
<b>High Distinction</b>	80–100	<p>Work that demonstrates exceptional (80s) or highly exceptional (90s) directorial and musical artistry with great dramatic sensitivity. The role of Music Director is inhabited with complete conviction and delivered with outstanding powers of communication and outstanding skills in leading a company of actors and musicians.</p> <p>Demonstration of a highly impressive exploration of creative risks and options. Clear evidence of originality in the application of knowledge. Work is consistently outstanding. Marks in the 90s denote striking originality and authority in all matters of technical and artistic delivery.</p>
<b>Low Distinction</b>	70–79	<p>Work that demonstrates highly accomplished directorial and musical artistry with good dramatic sensitivity. The role of Music Director is inhabited with confidence and delivered with excellent powers of communication and – where relevant – excellent skills in leading a company of actors and musicians.</p> <p>Demonstration of an impressive exploration of creative risks and options. Clear evidence of originality in the application of knowledge.</p>
<b>Merit</b>	60-69	<p>Work that demonstrates accomplished directorial and musical artistry with satisfactory dramatic sensitivity. The role of Music Director is inhabited with confidence and delivered with good powers of communication and – where relevant – good skills in leading a company of actors and musicians.</p>
<b>High Pass</b>	50-59	<p>Work that demonstrates good directorial and musical artistry with acceptable dramatic sensitivity. The role of Music Director is inhabited coherently and with adequate skills in leading a company of actors and musicians. Work may fall into a higher category in some (but not all) of these domains, but may be delivered inconsistently.</p>
<b>Low Pass</b>	40-49	<p>Work that demonstrates adequate directorial and musical skills. The role of Music Director is inhabited coherently and with acceptable powers of communication in leading a company of actors and musicians. One or more aspects of the work may fall below the threshold provided there are demonstrable strengths in others.</p>
<b>Fail</b>	< 40	<p>Inadequate work that does not demonstrate sufficient quality and/or consistency in directorial and musical skills and/or lacks dramatic sensitivity. The delivery is compromised by technical deficiencies and/or lack of demonstrable understanding.</p>

## Undergraduate Composition Marking Criteria

Level Descriptors	Class	Grade (%)	CLASS DESCRIPTORS
<p><b>BMus Yr 1 (Level 3):</b> All students are expected to have resolved major remedial problems (e.g. melodic construction) or be on track do to so early in Year 2. Only students likely to graduate at the end of Year 4 should proceed beyond this stage. Some degree of critical awareness and communicative ability is expected at this level. Compositions should be focused and fluent.</p> <p><b>BMus Yr 2 (Level 4):</b> A clear musical personality is expected with an ability to overcome taxing technical problems. A growing variety of invention and stylistic awareness should be evident.</p> <p><b>BMus Yr 3 (Level 5):</b> Compositions should be well planned and confidently presented. Candidates will be demonstrating that they can tackle larger structures and a wider range of contexts. They should also show confident levels of presentation.</p> <p><b>BMus Yr 4 (Level 6):</b> All basic technical problems will be overcome at this level and work presented should be fluent, distinctive, communicative and demonstrate a mature level of creativity. The extent to which these qualities are evident will determine the grade classification.</p>	I	90–100	World-class work which combines striking originality with phenomenal authority in all matters of technical and artistic delivery.
		80–89	Work of exceptional maturity, outstanding in both artistic and technical delivery.
		70–79	Fluid, highly accomplished work which demonstrates an impressive level of artistic integrity, persuasive imagination and technical command.
	III	60–69	Accomplished work demonstrating clear artistic and technical proficiency.
	IIi	50–59	Work showing consistent technical competence and artistic intention.
	III	40–49	Work showing adequate technical competence and artistic ability but lacking the necessary refinement to gain a mark in a higher category.
	Fail	30–39	Unsatisfactory and below the standard to pass.
		0–29	Work not appropriate for this institution.

**Marks of 39%, 49%, 59% and 69% are permissible and should not be rounded up.**

## Postgraduate Composition Marking Criteria (MA & MMus)

Level Descriptor	Class	Grade (%)	CLASS DESCRIPTORS
<p><b>Taught PGs All Years:</b></p> <p><i>Composers should show evidence of a mature and creative personality, with the technical means to deliver confident, artistically effective compositional work.</i></p>	<b>Distinction</b>	90–100	World-class work which combines striking originality with phenomenal authority in all matters of technical and artistic delivery.
	<b>Distinction</b>	80–89	Work of exceptional maturity, outstanding in both artistic and technical delivery.
	<b>Distinction</b>	70–79	Fluid, highly accomplished work which demonstrates an impressive level of artistic integrity, persuasive imagination and technical command.
	<b>Merit</b>	60–69	Accomplished work demonstrating clear artistic and technical proficiency.
	<b>Pass</b>	50–59	Work showing consistent technical competence and artistic intention.
	<b>Pass</b>	40–49	Work showing adequate technical competence and artistic ability but lacking the necessary refinement to gain a mark in a higher category.
	<b>Fail</b>	30–39	Unsatisfactory – below the standard to pass.
		0–29	Work not appropriate for this institution.

**Marks of 39%, 49%, 59% and 69% are permissible and should not be rounded up.**

## Undergraduate Technical Testing Marking Criteria (BMus)

Class	Grade (%)	
I	90-100	Performance with complete authority over all aspects of technique. The whole presentation characterised by flawless technical fluency and command.
I	80-89	Performance of accomplishment, outstanding in technical delivery. Playing demonstrates exceptional technical fluency
I	70-79	Performance demonstrates that challenges of the test are met with ease and conviction. There is a consistently high level of fluency in all aspects.
III	60-69	Performance of very good proficiency and grasp of technical principles. Occasional lapses e.g. coordination, do not interfere with overall fluency and the level of preparation is very good.
III	50-59	Good performance showing fundamental competence. Preparation is good and there is evidence of appropriate technical intentions if not consistent assurance in the fluency.
III	40-49	Performance showing adequate technical efficiency. Some technical issues may weaken the fluency and the playing is only intermittently assured. Level of preparation sufficient to warrant a pass.
<b>Soft Fail</b>	30-39	Inadequate performance compromised by serious deficiencies and limited technical control. Evidence of preparation is unsatisfactory.
<b>Hard Fail</b>	0-29	Not competent - the technical deficiencies are so marked that there is little sense of either functioning technical apparatus or evidence of motivation to prepare.

## Postgraduate Technical Testing Marking Criteria (MA, MMus)

<b>Class</b>	<b>Grade (%)</b>	
<b>Distinction</b>	90-100	Performance with complete authority over all aspects of technique. The whole presentation characterised by flawless technical fluency and command.
<b>Distinction</b>	80-89	Performance of accomplishment, outstanding in technical delivery. Playing demonstrates exceptional technical fluency
<b>Distinction</b>	70-79	Performance demonstrates that challenges of the test are met with ease and conviction. There is a consistently high level of fluency in all aspects.
<b>Merit</b>	60-69	Performance of very good proficiency and grasp of technical principles. Occasional lapses e.g. coordination, do not interfere with overall fluency and the level of preparation is very good.
<b>High Pass</b>	50-59	Good performance showing fundamental competence. Preparation is good and there is evidence of appropriate technical intentions if not consistent assurance in the fluency.
<b>Low Pass</b>	40-49	Performance showing adequate technical efficiency. Some technical issues may weaken the fluency and the playing is only intermittently assured. Level of preparation sufficient to warrant a pass.
<b>Fail</b>	0-39	Inadequate performance compromised by serious deficiencies and limited technical control. Evidence of preparation is unsatisfactory. The technical deficiencies are so marked that there is little sense of either functioning technical apparatus or evidence of motivation to prepare.

## Chamber Music Performance Marking Criteria

Class	Grade	Chamber Music Performance 75%
I	90-100	An inspirational ensemble: powerfully communicated musical direction with intellectual integrity. Mature and articulate artistry. Faultless preparation combined with fearless creativity in performance.
I	80-89	An authoritative and committed ensemble. Astute and informed as well as intuitive. Outstanding individual musical attributes deployed with effectiveness and imagination to the advantage of the whole.
I	70-79	Perceptive responsiveness and intelligence in performance and capable of refinement. A well-equipped, animated and effective team. Clear evidence of appropriate and constructive preparation.
lii	60-69	Accomplished, informed work demonstrating flexibility and adaptability. Reliable communicators with a clear commitment to the complete process. Enthusiastic and eager to contribute together to solving creative challenges.
lii	50-59	A musically and sympathetically driven performance, if not always polished. Receptive to ideas and with some background knowledge and clear artistic intentions. Some imagination communicated, and an understanding of ensemble roles.
III	40-49	Competent but not very inspired in performance. Insufficient energy communicated. Reasonably consistent, but too reticent and over-reliant on each other for the success of the performance.
Soft Fail	30-39	Inadequate communication at all levels. Liabilities to each other, making poor musical contributions and demonstrating unreliable commitment. Ignorant of the principles of ensemble playing and with serious individual deficiencies, which undermine the whole.
Hard Fail	0-29	Incompetent in every way: technically lacking, musically weak, and causing serious compromise to the performance.

## Undergraduate Chamber Music Profile Marking Criteria

<b>Class</b>	<b>Grade</b>	<b>Chamber Music Profile Form 25%</b>
I	90-100	Exemplary and articulately expressed evidence of professional, committed & serious engagement with all aspects of chamber music study
I	80-89	All areas of study comprehensively covered, initiative demonstrated, versatile and highly motivated participation.
I	70-79	Balanced and interested involvement. A logical record of consistent study, and appropriate use made of all resources available.
lii	60-69	An enthusiastic chamber musician. General aspirations and level of activity very good, if not consistent across performance/observation/reflection.
lii	50-59	Good aspirations and intentions and reasonable level of activity though inconsistent use of all opportunities available.
III	40-49	Basic involvement, with some use of resources for study but limited evidence of participation.
Soft Fail	30-39	Extremely sparse information. Inadequate evidence of involvement or interest.
Hard Fail	0-29	No evidence of chamber music participation given.

## Undergraduate Academic (written work) Marking Criteria

Class	Mark (%)	Level Descriptor	Class Descriptor
I	90-100	<b>BMus Yr 1 (Level 3):</b> <i>Students who pass this level will have shown that they have an awareness of historical and analytical approaches to music repertoire and have addressed fundamental gaps in their academic knowledge and general musicianship.</i>	This class is awarded to work with extraordinary depth of critical insight, imagination, skill in presentation and (where relevant) originality in research.
	80-89		This class is awarded to work of exceptional maturity in terms of critical insight, presentation, and (where relevant) originality in research.
	70-79	<b>BMus Yr 2 (Level 4):</b> <i>Students who pass this level will have exhibited the skills of critical argument, academic presentation, and analytical awareness, and a broad and detailed knowledge of historical approaches to music repertoire.</i>	This class is awarded to work that shows impressive levels of critical insight and presentation, and an excellent range and depth of knowledge.
Iii	60-69		This class is awarded to work that shows critical command, a good range of knowledge and good levels of presentation.
Iiii	50-59	<b>BMus Yr 3 (Level 5):</b> <i>Students who pass this level will have shown the ability to synthesize, organise and present different kinds of knowledge (academic and practical) to their own critical purpose and a grasp of the links between academic knowledge and their own practical activity.</i>	This class is awarded to work that shows a critical grasp of a reasonable area of knowledge and competent levels of presentation.
III	40-49		This class is awarded to work that shows a reasonable assimilation of relevant knowledge and some ability at presentation.
Fail	0-39		Unsatisfactory in knowledge and/or presentation – below the standards required to pass.
	0-29	<b>BMus Yr 4 (Level 6):</b> <i>Students who pass this level will have shown the ability to argue and present their own opinions, with clear use of supporting evidence as appropriate to the academic context.</i>	Work not appropriate for this institution.

## Postgraduate Written Work Marking Criteria

Class	Grade (%)	Level Descriptor
<b>High Distinction</b>	90-100	Work which combines striking originality with critical and creative authority, and which demonstrates outstanding command of context and presentation.
<b>Mid Distinction</b>	80-89	Work of exceptional accomplishment, demonstrating outstanding critical understanding of the exercise and an individually creative and authoritative response.
<b>Low Distinction</b>	70-79	Highly accomplished work demonstrating a developed critical understanding of the exercise and an individually creative response.
<b>Merit</b>	60-69	Accomplished work, demonstrating a good critical understanding of the exercise and a creative response.
<b>High Pass</b>	50-59	Good work, demonstrating a sound critical understanding of the exercise and a considered response. Organization/presentation should be competent.
<b>Low Pass</b>	40-49	Work demonstrating an adequate level of critical understanding of the exercise, but which lacks a creative or considered response. Organization/presentation may have deficiencies.
<b>Fail</b>	0-39	Inadequate work, lacking demonstration of critical understanding of the exercise and/or having serious deficiencies of organization/presentation

## Undergraduate Professional Development Portfolio Marking Criteria

Level descriptors	Class	Mark %	Class descriptors		
<p><b>B1 (Level 4):</b> Students who pass this level will have shown that they have an awareness of the music business and have begun to address their career development needs.</p> <p><b>B2 (Level 5):</b> Students who pass this level will have shown an engagement with the process of developing their artistic and professional identity, and shown an ability to critically reflect on their artistic practice.</p> <p><b>B3 (Level 6):</b> Students who pass this level will have shown the ability to organise and present professional materials representative of their particular skills and artistic profile. They will have demonstrated an understanding of how their own practice intersects with the professional music world.</p> <p><b>B4 (Level 6):</b> Students who pass this level will have shown the ability to argue and present their artistic and professional profile clearly, creatively, and effectively using appropriate media (online and print) and exhibited the ability to communicate in a professionally appropriate manner with audiences, peers, and prospective employers in the music business.</p>	I	90-100	Work that is worthy of direct, unedited use in a professional context because of its outstanding depth of background and supreme presentation skills. The portfolio shows outstanding understanding of professional career practices in music and a profile with integrity and coherence. A placement at this level would have been in a fully professional role with direct project responsibility and carried out independently and decisively.		
		80-89	Work of exceptional maturity that would correspond to general professional standards in music management or administration. There is an excellent sense of how to create presentational documents for public consumption. A placement would have been in a professional role carried out independently.		
		70-79	Work that exhibits very accomplished levels of professional insight and presentation, connectivity between folio items, and excellent command of music administration skills. Presentation of the musical identity and its development is fluent and very clear. A placement would have been in a full professional role carried out as instructed.		
		iii	60-69	Work that shows critical, imaginative command of a wide range of music administration skills, and accomplished levels of professional presentation. There is a secure relationship between the holistic musical identity being articulated and the various manners of its articulation in print and other media. A placement would have covered significant aspects of a professional role, carried out to very good standards, as instructed.	
		iii	50-59	Work that shows a good grasp of a critical range of music administration skills, and competent levels of professional presentation. The materials exhibit a good grasp of how an individual musical career can be projected within the music business, and a sense of artistic vision behind the documents. A placement would have covered elements of a professional role, carried out to good standards, as instructed.	
		III	40-49	Work that is adequately presented, with a basic grasp of the individual's musical and professional identity.	
		Fail		30-39 Soft fail	Lacking presentational clarity. Misperception of professional career practices in the music business. Failure to project a coherent identity. Misjudgement in the creation of documents for industry purposes.
				0-29 Hard fail	Complete failure to engage with the requirements. Very little evidence of understanding the means by which to communicate an integrated personal profile. Failure to present a musical identity in a meaningful and coherent manner at even a basic level.

**Marks of 39%, 49%, 59% and 69% are permissible and should not be rounded up.**

## Postgraduate Professional Development Activity Assessment Criteria

In any aspect of Professional Development Activity, whether the Individual Lesson, a Performance Class, Ensemble Coaching, etc., there are various expectations of what the student should have learned as a performer/composer which will form the basis of how he/she is assessed. In order to satisfy the requirements of any element of Professional Development Activity the student has to be able to organise themselves effectively, to meet the particular demands made upon them in a professional fashion to the highest artistic standards. Under the category of Professionalism, successful postgraduate students at the Academy should have learned:

<b>Attendance and Commitment</b>	To manage their time effectively so as to sustain a high level of commitment to the activity, and to respect the commitment of staff and other students involved.
<b>Organisation and Initiative</b>	To respond to the activity in an organised way so that they can gain the maximum benefit from the opportunities offered, and take initiative in applying what they have learned to their own situation.
<b>Presentational Skills</b>	To recognise the behaviour appropriate to each activity, as set within the Academy and the music profession, and to know how to meet those expectations.

Under the category of Artistry, successful postgraduate students at the Academy should have learned:

<b>Evaluative Skills</b>	To criticise their own strengths and weaknesses as performers/composers and to reflect on the performances of others, so as to encourage their own artistic development.
<b>Communication Skills</b>	To develop an integrity in their approach to an audience and to foster a distinctive artistic personality.
<b>Level of Technique and Interpretation</b>	To sustain a high level of technical competence across a range of repertoire/genres, and (as performers) to respond to styles and pieces in ways that are convincing and illuminating.

## Postgraduate Professional Development Activity Profile Marking Criteria

Class	Grade (%)	Level Descriptors
<b>Mid-High Distinction</b>	80-100	An outstanding profile of activity that demonstrates exceptionally high standards of artistry, technical delivery, and commitment.
<b>Low Distinction</b>	70-79	A highly accomplished profile of activity marked by technical excellence and very high levels of engagement.
<b>Merit</b>	60-69	An accomplished profile of activity demonstrating consistent and reliable engagement and a high level of technical proficiency.
<b>High Pass</b>	50-59	A good profile showing clear engagement with departmental activity. In an unbalanced profile areas of strength will significantly outweigh any areas of weakness.
<b>Low Pass</b>	40-49	An adequate profile of activity with evidence of positive engagement with departmental activity. Some areas of weakness or omission may be compensated by other areas of strength.
<b>Fail</b>	0-39	An inadequate profile showing insufficient engagement with departmental expectations, and in which there are multiple areas of weakness or omissions and a lack of compensating strengths.

***Marks of 39%, 49%, 59% and 69% are permissible and should not be rounded up.***

## ACADEMIC WRITTEN EXAMINATIONS

Academic Examinations form a major part of the undergraduate degree programmes. Assessment methods are determined by the Heads of Programmes, in accordance with the Examination and Programme Regulations as appropriate. Assessment methods may include the following:

- written examinations
- practical examinations
- essays and/or papers
- research projects
- portfolios
- lecture recitals
- oral (*viva voce*) examinations
- assessment of any other required performance activities

### Royal Academy of Music Examination Guidelines for Candidates

1. During the period of any examination candidates may not talk to one another nor leave their places.
2. Candidates wishing to use the bathroom should raise their hand and wait for an invigilator to approach them. The invigilator will accompany them out of the examination room and their period of absence from the room will be recorded on the Examination Record Sheet.
3. Candidates requiring additional answer paper should raise their hand and wait for an invigilator to approach them.
4. Every candidate shall write his or her name and candidate number on the front of all answer books submitted.
5. Every candidate must display his or her student ID card on their desk.
6. A candidate may not remove from the examination room any answer book or other item of examination stationery provided.
7. Answers must be recorded in a legible form. Any rough work which is not for the attention of the marking team should be crossed through.
8. All candidates must stop writing when instructed to do so by an invigilator and shall deposit their answer books as directed.
9. Mobile telephones or any other unauthorised materials **are not permitted** in any examination room. Candidates may only bring drinking water and writing implements to the desk.
10. Candidates who require extra time must have an approved Personal Learning Plan and will be given special provision. It is not possible to request these arrangements on the day of the examination at the main centre.

A report by the senior invigilator of any irregularity in terms of these Regulations shall be made in writing and without delay to the Academic Quality Officer, who may submit it to the Academic Malpractice Committee for investigation.

## Before an examination starts

Candidates should arrive at the examination room at least **10 minutes** before the scheduled start of an examination and will be admitted up to 30 minutes into the examination.

Candidates should not bring valuables to an examination as these articles may have to be left outside or at the back of the examination room and may be unprotected. If possible, please leave valuables at home.

## During an examination

Candidates may not leave the room during the **first 30 minutes** or the **final 15 minutes** of the examination.

Candidates are forbidden to communicate with each other in the examination room - all enquiries must be addressed to the Invigilator.

Candidates must make sure that they have the correct question paper.

Complete the examination card provided on your desk and place it in a position so it can be collected by the Invigilator without disturbing your examination material.

Carefully read the information shown on the front of the question paper (check how many questions you need to answer, some questions may be compulsory and you may be required to write certain answers in separate books).

## Unauthorised material

Examination candidates are reminded that it is forbidden to take into the examination room any unauthorised materials.

All unauthorised materials such as notes, papers, bags and devices for storing or receiving alpha-numeric data (mobile phones, pdas, pagers, translation devices) must be left in the area designated by the invigilators. Being in possession of unauthorised material is a serious breach of examination regulations and may lead to disciplinary action.

## Disabilities and Learning Difficulties

If you have a disability or specific learning difficulty and require arrangements for examinations please contact the disability advisor as early as possible, ideally not later than 4 weeks before examinations, to discuss any arrangements, (reasonable adjustments) you might need. Examples of reasonable adjustments are:

- Extra time in written exams (usually 25% extra)
- Extra time in aural and sight-reading tests
- Use of laptop in exams
- Separate room for exams
- Enlarged scripts
- Voice-activated software

## Special Circumstances

Students who feel that their performance in an examination was affected by factors beyond their control should consult the Special Circumstances Procedure and, if appropriate, complete a Special Circumstances Application form on AIR.

## GUIDELINES FOR INVIGILATORS

### Key focus

To supervise and administer examinations and to ensure that guidelines and regulations for the integrity and security of the examination papers and procedures are followed during written examination sessions.

### Responsibilities of an examination invigilator

- To ensure that the examination room is set up appropriately
- To ensure that the start and finish times of the examination are conveyed clearly
- To check any dictionaries have been approved for use by the student's Tutor and that the student has brought the dictionary approval form with them as evidence of this
- To ensure all candidates receive the correct examination question papers and answer booklets
- To be aware of any needs that candidates may have during an examination
- To record when candidates have left the examination room for any reason during the examination on the Examination Record Sheet and ensure that they are accompanied at all times
- To ensure candidates obey the regulations of an examination room as laid out in the examination guidelines
- To maintain security and confidentiality
- **To record attendance on the official examination registers**
- To remind students that no inappropriate items should be brought into the examination hall, such as mobile telephones, translation devices, revision notes or other paperwork unless told otherwise
- To ensure there is no talking or disruption for the candidates once an examination has begun
- To ensure all candidates are seated before opening the question papers
- To ensure that invigilators do not help candidates in any way with the question paper
- **To log the number of scripts which have been received at the end of the examination**
- To ensure answer scripts are supervised as required until they are delivered to the Academic Studies room
- To report any examination offences to the Academic Quality Officer.

### Students with Disabilities and Learning Difficulties

Students with a disability or specific learning difficulty may have the requirement for reasonable adjustments which are agreed and arranged in advance. Invigilators are given details of any reasonable adjustments pertaining to a particular student in advance of the examination.

Examples of reasonable adjustments:

- Extra time in written exams (usually 25% extra)
- Extra time in aural and sight-reading tests
- Use of laptop in exams
- Separate room for exams
- Enlarged scripts
- Voice-activated software

## PROCEDURES FOR DEALING WITH BREAKDOWN OF NORMAL PANEL PROTOCOLS

Almost all assessment panels at the Academy work efficiently and effectively, but we have to have clear procedures for the rare occasions when things go wrong. The following guidelines must be followed in the very unlikely event that:

- a. The panel fails to reach agreement in making an academic judgement.
- b. The panel fails to agree a mark.
- c. The panel fails to agree the content of the feedback report to the student.
- d. There is a failure to observe due process.
- e. A member of the panel attempts inappropriately to dominate deliberations.

### a. **A panel fails to reach agreement in making an academic judgement:**

- It is the chair's duty to ensure that the positive and negative views of all panel members are reflected in both the report and the mark.
- The report must make it explicit that there was not unanimity.
- If, after discussion, a member of a panel refuses to sign the report, the Chair should retain all members' rough notes for the recital, together with the blind voting slips, and submit them with a covering letter to the Chair of the Examinations Board.
- The Chair of the Examinations Board should have discretion on the next steps.
- If the disagreement is judged by the Chair of the Examinations Board to be well founded, the Examinations Board should consider all available evidence and resolve the issue.
- If the disagreement is judged by the Chair of the Examinations Board not to be well founded, s/he will report the incident to the Board and outline reasons for her/his decision not to bring the full case to the Board.

### b. **The academic judgement of the panel members is in broad agreement but they fail to agree a mark with which each member is satisfied:**

- It is the chair's duty to persuade all members of the panel that their judgement, taken in the light of published marking criteria, can be reflected in an agreed mark.
- If, after discussion, a member of a panel refuses to ratify the majority mark by signing the report, the Chair should retain the blind voting slips for the recital and submit them with a covering letter to the Chair of the Examinations Board.
- The Chair of the Examinations Board should have discretion on the next steps.
- If the disagreement is judged by the Chair of the Examinations Board to be well founded, the Examinations Board should consider all available evidence and resolve the issue.
- If the disagreement is judged by the Chair of the Examinations Board not to be well founded, s/he will report the incident to the Board and outline reasons for her/his decision not to bring the full case to the Board.

### c. **The panel can reach agreement over the mark awarded but not over the content of the feedback:**

- It is the duty of the chair to ensure that the views of all members of the panel are reflected in the report.
- This might entail being explicit about disagreements between members of the panel, but the chair should always bear in mind the need for clarity and the educational function of the report.

- If, after discussion, a member of a panel refuses to sign the report because of disagreements over the content, the Chair should retain all members' rough notes for the recital, and submit them with a covering letter to the Chair of the Examinations Board.
- The Chair of the Examinations Board should have discretion on the next steps. If the disagreement is judged by the Chair of the Examinations Board to be well founded, the Examinations Board should consider all available evidence and resolve the issue, if necessary through emendations to the report.
- If the disagreement is judged by the Chair of the Examinations Board not to be well founded, s/he will report the incident to the Board and outline reasons for her/his decision not to bring the full case to the Board.

**d. One or more members of the panel fail to observe due process:**

- It is the duty of the chair to point out to the member in question that s/he is breaching the protocols.
- If the panel member persists in failing to observe due process, then the chair should write to the Chair of the Examinations Board, outlining the nature and scope of the breach, and describing the effect it had on the panel's decision making.
- If a member of the panel believes that the Chair is breaching protocols, the member should raise the issue with the Chair in the first instance.
- If the chair's response is unsatisfactory, the panel member may write directly to the Chair of the Examinations Board outlining her/his concerns and describing the effect on the panel's decision making.
- The Chair of the Examinations Board should have discretion on the next steps. If the allegation of a failure of due process is judged by the Chair of the Examinations Board to be well founded, the Examinations Board should consider all available evidence and resolve the issue.
- If the allegation is judged by the Chair of the Examinations Board not to be well founded, s/he will report the allegation to the Board and outline reasons for her/his decision not to bring the full case to the Board.

**e. A member of a panel attempts inappropriately to dominate deliberations:**

- It is the duty of the Chair to point out to the member in question that s/he is breaching the protocols.
- If the panel member persists in attempting inappropriately to dominate deliberations, then the chair should write to the Chair of the Examinations Board, outlining the nature and scope of the problem, and describing the effect it had on the panel's decision making.
- If a member of the panel believes that the Chair is inappropriately dominating deliberations, the member should raise the issue with the Chair in the first instance.
- If the chair's response is unsatisfactory, the panel member may write directly to the Chair of the Examinations Board outlining her/his concerns and describing the effect on the panel's decision making.
- The Chair of the Examinations Board should have discretion on the next steps.
- If the allegation is judged by the Chair of the Examinations Board to be well founded, the Examinations Board should consider all available evidence and resolve the issue.
- If the allegation is judged by the Chair of the Examinations Board not to be well founded, s/he will report the allegation to the Board and outline reasons for her/his decision not to bring the full case to the Board.

