

Examination Procedures 2025–2026

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MARYLEBONE ROAD, LONDON NW1 5HT
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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 of examinations 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 The Student Information Hub 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.

Exam Publication:

Dates for all examinations organised by Registry will be posted on The Student Information Hub.

If a student wishes to change their examination date/time, it is their responsibility to find a person to swap their exam slot with. Students must complete the 'Request to swap exam times' form which can be found on the [Examinations and Assessments](#) page of The Student Information Hub. Please note that any requests to change an exam time are not guaranteed.

PRACTICAL EXAMINATIONS

Lists of specific examination requirements by Principal Study disciplines can be found in Departmental Handbooks. All handbooks are published on The Student Information Hub. 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 Examination Panels

The following number of examiners will conduct all examinations:

Undergraduate Year 1:	one examiner
Undergraduate Year 2:	two examiners (Chair and one other examiner)
Undergraduate Year 3:	two examiners (Chair and one other examiner)
Undergraduate Year 4:	two examiners (Chair and one other examiner), except for Final Recitals which will have three examiners (Chair, Specialist External Assessor and one other examiner) and Timpani & Percussion Exam Solo/Marimba exams which will have four examiners (Chair, two Specialist External Assessors and one other examiner)
Postgraduate (non-finalists):	one examiner except for End of Year Recital in Brass, Historical Performance, Jazz, and Piano which will have two examiners (Chair and one other examiner)
Postgraduate finalists:	two examiners (Chair and one other examiner), except for Final Examination Part Two which will have three examiners (Chair, Specialist External Assessor and one other examiner) and Timpani & Percussion Exam Solo/Marimba exams which will have four examiners (Chair, two Specialist External Assessors and one other examiner)

Roles of Examiners

- *Chair* will be internal to the student's department, and normally the Head of Department, except for Final Recitals, where the Chair will come from a panel of senior staff approved by Standing Committee of Academic Board.
- *Specialist External Assessor*¹ will be external to the Academy and normally specialist in the instrument concerned.
- *Other Examiner* will normally be an internal instrumental or departmental specialist (or in the case of Final Recitals, the Head of Department or their nominated representative).

¹ 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.

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

There is a specific protocol to follow in cases where an examiner is also the Principal Study teacher of the student 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 agreed decision of the examiners;
- To record the start and end times of each examination that carries timing penalties (the total examination time being from the first note played, to the last);
- To ensure that the panel gives consideration, where appropriate, to any applicable penalties;
- 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.
- To ensure any access arrangements outlined in PLPs are applied

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.

Disruptions to Exams

If a student is taken ill during an examination, they should discontinue and seek immediate medical advice with a view to applying for a deferral through the Extension and Deferral process. Any student who opts to begin the exam 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 students with funding for their accompanist for recital examinations in all departments and concerto examinations in the Guitar Department. Students will be means tested based on their bursary application (should they have made one) and priority will be given to final year students.

An online application form will be made available on the Examinations page on The Student Information Hub in advance of the recitals. Students must apply themselves, using their own login details. Students will be informed shortly after the deadline whether they have been successful or not.

It is the responsibility of the student to source their own accompanist. Students who are successful in applying for funding will be allocated £50 for an End of Year Recital or £80 for a Final Recital. Students should use this funding to contribute towards the cost of booking their accompanist for their rehearsals and recital.

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 who have additional set up requests must submit an additional set up form which can be found on The Student Information Hub. 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).

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 the Additional Exam Setup Request Form. Students are responsible for their own stage moves and the setting up of any equipment so 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 Performances team. 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 the student's 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 will not be possible owing to the venue and schedule. In such cases we will advise students of this with as much notice as possible.

RECORDING OF EXAMINATIONS

Students and audience members are not permitted to record any examinations. Any recording equipment will be confiscated at any point during an examination and may result in an examination being interrupted.

All final year recitals will be automatically recorded and distributed to students via email following their recitals. Please see the terms below:

Your personal data will be stored and processed by the Royal Academy of Music in accordance with the provisions of the 2018 General Data Protection Regulation (GDPR). Please see <https://www.ram.ac.uk/privacy-policy> for more information.

*Your recording will be available within **30 days** of your recital and once available, you will have **30 days** to download a copy to keep. After 30 days your recording will be deleted from Academy systems unless being stored per the [Retention of Assessed Work Policy](#). Your recording will only be made available to your Academy ICT account via Planet eStream.*

You must check with other performers/accompanists for your recital that they give their permission to be recorded and that you can supply evidence of this if asked to do so.

By downloading the recording, you are confirming that:

- You understand that the recording can only be used for my personal archive and study purposes, regardless of the copyright status of the repertoire.*
- You will not reproduce, alter, broadcast or share the recording in any way (or any part of it, however small) including posting online or on any social media platform, regardless of the copyright status of the repertoire. Nor will I make any attempt to circumvent or otherwise remove the watermark.*
- You understand that the recording will not be admissible in any academic appeal, in accordance with the Academy's Regulations.*

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.

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 the individual Department Handbook for the end of year/Final Recital length of the instrumental discipline.
- In the case of B3 and Postgraduate End of Year Recitals and all Final Recitals that under or over-run by five minutes, an initial three 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 three 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 The Student Information Hub.

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

For the purpose of performance exams students are required to supply one copy of the score to be given to the panel at the beginning of the exam. It is the student's responsibility to source the copy according to the copyright status of the work being performed.

Should students have any questions regarding copyright law and the sourcing of scores for their exam, they should contact the library for advice.

Spoken Introductions

Spoken introductions are not permitted except for in the Jazz and Vocal departments. Students should consult their department handbook for information regarding this.

ASSESSMENT OF COMPOSITION PORTFOLIOS

Each student is expected to submit their portfolio of compositions to The Student Information Hub 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 student 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 students must not be revisited mid-way through an examination session.

In cases where an examiner is also the Principal Study teacher of the student 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.**

The student 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 student which the examiners have heard) or the portfolio of composition. The student'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 students 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 student 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.

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 'Procedures for dealing with breakdown of normal panel protocols' (p.31) should be followed.

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 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 feedback written to, and not about the student, gives an overall impression commensurate with the mark awarded. Feedback should be phrased in such a way that it is unambiguously congruent with the assessment criteria.

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 or the Dean of Students. In cases where comments and marks do not match, forms will be returned to the Chair for revision. Please note that all final reports are now electronic and will be shared with the exam panel before the exam takes place. Reports should be submitted electronically (unless an alternative is agreed with the Performance Examinations Co-Ordinator prior to the exam).

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 'Procedures for dealing with the breakdown of normal panel protocols' are initiated.

After the Examination

The Chair of each panel must complete the report forms, shared with them via OneDrive,

Under no circumstances should results be released/shared 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 sent to students electronically.

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 The Student Information Hub. 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.

UNDERGRADUATE PERFORMANCE MARKING CRITERIA (BMUS AND BMUS: JAZZ)

End of year recitals and Final Recitals

Class	Grade	CLASS DESCRIPTORS
I	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, demonstrating a high level of technical proficiency and musical understanding. The performance is stylish, demonstrates an excellent level of musical understanding, and communicates a very high level of engagement coupled with very strong presentation.
Ii	60–69	Accomplished performance in which the technical challenges of the repertoire are mostly met. The performance is communicative and demonstrates strong presentation.
Iii	50–59	Good performance showing engagement with technical challenges and some 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.
III	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.
Fail	0–39	Inadequate performance, compromised by serious technical deficiencies and/or a consistent lack of musical understanding. Music-making is mostly uncommunicative and presentation is unsatisfactory.

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
Distinction	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 exceptional presentation.
Distinction	80–89	Performance of exceptional accomplishment, outstanding in both musical and technical delivery, with a strongly individual artistic voice, and exceptional presentation.
Distinction	70–79	Fluent and highly accomplished performance marked by technical excellence and by consistently stylish music making. The performance demonstrates an excellent level of musical understanding and communicates a very high level of engagement, coupled with excellent presentation.
Merit	60–69	Accomplished performance demonstrating a high level of technical proficiency and musical understanding. The performance is consistently fluent and communicative, demonstrating very good presentation.
High Pass	50–59	Good performance consistently showing technical competence and coherent musical understanding. Presentation is good and artistic intentions are clear, but the music making may not demonstrate imaginative engagement throughout.
Low Pass	40–49	Performance consistently showing adequate technical competence and adequate musical understanding. Presentation is satisfactory and the performance is mostly fluent, but may lack imagination.
Fail	0–39	Inadequate performance, characterised by technical and/or presentational deficiencies which markedly compromise communication, and/or by a lack of demonstrable musical understanding.

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 SHOWCASE MARKING CRITERIA

Class	Grade	CLASS DESCRIPTORS
High Distinction	90–100	Work that demonstrates highly exceptional musical and dramatic artistry. The role is inhabited with complete conviction and delivered with outstanding powers of communication and outstanding ensemble skills. Demonstration of a highly impressive exploration of creative risks and options. Clear evidence of striking originality and authority in all matters of technical and artistic delivery.
Distinction	80–89	Work that demonstrates exceptional musical and dramatic artistry. The role is inhabited with complete conviction and delivered with outstanding powers of communication and outstanding ensemble skills. Demonstration of a highly impressive exploration of creative risks and options. Clear evidence of originality in the application of knowledge in practice. Work is consistently outstanding.
Low Distinction	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>
Merit	60–69	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.
High Pass	50–59	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.
Low Pass	40–49	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.
Fail	30–39	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.

POSTGRADUATE MUSICAL THEATRE MUSICAL DIRECTION MARKING CRITERIA

Class	Grade	DESCRIPTORS
High Distinction	90–100	Work that demonstrates highly exceptional 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. Demonstration of a highly impressive exploration of creative risks and options. Clear evidence of striking originality and authority in all matters of technical and artistic delivery.
Distinction		Work that demonstrates exceptional 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. Demonstration of a highly impressive exploration of creative risks and options. Clear evidence of originality in the application of knowledge. Work is consistently outstanding.
Low Distinction	70–79	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. Demonstration of an impressive exploration of creative risks and options. Clear evidence of originality in the application of knowledge.
Merit	60–69	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.
High Pass	50–59	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.
Low Pass	40–49	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.
Fail	< 40	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.

POSTGRADUATE MUSICAL THEATRE PERFORMANCE FINAL SHOW PROCESS MARKING CRITERIA

Class	Grad	DESCRIPTORS
High Distinction	90–100	Work that demonstrates highly exceptional musical and dramatic artistry. The role is inhabited with authority and delivered with highly exceptional powers of communication and highly exceptional ensemble skills. Working process involves consummate preparation, sophisticated synthesis of feedback, inspiring and innovative interaction with the creative team and colleagues, and seamless integration of vocal, musical and dramatic elements.
Distinction	80–89	Work that demonstrates exceptional musical and dramatic artistry. The role is inhabited with complete conviction and delivered with outstanding powers of communication and – where relevant – outstanding ensemble skills. Working process involves exceptional preparation, skilful synthesis of feedback, outstanding interaction with the creative team and colleagues, and exceptional integration of vocal, musical and dramatic elements.
Low Distinction	70–79	Work that demonstrates highly accomplished musical and dramatic skills. The role is inhabited with conviction and delivered with excellent powers of communication and – where relevant – excellent ensemble skills. Working process involves excellent preparation, highly effective synthesis of feedback, highly responsive interaction with the creative team and colleagues and excellent integration of vocal, musical and dramatic elements.
Merit	60–69	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. Working process involves thorough preparation, effective synthesis of feedback, very responsive interaction with the creative team and colleagues, and very good integration of vocal, musical and dramatic elements.
High Pass	50–59	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 may be delivered inconsistently. Working process involves good preparation, mostly effective retention and synthesis of feedback, responsive interaction with the creative team and colleagues, and mostly successful integration of vocal, musical and dramatic elements.
Low Pass	40–49	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. Working process involves adequate preparation, adequate if inconsistent retention and synthesis of feedback, respectful interaction with the creative team and colleagues, and some integration of vocal, musical and dramatic elements.
Fail	< 40	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. Working process demonstrates inadequate preparation, poor retention and synthesis of feedback, ineffective rapport with the creative team and colleagues, and unsatisfactory integration of vocal, musical and dramatic elements.

UNDERGRADUATE COMPOSITION MARKING CRITERIA

Level Descriptors	Class	Grade	CLASS DESCRIPTORS
<p>BMus Yr 1 (Level 3): <i>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.</i></p> <p>BMus Yr 2 (Level 4): <i>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.</i></p> <p>BMus Yr 3 (Level 5): <i>Compositions should be well planned and confidently presented. Students will be demonstrating that they can tackle larger structures and a wider range of contexts. They should also show confident levels of presentation.</i></p> <p>BMus Yr 4 (Level 6): <i>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.</i></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.
	IIii	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 Descriptors	Class	Grade	CLASS DESCRIPTORS
Taught PGs All Years: <i>Composers should show evidence of a mature and creative personality, with the technical means to deliver confident, artistically effective compositional work.</i>	Distinction	90–100	World-class work which combines striking originality with phenomenal authority in all matters of technical and artistic delivery.
	Distinction	80–89	Work of exceptional maturity, outstanding in both artistic and technical delivery.
	Distinction	70–79	Fluid, highly accomplished work which demonstrates an impressive level of artistic integrity, persuasive imagination and technical command.
	Merit	60–69	Accomplished work demonstrating clear artistic and technical proficiency.
	Pass	50–59	Work showing consistent technical competence and artistic intention.
	Pass	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 – 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.
Ili	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.
Ilii	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.
Fail	0-39	Inadequate performance compromised by serious deficiencies and limited technical control. Evidence of preparation is unsatisfactory.

POSTGRADUATE TECHNICAL TESTING MARKING CRITERIA (MA, MMUS)

Class	Grade	
Distinction	90-100	Performance with complete authority over all aspects of technique. The whole presentation characterised by flawless technical fluency and command.
Distinction	80-89	Performance of accomplishment, outstanding in technical delivery. Playing demonstrates exceptional technical fluency
Distinction	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.
Merit	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.
High Pass	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.
Low Pass	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.
Fail	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%
High Distinction	90-100	Performance which combines striking originality with authority in all matters of technical and artistic delivery. Demonstration of inspired and authoritative ensemble skills with clear evidence of individual and collective originality in the application of knowledge in practice. Communication and presentation are consistently outstanding.
Distinction	80-89	Performance of exceptional accomplishment, outstanding in musical and technical delivery. Intuitive and imaginative ensemble skills coupled with exceptional presentation and consistent, highly creative communication.
Distinction	70-79	Fluent and highly accomplished performance marked by technical excellence and by consistently stylish music-making. Confident and responsive ensemble skills coupled with a refined level of musical understanding and very strong presentation. Consistently convincing communication.
Merit	60-69	Accomplished performance demonstrating a high level of technical proficiency and musical understanding throughout. Reliable and flexible ensemble skills, strong presentation and consistently effective communication.
High Pass	50-59	Good performance consistently demonstrating technical competence and coherent musical understanding. Ensemble skills are mostly effective but may lack consistent imagination. Presentation and communication are good.
Low Pass	40-49	Performance demonstrating adequate technical competence and a fair level of musical awareness. The performance will be mostly fluent but communication and ensemble skills are inconsistent. Presentation is adequate but lacks conviction.
Fail	0-39	Music-making characterised by technical deficiencies which markedly compromise the performance and/or by a lack of demonstrable musical understanding and ensemble skills. Presentation is unsatisfactory and musicmaking may be uncommunicative.

UNDERGRADUATE CHAMBER MUSIC PROFILE MARKING CRITERIA

Class	Grade	Chamber Music Profile Form 25%
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.
Fail	0-39	Extremely sparse information. Inadequate evidence of involvement or interest.

UNDERGRADUATE ACADEMIC (WRITTEN WORK) MARKING CRITERIA

Class	Mark	Level Descriptor	Class Descriptor
I	90-100	BMus Yr 1 (Level 3): <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	BMus Yr 2 (Level 4): <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.
IIIi	60-69		This class is awarded to work that shows critical command, a good range of knowledge and good levels of presentation.
IIIii	50-59	BMus Yr 3 (Level 5): <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	BMus Yr 4 (Level 6): <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.

UNDERGRADUATE ARTIST DEVELOPMENT MARKING CRITERIA

Class	Grade	
I	90-100	Work that is worthy of direct, unedited use in a professional context. The work shows outstanding understanding of contemporary professional career practices and demonstrates supreme presentation skills. The artistic profile is original, demonstrates initiative and is coherently and engagingly communicated. The creative work demonstrates the highest level of accomplishment, both conceptually, and in terms of engagement with the task.
I	80-89	Work of exceptional maturity that would correspond to specific professional standards. There is an superb sense of how to create and present content for public consumption. The artistic profile is coherent, consistent and imaginatively articulated. The creative work demonstrates an excellent degree of accomplishment, both conceptually, and in terms of engagement with the task.
I	70-79	Work that exhibits excellent levels of professional insight and presentation, very good connectivity of content and corresponds to general professional standards. There is a very clear and fluent presentation of the artistic profile. The creative work is highly accomplished, both conceptually, and in terms of engagement with the task.
III	60-69	Work that shows good critical and creative application of a wide range of skills with accomplished levels of professional presentation. The holistic musical identity being articulated is largely consistent across all content and media. The creative work demonstrates a good level of accomplishment, both conceptually, and in terms of engagement with the task.
III	50-59	Work that shows a reasonable command of a critical range of skills with competent levels of professional presentation. The content submitted exhibits a grasp of how an individual musical identity can be expressed with some sense of artistic narrative. The creative work demonstrates a reasonable attempt at the task, but could be stronger, both in terms of concept and application.
III	40-49	Work that is adequately presented with a basic concept of professional requirements and musical identity. The creative work demonstrates an adequate attempt at the task, but could be more robust, both in terms of concept and application.
Fail	30-39	Lacking presentational clarity and understanding of professional requirements. Failure to present a coherent identity. Misperception and/or misjudgement of creation of content for industry purposes. The creative work does not represent an adequate attempt at the task in terms of both concept and application.
	0-29	Complete failure to engage with the requirements. Failure to present a musical identity in a meaningful and coherent manner even at a basic level. The creative work demonstrates an inadequate response to the task. It is very weak, both conceptually, and in terms of application.

POSTGRADUATE WRITTEN WORK MARKING CRITERIA

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

POSTGRADUATE MMUS PROJECT CRITERIA

The MMus Project is assessed by two members of staff (allocated to provide appropriate expertise as a pair). Each produces an independent feedback report that may concentrate more closely on some areas of the project than others, according to their role. A 'blind' initial mark (not visible to students) is indicated with each report. The final holistic mark is agreed by the assessors in discussion after completion of the individual reports.

In balancing the postgraduate grade/class descriptors for performance/composition and written work, assessors will take into account the following project-specific criteria:

- The demonstrated integrity of your artistic and practical explorations
- The power with which you communicate through composition/performance and/or writing
- The quality of your insight (artistic, critical and/or conceptual)
- The clarity and authority with which you identify and respond to the context in which you are working
- The inventiveness of your approach to investigation (both contextual and practical)
- The creativity and aptness with which you present your work

POSTGRADUATE PROFESSIONAL SKILLS CRITERIA

In any aspect of Professional Skills, 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 Skills 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:

Attendance and Commitment	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.
Organisation and Initiative	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.
Presentational Skills	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:

Evaluative Skills	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.
Communication Skills	To develop an integrity in their approach to an audience and to foster a distinctive artistic personality.
Level of Technique and Interpretation	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 SKILLS PROFILE MARKING CRITERIA

Class	Grade	Level Descriptors
Mid-High Distinction	80-100	An outstanding profile of activity that demonstrates exceptionally high standards of artistry, technical delivery, and commitment.
Low Distinction	70-79	A highly accomplished profile of activity marked by technical excellence and very high levels of engagement.
Merit	60-69	An accomplished profile of activity demonstrating consistent and reliable engagement and a high level of technical proficiency.
High Pass	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.
Low Pass	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.
Fail	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 Students

1. During the period of any examination students may not talk to one another nor leave their places.
2. Students 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. Students requiring additional answer paper should raise their hand and wait for an invigilator to approach them.
4. Every student shall write his or her name and student number on the front of all answer books submitted.
5. Every student must display his or her student ID card on their desk.
6. A student 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 students 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. Students may only bring drinking water and writing implements to the desk.
10. Students 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

Students 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.

Students 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

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

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

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

Students must complete the examination card provided on the desk and place it in a position so it can be collected by the Invigilator without disturbing their examination material.

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

Unauthorised material

Examination students 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

If a student has a disability or additional learning needs and require arrangements for examinations they should contact the Disability Advisor as early as possible, ideally at the start of their programme of study, to discuss any arrangements, (reasonable adjustments) they might need. Examples of reasonable adjustments are:

- Extra time in written exams
- Extra time in aural and sight-reading tests
- Use of laptop in exams
- Separate room for exams
- Enlarged scripts
- Voice-activated software

Extenuating Circumstances

Students who feel that their performance in an examination was affected by factors beyond their control should consult the Academic Appeals process Procedure and, if appropriate, complete an Appeals form on The Student Information Hub.

PROCEDURES FOR DEALING WITH BREAKDOWN OF NORMAL PANEL PROTOCOLS

Almost all assessment panels at the Academy work efficiently and effectively, but we must 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 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, they will report the incident to the Board and outline reasons for their 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, they will report the incident to the Board and outline reasons for their 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, they will report the incident to the Board and outline reasons for their 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 they are 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 their 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, they will report the allegation to the Board and outline reasons for their 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 they are 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 their 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 their decision not to bring the full case to the Board.