

ASSESSMENT AND EXAMINATION GUIDELINES

CHAMBER MUSIC

All students enrolled in Chamber Music will need to have read and understood the terms and conditions stated on the Chamber Music Agreement Form, signed it before the end of the General Meeting held at the beginning of each semester, and handed it in to their Unit Coordinator.

1. Once a student is assigned to a group, s/he is committed to working with the other members of the group for the duration of the semester. Withdrawal from the group after being assigned to it will result in a fail.
2. Students enrolled in Chamber Music are not permitted to go on extended leave during the semester due to the negative impact this has on the other group members in regard to scheduling rehearsals, tutorials etc.
3. Students will have two weeks from the time of the General Meeting in Week 2 to research and select repertoire in consultation with their tutor. Once a work is chosen, rehearsals should commence as soon as possible.
4. The members of each chamber group will commit to rehearsing on a weekly basis throughout the semester using the Monday morning time slot wherever possible. Rehearsals should be paced throughout the term and not crammed together into the last week.
5. Groups are required to have 6 tutorials throughout the semester with their assigned tutor in weeks 4-9 wherever possible in the Monday and Wednesday morning time slots (09.00-12.00) allocated for Chamber Music.
6. Each group will also be given a Chamber Music Attendance Form at the General Meeting, which must be signed and dated by their tutor after each tutorial session. The group leader (assigned at the General Meeting) will be responsible for bringing this form to each tutorial.
7. It is the students' responsibility to get their Chamber Music Attendance forms signed by the tutor taking the seminar at each seminar they attend or play in.
8. All signed Chamber Music Attendance forms should be handed in by the group leader to their tutor at the end of semester before their performance assessment commences.
9. Assessments will take place in the Special Projects Week (week 10). A panel of 2 staff members will assess each group's performance .
10. All students are required to check regularly the CM elearning site for all information regarding assessments and other special events during the semester, or with the Chamber Music Co-ordinator, Mr Andrew Barnes.

Chamber Music Assessment

Tutorials

The tutorial mark is out of 50 and represents 50% of the total CM mark.

Exam Assessment

The performance mark is out of 50 and represents 50% of the total mark.

Chamber Music Timetable (each semester)

Week 1	Students required to have registered their details on line (on-going groups are registered together).
Week 2	7 March, 2011, RHW - General Meeting of all enrolled CM students, CM Coordinators, Heads of Unit (when different from Unit Coordinator) and tutor 9-12am: compulsory attendance for all students to confirm groups and tutors.
Week 3	Students required to have registered their details on line (on-going groups are registered together).
Week 4	Tutorial /Rehearsal
Week 5	Tutorial /Rehearsal (As per the University regulations the last date to withdraw from a unit is Thursday March 31)
Week 6	Tutorial /Rehearsal
Week 7	Tutorial /Rehearsal
Week 8	Tutorial /Rehearsal
Week 9	Tutorial /Rehearsal – Unit Seminar
Week 10	Special Projects Week: Assessments*
Week 11 - 13	Chamber Music Festival: (4 Lunchtime Concerts) Other Concerts

*unless by prior arrangement in a previous Conservatorium concert (e.g. lunch-break).

Please note that Concert/Assessments will be centrally timetabled.

The Chamber Music Agreement Form and Chamber Music Attendance Form can be found on the Chamber Music WebCT site: <http://learn-on-line.ce.usyd.edu.au/webct/entryPagelns.dowebct>

Assessment Grades and their Criteria

Academic Grade Descriptors

High Distinction: (85-100) Work of exceptional standard. Demonstrates high level of initiative in research and reading; sophisticated critical analysis of evidence; high level engagement with theoretical issues, innovative use of reading/research material and impressive command of underlying debates and assumptions; properly documented and written with style, originality and precision.

Distinction: (75-84) Work of superior standard. Demonstrates initiative in research and wide, appropriate reading; complex understanding of question and ability to critically review material, in relation to underlying assumptions and values; analyses material in relation to empirical and theoretical contexts; properly documented; clear, well-developed structure and argument with some signs of literary style.

Credit (65-74) Highly competent work demonstrating potential for higher study. Evidences broader understanding than pass level; offers synthesis together with some critical evaluation of material; coherent argument using range of relevant evidence; some evidence of independent thought, good referencing. A high credit (70-74) shows some ability to problematise and think conceptually.

Pass: (50-64) Work of acceptable standard. Written work meets basic requirements in terms of reading/research; relevant material but tendency to descriptive summary rather than critical argument; makes a reasonable attempt to avoid paraphrasing; reasonably coherent structure; often has weaknesses in particular areas, especially in terms of narrow or underdeveloped treatment of question; acceptable documentation.

Fail: (below 50%) Work not of acceptable standard. Work may fail for any or all of the following reasons: Unacceptable paraphrasing; irrelevance of content; poor spelling; poor presentation; grammar or structure so sloppy it cannot be understood; failure to demonstrate understanding of content; insufficient word length; absence of referencing; late submission without explanation.

Performance Grade Descriptors

High Distinction: (85-100) Work of exceptional standard.

Comprehensive and outstanding technical control and musical integrity in relation to developmental expectations. Musical individuality consistently projected to create a persuasive personal representation of the work. Performance flair indicative of soloist standard. A mark of 95 or above indicates extraordinary technical virtuosity and musicality.

Distinction: (75-84) *Work of superior standard.* Excellent technical, musical and stylistic achievement. Consistently coherent and expressive performance. Some personal interpretation of the work suggesting soloist potential.

Credit: (65-74) *Highly competent work demonstrating potential for higher study.*

Confident technique with evidence of solid musicality and some stylistic achievement. Occasional lapses indicative of unresolved technical, artistic and/or stylistic issues. Projects potential for further development.

Pass: (50-64) *Work of acceptable standard.*

Satisfactory level of preparation and musical engagement. Some inconsistencies in musicianship, style and/or technique. Musical imagination and overall performance sense developing though some insecurity in this area.

Fail: (below 50%) Work not of acceptable standard. Work may fail for any or all of the following reasons: Unacceptable paraphrasing; irrelevance of content; poor spelling; poor presentation; grammar or structure so sloppy it cannot be understood; failure to demonstrate understanding of content; insufficient word length; absence of referencing; late submission without explanation.

PERFORMANCE EXAMINATION CRITERIA

The following list constitutes the performance exam criteria. Students should prepare their performances with these criteria firmly in mind. The Conservatorium's generic performance grade descriptors (see below) provide a useful supplement to these criteria.

Criteria:

1. The performance, as a whole, displayed instrumental or vocal control appropriate to the level of examination.
2. The performance was accurate with respect to rhythm, pitch, articulation and dynamic.
3. The performance (where appropriate) was a faithful reading and/or memorisation of the composer's text.
4. The performance displayed a musically effective production, projection and variation of tone.
5. The candidate communicated well with other performers, demonstrating good ensemble and listening skills and

leadership where appropriate.

6. The performer communicated an understanding of expressive, stylistic, musical and structural issues.
7. The performance displayed musical creativity, artistic individuality and effective audience communication.

Conduct during Performance Examinations

- During the examination panel members are expected to take notes based on the stated criteria.
- It is important that panel members hear all exams in silence. Audible asides, the exchange of comments between examiners and other acoustic gestures are extremely disconcerting for students and compromise the equity of the examination process.

The Report

- Each panel should complete the standard report form in use within the particular unit of study.
- Reports should address the published marking criteria and any published special requirements of individual units. Reports should comply with general University expectations regarding appropriate feedback to students on assessment (see Foreword to this document). Good practice includes constructive attention to deficiencies and strengths.
- Deficiencies, in particular, should be clarified so that the report constructively contributes to remediation and the student's ongoing professional development. Examiners should ensure that clear explanations are given for low marks.
- The report should be signed by each member of the panel, including any dissenting examiner.

Accountability

- Staff are accountable for all grading decisions. Marks are monitored within and between units and teachers must be prepared to justify any substantial deviation from the norm. Conservatorium performance assessment processes are also benchmarked against comparable national and international music schools.

Teacher Assessment

- Unlike jury and recital exams (see below), this component of assessment involves a holistic overview of a student's work across the semester. Each performance unit provides published guidelines to assist teachers and students in this assessment and teachers are invited to contribute to these guidelines. Staff should bear in mind that this mark is a measure of student, not teacher, achievement during a particular semester. The mark does not assess future potential or any other aspect of a student's performance history. Teachers are encouraged to use this assessment to reflect dispassionately on their own pedagogy. To assist in refining this assessment *staff are also strongly encouraged to attend, as observers, a range of student examinations and recitals.*

Recitals

- With the recommendation of a teacher, a student may elect to perform on a required or non-required recital a work that calls for one or more musicians, or a small ensemble in addition to or instead of a keyboard accompanist. If the student is able to find instrumentalists or vocalists who are willing to perform the work for the recital, approval for their participation must be obtained from the Chair of Unit.

Preparation

- It is the teacher's responsibility to mentor the students in order to assure that the recital can be completed and the recital performed within the deadlines established each semester by the Dean of the Sydney Conservatorium of Music.
- Preparation should normally be completed during the semesters even if the recital is to be given at a later time.
- Students wishing to have a recital at another time in the year outside of the semester or in another location, must have prior approval of the relevant Chair of Unit and the Head of School.
- If using musicians other than a keyboard accompanist, the student must have the recommendation of his/her teacher.

Repertoire Requirements

For each Conservatorium award, each Chair of Unit in Performance Studies will publish a table to indicate:

- the level of repertoire difficulty
- the degree of repertoire specialisation permitted
- the duration of the examination
- whether memory is required
- whether program notes are required

Students should consult their teacher or Chair of Unit for further information.

Marking Procedures

- One member of each panel should be nominated as Chair. It is the Chair's responsibility to take notes and ensure that correct process is observed.
- Students should be marked *solely* on their performance during the examination. Prior knowledge of the student or information relating to a student's external circumstances should not be introduced. It is the performance on the day not the person or their past record that is the subject of assessment.
- At the conclusion of the examination, each panel member should privately record a mark on a piece of paper. This should take place *before* any consultation with other examiners. At this stage, the mark serves only to indicate a tentative or approximate result and grade.
- If the student's teacher is present as the expert examiner, they then offer their comment on the performance only. When this comment is complete the teacher withdraws from the proceedings and leaves the room.
- Discussion can now occur. At this stage, any divergences between examiners should be resolved. Once a mark and grade is agreed upon, examiners compile a final written report, including the assessed mark and grade.
- Panel members and examiners should submit results in a timely fashion. For any queries relating to grading procedures or submission timelines, members of Faculty should contact the Head of School or the Student Administration Manager.
- Reports and marks are to remain *strictly confidential* until after the publication of results. All students should then be provided with a copy of their examination reports. This includes the report of any dissenting examiner.

Procedures for Resolving Conflict

- Should a serious conflict occur in relation to the final examination mark, the opinion of the majority of examiners will prevail. The divergent opinion should be acknowledged in a separate report.
- In the case of divergence in a two member jury, the midway point between the two assessments will constitute the final mark.

Penalties

- Penalties may be applied if performances fall short of or exceed the allowed time limit. Changes in program may also incur a penalty.

Failure of Performance Examination

- In the event of failure performance majors may redo the Unit of Study. In this circumstance, the student must prepare a different repertoire for examination. Subject to University 'Show Cause' provisions, the student may, alternatively, redo the course or transfer to minor performance study.

Appeals

- Under University policy students have right to appeal on the basis of procedural fairness or final result. Appeals should follow the processes laid out by the Academic Board of the University of Sydney. For further information consult the section titled '(Grievances) appeals' in the Conservatorium Handbook.

The Assessment Regime

- Students proceed through a rigorous mix of teacher assessment, jury examinations and recitals.
- For undergraduates, the second year exam is a barrier examination. A student must pass this examination in order to be admitted to the upper classes in the performance program.
- Juries and exam hearings are held when scheduled regardless of whether or not the student is prepared.

Deferred exams

- Deferred exams are granted only on the basis of illness or misadventure. *For policy document, see Handbook, 'Special Consideration'*. Any such requests must be directed to Student Administration.

UNDERGRADUATE JURY AND RECITAL EXAMINING GUIDELINES

UG Degrees	Unit of Study	Exam type	Exam duration	Exam panel
Dip Mus, BMus, BMusStud & BMusEd	Principal Study 2	Jury exam	10-15 minutes (Voice 15-20 mins) (Percussion 20 mins)	2 Unit members (including an instrumental/vocal specialist)
AdvDipOp	VSAO1015 Opera Voice 2	Jury exam	15 minutes	2 Unit members
BMus	Principal Study 4	Jury exam (qualifying recital)	25 minutes	3 Unit members (including an instrumental/vocal specialist)
BMusStud & BMusEd	Principal Study 4	Jury exam	15 minutes (Percussion 20 mins)	2 Unit members (including an instrumental/vocal specialist – may include teacher)
DipMus	Principal Study 4	Junior Recital (public)	40 minutes	2 Unit members + 1 cross-Unit panel member (including an instrumental/vocal specialist)
AdvDipOp	VSAO2013 Opera Voice 4	Jury exam	20 minutes	3 Unit members
BMus	Principal Study 6	Junior Recital (public)	40 minutes	2 Unit members + 1 cross-Unit panel member (including an instrumental/vocal specialist)
BMusStud & BMusEd	Principal Study 6	Jury exam	20 minutes	2 Unit members + 1 cross-Unit panel member (including an instrumental/vocal specialist)
AdvDipOp	VSAO3011 Opera Voice 6	Recital (public)	Marked on performance in main opera production.	2 Unit members + 1 cross-Unit panel member
BMus	Principal Study 8	Senior Recital (public)	50 minute	2 Unit members + 1 cross-Unit panel member (including an instrumental/vocal specialist)
BMus(Hons)	Principal Study (Honours 7)	Honours Concerto (public)	Up to 25 minutes or 40 minutes for jazz students	2 Unit members + 1 Honours staff panel member (including an instrumental/vocal specialist)
BMus(Hons)	Principal Study (Honours 8)	Honours Recital (public)	45-50 minutes	2 Unit members + 1 cross-Unit panel member (including an instrumental/vocal specialist)

POSTGRADUATE JURY AND RECITAL EXAMINING GUIDELINES

PG Degrees	Unit of Study	Exam type	Exam duration	Exam panel
GradDipMus(Perf) & MMusStud (Perf)	PERF5620 Graduate Recital 1	Recital (public)	50 minutes	2 Unit members + 1 cross-Unit panel member
MMusStud (Perf)	PERF5621 Graduate Recital 2	Recital (public)	50 minutes	2 Unit members + 1 cross-Unit panel member
Pre 2010 GradDipMus(Perf) & MMusStud (Perf)	PERF5006 Principal Study (Perf) 2	Recital (public)	50 minutes (or equivalent)	2 Unit members + 1 cross-Unit panel member
Pre 2010 MMusStud (Perf)	PERF5019 Principal Study (Perf) 3	Recital (public)	50 minutes (or equivalent)	2 Unit members + 1 cross-Unit panel member
MMus (Perf)	PERF5001 Principal Study (MMus)1	Jury exam	15-30 minutes	2 Unit members
MMus (Perf)	PERF5002 Principal Study (MMus)2	Jury exam (qualifying)	30-50 minutes	2 Unit members + 1 cross-Unit panel member
MMus (Perf)	PERF6000 Principal Study (MMus)3	Recital (public)	50-80 minutes (50 minutes for voice)	2 Unit members + 1 external expert <i>as approved by the Graduate Studies Committee</i>
MMus (Perf)	PERF6001 Principal Study (MMus)4 (Old MMus pre-2010)	Recital (public)	50 minutes	2 Unit members + 1 external expert <i>(as approved by the Graduate Studies Committee)</i>
DMA	PERF5602 Performance Project 2	Recital or equivalent Performance (public)	Substantial 60 minutes for voice	2 Unit members + 1 cross-Unit panel member <i>(as approved by the Graduate Studies Committee)</i>
DMA	Second Year Recital	Recital (public)	60 minutes for voice	2 Unit members + 1 cross-Unit panel member
DMA	DMA Performance (third year)	Recital (public)	60 minutes for voice	1 internal assessor + 2 external expert assessors (or 3 external expert assessors) <i>(as approved by the Graduate Studies Committee)</i>

SCHEDULING OF JURY AND RECITAL PERFORMANCE EXAMS

Jury and Recital performance exams are scheduled at the beginning of each semester. All students are expected to attend their Jury and Recital performance exams at the allocated time.

All full-time and fractional permanent staff are required to be available to sit on assessment panels for Jury and Recital performance exams.