



# **Assessment Strategy for Performance Exams in Drums, Guitar and Vocals**

**June 2019**



## Table of Contents

<b>Section 1: Rationale</b> .....	<b>1</b>
<b>1.1 Introduction</b> .....	<b>1</b>
1.1.1 Topic 1.....	2
<b>1.2 Rationale for assessment model</b> .....	<b>4</b>
<b>1.3 Examination time</b> .....	<b>4</b>
<b>1.4 Rationale for the assessment model at topic level</b> .....	<b>5</b>
1.4.1 Assessment objectives.....	5
1.4.2 Structure and content.....	6
1.4.3 Overall structure of exams.....	7
1.4.4 Learning Time .....	8
<b>1.5 Mark scheme construction</b> .....	<b>8</b>
<b>1.6 Marking Criteria</b> .....	<b>9</b>
Communication (Max mark: 8) .....	9
Accuracy (Max mark: 7) .....	9
Instrumental command (Max mark: 7).....	9
Performance Questions .....	10
Artist Development.....	10
<b>1.7 Marks and Boundaries</b> .....	<b>11</b>
<b>1.7 Exam order and process</b> .....	<b>13</b>
<b>1.8 Exam entry</b> .....	<b>13</b>
<b>1.9 Examiner Training and Standardisation</b> .....	<b>14</b>
1.9.1 Examiner Training – Probation Examiner .....	14
1.9.2 Examiner Standardisation.....	15
<b>2.0 Assessment quality assurance processes</b> .....	<b>15</b>
2.1 Exams taken checking .....	15
2.2 Report checking.....	15
2.3 Anomalies .....	15
2.4 Sign Off .....	16
<b>IT</b> .....	<b>16</b>

# Section 1: Rationale

## 1.1 Introduction

This strategy presents a detailed analysis of the way in which the validity of the specification and assessments have been established in the development phase of the exams life-cycle through evidence-based design decisions derived from research. This assessment strategy will be reviewed annually in the light of evidence from the live assessment development, delivery and monitoring in order to maintain compliance, respond to new requirements and address any issues which are potential threats to the validity and reliability of the assessments.

This specifications in music performance must offer a broad and coherent course of study which encourages students to:

- understand the principles of performance and how they are used in creative and practice
- develop and extend the knowledge, understanding and skills needed to develop performance which communicate effectively to the listener
- develop the skills required to manage music performances from inception to completion, by evaluating and refining practice methods over extended periods of time
- develop an understanding of the theoretical impact of notation in the creation and performance of music
- develop an understanding of the cultural contexts of artist image and development in the creation and performance of music
- understand the history and traditions of artistic development and how they promote personal, social, intellectual and cultural development
- understand a range of recording and production techniques and how they are used in practice
- develop as effective and independent students, and as critical, creative and reflective thinkers with enquiring minds

The exams have been designed to fill a gap in popular music performance assessment. Traditionally exams have been examiner led with disparate parts combined to assess a range of skills. To date, all assessments predominantly assume that the student will be traditionally taught using traditional methods.

The exams will be taken on the completion of a course of study outlined in the appropriate syllabus document. Students today have multiple ways of learning and the teachers themselves have grown up with more reliance on non-traditional methods. The proposed exam method places the emphasis on the candidate and lets them select how and what they want to play and talk about.

This does not mean that there are no rules or parameters. Indeed, these have been extensively worked out and are placed at the service of the candidate. By allowing the candidate to choose topics for discussion and prepare means that they have the opportunity to perform to the best of their ability and therefore build confidence and self-assurance. This, in turn, will contribute to their development not only as an artist, but as an emerging member of society.

By allowing them to engage with digital platforms and respond to questions in this way, the performance assessments are unique.

1.1.1 Topic 1

The assessments are built around three assessment objectives.

<b>AO1: Produce a performance that demonstrates careful preparation</b>			
	<b>Elements</b>	<b>Coverage</b>	<b>Interpretations and definitions</b>
	1a - Demonstrate communication in performance.	<ul style="list-style-type: none"> <li>• Full coverage in each set of assessments (but not in every assessment)</li> <li>• A reasonable balance between the elements within this assessment objective.</li> </ul>	<ul style="list-style-type: none"> <li>• <b>Communication</b> refers to musical conventions that communicate a stylistic performance.</li> <li>• <b>Accuracy</b> refers to instrumental specific elements that contribute to producing stylistically accurate performances.</li> <li>• <b>Instrumental command</b> refers to the techniques used to achieve the final performance with instrumental individuality</li> </ul>
	1b – Demonstrate accuracy in the performance.		
	1c – Demonstrate instrumental command in the performance.		

The rationale for meeting the above is as follows;

- AO1 is assessed in each set of assessments each year by the performance of four pieces covering a range of styles.
- For Topic 1 all three elements are assessed through the assessment grids in the following percentage. 1a has a total of 32 marks (4 x 8). 1b has a total of 28 marks and 1c has a total of 28 marks. This percentage split shows a reasonable balance between the elements.

<b>AO2: demonstrate theoretical knowledge in relation to the performance</b>			
	<b>Elements</b>	<b>Coverage</b>	<b>Interpretations and definitions</b>
	2a – Demonstrate knowledge of theoretical signs.	<ul style="list-style-type: none"> <li>• Full coverage in each set of assessments up to and including Intermediate 5.</li> <li>• A reasonable balance between the elements within this assessment objective.</li> </ul>	<ul style="list-style-type: none"> <li>• <b>Theoretical signs</b> refer to signs including traditional notation, TAB and associated values.</li> <li>• <b>Theoretical directions</b> refer to signs and words that provide information for performance.</li> <li>• <b>Instrumental parts and techniques</b> refer to the parts of student’s specific instrument and the associated techniques used.</li> </ul>
	2b – Demonstrate knowledge of theoretical directions		
	2c – Demonstrate knowledge of instrumental parts and techniques.		

The rationale for meeting the above is as follows;

- AO2 is assessed in each set of assessments up to and including Intermediate 5 each year by a set of questions on one of four pieces performances.

- For Topic 2 all three elements are assessed through the assessment grids in the following percentage. 1a has a total of 2 marks (2%). 1b has a total of 2 marks (2%) and 1c has a total of 2 (2%) marks. The total percentage for this element is 6% of the total exam. This percentage split shows a reasonable balance between the elements.

<b>AO3: demonstrate knowledge related to their development as an artist</b>			
	<b>Elements</b>	<b>Coverage</b>	<b>Interpretations and definitions</b>
	3a – Demonstrate knowledge of personal preferences.	<ul style="list-style-type: none"> <li>• Full coverage in each set of assessments</li> <li>• A reasonable balance between the elements within this assessment objective.</li> </ul>	<ul style="list-style-type: none"> <li>• <b>Personal preferences</b> refer to candidates own preferences of artists, performance styles and visual communication .</li> <li>• <b>Performance requirements</b> refer to methods used to achieve a stylistic performance.</li> <li>• <b>Professional expectations</b> refer to the specific scenarios showing an understanding of professional work. These include knowledge of social media, recording and set lists</li> </ul>
	3b – Demonstrate knowledge of performance requirements		
	3c – Demonstrate knowledge of professional expectations		

The rationale for meeting the above is as follows;

- AO3 is assessed in each set of assessments each year by a question on one specific area of artist development.
- For Topic 3 the three elements are assessed through the assessment grids in the following percentage. 3a has a total of 6 (6%) marks and is assessed for Initial – foundation 3. 3b has a total of 6 (6%) marks and is assessed in Intermediate 4 and 5 and 3c has a total of 12 marks (12%) and is assessed in Advanced 6 - 8.

## 1.2 Rationale for assessment model

### Number of assessments

The Assessment Objectives assess a combination of cognitive and practical skills, which has led to the development of a model and which consists of one examination component that is practical in nature and shows the result of a period of time in which to develop through a creative process.

Having one examined component reflects current practice and allows us to keep the practical nature of one examination. Research with stakeholders, including teachers, also showed that it was favourable to have a single assessment rather than having smaller elements completed remotely by the candidate.

### Total marks

The assessment has a total of 100 marks. As the assessment is primarily performance based, consideration was given to the weighting of the performance pieces. The four pieces have a total of 88% of the examination. Each performance piece is marked out of a total of 22 which constitutes 22% of the assessment. The theoretical element (up to and including Intermediate 5) has a total of 6% and artist development (up to and including Intermediate 5) also has a total of 6%. This ratio was thought to be fair at this level to more realistically reflect the knowledge of the candidate. Artist development for Advanced 6 – 8 has a total of 12% which reflects the increased knowledge required by the candidate.

Each piece has three distinct elements that are assessed, and these are, Communication, Accuracy and Instrumental Command. As the primary rationale for the assessment is performance, it was decided to allot 8 marks to communication. Accuracy and Instrumental focus are each marked out of 7 marks. Each mark has a specific criterion for each element to ensure that assessments are fair, robust and reliable.

It is considered that theoretical knowledge has limited relevance and is generally completed to an acceptable level by Intermediate 5. This was confirmed in consultation with teachers and Instrumental specialists. Therefore the marks allotted to this element are added to Artist Development at Advanced 6 – 8. The 6 marks are used to assess a specific practical task thereby ensuring the reliability in allotting marks to particular elements.

## 1.3 Examination time

We have ensured that the timings were appropriate by:

- using instrumental specialists who are experienced and who have experience in teaching students and are well aware of what can be expected of students at the appropriate level
- consulting with stakeholders – experienced teachers were asked to comment on the proposed timings, and were supportive of our model.

The timings for the assessments are as follows;

Stage 1: Initial - Foundation 3: 20 minutes

Stage 2: Intermediate 4 – 5: 25 minutes

Stage 3: Advanced 6 – 8: 30 minutes

## 1.4 Rationale for the assessment model at topic level

### 1.4.1 Assessment objectives

#### AO1 - Performance

Performance is assessed entirely through AO1. The weighting has been set at 88% of the total assessment.

AO1 is divided into three elements; 1a; Communication, 1b; Accuracy and 1c; Instrumental focus and all three elements are assessed in each assessment in the following way. 1a has a total of 32 marks which is 32% of the assessment. 1b has a total of 28 marks which is 28% of the assessment and 1c has a total of 28 marks which is 28% of the component. It was considered that 1a was the most important and is the reason it is given 32%. 1b and 1c were considered equal and were therefore allotted the same percentage of 28%.

The rationale for this balance is as follows. Communication requires the use of the same process for different instruments and these instruments are assessed equally to ensure comparability. Accuracy and instrumental focus require the use of a variety of different skills and these require proportionately different time to refine.

#### AO2 – Theoretical Knowledge

Theoretical knowledge is assessed entirely through AO2. The weighting has been set at 6% of the total assessment.

AO2 is divided into three elements: 2a; theoretical signs, 2b; theoretical directions and 2c; instrumental parts and techniques and all three elements are assessed in each assessment up to and including Intermediate 5 in the following way. The candidate is able to select 6 topics from a list. Each topic selected is allotted 1 mark. The candidate is able to choose the order they discuss these in the assessment and the examiner will mark each topic covered as correct or incorrect.

The rationale for this balance is as follows. The level of theoretical knowledge varies between candidates, but a certain level of knowledge must be shown to achieve a successful performance at a particular point. If the candidate can select the topics and lead the discussion, a more reliable level of knowledge will be displayed. The topics at each assessment are such that a candidate cannot select a prohibitively small level of topics, but they do allow for instrumental strengths. For example, a vocal candidate will have different knowledge requirements to that of a drummer and should be allowed to select topics most relevant to them.

#### AO3 – Artist Development

Artist development is assessed entirely through AO3. The weighting has been set at 6% up to and including Intermediate 5 and 12% at Advanced 6 – 8.

AO3 is divided into three elements: 3a; personal preferences, 3b; performance requirements, 3c; professional requirements. Only one element will be assessed at a particular stage. Personal preference will be assessed at Stage 1, performance requirements at Stage 2 and professional requirements at Stage 3. The questions will be known in advance and will be available in the syllabus and online.

The rationale for this is as follows. It is considered that candidates will have a growing awareness of artist development and that this will begin with imitation of existing artists. Therefore, to ask questions relating to favourite artists or bands will elicit a positive and more extensive response. This is referred to as imitative knowledge. At intermediate stage, candidates should be more aware of what is required to achieve an effective and convincing performance. This is referred to as understanding. At Advanced it is expected that candidates will be able to apply the previous elements in a practical sense. This is referred to as application.



- 1a – imitative knowledge. As this is the lowest cognitive skill assessed in our examinations, this element has been kept to a minimum. Most of the subject content is not assessed effectively through recall alone.
- 1b – understanding. This element is assessed predominately where candidates are required to evidence their understanding of a process.
- 1c – application. This element is assessed where candidates are responding to stimulus.

#### 1.4.2 Structure and content

The assessment has a set structure across all stages. The candidate must perform 4 pieces, demonstrate knowledge of 6 performance topics (Stage 1 and Stage 2 only) and show knowledge of artist development.

The four pieces are as follows. Two of the pieces are compulsory and have been specifically composed by instrumental specialists. To ensure parity across the instruments, detailed specifications were drawn up, detailing requirements by examination. Please see Appendix 1. These pieces contain the techniques and musical features required at each stage and ensure that each candidate is assessed equally. The remaining two pieces are own choice and are chosen against a clear set of criteria. Please see Appendix 2.

Lengths of the pieces for each stage were considered to reflect the focus required by candidates and these vary according to instrument. For example, Vocal pieces differ in length to guitars as the stamina required means candidates can not be expected to perform as long.

The performance questions are selected from a list of topics and candidates must choose six. Each topic is worth one mark. The questions and exemplar answers are released ahead of the exam and are available in the syllabus document or online. The depth of response grows with each stage to reflect the candidates increased knowledge.

Artist Development questions are divided into three clear stages. Stage one requires the candidate to draw on their knowledge of existing artists/bands and their materials. Stage Two requires the candidate to apply this knowledge to their own instrument and their preferred style and Stage Three places the candidate in a semi-professional scenarios and requires them to produce an artifact as well as answer questions.

Up to and including Stage 2, there is one question and this is released ahead of the examination. Exemplar responses are also released to ensure the candidate is fully equipped in the examination.

At Stage 3, the candidate must produce an artifact that relates to the question that is released ahead of the examination. Marks are allotted separately.

Pieces and questions are released in a syllabus covering a specified timeframe and will not change in the life cycle of the syllabus. Additional pieces may be added to remain current but existing pieces will remain valid. On the publication of a new syllabus, previous versions will not be valid. A cross over period of two examination sessions will be allowed.

### 1.4.3 Overall structure of exams

The complete table of how the exams are structured is as follows:

Stage 1: Initial

Foundation 1

Foundation 2

Foundation 3

Stage 2: Intermediate 4

Intermediate 5

Stage 3: Advanced 6

Advanced 7

Advanced 8

The exams are structured into three overarching stages. These denote the level of musical and technical accomplishment.

**Stage 1 – Initial and Foundation:** At this stage candidates will demonstrate basic musical and technical facility. This will be shown through pieces that are short in length, allowing the candidate to focus and concentrate throughout. The pieces will contain simple musical directions and technical demands. Questions will be simple in nature requiring basic responses.

**Stage 2 - Intermediate:** At this stage candidates will demonstrate more complex musical and technical accomplishment. They will be expected to show stylistic understanding through pieces that are longer in length and containing more complex musical structure. The pieces will contain more complex musical directions and technical demands. Questions will be more challenging, requiring a degree of stylistic knowledge.

**Stage 3 - Advanced:** At this stage candidates will demonstrate advanced musical and technical accomplishment. They will be expected to show mature stylistic understanding through pieces that require considerable focus and concentration. The pieces will contain advanced musical directions and technical demands. Questions will be advanced, requiring the candidate to show personal understanding and development.

Within the stages, the exams are divided into sub categories called steps. These are: Initial, Foundation (1-3), Intermediate (4-5) and Advanced (6-8).

#### 1.4.4 Learning Time

Each exam has specified teaching hours. These are based on 45 minute lessons and are:

Stage 1: 13.5 hours (18 lessons)

Stage 2: 27 hours (36 lessons)

Stage 3: 40.5 hours (54 lessons)

It is expected that learner practice time will be as follows:

Stage 1: 20 hours

Stage 2: 50 hours

Stage 3: 100 hours

The total learning time is:

Stage 1: 33.5 hours

Stage 2: 77 hours

Stage 3: 140.5 hours

#### 1.5 Mark scheme construction

There are two types of mark schemes applied to the examination.

##### **Points based mark schemes**

Short open response will have points based mark schemes that will be exhaustive and include all credit-worthy responses.

Exemplar responses are provided, but other candidate responses may be credited if they have answered the question correctly. This is intended to not limit candidates on the wording they should use.

##### **Levels-based mark schemes**

All performance pieces will be marked using a levels-based mark scheme that consists of two sections: a levels-based grid that describes the AO-related skills that a student is expected to show; and indicative content that reflects specific points that a student might make under the relevant Assessment Objective when answering that particular question.

The priority in the design of levels-based mark schemes has been to ensure that the appropriate skills outlined in the Assessment Objectives will be assessed to a reliable and comparable standard year on year. This has been achieved by taking the following steps:

1. The first step in designing levels based mark schemes has been to identify the AO skills that students should demonstrate through their performances.
2. Expert writers were then commissioned to write levels descriptors that describe progression of these skills over multiple levels of achievement. The number of levels for each mark scheme depends on the number of marks required to adequately differentiate within each level.
3. The descriptors are then tailored to reflect how these skills are evidenced through the performance.

## 1.6 Marking Criteria

### Communication (Max mark: 8)

- 8 – Excellent communication (of performance) shown through a sustained and strong stylistic focus, conviction of musical structure and where appropriate, dynamic control.
- 7 – Very good communication (of performance) shown through a strong sense of stylistic focus, musical structure and where appropriate, dynamic control.
- 6 – Good communication (of performance) shown through a good sense of stylistic focus, musical structure and where appropriate, dynamic control.
- 5 – Adequate communication (of performance) overall shown through some sense of stylistic focus, musical structure and where appropriate, dynamic control.
- 4 – Some sense of communication (of performance) with occasional lapses evident in stylistic focus, musical structure and where appropriate, dynamic control. (one area).
- 3 – Limited sense of communication (of performance) with lapses in stylistic focus, musical structure and/ or where appropriate, dynamic control.
- 1-2 – Little or no communication (of performance) with little or no sense of stylistic focus, musical structure and/ where appropriate, dynamic control.

### Accuracy (Max mark: 7)

- 7 – Excellent level of accuracy (of performance) shown through exemplary intonation, understanding and interpretation of notation (TAB/lyrics), precise rhythm, and a consistently strong sync throughout.
- 6 – Very good level of accuracy (of performance) shown through strong intonation, understanding and interpretation of notation (TAB/lyrics), accurate rhythm and strong sync throughout.
- 5 – Good level of accuracy (of performance) shown through reliable intonation, understanding and interpretation of notation (TAB/lyrics), rhythm and sync.
- 4 – Adequate level of accuracy (of performance) shown through generally reliable intonation, reading and interpretation of notation (TAB/lyrics), adequate sense of rhythm and sync overall.
- 3 – Limited level of accuracy (of performance) shown through lapses in intonation, reading and interpretation of notation (TAB/lyrics), rhythm and/or sync.
- 1-2 – Little or no accuracy (of performance) shown through considerable lapses in intonation, reading of notation (TAB/lyrics), rhythm and/or sync.

### Instrumental command (Max mark: 7)

- 7 – Excellent level of instrumental command shown through precise coordination skills, sustained command of instrumental techniques and balanced tone throughout.
- 6 – Very good level of instrumental command shown through strong coordination skills, instrumental techniques and balanced tone throughout.
- 5 – Good level of instrumental control shown through secure coordination skills, good instrumental techniques and tone.
- 4 – Adequate level of instrumental control shown through adequate coordination skills and instrumental techniques with some control of tone overall.
- 3 – Limited level of instrumental control shown through some lapses in coordination, instrumental techniques and tone.
- 1-2 – Little or no instrumental control shown through consistent lapses in coordination skills, instrumental technique and tone.

### Performance Questions

- 6: All questions correct
- 5: five questions correct
- 4: four questions correct
- 3: three questions correct
- 2: two questions correct
- 1: one question correct

### Artist Development

#### Initial – Foundation 3

- 6: Excellent evidence, clearly supporting chosen artist/band/video
- 5: Very good evidence, clearly supporting chosen artist/band/video
- 4: Adequate evidence, supporting chosen artist/band/video
- 3: Limited evidence supporting chosen artist/band/video
- 1-2: Little or no evidence supporting chosen artist/band/video

#### Intermediate 4 – 5

- 6: Excellent evidence, clearly supporting own artist development
- 5: Very good evidence, clearly supporting own artist development
- 4: Adequate evidence, supporting own artist development
- 3: Limited evidence supporting own artist development
- 1-2: Little or no evidence supporting own artist development

#### Advanced 6 – 8

##### Product

- 6: Excellent product showing outstanding understanding of the brief
- 5: Very good product showing clear understanding of the brief
- 4: Adequate product fulfilling the requirements of the brief
- 3: Limited evidence of consideration for brief but with lack of detail and/or focus
- 1/2: Little or no evidence of product with brief not realised

##### Presentation

- 6: Excellent presentation with outstanding of the brief and excellent relationship to product
- 5: Very good presentation with clear understanding of the brief and with a clear relationship to the product
- 4: Adequate presentation fulfilling the requirements of the brief and with relationship to the product
- 3: Limited presentation given but with lack of focus to the brief and relationship to the product
- 1/2: Little or no evidence of presentation with focus to the brief not evident and with little relationship to the product

## 1.7 Marks and Boundaries

### Boundaries

Pass mark has been set at 60%. Merit boundary has been set at 74% and Distinction at 88%. Below pass 1 40 – 59 and below pass 2 at 0 – 39.

Initial - Intermediate 5	Maximum marks
Piece 1	22
Piece 2	22
Piece 3	22
Piece 4	22
Performance Questions	6
Artist Development	6
Total	100

Advanced 6 – Advanced 8	Maximum marks
Piece 1	22
Piece 2	22
Piece 3	22
Piece 4	22
Artist Development product	6
Artist Development presentation	6
Total	100

Comments and marks are given for each section of the exam, up to the maximum listed in the table below. It is not necessary to pass all sections or section to achieve a pass overall. The total mark for the exam corresponds to the pass/below pass bands as follows:

Band	Overall mark
Distinction	88
Merit	74
Pass	60
Below Pass 1	40 - 59
Below Pass 2	0 - 39

Individual elements bandings are as follows:

### **Pieces**

Pieces are classified in the following bands:

Distinction 19 – 22

Merit 16 – 18

Pass 13 – 15

Below Pass 1 9 – 12

Below Pass 2 0 – 8

### **Performance Questions**

Performance Questions are classified in the following bands:

Distinction 6

Merit 5

Pass 4

Below Pass 1 2-3

Below Pass 2 0 -1

### **Artist Development Question**

Artist Development Question (Initial – Intermediate 5) are classified in the following bands:

Distinction 6

Merit 5

Pass 4

Below Pass 1 2-3

Below Pass 2 0 – 1

Artist Development Questions (Advanced 6 – 8) are classified in the following bands:

Distinction 12

Merit 10 - 11

Pass 8 - 9

Below Pass 1 4 - 7

Below Pass 2 0 - 3

The examiner will use detailed marking criteria to mark against each element of the pieces. The total will determine the boundary of pass, merit or distinction for each piece. This will be repeated for all four pieces. This marking process will be repeated for artist development. Single marks are given for each correct theoretical question up to a total of six. The final total mark of all elements will determine the final boundary awarded. It is not necessary for the candidate to achieve a consistent boundary across all elements to achieve or that they need to achieve a pass mark in each category to achieve an overall pass. The final mark is the only mark that will be used.

## 1.7 Exam order and process

The candidate will have a limited time to set up and try out equipment (approximately two minutes) and the examiner will offer one sound check prior to the commencement of the four performance pieces. The pieces must be performed first but the candidate can select to play them in any order. After the pieces, the candidate will be required to address six performance topics (up to and including Intermediate 5), using one of the compulsory pieces. The exam will conclude with a discussion on artist development, using one of the own choice pieces where appropriate. At Advanced 6 – 8, candidates are required to produce a product to accompany the discussion.

## 1.8 Exam entry

The exams can be entered in the following ways.

Information on how to enter will be available on the website [www.rockacademy.org.uk](http://www.rockacademy.org.uk) and via the syllabus document. These will be available at Academy of Rock centres.

Candidates must complete an entry either online or physically. If completed physically, these can be handed in at any Academy of Rock centre. If completed online, candidates will receive an email confirmation. Candidates should check all information carefully, to avoid potential problems at the exam centre. If there are any errors, these should be notified immediately to Academy of Rock.

Exam dates will be posted online and candidates will have the option to choose their preferred date. Academy of Rock will endeavor to accommodate the request but cannot guarantee that this will be given.

Two weeks before the exam date, candidates will receive final details regarding the exam centre, time and process.

On the day of the exam, candidates should arrive 15 minutes before their allotted time, to ensure they have the time to submit their Id and complete the exam order form. They should also remove all instruments from their cases and ensure instruments are tuned prior to entering the exam room.

In the exam room, the order form should be handed to the examiner and the candidate should make themselves ready for the exam by making any adjustments to stools, amps, stands or microphones. Approximately two minutes is allowed for this.

Prior to beginning their first piece, the examiner will offer a sound check. This will be the only sound check for the exam and candidates should not request subsequent sound checks. All four pieces will be performed and the candidate can choose the order, but this should be the same as submitted on the order form.

After the performance pieces, the candidate will address six performance questions chosen from six topics selected from the appropriate exam check list. Up to and including Foundation 1, examiners may help the candidate deliver the topics but candidates should aim to address them independently. Performance questions apply to Stage 1 and Stage 2 only.



Following on from the performance questions, candidates will address the artist development element. This is a pre-released question and example responses are available at the appropriate grade in the instrumental syllabus.

The result will be sent to the candidate, parent or teacher within 14 days of the exam date. The candidate will receive a report detailing the elements of the exam. If the candidate, parent or teacher is not satisfied with the result, they may make an official appeal. Details on how to make an appeal are available on the website at [www.rockacademy.org.uk](http://www.rockacademy.org.uk)

On successful completion of the examination, candidates will receive a certificate from City and Guilds and Academy of Rock.

## 1.9 Examiner Training and Standardisation

### 1.9.1 Examiner Training – Probation Examiner

All examiners are trained by Academy of Rock by the Academic Head. The training consists of three stages. These are:

Stage 1: Applicants will be required to complete an application form and will generally have achieved a music diploma as minimum requirement. All applicants will attend an interview by the Academic Head and Assessment specialist. Applicants will be required to mark and make comments on a video exam to enable the Academic Head and instrumental specialist to assess the potential suitability of the applicant. Successful applicants will progress to Stage 2.

Stage 2: Applicants who have successfully passed the interview will be required to undertake two days of training.

- Day 1 will take place in the classroom and will cover the process of the examination. Trainees will receive materials and be trained in use of appropriate language, process (use of audio etc) and written feedback. They will be required to have considerable knowledge of the syllabus and instrumental techniques.
- Day 2 will consist of running examinations under supervision. The trainee will begin by observing an experience examiner who will give feedback at appropriate time. When considered ready, the trainee will begin by asking artist development questions and learn to interact appropriately with the examination candidate. Over the day this will progress to running the performance questions and finally conducting complete examinations. At every stage, the trainee will receive detailed feedback from the experienced examiner. At the end of the examination session, the trainee will be given a summary and will be informed if they have been successful in becoming a probation examiner.

Stage 3: On successful completion of Stage 2, examiners will be able to conduct examination independently. Scripts will be checked prior to release to the candidate, by the Academic Head or another nominated by them. All probation examiners will be standardised after two examination sessions. If successful, the probation examiner will then become a full examiner.

## 1.9.2 Examiner Standardisation

### Probation Examiner

After two examination sessions, probation examiners will be individually standardised to ensure parity and accuracy. This will be achieved through the following.

The Academic Head or nominated other will sit in a live examination session with the probation examiner to ensure that proper process and language is observed. Marks and comments will also be compared to ensure consistency and accuracy. Any variations will be discussed and a decision by the Academic Head (or other) made as to the final mark.

### Annual Examiner Standardisation

All examiners will be required to attend an annual group standardization meeting to ensure parity and accuracy across the panel.

1. All examiners will watch complete video examinations across all disciplines and will be required to mark and comment on them as if a real examination. Marks will be collated and any examiner outside of a range of two marks up or down of the agreed total (made by the Academic Head) will be required to realign their marking.
2. Examiners will also be required to take an examination session 'live' using colleagues to ensure that accurate and appropriate wording and process is maintained and is fair to all candidates.

## 2.0 Assessment quality assurance processes

### 2.1 Exams taken checking

After each exam session, a strict checking process, to ensure all exams taken by candidates are matched to the exam reports and the exam schedule. This is done by the customer service team and they are not responsible for checking comments or marks awarded. They are responsible for ensuring each day's exam reports correspond with the schedule and that all reports are complete.

### 2.2 Report checking

The Academic Head is responsible for taking a sample from each examiner and ensuring that a broad range of steps are reviewed. This will be done by ensuring marks and comments awarded match and that all exam processes were correctly observed.

Each exam review will be completed against the schedules and the excel spreadsheet for each session taken.

### 2.3 Anomalies

Any anomalies in the reports or session will be reviewed by the Academic Head. If the anomaly is examiner based, the examiner will be contacted for his reasons or for his correction. If the

anomaly is process based, the report will be reviewed, with the error considered. If this means that the candidate was not given proper chance to be assessed, the candidate will be informed and given the opportunity to re-sit or be awarded a mark deemed fair. The revised mark will be agreed and signed off by the Academic Board prior to offering to the candidate.

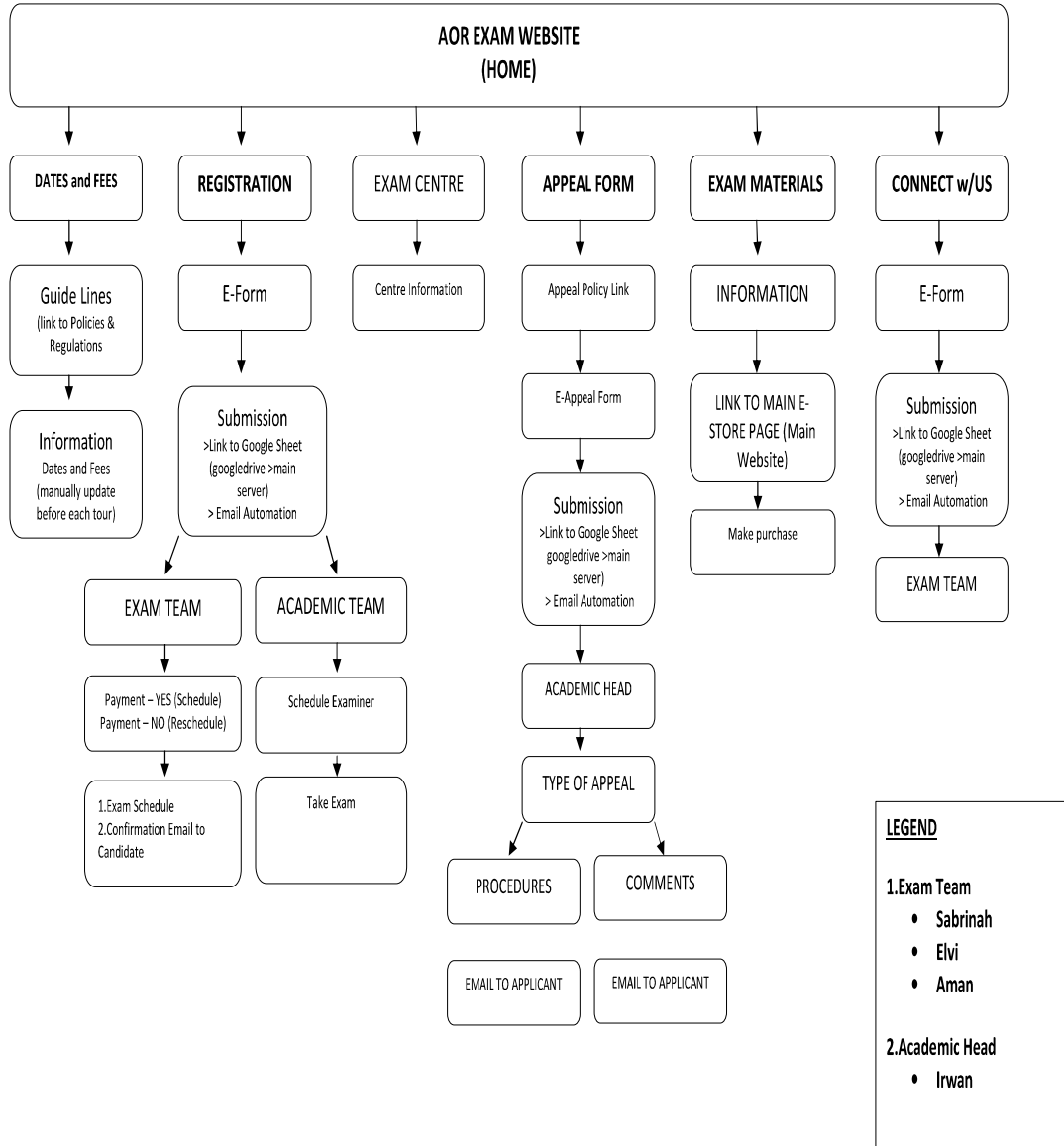
#### 2.4 Sign Off

Post review by the Academic Head, the exam reports and sessions will be signed off by the Academic Board and Managing Director. After this has been completed, the results for successful candidates will be forwarded to City and Guilds London for certification

#### IT

The table below lays out the procedure the IT department has in place to ensure a reliable, robust and confidential entry for the examinations. All information is stored on AOR's server and is encrypted to ensure confidentiality for the user.

AOR EXAM WEBSITE FLOW



**LEGEND**

**1.Exam Team**

- Sabrinah
- Elvi
- Aman

**2.Academic Head**

- Irwan