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CHECKLIST

REFLECTIVE CHECKLIST ON THE ASSESSMENT PROCESS

ASPECTS OF ASSESSMENT TO CONSIDER

'POLIFONIA' WORKING GROUP ON ASSESSMENT AND STANDARDS

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AEC

Lifelong Learning Programme

Koninklijk Conservatorium Royal Conservatoire

'POLIFONIA' WORKING GROUP ON ASSESSMENT AND STANDARDS

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Lifelong Learning Programme

REFLECTIVE CHECKLIST ON THE ASSESSMENT PROCESS: ASPECTS OF ASSESSMENT TO CONSIDER

Focusing on assessment within the context of the student learning process allows an institution to design, manage and deliver its courses and helps to ensure that it will implement effective assessment practices. The reflective material which follows in the first part is structured under Why? When? What? Who? and How? questions which emerged during the course of the project. They address fundamental issues relating to assessment practices in HME institutions. The questions can be used to reflect on an institution's overall assessment system or assessment within a specific programme or subject, but have been designed with particular reference to the area of music performance. The focus is on both specific processes and overall procedures and protocols. The template part can be used to display information on single assessments in a structured way.

Reflecting on Assessment	**Supporting material**
Why do we assess? From the student's perspective, assessment stimulates learning and musical development by defining what students will regard as important, how they will spend their time during the learning process, and how they will come to see themselves as future musicians. From an institution's perspective, assessment plays a central role in the work of a music institution and is essential to both accrediting qualifications and defining an institution's standards. In this way, assessment provides the benchmark upon which an institution can ensure standards that are in line with professional practices. • What is the role of assessment in your institution? • Is this role clearly understood by teachers and students? • Are your assessment processes and procedures dictated/influenced by the demands of institutional qualifications frameworks and/or national qualifications frameworks? • Do the degrees your students graduate with qualify them to enter the profession and/or to pursue further study in the field? • Is assessment seen as an integral part of curriculum development within your institution? • Do your assessment systems impact on learning and teaching practices within your institution? • How would you compare academic standards within your institution to those of other HME institutions in Europe?	*Handbook on Assessment esp. chapter 1* *'Polifonia' WG1 Final Report chapters 2 and 3* *Handbook on Curriculum Design and Development esp. chapter 6*
When do we assess? Summative assessment is normally undertaken at the end of a program cycle (Bachelor, Masters, Doctoral), at the end of a course year, at the end of a course module or project, according to an institution's examination schedule. Formative evaluation is normally undertaken during the process of learning, such as by giving feedback on what has been learned and what needs to be achieved in the future. In the form of continuous assessment, formative assessment can also contribute to the final grade. The timing of the various assessments impacts on the student's learning process and the assessment outcomes and feedback given to students inform future learning. • When do you assess your students' academic achievement? • Does your assessment system include both formative and summative assessments? • Is continuous assessment a feature of your assessment process? • Which assessments contribute to the award of an overall grade for a subject or programme? • Is there an examination schedule with which students must comply or is there flexibility for students and their teachers to choose the timing of an assessment? • How regularly are students formally assessed?	*Handbook on Assessment esp. chapter 5*

Reflecting on Assessment	Supporting material
What to assess? Assessment is most effective when it is focused on the Learning Outcomes for the skills, knowledge or understandings being developed. On another level, assessment can also be described as the means by which both a student's and an institution's standards of academic achievement are measured. On the basis of such assessments, qualifications are awarded that are in line with international qualifications (such as the European Qualification Framework or, more specific to music, the AEC Learning Outcomes), or a national qualification system, or the institution's own qualification system. In addition, on the basis of student assessment results, an institution's academic achievement standards are put under further scrutiny as part of academic quality assurance processes. • Do you have stated learning outcomes in writing for each programme/subject? • Are the learning outcomes clearly formulated and publicly available and accessible? • In how many assessments do you assess each specific learning outcome? • Do you assess all learning outcomes for specific programmes/subjects in the course of the study? • If you do not assess all promised outcomes, which ones are left out and why? • Do you have written assessment criteria referring to the learning outcomes? • Do you have written grading criteria which incorporate the learning outcomes? • Are the assessment criteria / grading criteria (if used) clearly formulated and publicly accessible and available? • Are the learning outcomes and assessment criteria understood by students, teachers and examiners within the institution? • Are external examiners provided with copies of learning outcomes and assessment criteria in advance of examinations? • Are the learning outcomes linked to any institutional, national or international qualifications framework? • Are the learning outcomes linked to any national or international music qualifications framework? • Are the modes and methods of assessment included in syllabus (module?) descriptors and programme documents? • Are the modes and methods of assessment fit for purpose and do you use a variety of methods? • Are the learning outcomes and assessment criteria required to meet any internal quality assurance processes?	*European Qualifications Framework for Lifelong Learning* *HUMART* *Tuning Educational Structures in Europe - Reference Points for the Design and Delivery of Degree Programmes in Music (2009)* *'Polifonia' Handbook on Assessment esp. chapter 3* *'Polifonia' WG1 Final Report chapters 2 and 3*
Who assesses? Performance assessments in HME institutions are usually undertaken by panels of examiners, members of whom might be some combination of: internal or external specialists; the student's own teacher(s); Heads of Departments or other managerial representatives; representatives from other disciplines/departments; overall external examiners and student representatives. Various roles, such as those of Chair and Moderator, are often assigned to specific panel members. An institution will often have protocols which are followed in relation to the number of examiners and type of representation on the panel, the responsibilities assigned to those taking on roles such as Chairs and Moderators, and the voting rights of each member in determining a mark or grade. • Who is involved in assessing student performance? • If panels of examiners are used, what is the constitution of the panel? • What are the criteria used in selecting internal and external examiners? • Are there any specific roles allocated to panel members? • If there is a panel Chair or Moderator, what are their roles and responsibilities?	*'Polifonia' WG1 Final Report chapter 4* *Handbook on Assessment esp. chapters 6 and 8* *'Polifonia' WG5 Report 'International external Examiners in Higher Music Education'*

Reflecting on Assessment	Supporting material
• If there is an overall external examiner on the panel, what is his/her function? • Is there a specialist on the instrument/voice being assessed on the panel? • Is there a representative from another discipline within the institution on the panel? What is his/her function? • If the student's teacher is on the panel, what is his/her function? Is he/she involved in the marking/grading process? • If there is a student representative on the panel, what is his/her function? Is he/she involved in the marking/grading process? • Does the student being assessed have any input into the panel discussions? • If there is a written report, who is responsible for writing the report? • If feedback is given to students, who is responsible for providing and delivering written/oral feedback? • Is there any training provided for examiners? • Is there any written protocol outlining the basis on which panels are constituted and the roles and functions assigned to the various members?	

How do we assess?
 	
Assessment outcomes can be affected by the manner in which the assessment is conducted and the way the panel operates. Often there is an assessment protocol, which includes regulations pertaining to the procedures for voting or allocating a grade, the criteria to be used to assess the performance examination, and the procedures for how the information resulting from the examination is relayed to the student in the form of constructive feedback. The assessment conditions and environment also need to be considered as they can undoubtedly influence the performer and affect the quality of the performance. It is advisable that all those being assessed have similar assessment conditions which include a venue which is fit for purpose and provides any other resources deemed necessary.
 	
• Where do assessments take place and are the venues and any other resources needed appropriate and fit for purpose?
• Do all students on the programme have similar assessment conditions? (e.g. 'warm up' opportunities, rehearsal time with an accompanist, duration of examinations, venue)
• Is the effect of the quality of the acoustic, the instrument or of the accompanist taken into consideration when assessing the performance?
• Is the student provided with feedback and, if so, is the feedback in oral and /or written form?
• If feedback is provided, when and how does the student receive feedback?
• Is contextual information on the student to be assessed available and taken into consideration?
• Are there assessment criteria/ grading criteria used and, if so, how are they used?
• Is the performance of the student being assessed compared to those of his/her peers on the same instrument/across a range of instruments/voice?
• Is there an assessment protocol for how the panel should operate?
• If there is an assessment protocol for how the panel should operate, does this protocol include procedures/guidelines relating to:
  • the process of voting, giving a mark/grade
  • order of speaking
  • use of assessment criteria
  • mechanisms for recording the result and producing a written report (if required)
  • mechanisms for delivering feedback to students
	'Polifonia' WG1 Final Report chapter 3

Template Single Assessment								
Subject	**Type of assessment**	**Mode**	**Individual/Group**	**When/period**	**Learning Outcome(s) involved**	**Assessor(s)**	**Assessment Criteria**	**Feedback**
Example: Violin, Master level	(Final) Recital, compulsory	Summative	Individual Student	Master year 2, May	Artistic/technical LO's: -LO1 -LO2 -… Communication and collaboration LO's: -LO1 -LO2	Panel (5 experts): 1 external specialist 1 own teacher 2 internal specialist 1 internal generalist (chair)	…	oral

The ERASMUS Network for Music 'POLIFONIA' promotes innovation in European Higher Music Education (HME) and aims to assist institutions in enhancing the quality and relevance of HME through cooperation at the European level.

This checklist describes assessment practices in HME in Europe with a view to developing a shared understanding of 'standards', reference points, roles, contexts and challenges for examiners and assessors.

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