

Artist Diploma

Programme Specification & Assessment Criteria 2024/25

Details may change in future academic years, please consult the programme specification for the given year. Any programme, module and assessment criteria amendments will be approved following consultation of the student body through the School's academic governance committee framework and in-line with the requirements of the School's Academic Regulations.

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1. Programme Title

Artist Diploma

2. Programme Accreditation

n/a

3. Final qualification title and level of award

ArtDip, level 7

4. Exit awards

n/a

5. Relevant QAA subject benchmarking group(s)

n/a

6. SITS code

PARTDIPL

7. Approved for the year of study

2024/25

8. Programme Leader

Head of Music Programmes

9. Pathway Leader

Heads of Departments

10. Aims of the Programme

This programme aims to:

- Provide specialised musical guidance to highly skilled performers for developing their musical artistry.
- Support the students in extending and refining core and specialised repertoire as the basis for their immediate professional future.
- Provide practical training in skills immediately relevant to each student's specialization.
- Provide the students with learning and peer environments that enable them to further recognise and nurture their strengths.
- Assist the students to further their careers with the high standards of preparation, and with guiding towards professional contacts and opportunities.
- Afford the students, in their artistic and professional learning and development trajectories, the right level of individual flexibility and responsiveness, including recognising the needs for exceptional levels of individual practice and/or production times, and for periods of musical activities outside the School.

11. Criteria for admission to the Programme

11.1 Selection Process

Admission is for studying in one of the following performance specialisations: Instrumental (string, keyboard, WBP), Vocal, Opera (for both singers and répétiteurs), Jazz and HP. WBP and String students coming from an orchestral Masters programme are also likely candidates if at the right level.

The selection process is the following:

- 1) Principal Study audition, or submission of a live recording (e.g. for students from abroad)
- 2) Evaluation of the candidate's artistic Curriculum Vitae, complemented by an informal interview with the Head of Department (e.g. phone interview for students from abroad), if necessary (e.g. clarifying CV details, considering artistic and professional aims).

Offers are discussed and approved by the Artist Diploma Admission Board that includes the Director of Music, the Head of Music Programmes, the Head of Advanced Instrumental Studies and the Heads of relevant PS Departments.

11.2 Standard entry requirements:

11.2a Principal Study: The candidates' PS level needs to be comparable to the School's distinction standard at Master's level, and show potential for further development.

The candidate's artistic and professional CV needs to show a high level of activities both in the nature and prestige of the experiences, and possibly evidence of future planning.

Entry is competitive and in practice candidates would normally need to demonstrate higher achievement than the minimum.

11.2b Academic requirements: The minimum academic qualification for entry is a national or internationally equivalent Masters degree.

11.2c English Language requirements: Non-native English speakers will normally be required to have achieved, by the beginning of their first term, a minimum of 5.5 in each component of the IELTS Academic English test, or equivalent.

In appropriate circumstances, the external examination may be replaced by the School's internal language test. The School reserves the right to require students to attend a non-credited class in the English language.

11.3 Non-standard entry procedure

For students successful in PS and CV, but that don't meet the academic qualifications entry criteria by the beginning of the Academic Year, the Artist Diploma Admission Board might make recommendations to the School's Academic Board after evaluation of the following:

- Evidence of formal studies and qualifications prior to coming to the School, provided by the student.
- Evidence of experiential learning at an adequate artistic and professional level prior to coming to the School, provided by the student.

11.4 Advanced Standing

The Programme is two full-time years, open to advanced standing (direct entry to the second year) if students possess the required level at admission process, both in performance standards and in artistic and professional caliber. Applicants wishing to be considered for advanced standing must make their request, and have it approved, by 15 July prior to enrolment (and prior to the issue of the CAS for Tier 4 students).

12. Programme outcomes:

* Indicates transferable skill, in square brackets an indicative link to assessment criteria

A. Technique and knowledge

On successful completion of this programme the students will be able to demonstrate:

A1---Highly developed artistry in their performance specialisation and its related skills. ['Performance' a)]

A2---A set of pieces that represent the basis for immediate professional engagements. ['Performance' b)]

A3---Mental, emotional and physical abilities for performance.* ['Performance' a)]

A4---Evaluation of performance through both cognitive and intellectual means.* ['Performance' b)]

A5---A specialised music performance field and the skills that sustain its successful professional pursuit. ['Reflection' a) & b)]

B. Performance and/or creative output

On successful completion of this programme, the student will be able to demonstrate knowledge and understanding of:

B1---The repertoire related to their specialisms and appropriate to their own artistic and professional identities. ['Reflection' c)]

B2---The scope of their creative role in performance. ['Performance' c)]

B3---Principles and strategies for programming/contributing to a successful musical event.* ['Reflection' c)]

C. Communication and artistic values

On successful completion of this programme the student will be able to demonstrate:

C1---Confidence and conviction in presenting their own independent artistry and professionalism. ['Performance' d) & e); 'Reflection' d) & e)]

C2---Ability to implement artistic and professional progress independently. ['Reflection' d)]

C3---Ability to interface successfully with the profession.* ['Performance' d) & e); 'Reflection' d) & e)]

C4---Independence of mind.* ['Reflection' d) & e)]

C5---Rigorous attention to detail.* ['Performance' d) & e); 'Reflection' d) & e)]

C6---Motivation and self-discipline in the pursuit of an aim.* ['Performance' d) & e); 'Reflection' d) & e)]

C7---Self-reliance beyond the concert platform.* ['Reflection' d) & e)]

D. Professional protocols

On successful completion of this programme, the student will have knowledge and understanding of:

D1---Professional standards of reliability and consistency of quality.* ['Performance' and 'Reflection' f)]

D2---Professional standards of behavior.* ['Performance' and 'Reflection' f)]

D. Professional protocols
D3---Demonstration of professional approach to current practices and future planning. ['Performance' and 'Reflection' f])

13. Programme Structure:

13.1 Programme Duration (years)

Two

13.2 Mode of Delivery (full/part-time/other)

Full-Time only

13.3 Total student learning hours

1200 each year

13.4 % split teaching contact hours/self-directed practice & study

10% Contact Hours instrumental Studies, Jazz and HP

12% Contact Hours Vocal Studies,

33% to 58% Contact Hours in Opera Studies

14. Teaching & Learning Methodology & Assessment Strategy

14.1 General approach

The Programme is for advanced students with exceptional individual aptitude in the specialism applied for and represents, in artistic and professional breadth and demands, progression from the School's Guildhall Artist Master's Programme.

The contact time is as structured or flexible as required by the specialisation and by the artistic and professional needs and ambitions of each student. The students are proactive with their PS departments in shaping and planning their overall learning arrangements. Students can also opt or be required to be part of ensemble, orchestral or operatic projects.

The Programme Design has been informed by reference to the FHEQ guidelines (2014).

14.2 Teaching and Learning

Teaching provision varies considerably for those pursuing the different specialisations.

For example, for the instrumental and vocal specialisations contact time needs to be highly selective and reduced, for opera it has to take into consideration theatrical skills and collective rehearsal schedules. Jazz and HP normally have a considerable number of ensemble activities alongside individual lessons.

A) The overall contact time per year for Instrumental and Voice specialisms (including Jazz and HP) follows broadly this structure:

- PS lessons: 45 hours (for voice PS this includes individual lessons plus coaching)
- PS coaching and classes, masterclasses, platforms, performance projects, collaborative project (chamber music, orchestra, ensembles): access to a minimum of 75 (instrumentalists) -105 (voice) hours per year

In total, an average of up to 4-5 hours a week (over 30 teaching weeks) of contact time.

B) The contact time per year for the opera specialism is as follows:

- PS lessons and coaching: 60 hours, including a dedicated “repetiteur class” for repetiteurs.
- Rehearsals and performances in opera scenes and/or fully staged operas (according to departmental plans, and individual roles): 300 – 600 hours
- Classes in Movement, Drama, Makeup: 40 hours

In total, an average of 13-23 hours a week (over 30 teaching weeks) of contact time.

For both A) and B) there is also, once a term, PS Mentoring (HoD, Deputy HoD or senior PS departmental staff).

Learning is of course dependent upon a combination of teaching time and individual practice. Individual practice is fundamentally dependent on individuals and on PS specialisations, but roughly 25/30 hours per week is expected, including preparation away from the instrument (e.g. mental practice, analysis and study of scores and parts).

14.3 Induction and monitoring

In each year, students are enrolled and have a general group induction meeting with the Head of Programme. Follow-up individual meetings with the HoP take place in term 1 and term 3 of each year.

14.4 Assessment

Assessment consists of the following:

14.4a Year 1

1) Performance A: at the end of the first year. The length is normally 45 minutes (Instrumental/Vocal/Jazz/HP) or variable (Opera). Repetiteurs' Assessment A is 45 minutes normally split between a coaching session and an audition (50/50).

2) Portfolio A: log of artistic and professional activities during ArtDip year 1, both in and outside the School.

3) Viva Voce A: on artistic and professional progress, including activities both inside and outside the School.

14.4b Year 2

4) Performance B: at the end of the second year. The length is normally 80 minutes of music (Instrumental strings and piano), or 50-80 minutes of music (Instrumental WBP, Vocal, Jazz, HP), or variable (Opera). Repetiteurs' assessment is normally 50-80 minutes split between a coaching session and an audition (50/50). The inclusion of a short interval is at the student's choice, according to the demands of the repertoire and duration of the programme.

5) Portfolio B: log of artistic and professional activities during ArtDip year 2, both in and outside the School.

6) Viva Voce: on artistic and professional progress, including activities both inside and outside the School.

In general, performance assessment requirements are driven by the individual students' artistic and professional aims, by the practices of the profession, by the ArtDip Programme parameters and the performance programming and scheduling of the School (e.g. for Opera). Programme content for both Performances A and B must be approved by the PS Departments.

Students receive also formative assessment in the form of continual feedback from PS professors, senior PS staff (e.g. in platforms), coaches, conductors and production directors, as appropriate.

Advanced Standing students are only assessed on year 2 components (14.4a and b)

15. Years and modules

Please note that there are no separate modules for this programme.

15.1 Year 1

Core modules: students must take & pass all of the following:		
Title	Credits	Level
Artist Diploma	120	7
TOTAL	120	7

15.2 Year 2

Core modules: students must take & pass all of the following:		
Title	Credits	Level
Artist Diploma	120	7
TOTAL	120	7

15.3 Programme Pattern

Programme Pattern			
a) Scheduled Teaching & Learning hours			
KIS Type	Contact Hours		
One-to-one class/tutorial	45 (Instrumental, Voice, Jazz, HP); 60 (Opera)		
Practical classes/workshops	30 (Instrumental, Voice)		
Supervised time: Studio/workshop/productions/rehearsals	45 (Instrumental, Jazz, HP)-65 (Voice); 300-600 (Opera)		
b) Assessment			
KIS Assessment Component	KIS code	% Weighting	% Pass Mark
Year 1			
Performance A	KPE	100	50
Portfolio A	KCW	n/a	Pass/fail
Viva Voce A	KPE	n/a	Pass/fail
Year 2			
Performance B	KPE	100	50
Portfolio B	KCW	n/a	Pass/fail
Viva Voce B	KPE	n/a	Pass/fail
c) Independent Study hours			Notional Hours
Personal practice/study			500-1050
d) Total student learning hours per year			1200

15.4 Reading & Resources

Principal Study teachers advise repertoire in the Principal Study area to students individually. Scores and recordings for most standard repertoire works and many lesser-known works are located in the Guildhall School Library. Students are encouraged to use the more recent scholarship when choosing their scores.

16. Assessment Regulations

These regulations are in addition to the general assessment regulations for taught programmes included in the Academic Regulations , that covers Board membership, attendance at examinations and submission of coursework (including late penalties), extenuating circumstances, external examiners and academic misconduct.

16.1 Period of registration, progression, resit and award.

a) Periods of registration

The minimum and maximum periods for the awards within the programme are as follows:

Two-year programme;

Minimum – 2 years

Maximum – 3 Years

One-year programme with advanced standing

Minimum – 1 year

Max – 3 years

b) Progression

At the end of Year 1, all assessments listed under 14.4a need to be passed.

c) Assessment

In order to pass each year, a student must complete successfully all the assessments listed under 14.4a and 14.4.b. The pass mark is 50%, or 'pass' (for pass/fail components).

The final degree classification depends solely on the result of Performance B.

Advanced Standing students need to pass all assessments listed under 14.4b.

d) Resit Provisions

If the Assessment Board requires that a resit be conducted, the Board will determine whether:

- The failed assessment should be resat; *and/or*
- A specific assessment activity should be undertaken.

A student who successfully completes a resit is awarded the minimum pass mark of 50%, or a 'pass', as appropriate.

A student who does not satisfy the resit by the date specified is recommended by the Assessment Board for fail-withdraw.

e) Resit charges

The costs of the resit examination will be the responsibility of the student. Details will be given in full in the *Artist Diploma Handbook*, distributed at the beginning of each Academic Year.

f) Award regulations

A student who completes successfully the assessment of the two-year course is awarded the Artist Diploma. The classification is determined by the mark of the Performance B assessment as follows:

With Distinction, minimum 70%

With Merit, minimum 60%

Without classification, minimum 50%

16.2 Assessment requirements

As indicated in 14.4a and b.

16.3 Assessment procedures

All assessments follow standard existing procedures for written submissions and viva voce (with a pass/fail outcome), and performances (marked). The criteria applied are the School's Music level 7 'performance' (for the performance assessments) and 'reflection' (for submission and viva voce).

In particular, the examining panel of Performance B includes three members of staff.

- a chair that can be the DoM, a HoD (not necessarily of the PS being examined) or other Senior member of music staff;
- one more HoD /Senior member of music staff and
- an external assessor.

The external assessor and at least one internal member of the panel need to be specialists in the PS examined. The external examiner is also invited to attend.

16.4 Scheduling of Assessments

The schedule (portfolio deadline, viva voce schedule and performance assessment times and venues) are prepared and communicated by the Music Office to students normally by the end the first term. For Opera students, the assessments happen as part of the Opera Department normal productions (singers) or are scheduled separately (repetiteurs).

16.5 Assessments off-campus

Normally both Performances A and B take place in the School, but it might be possible to exchange one or both of these with external London-based performances (and, exceptionally, UK based), if they are in an appropriate venue and of the appropriate artistic nature and professional standard. Students need to apply to the School via the Music Office well in advance of the event. For both London-based and UK-based performances the School will arrange the assessment panel.

16.6 Feedback to students

The School endeavors to provide students with feedback as soon as the assessment task has been completed. Results in form of grades that students might receive will be provisional until they have been agreed by the relevant School Assessment Board and the Pass List has been signed by the School's Academic Registrar. The Registry sends to all students, at their home address, the transcript and copy of the relevant reports.

17. Assessment Criteria Performance Level 7						
	Technique and knowledge		Performance / creative output	Communication and artistic values		Professional protocols
	a) Instrumental/vocal control	b) Musical awareness and understanding	c) Variety of sound and imagination	d) Communication	e) Ensemble communication	f) Professional standards
90-100	Performance displaying genuine mastery and integration of artistic insight, technical command and communicative conviction comparable to a world-class performance standard.					
80-89	An exceptionally compelling level of control and mastery of instrument/voice	An exceptionally compelling level of command of stylistic detail and musical insight	An exceptionally compelling level of quality of sound, a captivating sound palette projecting subtle and individual musical intentions	An exceptionally compelling level of communicating with the audience, with a strong integration of musical insight and technical command	An exceptionally compelling level of ensemble communication and immediacy, producing a unified and original interpretation	An exceptionally compelling level of awareness and upholding of professional standards of presentation and manners
70-79 [dist.]	An excellent level of control and mastery of instrument/voice	An excellent level of command of stylistic detail and musical insight	An excellent level of quality of sound, an attractive sound palette projecting individual musical intentions	An excellent level of communicating with the audience, with a strong integration of musical insight and technical command	An excellent level of ensemble communication and immediacy, resulting in an integrated and engaging performance	An excellent level of awareness and upholding of professional standards of presentation and manners

17. Assessment Criteria Performance Level 7						
60-69 [merit]	A good level of security and sophistication in the control of the instrument/voice	A good level of convincing musical understanding and style	A good level of quality of sound communicating a wide range of musical intentions	A good level of engaging the audience, clear and convincing communication	A good level of collaborative ethos between members of the ensemble, resulting in an engaging performance	A good level of awareness and upholding of professional standards of presentation and manners
50-59 [pass]	A satisfactory level of control of the instrument/voice	A satisfactory level of awareness of aspects of style and musical understanding	A satisfactory level of quality of sound, with evidence of variety to project musical intentions	A satisfactory level of engaging the audience	A satisfactory level of ensemble communication, with evidence of awareness of aspects of ensemble playing	A satisfactory level of professional standards of presentation and manners
40-49 [fail]	A generally unreliable level of control of the instrument/voice that limits the projection of musical intentions	A generally unreliable level of awareness of stylistic detail and of musical understanding	A generally unreliable level of quality of sound, with limited variety to project musical intentions	A generally unreliable level of engaging the audience	A generally unreliable level of interaction with ensemble members and of engagement with shared musical ideas	A generally unreliable level of professional standards of presentation and manners

17. Assessment Criteria Performance Level 7

0-39	An unsatisfactory level of control of the instrument/voice that seriously impinges on the projection of musical intentions	An unsatisfactory level of stylistic awareness, limited and inconsistent musical understanding	An unsatisfactory level of quality and variety of sound to project musical intentions	An unsatisfactory level of engaging the audience	An unsatisfactory level of interaction with ensemble members	An unsatisfactory level of professional standards, systematic failures in professionalism
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18. GAM Assessment Criteria, Reflection (Level 7)						
	Technique and knowledge		Content and /or creative output	Communication and academic values		Professional Protocols
	a)-Questions	b)-Experiences	c)-Development	d)-Reflection	e)-Language	f)-Presentation (required or chosen mode)
90-100	An outcome displaying unique developmental insight through integration of rigorous reflection on individual artistic experiences, mastery of reflective tools and imaginative supporting contexts. Practical results and critically appraised and communicated in a most compelling and fluent way.					
80-89	An exceptionally compelling level of resourcefulness, relevance and depth of questioning, showing exceptional and methodical use of appropriate reflective tools	An exceptionally compelling level of acquisition and internalisation of experiences	An exceptionally compelling level of synthesis of the dynamics of artistic and personal development, showing strong imagination and individuality	An exceptionally compelling level of rigour, insight and persuasiveness in the pursuit of self-awareness	An exceptionally compelling level of communication, stylish, fluent and personal	An exceptionally compelling level of presentation standards ready for publication
70-79 [dist.]	An excellent level of resourcefulness, relevance and depth of questioning, showing good and methodical use of	An excellent level of acquisition and internalisation of experiences	An excellent level of synthesis of the dynamics of artistic and personal development, showing imagination and individuality	An excellent level of rigour, emerging insight, and persuasiveness in the pursuit of self-awareness	An excellent level of communication; stylish and fluent	An excellent level of presentation standards which enhances the reader's appreciation of the material

18. GAM Assessment Criteria, Reflection (Level 7)

	appropriate reflective tools					
60-69 [merit]	A good level of resourcefulness and relevance of questioning, showing generally consistent use of reflective tools	A good level of acquisition and processing of experiences	A good level of synthesis of issues of artistic and personal development, showing some individuality	A good level of clarity and persuasiveness in the pursuit of self-awareness	A good level of communication; fluent and clear, with a broadly correct use of language	A good level of presentation standards, laying out material with clarity
50-59 [pass]	A satisfactory level of relevance of questioning, showing some evidence of non-casual use of reflective tools	A satisfactory level of acquisition and processing of experiences	A satisfactory level of interest in considering issues of artistic and personal development, with an attempt at individuality	A satisfactory level of clarity and conviction in the pursuit of self-awareness	A satisfactory level of communication, fluent and mostly clear, with an understandable use of language	A satisfactory level of presentation standards, showing an awareness of the School's Style Guide

18. GAM Assessment Criteria, Reflection (Level 7)

40-49 [fail]	A generally unreliable level of questioning, with some but inconsistent use of reflective tools	A generally unreliable level of acquisition of self-awareness, with some but unprocessed elements of value	A generally unreliable level of engagement with issues of artistic and personal development, with some limited elements of interest	A generally unreliable level of clarity or conviction in the pursuit of self-awareness, showing a limited attempt at reflection	A generally unreliable level of communication; a limited and mostly confused use of language	A generally unreliable level of presentation standards, showing limited awareness and implementation of the School's Style Guide
0-39	An unsatisfactory level of questioning, showing very little awareness of reflective tools	An unsatisfactory level of acquisition of self-awareness, with very few elements of value	An unsatisfactory level of engagement with issues of artistic and personal development with very few elements of interest	An unsatisfactory level of clarity or conviction in the pursuit of self-awareness, showing a very limited attempt at reflection	An unsatisfactory level of communication; very confused and poor use of language	An unsatisfactory level of presentation standards showing very limited skills