

# Conservatorium van Amsterdam

## Study Guide 2020-2021

### *General part*

*(Applicable to all departments and degrees)*

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# 1. CONSERVATORIUM VAN AMSTERDAM

## *Mission*

The Conservatorium van Amsterdam is deeply committed to excellence in education, performance and creative activity and to the cultural enrichment of the larger community. A premier international conservatory, the CvA inspires and empowers highly talented individuals to realize their potential. For this, the CvA offers Bachelor's and Master's degree courses in Classical, Jazz and Popular music, a Music in Education Programme and the National Programme for Young Top Talent. Through this comprehensive offer of genres and courses, the CvA represents a full reflection of the present-day musical landscape. It accordingly plays an active part in shaping national and international musical life, both now and in the future.

## *Vision*

The Conservatorium van Amsterdam prepares some 1250 highly talented students for careers as passionate performers and composers, and as imaginative, effective leaders in the international music scene. Our guiding principle is 'excellent education'. Our international student body thrives in a supportive atmosphere that encourages excellence, values individuals and welcomes innovation. The CvA inspires the performance, creation and knowledge of great music, while exchange programmes, distant learning and entrepreneurial opportunities expand the school's reach. Every year, hundreds of concerts and community and outreach events take place. The CvA is a steady contributor to the cultural fabric of Amsterdam and an important player on the world stage.

The musical world is always in motion. This has a major impact on the infrastructure, artistic concepts and how we reach out to audiences. The musician of the future will be a specialist who is in full charge of his profession, and who possesses skills beyond his excellence in performance. The CvA follows a clear path through all this: excellence above all. Every element of the musical profession is practised at a high level; musical craftsmanship, artistic authenticity, but also didactic and entrepreneurial skills. All of this provides graduate CvA students with the best possible starting position for a career in the international music world.

## *Organisatie*

The courses given at the Conservatorium van Amsterdam are categorized as higher professional education (or hbo in Dutch), and more specifically as arts education courses. The conservatory is funded by the Dutch Ministry of Education, Culture, and Science.

The CvA offers bachelor's and master's programmes in classical music, early music, opera, jazz and pop. With the national young top talent programme (Sweelinck Academy and Junior Jazz College) and a wide range of continuing education and training, the CvA offers education of the highest level to pupils and students from the age of eight.

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Oosterdokskade 151                      Email: [cva-info@ahk.nl](mailto:cva-info@ahk.nl)  
1011 DL Amsterdam                      Internet [www.consam.nl](http://www.consam.nl)

The Pop-department is located at the Q-Factory:

Atlantisplein 1                              Email: [cva-info@ahk.nl](mailto:cva-info@ahk.nl)  
1093 NE Amsterdam

### *Amsterdam University of the Arts*

The CvA is part of the Amsterdam University of the Arts (or the Amsterdamse Hogeschool voor de Kunsten (AHK), as it is known in Dutch). The AHK covers a broad spectrum of disciplines, including the visual arts, film, theatre, dance, architecture/urban planning and cultural heritage/museology. The courses are given at various locations in Amsterdam. Some 3,000 students are currently enrolled at the AHK.

The other faculties of the AHK are:

Breitner Academy	Academy of Architecture
Netherlands Film Academy	Academy for Theatre and Dance
Reinhardt Academy	DAS Graduate School

The quality of education is ensured by the nearly 600 teachers employed by the AHK and a large number of national and international guest teachers – some 2,000 a year.

The Amsterdam School of the Arts (AHK) has a foundation status under Dutch law. The competent authority of the “Sichting AHK” foundation is in the hands of the Executive Board. The AHK also has a Supervisory Board. More information about the organization of the AHK can be found on the website: <https://www.ahk.nl/>

### *AHK Service Office*

The AHK Service Office carries out the following joint services: finance and administration; housing and facility management; ICT; quality, communications and policy; human resources; student affairs; and the lectorates.

The Central Student Registrar Office manages the fees paid by students, annual enrolment, deregistration and the refunding of fees. Students’ rights and responsibilities are set out in the students’ charter maintained centrally by the AHK.

AHK Service Office                          Tel.: +31 (0)20–527 77 10  
Jodenbreestraat 3                          Email: [secretariaat@ahk.nl](mailto:secretariaat@ahk.nl)  
Postbus 15079                                Internet: [www.ahk.nl](http://www.ahk.nl)  
1001 MB Amsterdam

### *Board and management*

Education at the CvA is overseen by the Board of Directors, which is made up of the principal, the vice-principal / director of the Classical/Early Music Departments and the Music in Education programme, and the vice-principal / director of the Jazz and Pop Department and the Amsterdam Electronic Music Academy. The management is supported in operational terms by the Classical Department heads and main and assistant jazz staff.

The CvA Board of Directors:

**Janneke van der Wijk** – principal ([cva-secretariaat@ahk.nl](mailto:cva-secretariaat@ahk.nl))

**Okke Westdorp** – vice-principal, head of the Classical, Early Music and Music Education programmes ([okke.westdorp@ahk.nl](mailto:okke.westdorp@ahk.nl))

**Edo Righini** – vice-principal, head of Jazz & Pop Departments and Amsterdam Electronic Music Academy ([edo.righini@ahk.nl](mailto:edo.righini@ahk.nl))

### *Organization of education*

Education at the CvA is organized into various departments: classical, jazz, pop and the music education programmes. The departments are overseen by the assistant head. Next in line are the department heads and department coordinators who are in charge of organization and coordination, either in whole or in part. Teachers, coordinators, department heads, programme managers, the study secretariat, academic advisers and the Dean of Students answer questions, give advice, offer help and help find solutions to problems. The principal study teacher, department coordinator and/or department head, together with the academic adviser, are the first points of contact for students.

### *Academic guidance*

For information and advice on course contents, the course of study and academic progress; exemptions; additional subsidiary subjects; 'free space'; or a modified study plan, students can contact the academic advisors. Their names and contact details are listed on the website and in Part 1 (programme description) of the Programme-specific study guide.

Beside the academic advisors, all programmes have study coaches as well. At the start of the programme all student are appointed a personal study coach.

### *Study secretariat*

The study secretariat is located on the tenth floor of the main CvA building, to the right of the lift, and is open Monday to Friday from 10.00 to 12.00 h and from 14.00 to 16.00 h to help students with a wide variety of student affairs. For example, they can print out an overview of their marks for them, or prepare various documents and statements. Students may also contact them with questions about exam dates and schedules

### *Student counsellor*

The CvA student counsellor is:

**Heleen de Kam** T: 020–5277584 E: [heleen.dekam@ahk.nl](mailto:heleen.dekam@ahk.nl)

The student counsellor informs and guides students when it comes to practical and personal matters relating to the student's situation and being a student. Practical matters include legislation and regulations (e.g. registration, withdrawal, a binding recommendation that a student discontinue his/her studies, residence permits, insurance), financial assistance and other financial matters, as well as your legal status as a student. The student counsellor can confer with and refer the student to other bodies at or outside the Conservatory. All conversations with the student counsellor are confidential, and any personal information is treated with the utmost care. More information is available at MyAHK intranet.

### *Project Bureaus*

Each department of the CvA has its own project office. Orchestra, choir and ensemble projects are set up within the CvA but also with the external partners and stages to give the students the most varied practical experience possible. In the academic year, two to three class-free periods are usually scheduled during which projects can take place. Project bureaus are also the place where students can ask questions regarding the projects, the rehearsal schedules, the scores, and get he information about the program and the concerts. More information about the project bureaus can be found in the programme-specific Study guide, part 1 (Programme description).

### *Internationalising*

The CvA internationalization office advises students on exchange programmes and provides support in respect of individual applications. It works closely with the AHK internationalization office, organizes informative meetings on exchange programmes and liaises with colleagues employed by our exchange partners. Thanks to our many international contacts, CvA students may fulfil certain requirements for their degree outside the Netherlands. Each year, many students take advantage of this opportunity. We have close ties with the leading exchange partners and with AEC, Erasmus and Erasmus +. The CvA welcomes hundreds of guest students and teachers each year, and is active in Europe and with partners on other continents such as the Manhattan School of Music and EMESP in São Paulo, Brazil. These are often large-scale, close collaborations leading to long-term relationships benefiting students, faculty members and alumni.

More information about possible destinations and study planning can be obtained from the MyAHK [intranet](#) and by contacting **Ruth Graf-Fleet**, coordinator of the study abroad programme: [ruth.graf-fleet@ahk.nl](mailto:ruth.graf-fleet@ahk.nl)

## Examination Committee

The examination committee is responsible for guaranteeing the quality of testing and assessment as they relate to the CvA degree programmes. The committee thus plays an important role in the institution. The committee appoints examiners, draws up guidelines for the supervision of examinations (for additional rules regarding examinations, see below in this guide), grants exemptions, etc. All the duties carried out by the committee are outlined in the AHK Examination Committee Regulations, available at MyAHK.

If all goes smoothly, students should notice little of the examination committee's work. If there are questions about or issues arising from examinations, it is advisable to discuss them first with the relevant teacher, academic coach or department head. Should such discussion fail to bring about the desired result, the student may consider lodging a complaint with the examination committee. Such a complaint may be lodged, for example, if the student believes that an error was made in the making of the assessment or doubts its validity, and discussions with the teacher or department head/head of the degree programme have failed to resolve this; or the student believes an error was made in relation to an exemption being granted or in determining personal academic goals.

The student will then lodge a complaint in respect of the course of events or the decision. The examination committee will investigate whether the relevant procedures were followed correctly and whether the Teaching and Examination Regulations (see also below) were properly adhered to. The examination committee's decision may require that a given procedure be repeated.

## Contacting the examination committee

The examination committee can be reached via the committee's secretary, Daphne Wassink: [daphne.wassink@ahk.nl](mailto:daphne.wassink@ahk.nl). Upon each request, please provide your name, student number, address, telephone number and email address. Also state the degree programme, principal subject and academic year in question. Explain the request, complaint or objection as clearly as possible. The student will receive a reply from the examination committee within four working weeks.

## Composition of the examination committee

As of 1 September 2020, the examination committee is made up of the following members:

- Arnold Marinissen (chairman) – *coordinator of master research, head-teacher percussion;*
- Mirsa Adami (member) – *Repetitor Dutch National Opera Academy;*
- Dorine Jansma (member) – *classical academic adviser and SLB coordinator;*
- Nico Brandsen (member) – *senior teacher keyboards pop and band coach;*
- Femke Temmink (member) – *coordinator study affairs Music Education;*
- Bram Strijbis (member) – *coordinator and teacher of jazz theory, jazz programme manager and jazz academic adviser;*
- Jet Langman (external member) – *policy officer and administrative secretary of the Examination committee of the Gerrit Rietveld Academy.*

## Participation

The Amsterdam University of the Arts has a University council, and each one of its academies (such as the Conservatorium van Amsterdam) an Academy council. The participation councils are formal bodies for students and staff with which the Executive Board and the Boards of Directors of the academies discuss policy and educational matters. The university council is made up of two members from each academy, one member of staff and one student, as well as one member of staff from the service office. University and academy council members are elected and serve a two-year term.

The academy councils deal with matters involving the academy proper, while the university council deals with matters involving the entire university or going beyond the scope of a given academy. Depending on the matter at hand, the councils are vested with the right of consent and the right to prior consultation. A description of these rights is given in the participation rules, which are available at MyAHK.

## Confidential advisers and AHK integrity code

It is of the utmost importance that students and staff can study and work in a safe and pleasant environment. However, if there are any issues you would like to discuss with someone, you are free to contact one of the confidential advisers. They are the first point of contact when reporting intimidation (sexual or otherwise), aggression, violence, bullying or discrimination. The counsellor's role is to help the victims of these behaviours find a solution. All discussions are in complete confidence unless you wish otherwise. The counsellor will never take steps without first discussing them with you and asking your permission.

You are free to choose which counsellor to consult. Should you prefer to speak to someone outside the AHK, you may contact the counsellor at the AHK's occupational health and safety service, HumanCapitalCare. For more information and the counsellors' contact details, please visit the intranet page of MyAHK regarding Health and Safety, and the website: <https://www.ahk.nl/en/confidential-advisers/>

## 2. LEARNING OBJECTIVES OF CvA PROGRAMMES

### Competency-based learning

The curriculum has been developed on the basis of the competencies defined in the national music programme guidelines (landelijk opleidingsprofiel Muziek), published in 2017. A competency is a behaviourally observable combination of knowledge, skills, attitude and/or personal characteristics (qualities) with which goals can be met in a professional capacity. In other words, it is the behaviourally observable ability to function satisfactorily in the professional world. Competency-based education is characterized by an integral approach to knowledge, expertise and attitude. As a result, this education is geared towards the future careers of students who are expected to possess outstanding self-management skills. The features of competency-based education mean that this approach is ideally suited to professional music education.

The level descriptions of the bachelor's and master's programmes take into account both the national (NLQF) and the international (European Qualifications Framework and Polifonia/Dublin) level descriptions. The general level of master's degree was the guiding principle behind the update to the degree programme profiles, together with the higher professional education standards published in the Netherlands Association of Universities of Applied Sciences quality agenda entitled 'Kwaliteit als opdracht' in 2009 and the 'Standaard masteropleidingen hogescholen' in 2012.

A master programme offered by the CvA guarantees that students, in both a national and an international context, are capable of:

1. acquiring a solid basis in advanced practical theory;
2. initiating, effecting and evaluating practically oriented research, either independently or with others, in order to contribute to the innovation of their own work and profession;
3. taking their professional competences to a higher level;
4. further developing their professional ethics and a social orientation befitting a responsible senior-level professional.

Acquiring these final qualifications is made possible by achieving of the six sets of competencies that are described in detail in the following chapter. The final qualifications 1 and 3 are gained through the competencies 1 (Technical skills), 2 (Creative skills), and 6 (Organizational skills).

The competencies 4 (Research and development skills) and 2 (Creative skills) prove that graduates have reached the qualification under 2. Lastly, the final qualification 4 is elaborated in the competencies 3 (Contextual focus) and 5 (Communication skills).

## The competency set

The competency set consists of 7 competencies (6 of which are relevant for the master), all of which have been translated into multiple indicators. These indicators are descriptions of the knowledge and skills to be acquired as part of that competency.

### 1. Technical skills

<b>The student has a wide range of professional knowledge and skills, and applies them in different musical contexts.</b>		
	<b>Bachelor</b>	<b>Master</b>
<b>1</b>	The student is technically proficient in his/her specialist field.	The student creates and produces artistic concepts at a high professional level.
<b>2</b>	The student commands a representative, varied repertoire within his/her field.	The student commands a representative, varied repertoire within his/her field, has enhanced or broadened his/her knowledge and knows how to set himself/herself apart as a professional artist.
<b>3</b>	The student works in ensembles or in creative collectives varying in composition, size and style.	The student works in ensembles or in creative collectives varying in composition, size and style.
<b>4</b>	The student has a basic knowledge of music theory, music history, musical styles and performance practices.	The student has enhanced and/or broadened his/her basic knowledge of music theory, music history, musical styles and performance practices.
<b>5</b>	The student demonstrates that he/she is capable of analysing music he/she hears, or notated music with which he/she is presented, based on his/her understanding of rhythmic, melodic and harmonic structures and forms, and on that basis, can interpret and perform it.	The student demonstrates that he/she is capable of analysing music he/she hears, or notated music with which he/she is presented, based on his/her understanding of rhythmic, melodic and harmonic structures and forms, and on that basis, can interpret and perform it.
<b>6</b>	The student demonstrates musical freedom using improvisation techniques when performing repertoire.	The student demonstrates the ability to apply individual advanced-level improvisation techniques associated with the repertoire performed.
<b>7</b>	The student has mastered effective study and rehearsal skills.	The student has mastered effective study and rehearsal skills.
<b>8</b>	The student is aware of his/her posture and movements. He/she demonstrates awareness of health risks and takes preventative measures.	The student is aware of his/her posture and movements. He/she demonstrates awareness of health risks and takes preventative measures.

## 2. Creative skills

<b>The student can shape musical expression based on his/her own artistic vision and aims.</b>		
	<b>Bachelor</b>	<b>Master</b>
<b>1</b>	The student develops musical products based on an artistic concept and/or puts together programmes on the basis of that concept.	The student independently develops musical products at a high professional level based on his/her own artistic concept and/or puts together programmes on the basis of that concept.
<b>2</b>	The student shows creativity in his/her choice of repertoire, programming, arrangements, compositions and/or productions, in performance and in musical solutions.	The student shows extensive creativity in his/her choice of repertoire, programming, arrangements, compositions and/or productions, in performance and in musical solutions.
<b>3</b>	The student develops and communicates an artistic vision.	The student expresses a musically artistic personality.
<b>4</b>	As a player or creator, the student puts himself/herself at the service of the musically artistic product and its realization.	The student puts his/her musically artistic personality and skills at the service, and in the context of, a larger whole.
<b>5</b>	As a player, the student contributes in an inspiring way to the creation of a musical product.	As an initiator, the student carries out a musical project.
<b>6</b>		The student uses research methods to develop and enrich his/her work in an artistic sense.

## 3. Contextual skills

<b>The student identifies developments in the national and international professional world and in society at large, positioning himself/herself and his/her work in relation to these.</b>		
	<b>Bachelor</b>	<b>Master</b>
<b>1</b>	The student is aware of developments in his/her specialist field and in the wider professional music world. The student demonstrates how he/she integrates that awareness into his/her professional abilities and uses it to enhance his/her own career.	The student is aware of developments in his/her specialist field, the wider professional music world and society at large. The student demonstrates how he/she integrates that awareness into his/her professional abilities and uses it to enhance his/her own career and to serve the community.
<b>2</b>	The student identifies opportunities in the community, turning these into concrete actions. He/she is not afraid to take risks and	The student identifies opportunities in the community, turning these into concrete actions. He/she is not afraid to take risks and

	positions himself/herself with his/her products or activities.	positions himself/herself with his/her products or activities.
3	The student demonstrates an understanding of how the national and international music markets function and are organized. To that end, he/she has knowledge of music marketing and production, money flows and revenue models, and applies that knowledge to position himself/herself in the professional music world.	The student demonstrates an understanding of how the national and international music markets function and are organized. To that end, he/she has knowledge of music marketing and production, money flows and revenue models, and applies that knowledge to position himself/herself in the professional music world.
4	The student participates in professional/cultural life, and networks with peers, other musicians, members of the public and press, and potential and current clients.	The student participates in professional/cultural life, and networks with peers, other musicians, members of the public and press, and potential and current clients.
5	The student demonstrates resourcefulness and is capable of securing commissions, jobs and/or work.	The student demonstrates resourcefulness and is capable of securing commissions, jobs and/or work.
6	The student is aware of technological developments and of the influence technology has on the professional music world. The student has relevant knowledge and skills, and applies them in a music-specific context.	The student is aware of technological developments and of the influence technology has on the professional music world. The student has relevant knowledge and skills, and applies them in a music-specific context.

#### 4. Research and development skills

	<b>The student evaluates his/her own artistic performance by reflecting on and exploring the development of his/her own identity, personal actions and work, and those of others, with the aim of continuously improving that performance.</b>	<b>The student constantly evaluates his/her own artistic performance through self-initiated research and reflection on his/her own identity, actions and work with the aim of improving that performance and simultaneously contributing to innovation in his/her field.</b>
	<b>Bachelor</b>	<b>Master</b>
1	The student asks critical questions and is open to the questions of others.	The student asks critical questions and is open to the questions of others.
2	The student reflects on his/her own assumptions, preferences, strengths and weaknesses, and understands their implications for his/her development.	The student reflects on his/her own assumptions, preferences, strengths and weaknesses, and understands their implications for his/her development and career opportunities.
3	The student reflects on his/her own working methods, and thus understands the implications	The student reflects on his/her own working methods, and thus understands the implications of choices and decisions, which he/she can

	of choices and decisions, which he/she can defend retrospectively.	defend retrospectively both to colleagues and to individuals working outside the field.
4	The student gives a justified assessment of the artistic merit of his/her own work and that of others, as well as an assessment as to how effectively it meets his/her intentions.	The student gives a justified assessment of the artistic merit of his/her own work and that of others, as well as an assessment as to how effectively it meets his/her intentions.
5	The student independently collects, analyses and interprets knowledge and information relevant to his/her field.	The student independently collects, analyses and interprets knowledge and information relevant to his/her field and contributes through his/her own research to the development of new source material.
6	The student conducts structured research on issues directly related to his/her own field.	The student conducts structured research on issues directly or indirectly related to his/her own field.
7	The student uses knowledge, insight and skills gained from reflection, feedback and research to help further develop his/her work and professional status.	The student proactively organizes his/her own input in the form of reflection, feedback and research, using knowledge, insight and skills to help further develop his/her work, professional status and field.
8	The student explores, identifies and experiments with innovations in his/her field.	The student explores, identifies and experiments with innovations in his/her field, in addition to fostering innovation himself/herself.

### 5. Communication skills

<b>The student interacts effectively in various professional contexts, using appropriate forms and means of communication.</b>		
	<b>Bachelor</b>	<b>Master</b>
1	The student presents himself/herself and his/her work, individually and/or collectively, in a way that is suited to the work presented and the intended audience.	The student presents himself/herself and his/her work, individually and/or collectively, in a way that is suited to the work presented and the intended audience.
2	As part of a collaborative undertaking, the student actively and demonstrably contributes to the artistic process and to the creation of artistic products.	The student actively and demonstrably contributes to multi- and/or interdisciplinary collaborations in his/her own discipline.
3	The student collaborates in ensembles that are varied in terms of composition and style, or in creative projects of different sizes and focus.	The student leads creative processes, projects and/or collaborations.

4	The student is aware of his/her identity and qualities, and makes effective use of them within a collaborative undertaking.	The student demonstrates skills and initiative in teamwork, negotiation and organization.
5	The student can articulate artistic and other choices verbally and in writing in a clear and structured way using correct grammar and good style.	The student uses his/her oral, written and IT skills to convincingly and effectively communicate his/her own work, working method, vision and research results to professionals and the public.
6	The student gives and receives feedback, using it as a means to develop himself/herself and to encourage others to do so.	The student deals strategically and respectfully with the various roles, responsibilities, interests and qualities inherent in a collaborative undertaking.
7	The student demonstrates effective intercultural communication skills.	The student demonstrates effective intercultural communication skills.

### 6. Organizational skills

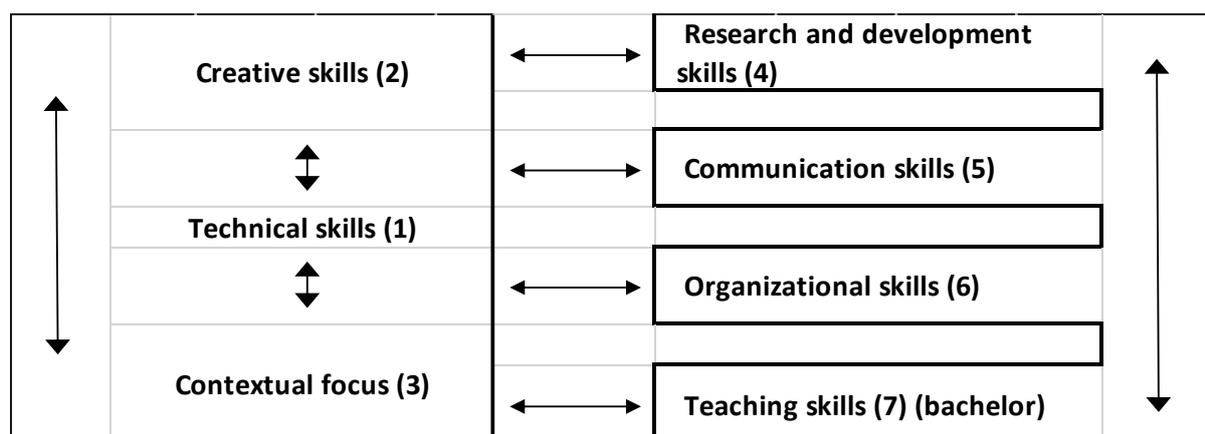
<b>The student creates sustainable work situations and networks, enabling himself/herself to achieve his/her goals.</b>		
	<b>Bachelor</b>	<b>Master</b>
1	The student sets realistic goals, and makes and works according to a plan.	The student sets realistic goals, and makes and works according to a plan.
2	The student has sufficient business, organizational and administrative knowledge and skills, operating as a professional to ensure the success and continuity of his/her career.	The student has sufficient business, organizational and administrative knowledge and skills, operating as a professional to ensure the success and continuity of his/her career.
3	The student organizes workflows mutually with others, seeking an appropriate balance between artistic, business and facilitating activities.	The student organizes workflows mutually with others, seeking an appropriate balance between artistic, business and facilitating activities.
4	The student maintains sustainable professional networks and contacts, thereby strengthening his/her own activities and those of others.	The student maintains sustainable professional networks and contacts, thereby strengthening his/her own activities and those of others.
5	The student responds to changing situations and circumstances, and contributes to solving various context-specific problems.	The student responds to changing situations and circumstances, and contributes to solving and addressing complex context-specific problems and issues.
6	The student is aware of relevant parameters and deals with them appropriately.	The student is aware of relevant parameters and deals with them appropriately.

## 7. Teaching skills

<b>The student uses his/her own musical knowledge and skills to facilitate the musical development or performance of others.</b>	
<b>Bachelor</b>	
<b>1</b>	Using his/her knowledge and skills, the student formulates goals for development or performance in consultation with the person(s) involved.
<b>2</b>	The student uses various teaching methods, resources and materials – geared to the needs and learning style of those involved – to develop and implement musical learning situations and/or processes.
<b>3</b>	The student identifies, assesses and evaluates the learning effect on the person(s) involved in the educational situations or processes designed and implemented.

### The competencies as a cohesive system

The competencies described above can be represented in a following model:



This model shows that in the course of the realisation of the musical and artistic productions the first three competencies (Technical skills, Creative skills, and Contextual focus) have the greatest impact and interact constantly with each other and with other four competencies.

The competencies 4 – 7 are all separately connected with the first three, and also reinforce each other.

The CvA master graduates are able to create and re-create their own compositions. They have an individual artistic identity in their musical expression and vision (competence 2). Together with research (4) this forms the base for inspiration needed for the realisation of musically artistic productions and publications. The advanced artistic practice becomes apparent in musical productions by way of integration of the technique with research-based reflective attitude. Master of Music graduates can function in both national and international professional context as a musician / composer.

Understanding and skill in artistically-technical work processes (competence 1) have its base in students' individual study-plan, with which the students give form to their programme. Furthermore, having constructed and monitored their own study progress as students, they will be able to reflect upon, review, and adjust their further development in course of their career (competence 4). Their own reflection of the study-plan gives the graduates insight in their own artistic and technical work process.

The contextual focus (competence 3) is also entwined with the whole programme. What is crucial here is that graduates are able to identify opportunities at the level of community and social responsibility, but also the at level of music markets and the professional music field. They are able to implement this competence on both national and international level. The emphasis that CvA puts on the highest possible technical and creative quality of musicianship (competences 1 and 2) ensures that it's graduates can function on the forefront of the music sector and society worldwide.

The research and development skills (competence 4) which enable Master of Music graduates to review and contribute to their professional field, form the core of the research component of the master programme. Also, other competencies are gained through master-research, such as reflective qualities regarding their own practice and performance, the historical developments, the professional context, and theory of the discipline. Furthermore, the research component explicitly supports competence 2 (Creative skills) as it contributes to development of musicianship at the highest level.

The CvA pays great attention to the development of communication skills (competence 5), considering the musical practice in its core as means of communication. Graduates are able to communicate through and about their practice, as only that way can they be successful in performances, auditions, interviews, and, importantly, in teaching music. Participating in ensembles, organizing their own concerts, making and narrating their programme choices, are different contexts in which students learn and improve their communication skills. The master research symposium and the final exam are some of the concrete expressions of these competencies.

A musician with high artistic and technical qualities, optimally reflecting and communicating in a given context, also needs good organizational skills (competence 6). CvA graduates are able to organize their own career and practice in such a way that their skills and qualities can be put to practice in effectively and efficiently.

The transfer of knowledge and skills by way of teaching skills (competence 7) is an important way in which the musical practice was has been distributed from generation to generation and developed in such a way that it is still an important factor in society and personal life. This competence is made an obligatory only as part of the bachelor programme. In the master programme it is part of an elective component and therefore can be replaced by another specialization.

### 3. TESTING AND ASSESSMENT

#### Vision on testing and assessment

Testing and assessment are an integral part of the CvA curriculum and are implemented by all teachers, who know and apply the principles. In this way, testing and assessment make an invaluable contribution towards maximizing the development of individual artistic and musical talent. Three forms/functions are distinguished.

#### *Summative assessment:*

##### *Determining and guaranteeing the quality of the final level:*

First and foremost, testing and assessment are a means for determining and guaranteeing the quality of the final level. The level required to function in the international music world is a guiding principle in this respect. Because they themselves are active in that world, examiners have a good grasp of current requirements and use this knowledge and experience to assess students' performance. The most important times at which the musical and artistic levels of students are tested are the entrance exam, the end-of-year examinations, and the final examination. These assessments are summative – in other words, a decision is taken regarding the academic progress and/or an assessment is made regarding the student's performance.

#### *Formative assessment:*

##### *Gaining insight into a student's development and stimulating the learning process*

Second, testing and assessment are an instrument for gaining insight into a student's development and for stimulating the learning process. Students receive very regular feedback and feedforward on their progress in the various competencies. The teacher gives direct, verbal feedback during principal private lessons and ensemble playing sessions, for instance. There are also at least two times during the year when the student's progress in the principal study is assessed and discussed by the relevant team of teachers. In doing so, they look not only at the student's current level in absolute terms, but also at the progress the student has made. The aim is to guide students in developing their talent to the greatest possible extent. These reviews are formative – in other words, feedback, feedforward and goal setting are paramount.

#### *Long-term assessment:*

##### *Letting students manage their own learning process*

Lastly, the aim behind testing and assessment is to teach students to increasingly manage their own learning process (assessment for learning). Students learn to reflect on their performance and development, in relation to which they are increasingly able to set realistic, independent goals in line with their personal ambitions and potential. This prepares them for lifelong learning in an ever-changing field of work.

The CvA offers places to the best and most talented students. Over 2,000 applications from all over the world are received each year for the bachelor's programme alone for an average of only 400 places. There are limited places available for each principal study, with only one in five candidates being admitted to the degree course.

In addition to the formal requirements applying to the secondary school preparatory courses of pre-university education (vwo), senior general secondary education (havo) or senior secondary vocational education (mbo), all the conservatory programmes employ a selection procedure. This procedure takes into account the musical and artistic level of the candidate, as well as his/her development potential. Principal subjects with a high number of applicants make a preselection based on the audio and video recordings submitted. The entrance requirements and selection procedure for each principal subject are described on the website, which also features examples of theory admission tests. CvA-online offers two modules to help students prepare for the entrance examination. The formal aspects of the entrance examination are set out in the Additional Regulations With Respect to Reviews and Examinations (annex).

A good command of Dutch or English is crucial. Non-Dutch-speaking students must demonstrate a sufficient command of English by sitting the international TOEFL or a comparable examination.

### Forms of assessment

A distinguishing feature of music education is that students are constantly assessed, especially in practical lessons, the classroom and rehearsals. This is particularly the case in principal private lessons, group lessons and ensembles and projects, where the student receives direct feedback from the teacher or fellow students. In daily practice, there are no distinct boundaries between music-making, reacting, reflecting and assessment (formative or otherwise).

The CvA employs various forms of assessment:

#### *Practical examinations:*

All performance examinations are assessed by a committee made up of multiple examiners. The principal subject is formally (summatively) assessed once a year by means of an examination in which the student performs certain repertoire for the committee and possibly an audience. The examination is assessed by a committee made up of teachers in the same department, including the principal study teacher. The committee follows established assessment protocols. The chairs have been trained to use these protocols and to lead committee deliberations. After consultation, the committee members arrive at an intersubjective assessment. The protocol thus ensures no interference from the so-called order effect.

#### *Additional forms of assessment:*

- Written examinations and papers (history, theory subjects, arranging, research, electives)
- Oral examinations (solfège, harmony, analysis, electives)
- Presentations (research, entrepreneurship, methodology, electives)
- Active participation (conducting courses, ensemble participation, internship, electives)
- Recordings

In principle, assessments are made by the teacher of the relevant course. In accordance with the guidelines, oral examinations are always conducted by at least two teachers. The study guide describes how each course component for every subject is completed and what the assessment criteria are.

#### *A-MACK tracking and assessment system at the Pop department:*

Unique for the Pop department (Bachelor and Master Pop, and Associate Degree AEMA) is the use of A-MACK system. It is a transparent, valid and reliable tracking system, which forms the common thread of the study tracking system. Each course is closed with a test in the form of a presentation, an exam, a work piece, etc. The course descriptions state how each module is tested. And for pop department modules the A-MACK scheme is used. Throughout the course, the A-MACK student tracking system is used as an assessment reflection system and development model. In the study guides of the Pop courses, the A-MACK system is explained in detail.

## Examinations of Principal Subjects

### *First year (propaedeutic) examination*

The first or propaedeutic year of the programme is intended for interactive orientation and further selection. For students, the question is whether the programme meets their expectations and/or whether the professional perspective still appeals to them. The degree course is structured so that this year is used to assess whether the students are living up to the potential they showed in the selection.

The propaedeutic examination consists of a practical exam in the principal subject and a number of theoretical and practical exams in the other course components. During the practical examination at the end of the first year, an assessment committee determines whether the student meets the requirements and expectations set by the programme.

The conditions are described in the Teaching and Examination Regulations. Should a student fail to meet these conditions and the result is unsatisfactory, a binding recommendation that the student discontinue his/her studies may be given unless there are exceptional personal circumstances. For more information about such a binding recommendation, see section 5.1 and the Teaching and Examination Regulations.

### *Bachelor end-of-year exams*

Years 2 and 3 are generally concluded with a practical end-of-year examination in which a committee assesses whether the student has made sufficient progress and meets the requirements set. In some cases, the department head may decide that a student must repeat either all or part of the academic year. The end-of-year examination is also used to provide feedback to students on their development and feedforward on follow-up steps for the course in accordance with students' individual talent, profile and aims.

### *Final examination in the Bachelor*

The fourth year concludes with a public final examination–presentation. This examination can take place only after all other curriculum components have been successfully completed. Students decide on the repertoire and programme in close consultation with their principal study teacher. The programme must be approved by both the department head and the examination committee. This conclusion to the degree programme is an opportunity for students to present themselves to a wide audience and to showcase their talent and ability to those active in the music world.

Their terms of employment require all principal study teachers to serve as members of committees assessing final examinations. It is becoming more and more common for teachers outside a relevant department, too, to sit on the committee. In all cases, one external expert is a member of the committee.

The final level as demonstrated in the final examination should reflect the final qualifications set. The assessment criteria used are broken down into musical, technical and other aspects, and are recorded on the report sheet.

### *Master end-of-year exam*

The first master year is generally concluded with a practical end-of-year examination in which a committee assesses whether the student has made sufficient progress and meets the requirements set. In some cases, the department head may decide that a student must repeat either all or part of the academic year. The end-of-year examination is also used to provide feedback to students on their development and feedforward on follow-up steps for the course in accordance with students' individual talent, profile and aims.

### *Final examination in the Master*

The second year concludes with a public final examination–presentation. On the one hand there is the presentation of the research and thesis, on the other hand there is the final presentation of the principal study. This examination can take place only after all other curriculum components have been successfully completed. Students decide on the repertoire and programme in close consultation with their principal study teacher. The programme must be approved by both the department head and the examination committee. This conclusion to the degree programme is an opportunity for students to present themselves to a wide audience and to showcase their talent and ability to those active in the music world.

Their terms of employment require all principal study teachers to serve as members of committees assessing final examinations. It is becoming more and more common for teachers outside a relevant department, too, to sit on the committee. In all cases, one external expert is a member of the committee.

The final level as demonstrated in the final examination reflects the final qualifications set. The assessment criteria used are broken down into musical, technical and other aspects, and are recorded on the report sheet.

## Assessment in other subjects

Assessment is carried out in different ways for other subjects:

- Written examinations and papers (history, theory subjects, arranging, research, electives)
- Oral examinations (solfège, harmony, analysis, electives)
- Presentations (research, entrepreneurship, methodology, electives)
- Active participation (conducting courses, ensemble conducting, internships, electives)

In principle, assessments are made by the teacher of the relevant course. In accordance with the guidelines, oral examinations are always conducted by at least two teachers. The course description for the curriculum describes how each course component for every subject is completed and what the assessment criteria are.

## Ensuring the quality of assessment

The frameworks for testing and assessment are set out in the “Teaching and Examination Regulations” and the “Additional Regulations with Respect to Reviews and Examinations”. Both documents can be found on CvA’s public website and on MyAHK. The examination committee plays an important role in ensuring the quality of examinations.

### *Validity*

The assessment criteria are based on the requirements of the professional world and correspond to the programme profile. The assessment criteria relating to examinations reflect the learning objectives of the subjects, thereby contributing to the acquirement of the competencies. The forms of assessment reflect the nature of the learning objectives. All this, plus the fact that the committee members are well aware of the current requirements in the professional world, ensures the validity of the examinations. They assess what they are meant to assess: the requirements which the professional world imposes on musicians having successfully completed the programme at the CvA.

### *Trustworthiness*

The trustworthiness of the practical examinations is ensured by the composition of the committees of examiners, which consist of members with a great deal of experience in administering practical examinations. Intersubjective assessment by experts in the various subjects (e.g. the principal study teachers and external experts) ensures the highest degree of objectivity. In addition, set protocols and report sheets are always used to assess practical examinations.

### *Transparency*

Students may attend all public examinations and presentations given by their fellow students. They also hear feedback from the examiners, giving them an idea of the assessment criteria and the assessment methods of the committee. Trial examinations are also given for theory subjects.