

5.. Master of Sacred Music (MSMus)

Baccalaureate/Bachelor's degree: Honours (DLE)	General Degree-Level Expectations (DLE's) for Basic Degree Programs: This degree is awarded to students who have demonstrated the following:	Learning Outcomes for Master of Sacred Music (MSMus) Program: This degree is awarded to students who have demonstrated the following:
<p>1. Depth and breadth of knowledge</p> <p>a) Developed knowledge and critical understanding of the key concepts, methodologies, current advances, theoretical approaches and assumptions in a discipline overall, as well as in a specialized area of discipline;</p> <p>b) Developed understanding of many of the major fields in a discipline including, where appropriate, from an interdisciplinary perspective, and how the fields may intersect with fields in related disciplines;</p> <p>c) Developed ability to:</p> <ol style="list-style-type: none"> i. Gather, review, evaluate and interpret information; and ii. Compare the merits of alternate hypotheses or creative options, relevant to one or more of the major fields in a discipline; <p>d) Developed, detailed knowledge of and experience in research in an area of the discipline;</p> <p>e) Developed critical thinking and analytical skills inside and outside the discipline; and</p> <p>f) Ability to apply learning from one or more areas outside the discipline.</p>	<ul style="list-style-type: none"> • Developed and critical comprehension of the methods, sources, and norms of the faith tradition(s) engaged by the member College, including, a respectful, comparative dialogue with Christian belief(s) or other spiritual tradition(s). 	<ul style="list-style-type: none"> • Developed, systematic and discriminating understanding of the Christian heritage, its music, scriptures, history, theological themes, issues and disputes, current issues in global Christian thought, life and practice, for the practice of music ministry; • Developed comprehensive and discriminating familiarity with the music and theology of at least one Christian tradition and ability to identify and respect the diversity of theological viewpoints and pastoral practices within other religious traditions, such as varieties of Christian worship, song repertoire, and competencies for effective music leadership; • Developed ability to: <ul style="list-style-type: none"> ○ Interpret music as it relates to scripture and religious texts using a variety of methods, sources and norms; and ○ Demonstrate critical understanding of one's area of musical specialization in relation to faith practices, cultural contexts, and leadership; • Ability to evaluate current research and interpretation in the study of Scripture, theology, musical arts and the history of Christianity, and apply learning to diverse contexts of worship practices.
<p>2. Knowledge of methodologies</p> <p>An understanding of methods of enquiry or creative activity, or both, in their primary area of study that enables the student to:</p> <ol style="list-style-type: none"> a) Evaluate the appropriateness of different approaches to solving problems using well established ideas and techniques: b) Devise and sustain arguments or solve problems using these methods; and <p>Describe and comment upon aspects of current research or equivalent advanced scholarship.</p>	<ul style="list-style-type: none"> • Ability to articulate what the dominant methodologies are in an area of focus (e.g. scriptural, historical, practical, systematic, etc.) and to evaluate their role in developing theological arguments; • Ability to critically engage current scholarship on methods, sources and norms of the faith or spiritual tradition(s) engaged by the member College. 	<ul style="list-style-type: none"> • Developed ability to employ library and information resources to identify authoritative primary sources and relevant secondary sources for the study of Christian religious heritage, sacred repertoire, and the practice of music ministry; • Developed techniques of enquiry, interpretation and analysis of sources in order to test premises and perspectives and to acquire knowledge and performative skills; • Ability to report research systematically and intelligibly, and develop and support a sustained argument in written form, or in application to specialized instances of musical and liturgical cultural practices; and

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		<ul style="list-style-type: none"> • Ability to articulate one's own liturgical and theological position(s) in relation to their leadership of congregational music ministries.
<p>3. Application of Knowledge</p> <p>The ability to review, present and critically evaluate qualitative and quantitative information to:</p> <ol style="list-style-type: none"> Develop lines of argument; Make sound judgments in accordance with the major theories concepts and methods of the subject(s) of study; Apply underlying concepts, principles, and techniques of analysis, both within and outside the discipline; Where appropriate use this knowledge in the creative process; and <p>The ability to use a range of established techniques to:</p> <ol style="list-style-type: none"> Initiate and undertake critical evaluation of arguments, assumptions, abstract concepts and information; Propose solutions; Frame appropriate questions for the purpose of solving a problem; Solve a problem or create a new work; and Make critical use of scholarly review and primary sources. 	<ul style="list-style-type: none"> • Ability to employ appropriate methodologies, sources and norms of at least one Christian or spiritual tradition to: <ul style="list-style-type: none"> ○ Engage in respectful dialogue with other disciplines and traditions; ○ Interpret cultural contexts; ○ Formulate theological arguments; ○ Communicate theological concepts; ○ Exercise responsible citizenship, and social leadership; and • Critical use of established concepts and techniques to address problems and analyze contextual concerns. 	<ul style="list-style-type: none"> • Ability to apply classroom learning and skills in music leadership, research, theological reflection, and communication; • Critical comprehension of, and practical expertise in, the tasks of musical leadership as applied to congregational practice; • Ability to identify issues of relevance to community ministry in a field setting, reflect on them critically, situate them theologically, aesthetically, historically, and culturally, and consider and compare alternative approaches to solve problems or address concerns; and • Ability to give evidence of critical self-awareness with regard to one's own and other faith perspectives, understandings of music repertoire and praxis, and practices of ministry in a variety of contexts.
<p>4. Communication Skills</p> <p>The ability to communicate information, arguments, and analyses accurately and reliably, orally and in writing to a range of audiences.</p>	<ul style="list-style-type: none"> • Ability to foster a safe and respectful environment within which to communicate arguments and analyses effectively and collegially, orally and in writing, to a range of different audiences. 	<ul style="list-style-type: none"> • Ability to function effectively and collegially in their school community both inside and outside the classroom; • Ability both to appreciate the differing views of others and to convey and support their own views clearly, orally and in writing, to a range of different audiences; • Evidence of the development of communication skills that include the demonstration of growth in personal faith, emotional maturity, moral integrity, and public witness; and • Evidence of the capacity for spiritual practices requisite to music leadership in church and community.
<p>5. Awareness of Limits of Knowledge</p> <p>An understanding of the limits to their own</p>	<ul style="list-style-type: none"> • Awareness of limits of knowledge within the methods, sources, and articulated norms of faith/spirituality. 	<ul style="list-style-type: none"> • Ability to make use of insights of the humanities, the social sciences, the arts, and the natural sciences in the

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<p>knowledge and ability, and an appreciation of the uncertainty, ambiguity and limits to knowledge and how this might influence analyses and interpretations.</p>	<ul style="list-style-type: none"> • Respectful engagement with socio-cultural influences, perspectives of Christian or other spiritual traditions, and contributions of other scholarly disciplines. 	<p>study of the several disciplines included within theological education and in the practice of music ministry;</p> <ul style="list-style-type: none"> • Understanding of the ways in which varied expressions of Christian belief and practice are shaped by cultural contexts and the experience of other faith traditions; • Appreciation of the uncertainties inherent in both faith-based and non-confessional academic interpretations of Scripture and Christian teaching, worship, preaching or practice of music; and • Critical self-awareness of developing pastoral capacities –intellectual and affective, individual and corporate, ecclesial and public – that are requisite to a life of pastoral leadership by a musician.
<p>6. Autonomy and Professional Capacity</p> <p>Qualities and transferable skills necessary for further study, employment, community involvement and other activities requiring:</p> <ol style="list-style-type: none"> a) The exercise of initiative, personal responsibility and accountability in both personal and group contexts; b) Working effectively with others; c) Decision-making in complex contexts; d) Ability to manage their own learning in changing circumstances, both within and outside the discipline and to select an appropriate program of further study; and e) Behaviour consistent with academic integrity and social responsibility. 	<ul style="list-style-type: none"> • Ability to develop and evaluate strategies for ongoing professional development to advance the emotional maturity, collaborative teamwork, effective decision-making, moral integrity, academic integrity, and spiritual sensibilities required for specialized leadership. 	<ul style="list-style-type: none"> • The intellectual, musical, communication, and professional capacities required for a life of leadership in pastoral music; • Reliable music skills, academic integrity, moral integrity, social skills, personal responsibility and discipline, initiative, spiritual sensibilities, social concern, and accountability in personal relationships and group contexts related to the praxis of music in a variety of ministry situations; • Capacities of leadership as construed in a faith tradition, and competence in tasks required in congregational settings; and • Ability to attend to the spiritual development and well-being of self and others and display the capacity for self-reflexive and spiritual practices within communities of faith.