BACHELOR IN MUSIC EDUCATION

COURSE HANDBOOK
2013-2014

PROVISIONAL

THE UNIVERSITY OF DUBLIN
TRINITY COLLEGE

FACULTY OF ARTS, HUMANITIES & SOCIAL SCIENCES

SCHOOL OF EDUCATION

In association with the

DIT CONSERVATORY OF MUSIC AND DRAMA

AND

ROYAL IRISH ACADEMY OF MUSIC
A Note on this Handbook

This handbook applies to students taking the Bachelor in Music Education programme 2013-2014. It provides a guide to what is expected of you on this programme, and the academic and personal support available to you. Please retain for future reference.

This handbook is available in alternative format upon request.

The information provided in this handbook is accurate at the time of preparation. Any necessary revisions will be notified to students. The lecturer reserves the right to alter the content of individual modules during the year.

Please note that, in the event of any conflict or inconsistency between the General Regulations published in the University Calendar and information contained in course handbooks, the handbook does not supersede the University regulations in the College Calendar and the provisions of the General Regulations will prevail.
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- Aims
- Learning Outcomes
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Junior Freshman Assignment Submission and Examination Dates

SENIOR FRESHMAN

SENIOR FRESHMAN Bachelor of Music in Education Timetable 2013/2014

MODULE 1: INSTRUMENTAL PERFORMANCE

Main Instrument

- Aims
- Learning Outcomes

Traditional Irish Music Performance

- End-of-year requirements
- Irish Harp (Gut/Nylon And/Or Wire Strung)
- All Instruments except the Irish Harp

Ensemble

MODULE 2: MUSICIANSHIP

Aural Perception

- Aims
- Learning Outcomes
- Course Content

Keyboard Skills

- Aims
- Learning Outcomes
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School of Education

The School of Education is one of the largest professional schools in the University of Dublin, Trinity College. It addresses educational issues at a number of levels: in initial teacher education, postgraduate teacher education, continuing professional development, and through engagement in high quality research. There is a long tradition in the School of Education of educating teachers to cover the full range of educational provision in the State, and of further supporting them during their career through the provision of targeted and specialized in-career and postgraduate programmes ranging from diploma to doctoral level. The School has currently over ninety students studying at doctoral level (Structured PhD and D.Ed.), two hundred and seventy Masters students, in addition to over forty B. Mus. Ed. students and one hundred and thirty PDE students. The School has strong links to many of the educational stakeholders in Ireland such as the DES, the NCCA, NCSE, PDST, the subject area teacher associations, teacher unions, teacher education centres, the ESRI and the Arts Council, and contribute at policy-level to issues in Irish education and further afield. The staff of the School is also involved at various levels in national and international bodies dealing with various aspects of education and are actively engaged in high quality educational research specifically in relation to models of innovative music teacher education in compliance with the ambitions of the Teaching Council of Ireland regarding partnerships between the University and the School.

In 2012, the School was the only Irish institution to feature in the top 100 QS World University Subject Rankings for education. Placed at number 74, the School is above UK Russell Group institutions such as the University of Birmingham, the University of Bristol, the University of Sheffield, University College London, Cardiff University and Queens University Belfast, and just below the University of Warwick and the University of Nottingham. Students enrolled on the Bachelor in Music Education programme benefit from being full students at both the partner Colleges, the Royal Irish Academy of Music and the DIT Conservatory of Music and Drama and TCD. The Bachelor in Music Education programme fits into a broad framework of music and educational programmes in which both Colleges are involved.

It is the mission of the School of Education:

- To contribute to the advancement of education in Ireland and beyond through excellence in research and teaching;
- To combine a concern for high academic standards with a high degree of personal care for our students;
To meet the growing demand for access to higher education through the development of new models of participation and new modes of teaching and learning;

To explore the impact of new technologies and globalisation in the national and international environment through collaborative and constructive critique with students, educators and external stakeholders;

To secure additional sources of funding for research and to disseminate the results of innovative projects to national and international audiences.
Staff Contacts

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Office: Room 3133
Telephone: +353 1 8963492
Fax: +353 1 6777238
Opening hours: **MONDAY – THURSDAY**
10:00-1:00 and 2:00-4:30

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</tbody>
</table>

Course Co-ordinator (Marita Kerin) Office Hours
**WEDNESDAY 11.00-1.00 and 2.00-4.00 - by appointment only**
**Semester Time Table Bachelor in Music Education**

<table>
<thead>
<tr>
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<th>Event</th>
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<tr>
<td>Monday 26th August – Friday 13th December</td>
<td>Michaelmas Term</td>
</tr>
<tr>
<td>Monday 26th August – Friday 6th September</td>
<td>Supplemental Examinations</td>
</tr>
<tr>
<td>23rd September 2013</td>
<td>Semester 1 Lectures Start</td>
</tr>
<tr>
<td>Friday 1st November 2013</td>
<td>First day for giving notice for Foundation Scholarship (TBC)</td>
</tr>
<tr>
<td>Friday 15th November 2013</td>
<td>Last day for giving notice for Foundation Scholarship (TBC)</td>
</tr>
<tr>
<td>Monday 4th November 2013</td>
<td>Study Week</td>
</tr>
<tr>
<td>Monday 6th January 2014 (It may be</td>
<td>Foundation Scholarship Examinations</td>
</tr>
<tr>
<td>necessary to hold some exams in the</td>
<td></td>
</tr>
<tr>
<td>preceding week)</td>
<td></td>
</tr>
<tr>
<td>13th January 2013</td>
<td>Semester 2 Lectures Start</td>
</tr>
<tr>
<td>Monday 13th January - Friday 4th April 2014</td>
<td>Hilary Term</td>
</tr>
<tr>
<td>Monday 24th February 2014</td>
<td>Study Week</td>
</tr>
<tr>
<td>Monday 7th April – Friday 27th June 2014</td>
<td>Trinity Term</td>
</tr>
<tr>
<td>Friday 18th April – Monday 21st April 2014</td>
<td>Easter</td>
</tr>
<tr>
<td>Monday 28th April – Friday 23rd May 2014</td>
<td>Annual Exam period</td>
</tr>
<tr>
<td>Monday 25th August – Friday 12th December</td>
<td>Michaelmas Term TBC</td>
</tr>
<tr>
<td>Monday 25th August – 5th September 2014</td>
<td>Supplemental Examinations TBC</td>
</tr>
</tbody>
</table>

Senior Sophister, Junior Sophister and Senior Freshman students refer to Appendix VI to view when lectures are not running for Pedagogy subjects (reading week and directed study as noted in the PDE Semester Calendar Appendix VI), Applied Psychology in Education, Educational Philosophy & Theory, History of Education and Introduction to Contemporary Policy Issues and the Sociology Education modules respectively.
<table>
<thead>
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### DIT

Administration Office

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Opening hours: 9.00 – 12.30 and 2.00 – 5.00

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General Information for Bachelor in Music Education Students

Introduction
The Bachelor in Music Education is a four-year honours degree course, and is conducted by the University of Dublin, Trinity College (contact the Course Co-ordinator: Marita Kerin, kerinm@tcd.ie) in association with the DIT Conservatory of Music & Drama (contact: Gordon Munro, gordon.munro@dit.ie Kerry Houston, kerry.houston@dit.ie) and the Royal Irish Academy of Music (contact: Orla McDonagh, orlamcdonagh@riam.com and Deborah Kelleher, director@riam.ie). Queries in relation to the B.Mus.Ed course should be directed to the Course Co-ordinator.

Co-ordinating Committee
The overall administration of the course is processed through a Co-ordinating Committee, on which there are representatives from the participating institutions and four student representatives, one for each year of the course. In addition, there are degree course committees in the Royal Irish Academy of Music and the DIT Conservatory of Music & Drama which convene regularly on an Inter-Institutional basis. The Co-ordinating Committee will meet on:

- Tuesday 22nd October 2013 at 12.00
- Tuesday 11th March 2014 at 12.00

Personal Tutors/ Student Representation
Every undergraduate student is assigned a tutor when s/he is admitted to college. The tutor, who is a member of the teaching staff in Trinity College, takes a personal interest in the student’s progress, represents the student before the College’s authorities, and will give confidential advice on matters relating to academic progress, examinations, fees, etc. Students who have problems arising from illness, academic, financial or other personal difficulties are advised to seek their tutor’s advice and assistance. All matters discussed between a student and his/her tutor are treated with the utmost confidentiality.

Students seeking permission for any of the following must consult their tutor, since it is the tutor who makes application to the college’s authorities on behalf of the student:

- permission to defer or withdraw from examinations;
- permission to ‘go off-books’ (i.e. take a year out);
- submitting an academic appeal;
- transfer to a different course of study;
- application for financial assistance.
Queries
For queries regarding the content of your Course Handbook 2013/14, please contact either the Course Co-ordinator, Marita Kerin at kerinm@tcd.ie or the Executive Officer, Catherine O Rourke at caorourk@tcd.ie.

Examinations and Assessments

Examination timetables will be published in advance of the dates of examinations on the TCD website. The onus lies on each student to establish the dates of examinations by consulting the website. Consult your lecturer for submission dates for continuous assessments. **No timetable or reminder will be sent to individual students.**

If a student is unable to sit an examination due to unforeseen circumstances, the student’s tutor must be notified in advance so that s/he can seek permission from the Senior Lecturer of the College for the desired course of action (withdrawal, deferral, etc.). An unexcused absence from an examination will result in a fail grade being recorded for the examination paper.

Examination results will be published and displayed on the notice board outside the School of Education Office, Room 3133 in the Arts Building. Students who have failed the annual examination, or who are required to repeat any part of an examination, should consult their tutor following the publication of results.

Marking system
The marking system for all subjects is as follows:

I (70% and over)
II.1 (60% - 69%)
II.2 (50% - 59%)
III (40% - 49%)
F1 (30% - 39%)
F2 (less than 30%)

All marks will be rounded to the nearest number [e.g. 59.5 and over is 60, 59.4 and under is 59].

Compensation in examinations (Harmonization)

The course is structured in modules, within some of the modules there are a number of components.

If a candidate fails **one** component (but not more than one component), he/she may not be required to repeat that component provided that he/she...
has obtained a mark within the failed component which may be considered for compensation.

If a candidate fails more than one component, he/she will not be considered for compensation and will be required to repeat those papers in the supplemental examinations in the autumn.

To be considered for compensation students must have achieved a minimum mark of 35% in the failed component.

Students returned by the annual Court of Examiners with an overall Fail grade must present for a supplemental examination in the subjects required by the court of examiners. Where the students pass all such subjects in the supplemental examinations their overall grade will be returned not higher than the grade corresponding to the overall average they attained in their annual examinations but at least a P3. This rule is to preclude students from gaining an unfair advantage through the supplemental examinations over those students who were successful in the annual examinations.

**It is not possible to pass Teaching Practice by compensation.**
Any components within modules which are assessed on a PASS/FAIL basis if failed will not be considered for compensation.

See Appendix 1 for information on the grading of examinations.

**The following compensation rules** are at module level only. Modules that are non-compensatable, a student must achieve a 40% pass mark to proceed to the next year of the course. Provided a student has achieved an end-of-year credit weighted average of at least 40%, (s)he may compensate provided (s)he has not failed more than 10 ECTS credits (Grade III):

a) Should a student fail a 10 credit module, they must have achieved a minimum mark of 35% in order to be considered for compensation; or
b) Should a student fail one 5 credit module, they must have achieved a minimum mark of 30% in order to be considered for compensation; or
c) Should a student fail two 5 credit modules, they must have achieved a minimum mark of 35% in each module in order to be considered for compensation.

**Year 1 Junior Freshman**
This year comprises 1 x 15 ECTS credit module, 4 X 10 ECTS credit modules and 1 x 5 ECTS credit modules.
Year 2 Senior Freshman

This year comprises 5 x 10 ECTS credit modules and 2 x 5 ECTS credit modules.

Year 3 Junior Sophister

This year comprises 8 modules: 4 x 10 ECTS credits and 4 x 5 ECTS credits. ET3021 Teaching Practice (10 ECTS) is non-compensatable.

Year 4 Senior Sophister

This year comprises 1 x 20 ECTS credit module, 2 x 10 ECTS credit modules and 4 x 5 ECTS credit modules. Under harmonization regulations ET4055 Major Option (20 ECTS credits) is mathematically impossible to compensate.

Compensation can only occur if a student either i) fails one 10 ECTS credit module in this year but achieves a minimum mark of 35% or ii) fails two 5 ECTS credit modules but achieves a minimum mark of 35% in each or iii) fails one 5 ECTS credit but achieves a minimum mark of 30%.

Assessment

In all subjects, records are kept of the student’s progress including attendance and application. In most cases a percentage of the final end of year mark includes a continuous assessment mark. (Details of assessments and weightings for this year are in the summary tables of this handbook). Except where there is duly certified or other approved reason, work submitted up to one week late will bear a 10% deduction of the mark allocated. Work submitted between one and two weeks late will bear an additional 10% deduction. Work submitted more than two weeks late will not be accepted. Every piece of course work must be accompanied by a coversheet [see Appendix VI]. Submission of assignments/course work to Trinity, should be submitted by 3.00pm to room 3133 in the Arts Building on the due date. Please note if you are requested to submit by email this must be done on the day of submission by 3.00pm also. Students must hand in their assignments personally.

Feedback on Assignment/ Examinations

In the interest of student feedback provisional results of continuous assessment may be supplied to students throughout the year. Provisional results are subject to ratification at the Court of Examiners in Trinity Term of each year. Please note the examination scripts and assignments are retained for a maximum period of 13 months from the date of the meeting of the Court of Examiners which moderates the marks in question and may not be available for consultation after this time period (Trinity College Dublin Calendar Part 1, General Regulations and Information).
Official Transcripts of a student’s examination results for the four years of the course are sent after each examination session and must be retained.

However transcripts are available on written request from the School of Education, Room 3133, Arts Building, Trinity College (contact email address: caorourk@tcd.ie). The normal waiting period for transcripts is two to four weeks.

**Awards**
A commendation in final Teaching Practice may be awarded, at the discretion of the Teaching Practice Supervisory Team, as a mark of distinction in Teaching Practice. A Gold Medal may be awarded as an overall mark of excellence in Senior Sophister.

**Ethics**
Research projects may require ethics approval by the relevant institution.

**Attendance**
For professional reasons, attendance at lectures, tutorials and practice placements is compulsory. The Co-ordinating Committee has set a minimum requirement of 75% attendance in all components of the degree (cf Calendar 2013-2014, H5, H6 §17-23).

If a student cannot attend a lecture for reasons other than medical, written consent must be obtained from the Course Coordinator of the relevant colleges. Consent is given at the Course Coordinators discretion. A copy of this consent and any medical certificates must be sent to the Course Co-ordinator.

**Study Abroad/Erasmus**
The School of Education is a partner in Erasmus exchanges with Universities in Scotland and Hungary. Students have the option to study abroad for one semester in their Junior Sophister year. Students must apply in writing to the Course Coordinator in Senior Freshman Year (date of application to be advised by Course Coordinator each year). Please note places on the Erasmus programme are subject to achievement of at least a II.1 in Senior Freshman annual examinations.

**Garda/police vetting**
Please see Calendar entry 2013-2014, H6 §27.

**Fitness to Practice**
Please see Calendar entry 2013-2014 H7, H8 §28.
Performance Opportunities
Regular performance opportunities are provided in the Royal Irish Academy of Music and the DIT Conservatory of Music & Drama.

Major Option
In Senior Sophister year, students may choose their major option from one of the following: Recital, Dissertation, Original Composition.

Each of the major options has an equal input to the final Degree rating. Marks awarded in all three areas will be moderated by the External Examiner.

The major option must be declared in writing to the Course Coordinator in March of Junior Sophister year. On completion of the Junior Sophister year examination the student may be advised to reconsider his/her choice of major option. A record of major option choices is retained by the Course Coordinator.

For details on each of the Major Options please see the entries in the Senior Sophister section of this handbook.

Electives
Elective courses are open to Senior Sophister students but places are limited and are allocated on a ‘first come, first served’ basis. You may attend as many electives as you wish but places are not guaranteed. Each elective lasts for eight weeks. To obtain a list of Electives for the current academic year please contact Elizabeth Fleeton efleeton@tcd.ie on the first day of term. Who will also advise the date the elective sign in sheets will be made available. You must sign up for your chosen elective on this date. As stated before this is a ‘first come first served’ basis.

Teaching Practice
The aims of teaching practice are generally to enable students;
- to acquire confidence in handling the data and ideas of the subject they teach in the classroom,
- to develop confidence and skill in classroom management.

Classroom experience will extend over 12 weeks of which the first two will be structured observation (June of 1st Year). Preparation for classroom practice is closely related to the Music Education module and directly to the courses in Teaching Methodology and Microteaching.

During the Teaching Practice blocks, the student will be visited on two occasions in order that an evaluation of progress can be made, and the student advised on the strengths and weaknesses of his/her performance so
that an effective teaching style can be developed. Additional supervisions may be necessary for those students who are in difficulty.

In order to assist the student teacher acquire these skills, the first period (June of Junior Freshman Year) is devoted to the observation of classes in action. This observation takes place in Primary schools. So that effective observation can be practised, a module is provided in classroom observation during the Hilary term of the first year. Each student is required to complete a structured report on their observation, and this will be submitted immediately following the teacher observation period. This structured observation will be discussed in seminars during the Michaelmas term of Senior Freshman year.

Although this is primarily intended as an observation session some schools request students to undertake some informal music teaching and to assist in other classroom activities. This is considered an acceptable practice.

Prior to the first period of actual teaching in the March of SF year the student teachers will participate in activities designed to help them acquire skills in classroom management, lesson planning and implementation and presentation. These will include practical work and microteaching, which is a video technique designed to help teachers evaluate their own performance.

### Schedule of Observation/Teaching Practice in Schools

<table>
<thead>
<tr>
<th></th>
<th>Trinity Term</th>
<th>Michaelmas Term and Hilary Term</th>
<th>Michaelmas Term</th>
<th>Hilary Term</th>
<th>SS Michaelmas Term</th>
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</thead>
<tbody>
<tr>
<td>JF</td>
<td>Two week observation in primary school.</td>
<td>Micro teaching and two week teaching practice in second-level school.</td>
<td>Three week teaching practice in second level school.</td>
<td>Two week teaching practice in second level school.</td>
<td>Three week teaching practice in second level school.</td>
</tr>
<tr>
<td></td>
<td>No supervision.</td>
<td>Two supervisory visits.</td>
<td>Teaching Practice Folder and signed attendance sheet must be submitted.</td>
<td>Two supervisory visits.</td>
<td>During this final visit the external examiner will visit some students.</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Teaching Practice Folder and signed attendance sheet must be submitted.</td>
<td></td>
<td></td>
<td>Assessment: A mark will be awarded for the final Teaching Practice. In addition, students may be awarded a Commendation for their performance in this teaching practice.</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Teaching Practice Folder and signed attendance sheet must be submitted.</td>
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</tbody>
</table>
The timing of the Hilary Term teaching practice is a function of the university term, school mid-term breaks and other holidays, and the position of Easter.

Students are required to make a preliminary visit to schools in advance of the teaching practice, in order to arrange details of timetable, lesson content, etc.

Careful overall schemes and detailed daily lesson notes must be prepared in a loose-leaf lesson-plan folder, which should be presented to the supervisor at the beginning of the supervisory visit. **Failure to produce this folder is considered a serious breach of the requirements.**

We are dependent on the continuing goodwill of schools in providing teaching practice facilities. Students are requested to co-operate in every way possible. If, for any reason, a student cannot teach an allocated class during teaching practice, it is **essential** that the school principal and the supervisors be notified as far in advance as possible.

**Supervision Visits**

The normal pattern for a visit is that the supervisor will arrive at your school a little while before your class begins. It is at your discretion how (if at all) you introduce the supervisor to the pupils in your class. It is usually best if the supervisor sits at the back of the room and it is normal for supervisors to make notes as the session proceeds.

**It is essential that you make contact with your supervisor if you will be absent from school, or if there is a change to your usual pattern of teaching, or if any other reason arises that means he/ she cannot visit your class as arranged.**

**Discussion of Supervision Visit**

You will have the opportunity to discuss the class with the supervisor at a mutually convenient time after the class. If your timetable permits, this may be immediately afterwards. It is best to find a quiet room for this – a staffroom is not usually suited. However, some supervisors may prefer to take time for reflection before discussing the session with you. In that case the supervisor will arrange to meet you in College. It is crucial that students are willing to discuss their teaching in as open a way as possible. Supervisors can offer advice; but only you can decide if you will act on it. Sometimes you may feel that the advice is inappropriate for a given class due to circumstances beyond your control. If this is the case, you should explain your reasons to the supervisor. **You will always be given a general indication of how well you have done/are doing but will not be given a mark.** It is important to appreciate that supervisors all have considerable experience of classroom teaching. They are thus sensitive to the difficulties you may be having as you start teaching and to the different
types of schools – and the problems they pose – in which some students find themselves.

**Grading and Assessment of Teaching Practice**
A teaching practice folder and attendance sheet must be submitted to the Course Coordinator and are an essential part of the assessment procedure. Teaching practice is a pass/fail component in Senior Freshman and Junior Sophister years. However, in the final teaching practice in Sophister year, a mark is awarded. A commendation for excellence may also be awarded at the discretion of the Teaching Practice supervisory team.

In the event of a failure in Teaching Practice there will be no compensation.

**Specialist Lectures**
Students are encouraged to attend all Specialist Lectures during the year. Details will be available from the B.Mus.Ed. Course Co-ordinator.

**General Regulations of the College**
In the event of any conflict or inconsistency between the General Regulations published in the *University Calendar* and the information contained in this handbook, the provisions of the General Regulations will prevail.

**Plagiarism**
A statement of the College’s policy on plagiarism as contained in the *University Calendar 2013-2014 (H20-H21 §82 - §90).*

All students should take time to read this document. Plagiarism, interpreted by the College as the act of presenting the work of others as one’s own work without acknowledgement, is regarded as a very serious offence and is subject to College disciplinary procedures.

**Course Credits (ECTS)**
The credit rating for the programme is 60 credits per year. ECTS credits are awarded to a student only upon successful completion of the course year. Students who fail the year will not obtain credit for that year even if they have passed certain component courses (see Appendix IV).

**External Examiner**
The function of the external examiner is to act as an independent evaluator for the content, organisation and assessment of the B.Mus.Ed. course. The main responsibilities of the external examiner are ensuring that; academic standards are maintained, regulations governing examining are observed, and students are treated fairly.

The external examiner is involved in assessing standards in TP, course work and examinations. The role of the external examiner is to provide 'quality
assurance’ for the course and to ensure the work of the course is carried out in an equitable manner. During September of Senior Sophister year a number of students will be selected to be visited on Teaching Practice by the external examiner. The students seen by the external examiner will be representative of the whole range of abilities and levels on the course.

**Student Support**

Student Counselling, website: [http://www.tcd.ie/Student Counselling/](http://www.tcd.ie/Student Counselling/)


Careers Advisory Service, website: [http://www.tcd.ie/Careers/](http://www.tcd.ie/Careers/)

College Health Service, website: [http://www.tcd.ie/College_Health/](http://www.tcd.ie/College_Health/)

College Chaplaincy, website: [http://www.tcd.ie/Chaplaincy/](http://www.tcd.ie/Chaplaincy/)

Students’ Union, website: [http://www.tcdsu.org/](http://www.tcdsu.org/)

**Information on Academic Resources**

**Library & IT Facilities**

Trinity College Library is the largest library in Ireland. Its collections of manuscripts and printed books have been built up since the end of the sixteenth century. To help familiarise you with the library, we provide tours of the library, including the services and facilities offered, during Freshers’ Week. See Essential Library Skills for more information. Library training schedules are available at [http://www.tcd.ie/Library/support/index.php](http://www.tcd.ie/Library/support/index.php)

The central point of contact for all services should be the Helpdesk, website: [http://isservices.tcd.ie/](http://isservices.tcd.ie/) where problems can be reported or advice. For IS Services training see [http://isservices.tcd.ie/training/index.php](http://isservices.tcd.ie/training/index.php)
DIT Conservatory of Music and Drama

Introduction

The Conservatory of Music and Drama was founded in 1890 and has been at the forefront of arts education in Ireland for over one hundred years. The Conservatory offers high quality, performance-based study programmes in music from age 3 through to doctoral study, an undergraduate programme in drama performance, research opportunities, and courses for adults.

The Conservatory has a commitment to excellence in arts education and research, offering degree programmes in classical and Irish traditional music performance, composition, musicology, music education, jazz, rock and pop, opera, drama and research, as well as innovative collaborative programmes with other Schools in the College of Arts & Tourism at Dublin Institute of Technology. The Conservatory has offered undergraduate programmes in music since 1986 and the full range of degree level courses includes: BMus, BMusEd (in partnership with Trinity College Dublin), BA Drama Performance, BA Commercial Modern Music (in association with BIMM Dublin), MMus (Performance and Conducting), MPhil and PhD, with more programmes in development.

The Conservatory puts on a large and varied programme of public performances each year – around 100 public events in 2012 – in our own venues as well as the National Concert Hall, Hugh Lane Gallery, Smock Alley Theatre, Pepper Canister Church, Cork School of Music, Aughrim St. Church and St Ann’s Church (Dawson St.). These events include opera and drama productions, student concerts and broadcasts, lunchtime and evening concerts and masterclasses given by visiting ensembles and ensembles-in-residence, competitions and conferences. The Conservatory works with national and international performing companies, venues and conservatoires to give you the best professional experience possible.

Locations
Accommodation for full-time programmes is at:
DIT Rathmines, Dublin 6
DIT Chatham Row, Dublin 2
Term-Time Opening Hours: 8.00am–10.00pm (Mon-Thurs), 8.00am – 9.00pm (Fri) and 8.30am–4.30pm (Sat)

The Gleeson Theatre in DIT Kevin Street is the main venue for concerts, opera and drama productions. The Theatre in DIT Rathmines Road and The John Mc Cann Hall in DIT Chatham Row provide extra performance spaces for recitals and smaller productions. A Music Technology Centre, a Black Box Theatre and student canteen are housed in DIT Rathmines.
Library [Rathmines]
Opening Hours: 9.30am – 9.30pm (Mon, Tues, Thurs)
9.30am – 5.30pm (Wednesday)
9.30am – 5pm (Friday)
9.30am – 1.00pm (Sat) closed certain Saturdays - please check the website
Tel: 01 402 3462
Website: http://www.dit.ie.library

There will be library information sessions for new students in October. Computer facilities are provided in the Library in DIT Rathmines. Students may also access the full range of library databases and catalogues from home (outside the DIT) with their username and pin number [please contact library staff for further information on this].

Practice Facilities/Music Technology Studios
Practice rooms are available in Rathmines and Chatham Row. Lecture/teaching rooms may only be used outside of teaching hours. Food and drink (except water) are prohibited. In addition to scheduled class times, all music technology students have supervised access to the computer lab. Times will be displayed outside the Technology lab.

DIT Student Services
The Student Services Office administers a variety of services and oversees the distribution of the students’ services fund. This fund helps to support the Students Union, the development fund, student welfare and clubs and societies. Students can avail of DIT counselling, Health and Careers services. The Chaplaincy provides an Inter-Faith ecumenical service. The website offers a wealth of information and includes links to important downloadable forms. All this can be accessed at www.dit.ie/campuslife

Student Counselling, website http://www.dit.ie/campuslife/counselling/
Disability Service, website: http://www.dit.ie/campuslife/disability/
Careers Advisory Service, website: http://www.dit.ie/campuslife/careers/
Student Health Service, website: http://www.dit.ie/campuslife/studenthealthservice/
DIT Chaplaincy, website: http://chaplaincy.dit.ie/
Students’ Union, website: http://www.ditsu.ie/

DIT Email & Student Contact Information
All students are issued with a DIT email address. Students MUST inform the registrations office and the programme chair of any changes to their contact details: this includes permanent/term-time addresses and phone numbers (including mobile numbers). In addition to formal registration, all students must complete a Student Contact Details form and submit it to the programme chair by Friday 4 October 2013. Students must also inform the programme chair if any of the details change during the year (for example, a change of teacher/accompanist).
The Royal Irish Academy of Music

The Royal Irish Academy of Music is a home of musical excellence and dynamism, a place of teaching and learning which consistently achieves its objective of transmitting and maintaining the highest standards of performance and appreciation in all musical disciplines. Founded in 1848 the Academy is Ireland’s oldest musical institution.

As a national thirty-two county institution, the Academy embodies and reflects the traditions and heritage of Irish musicianship. The Teaching Staff includes many international and national prizewinners, members of the National Symphony Orchestra of Ireland and the RTÉ Concert Orchestra and many individuals whose names have become synonymous with music education in Ireland. With the resources of such talents at its disposal, it is no wonder that the Academy’s students have been accepted for further study at the most prestigious music institutions around the world from the Juilliard School in New York to the Royal Academy of Music in London. Today, with recently established higher education courses, the Academy is in turn able to offer the finest Irish musical training to students from all corners of the world.

In recent years students of the Academy have garnered prizes from some of the world’s most prestigious international competitions including the Clara Haskil International Piano Competition, The Cardiff Singer of the World Competition, the China International Vocal Competition, the Cologne International Piano Competition, the AXA Dublin International Piano Competition and the BBC Musician of the Year. On the international stage, former students are currently members of such leading orchestras as the London Symphony Orchestra, the Philharmonia Orchestra, Hong Kong Philharmonic Orchestra, as well as opera houses from the Royal Opera House at Covent Garden to La Scala, Milan.

The Academy also offers a wide-ranging Local Centre Examination System which offers examinations in classical music and speech and drama to over 40,000 students annually.

To underpin the musical education given to students the Academy offers a range of supporting services including a computer laboratory; recording studio; library (http://www.riam.ie/uploadedFiles/About_Us/Library/libguide.pdf) and a wide variety of public performances opportunities. There are a number of practice rooms available. Free Wi-Fi is available as well as use of Academy computers with own login and password to store academic work.
RIAM Library opening hours

Monday 10.00-1.00pm
        2.00-6.00pm

Tuesday 10.00-6.00pm

Wednesday 10.00-6.00pm

Thursday 10.00-8.00pm

Friday 10.00-6.00pm

Saturday 10.00-1.00pm
        2.00-5.00pm
Bachelor in Music Education Programme Learning Outcomes

On successful completion of this programme, the graduate should be able to:

1. Articulate a sound personal philosophy of the aesthetic, cultural and practical value of music in relation to human development and educational curricula.
2. Demonstrate a thorough understanding of the music curriculum specified for primary and post-primary schools and leading-edge methods for mediating the curriculum to students based on the informing disciplines of education and on the prevailing influences on educational practice.
3. Develop high-quality plans and support material, predicated on thorough subject-matter and pedagogical understanding.
5. Confidently relate to and work within differing school and teaching contexts, accommodating the range of student interests, abilities and home-support contexts.
6. Work effectively as part of a professional team within the organisational and managerial structures prevailing in post-primary education.
7. Demonstrate advanced knowledge, skills, competencies and performance in relation to music and music pedagogy, leading to lifelong personal interest and enjoyment in the field.
8. Demonstrate high standards of musical performance commensurate with graduates’ future status as role models for aspiring students of music in post-primary schools and as leaders of music curricular and extracurricular activities in schools.
9. Articulate, practice and defend appropriate professional, ethical, compassionate, social and cultural positions in relation to teaching and learning.
10. Be aware of the legal and professional obligations in respect of his/her role with young people and act professionally at all times in the best interests of the students and their parents.
11. Value throughout life further learning opportunities and experiences in relation to education and music.
JUNIOR FRESHMAN
# JUNIOR FRESHMAN 2013/14 Timetable

<table>
<thead>
<tr>
<th>Day</th>
<th>From</th>
<th>To</th>
<th>Subject</th>
<th>Lecturer</th>
<th>Venue</th>
<th>Module Code</th>
</tr>
</thead>
<tbody>
<tr>
<td>Monday</td>
<td>14.00</td>
<td>15.00</td>
<td>Music Education Tutorial (Michaelmas Term)</td>
<td>Marita Kerin</td>
<td>3098</td>
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<tr>
<td></td>
<td>14.00</td>
<td>15.00</td>
<td>Music Education Practice of Music Education (Hilary Term)</td>
<td>Marita Kerin</td>
<td>3098</td>
<td></td>
</tr>
<tr>
<td></td>
<td>15.00</td>
<td>16.00</td>
<td>Music Education Tutorial (Hilary term)</td>
<td>Marita Kerin</td>
<td>3098</td>
<td></td>
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<tr>
<td>Tuesday</td>
<td>10.00</td>
<td>11.30</td>
<td>Harmony and Counterpoint (stylistic)</td>
<td>Kerry Houston</td>
<td>1.19</td>
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<td></td>
<td>12.00</td>
<td>13.00</td>
<td>Music Education Practical Musicianship</td>
<td>Antonio Cafolla and others</td>
<td>1.11</td>
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<tr>
<td></td>
<td>14.00</td>
<td>15.30</td>
<td>History of Music</td>
<td>Kerry Houston/Paul McNulty</td>
<td>1.02</td>
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<tr>
<td>Wednesday</td>
<td>9.00</td>
<td>10.30</td>
<td>Musicianship (Aural Perception)</td>
<td>Helen Kane</td>
<td>1.03</td>
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<tr>
<td></td>
<td>14.00</td>
<td>15.00</td>
<td>Music Education Practice of Music Ed (Michaelmas term)</td>
<td>Lorraine O'Connell</td>
<td>1.02</td>
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<tr>
<td></td>
<td>14.00</td>
<td>15.00</td>
<td>Music Education Educational Issues (Hilary Term)</td>
<td>Lorraine O'Connell</td>
<td>1.02</td>
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<tr>
<td>Thursday</td>
<td>9.30</td>
<td>11.00</td>
<td>Music Education Harmony and Counterpoint (applied)</td>
<td>David Brophy</td>
<td>1.19</td>
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<tr>
<td></td>
<td>11.00</td>
<td>12.00</td>
<td>Irish Music</td>
<td>Marian Deasy</td>
<td>1.19</td>
<td></td>
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<td></td>
<td>12.00</td>
<td>13.00</td>
<td>Music Technology (Hilary Term)</td>
<td>Shigeto Wada</td>
<td>MTC</td>
<td></td>
</tr>
<tr>
<td>Friday</td>
<td>9.00</td>
<td>10.00</td>
<td>Academic writing (for 6 weeks from week 1 S1)</td>
<td>Paul McNulty</td>
<td>Chatham</td>
<td></td>
</tr>
<tr>
<td></td>
<td>10.00</td>
<td>13.00</td>
<td>Keyboard techniques</td>
<td>Eoin Tierney/Paul McNulty</td>
<td>Chatham</td>
<td></td>
</tr>
</tbody>
</table>
MODULE 1: INSTRUMENTAL PERFORMANCE

Students undertake 2 components, Main Instrument and Ensemble.

Main Instrument

Aims
- To develop students’ technical skills and musical awareness for instrumental performance.
- To establish the foundation for productive practice and independent learning.
- To introduce students to a wide variety of repertoire.
- To develop confidence in stylistic and interpretive issues.

Learning Outcomes
On successful completion of this module the student will be able to:
- Display a high level of artistic and technical competence.
- Choose and prepare pieces to produce a varied and balanced programme.
- Perform with a sense of communication and value.
- Display an intellectual understanding of the music performed.
- Demonstrate a firm foundation in instrumental/vocal technique.

All Instruments / Voice other than Traditional Irish Instruments

End-of-year requirements
All students are expected to make satisfactory development in technique and musicianship. This should be reflected in the programme for end-of-year examinations. The music to be studied will be chosen by the teacher with a relevance to the student’s current level of attainment. The end-of-year examination programme must be submitted to the relevant degree course committee for approval.

The student must present a balanced programme of works in contrasting styles of 15 minutes duration (should the 15 minute duration be exceeded the students performance may be interrupted at the discretion of the examiners). Scales and Arpeggios /Technical Exercises will be expected to be performed to a standard commensurate with the standard of the programme presented. A list should be drawn up in consultation with the teacher and presented to the examiners.

The student will be examined in the Trinity term by a panel consisting of two representatives of the Royal Irish Academy of Music.

Note: While the panel will include experienced instrumental examiners, the specific instrumental expertise may not include every instrument.
Assessment
Practical Examination (100%)

OR

Traditional Irish Instrument

End-of-year requirements: The student must present a balanced programme of 15 minutes duration. The programme must be professionally presented in writing to the course committee and show evidence of having been well-researched. Titles (where available) and sources of all tunes (recordings, printed sources, etc.) should be listed. The examination, which should be a solo performance, will also be interactive, with the student expected to be able to discuss his/her programme and instrument, influences and other performers. As a sight-reading test the student will be required to play a simple piece. The student will be examined by a panel consisting of two representatives of the Royal Irish Academy of Music and a traditional music specialist.

Irish Harp (Gut / Nylon and/or Wire Strung)
The programme should be drawn from the following categories: jigs, slides, reels, hornpipes, marches, polkas, slow airs and the music of the harpers. In addition, up to 30% of the programme may include classical/contemporary music of a suitable standard.

All Instruments except the Irish Harp
The programme should reflect and illustrate both the tradition and the breadth of the repertoire. Categories from which tunes may be chosen include jigs, slides, reels, hornpipes, marches, polkas, slow airs and the music of the harpers. Other categories, e.g. the music of other Celtic countries, or the student’s own compositions/arrangements may also be included in consultation with the first study teacher and relevant degree course committee.

Note: While the panel will include experienced instrumental examiners, the specific instrumental expertise may not include every instrument.

Assessment
Practical Examination 100%.

Ensemble
All students are expected to participate in one officially recognised ensemble performance activity, where they experience first-hand co-operative music making which will facilitate both the development of their own musicianship but also the exploitation of opportunities for group co-operation through active engagement with music making in the context of the secondary school. Attendance is compulsory in Years 1 to 3.
Attendance is optional in Year 4. Students are not required to participate in ensemble activities during the two weeks of School Placement in the Hilary Term of Years 2. The Co-ordinating Committee has set a minimum requirement of 75% attendance in this component. Failure to comply with this regulation will result in a reduction of 10% in a student’s performance mark.

**Assessment**
Pass/Fail.

**MODULE 2: MUSICIANSHIP**

Students undertake two components, Aural Perception and Keyboard Skills.

**Aural Perception**

**Aims**
To provide a sound and broadly-based aural training programme as a basis for musical perception, understanding and performance, to foster the students capacity to listen critically and analytically, and to develop the ability to correlate sound and notation and to stimulate creativity.

**Learning Outcomes**
On successful completion of this course, the student will be able to;
- demonstrate orally and aurally an understanding of diatonic intervals and triads,
- identify harmonic structural progressions,
- demonstrate the control of metre and rhythm,
- demonstrate basic skills in singing at sight,
- consider and examine the presentation, development and interconnection of ideas based on relationship,
- identify musical period and style.

**Overview of the four year course**
Years one and two form a pedagogical unit. Years three and four form an advanced unit taking the content of the first two years to a synthesis. A unique feature of this course is the continuance of aural training throughout the four years. This training and testing displays cohesion in years three and four, through the introduction of Theory and Analysis / Musical Criticism. Both of these courses are usually taken as separate modules in many undergraduate courses, but here they fit naturally into an overarching Aural Perception course.
Course Content

Section A: Technical Work: Dictations /Sight singing - diatonic major and minor system with some chromatic visiting tones. A selection from below may be taken:

1. Identification of diatonic intervals and triads.
2. Interval sequences (basic two part dictation).
3. Memory work (selected folk songs or canons).
4. Melodic/rhythmic dictation (consecutive or simultaneous).
5. Recognition of changes to musical parameters using score and listening skills.
6. Introduction to harmonic progressions.

Sight singing (canons/unaccompanied folk songs or from musical literature).

Section B: Introduction to Musical Structure/Style Part One.

Assessment

Continuous Assessment: 50% through selection or combination of any of the following:

Weekly class assignments/semester assessments (formal)/sight singing/class participation/basic research notes as requested by the tutor.

Examination: 50% Written Paper consisting of the following:
Section A – Dictation (3-4 questions).
Section B - Musical Form/Design/Style (2-3 questions).

Keyboard Skills

Course Outline

This module will provide the student with sufficient skills to assist them in other areas of the course, such as composition and aural work and in the classroom during School Placement. A two-level keyboard skills class is in operation. Students are assessed and allocated to an appropriate class according to their ability. Students whose main instrument is piano are normally expected to take level A; tuition for level A students is conducted in pairs in a 30 minute class per week. Tuition for Level B students takes the form of a 30-minute individual lesson per week. The syllabus content and examination material will be selected in accordance with Level A/B standard.

Aims

- Develop tactile and co-ordination skills at the keyboard.
- Develop the skill of simple piano accompaniment.
- Develop transposition and sight-reading skills.
- Develop creativity through improvisation.
• Develop harmonisation techniques at the keyboard.
• Develop an understanding of figured bass and chord symbols.

Learning Outcomes
On successful completion of this module the student will be able to:
• Harmonise a melody.
• Read alto clef.
• Transpose at sight.
• realise a figured bass.
• Realise chord symbols.
• Display creativity through melodic and harmonic improvisation.

Content
In the first two years, the course consists of three components:

a) Accompaniment, both at sight and prepared, and improvisation.
b) Chords, cadences, figured bass and chord symbols.
c) Vocal and orchestral score reading.

Assessment
Two practical examinations @ 50% each.

Mid-year examination requirements
• Play chord patterns and cadences in major keys up to two sharps and flats (prepared).
• Harmonise a simple figured bass in the keys of C, G, D and F Major.
• Sight-read a simple piano piece.
• Sight-read a single-line melody in the alto clef.
• Provide a piano accompaniment to a popular tune using chord symbols (prepared).

End-of-year examination requirements
• Play chord patterns and cadences in major and minor keys up to three sharps and flats (prepared).
• Harmonise a figured bass in major keys up to three sharps and flats.
• Play an easy piano accompaniment (prepared).
• Play prepared transposition (two staves).
• Sight-read a B flat clarinet line at concert pitch.
• Provide chords and an accompaniment to a popular tune (prepared).

MODULE 3: Compositional Techniques [Harmony and Counterpoint Stylistic]

Aims
• To equip the student with the necessary skills and techniques appropriate to selected stylistic composition.
• To give the students a thorough foundation in harmonic and contrapuntal writing.

Learning Outcomes
On successful completion of this module the student will be able to;
• Demonstrate an understanding of the Chorale idiom in style and Language.
• Demonstrate / create a short 2 and/or 3 part contrapuntal piece in vocal or instrumental idiom.
• Write a keyboard accompaniment from a figured bass.

Syllabus
Consolidation of basic harmonic vocabulary and contrapuntal techniques to include some of the following:
• Figured bass (suspension/ modulation & accented passing notes).
• 2 part counterpoint (to include modulation sequences, cycle of 5ths).
• Harmonisation of a simple melody (hymn tune and/or folk melody).
• Writing in style of classical minuet.
• 3 part counterpoint.
• Trio sonata.

Assessment
(i) Examination (60%), 3 questions incorporating a choice of questions on all areas covered.
(ii) Continuous Assessment Portfolio (40%).

MODULE 4: MUSIC HISTORY

Music History has two components, Art Music and Irish Traditional Music.

Art Music

Aims
The module aims to give students a broad view of the main musical developments in the period concerned; to equip them aurally to identify genres, styles and techniques; to be able to write about this music in an informed and critical way; and it aims to equip students to undertake independent historical and musical investigation.

Learning Outcomes
On successful completion of this module students will be able to:
• Demonstrate a broad understanding of the evolution of forms and styles in the period 1600-1800.
• Demonstrate knowledge of the relevant repertoire through the analysis and comment on scores, texts and other sources.
• Understand the cultural and historical contexts of this music.
• Amplify their understanding of this music through the exploration of scores and published historical studies.

Objectives
• To introduce students to the evolution of forms and styles in the period 1600 to 1800.
• To develop students’ knowledge of the relevant repertoire through the analysis and comment on scores, texts and other sources, with emphasis on the cultural and historical contexts.

Assessment
2 Essays @ 25% each and 2 Listening Tests @ 25% each.

Irish Traditional Music
Aims
• Explore various aspects of Irish Music from the musical, historical, political and social perspectives.
• Examine and analyse the music associated particularly with the Instrumental and Dance Traditions.
• Familiarise the student with the styles and modal quality of the music through the use of CDs, Cassettes and DVDs.
• Provide the opportunity to explore the various styles that make up the instrumental and dance repertoires.
• Examine the methods employed by the main 19th-century collectors in relation to their collecting and editing, and to evaluate their contribution in terms of accuracy and authenticity.
• Relate the above points to the requirements of the Irish music element of the Junior Certificate and Leaving Certificate Syllabi.

Learning Outcomes
On completion of this module, the learner will have:
• Acquired knowledge of various aspects of the Instrumental and Dance Traditions.
• An awareness of the wider historical, political and social contexts associated with the music.
• Acquired the ability to recognise various types of tunes, styles and instrumental sounds.
• An awareness of the attitudes and methods employed by 19th-century collectors.
• An understanding of the relevance of this knowledge to the Irish music element of the Junior Certificate and Leaving Certificate Syllabi.

Syllabus
A Study of the following areas:
• The Bardic Tradition.
• The Harp – detailed survey.
• Fiddle, flute, tin-whistle, uilleann pipes and free-reed instruments
• General survey.
• Dance Music – history of dance; form and structure.
• The Collectors.
• The Modes.
• Song - general survey.

Reference will be made to the Irish music element of the Junior Certificate and Leaving Certificate Syllabi.

Assessment
2 Assignments @ 50% each.

MODULE 5: MUSIC EDUCATION

Music Education is designed to introduce the students to the theory and practice of music teaching, music pedagogy and practical musicianship.

Students undertake four components, Practice of Music Education, Practical Music Skills, Educational Issues and Applied Composition.

Practice of Music Education

Practice of Music Education is a two-term course in JF, taking place for one hour per week in the Michaelmas and Hilary terms.

Aims
This course aims to facilitate the students in preparing for teaching and learning in the primary school. Specifically, the course aims to enable students to:

• Understand the meaning of musical sounds as a means of artistic and aesthetic expression.
• Understand how musical concepts and skills are applied in the context of the pre-school and primary school including opportunities they pose for co-operative learning opportunities.
• Develop the basic skills in music and ICT essential for effective teaching and learning.
• Undertake lesson planning and commence the compilation of the professional portfolio.
• Develop the basic skills of primary school classroom management.
• Explore the classroom as a site for developing pupils' literacy and numeracy.
• Develop awareness about the various available technological resources.
• Develop a research-informed attitude to teaching and learning which can be explored in subsequent years.
Learning Outcomes
On completion of this course the student will be able to;
- Identify and describe the theories of learning appropriate to preschool and primary school.
- Explain how musical knowledge (including skills and concepts) develop in childhood.
- Discuss how performing, composing and listening are forms and sources of musical knowledge.
- Design a series of lesson plans and engage with the idea of developing a professional portfolio.
- Evaluate a variety of methodological and pedagogical approaches to music teaching and learning at preschool and primary school levels including ICT.

Course Outline
1. Exploring the kindergarten and primary school music syllabus and the Ceol pre-school and primary school modules and identifying opportunities for developing literacy and numeracy.
2. The place of music in pre-school and in primary school - co-operative learning.
3. Planning effective music lessons for pre-school and primary school students including ICT.
4. Exploring a variety of music materials and approaches for pre-school and primary school students.
5. Coteaching (The three steps: Coplanning, coteaching and coevaluating).
7. Integrating music listening, performing and composing.
8. Inclusive Education – Introduction to the policy of Inclusion and the concept of Special Needs Education.

Assessment
2 Assignments @ 50% each.

Practical Music Skills

Practical Music skills is a two term course in JF taking place for 1 hour a week in Michaelmas term and Hilary term.

Aims
Students will explore the significance of their own music performance in the education of children through the practical acquisition of instrumental and vocal skills independently of their main instrumental specialisation.
Course Outline

JF students will study the following areas:
Voice (5 weeks), Guitar (6 weeks), Recorder (6 weeks) and Percussion (5 weeks).
Lesson: 1 hour duration.

Students will gain skills in each instrument appropriate for use in the classroom situation. Full participation and engagement is essential.

Assessment
Pass/Fail

Educational Issues
Educational Issues is a one-term course in JF, taking place for one hour per week in Hilary term.

Aims
• To facilitate the student’s engagement with current issues in education.
• To discuss important current educational issues.
• To assist the student to develop skill in comprehension and analysis of important educational issues.
• To assist the student to develop skill and confidence in making independent judgements based on coherent argument and evidence.
• To assist the student develop skill in debate.

Learning Outcomes
On completion of this course the student will be able to;
• Critically engage with selected relevant current issues in education.
• Develop personal perspectives on the issues under consideration.
• Discuss the issues orally and in writing essays.
• Demonstrate an ability to interpret research in music education in an informal manner.

Course Outline
A wide variety of current educational issues in relation to curriculum methodology and assessment will be discussed in conjunction with the relevant literature.

Topics to be explored will be announced by the tutor at the start of each semester.

Assessment
1 Presentation @ 40% and 1 Assignment @ 60%.
Reading List for Music Education

- Bennett, R: *A Philosophy of Music Education*, Apprentice Hall, 1989,
- Bennett, R: *Fortissimo*, Students’ Book. OUP, 1996,
- Costello & Kerin, Bravo!, Music for Junior Cert. Dublin: Folens, 2009

**Miscellaneous periodicals:** Irish Times (education section, Tuesdays); Irish Independent (education section, Wednesdays); Guardian (education section, Tuesdays); Times Educational Supplement (Fridays), British Journal of Music Education, Music Education Research, Journal of Research in Music Education, International Journal of Music Education.

**Official publications**

**Early Years’**

**Junior Cycle**

Available at: http://www.ncca.ie/en/Publications/Reports/Innovation_and_Identity_Ideas_for_a_new_junior_cycle.pdf


**Senior Cycle**
Available at: http://www.artscouncil.ie/Publications/Choral_Report_08_English.pdf
General


DES (2013) *Anti-Bullying Procedures for Primary and Post-Primary Schools.* Available at: http://www.education.ie/en/Publications/Policy-Reports/Anti-Bullying-Procedures-for-Primary-and-Post-Primary-Schools.pdf


Music Generation (2010) *Background Information.* Available at: http://www.musicgeneration.ie/content/files/Background%20Information.pdf

**Applied Compositional Techniques**

**Aims**
The aim of this module is to introduce the student to the use of chords in writing a piano accompaniment and the techniques of free composition, elementary arrangement and word setting to assist in Curriculum design and implementation in a range of classroom situations.

**Learning Outcomes**
On successful completion of this course the student will be able to;
- Use appropriate chords and chord figurations in an imaginative way while correctly recognising and harmonising cadences and modulations.
• Write short compositions based on various concepts appropriate to a range of classroom situations.
• Set a text for voice and other instruments.

Syllabus
This course applies the basic harmonic vocabulary and contrapuntal techniques acquired in the H&C (stylistic) to the following areas:

a) Elementary word setting.
b) Application of the accompaniment technique.

Assessment
Portfolio/Continuous Assessment (100%).

MODULE 6: EDUCATIONAL STUDIES

Educational Studies has two components Education Tutorial and Music Technology.

Education Tutorial
This course takes place in JF year only. It is a two-term course, taking place for one hour per week in Michaelmas and Hilary terms.

Aims
To enable the students to:

• Become familiar with the history of music education.
• Consider national and international research and theories that underpin the pre-school and Primary School arts education / music syllabi.
• Develop skills for classroom observation.
• Develop a proficiency in the use of ICT in the context of the Primary school classroom.
• Develop an awareness of the nature of music education.

Learning Outcomes
On completion of this course the student will be able to:

• Articulate an understanding of the key music education theorists and their contribution to the Early Childhood and Primary school arts education syllabus and Post primary music education syllabus.
• Demonstrate a facility with ICT as appropriate for the preschool / primary school setting.
• Undertake a teaching observation placement in a primary school setting.
• Complete an observation portfolio on the experience.

Course Outline
1. An overview of the history of music education nationally and internationally.
2. The influence of great music educators on the Primary school syllabus and Post primary school syllabus.
4. Development of observational skills.
5. Current theories and practices in Primary school music education.

School Placement takes place in Hilary Term and as a 2-week block placement June of JF year.

Students must submit an online structured observational report in June, immediately following the teaching observation period.

This course will be completed by a debriefing session in the Michaelmas term of the following year, during which the students will present reports on, and discuss their experiences with their course lecturer.

Assessment
Observation Portfolio (100%).

Music Technology
This is a one-term course, taking place for one hour per week in the Hilary Term.

Aims
This module aims to develop students’ practical skill and knowledge of the music software.

Learning Outcomes
On successful completion of this course the students will be able to;
- Use music software in music teaching and preparation.
- Manipulate music software, based on systematic knowledge.
- Examine the nature of music software in the context of music education.

Course Outline
Students will be given an introduction to Music Technology, including an overview of available music notation software and music software specifically designed for use in education.

Assessment
2 assignments (50% each).
<table>
<thead>
<tr>
<th>Module</th>
<th>Components</th>
<th>Assessment</th>
<th>Contact hours</th>
<th>ECTS</th>
<th>Mark Weighting (in fraction format)</th>
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<tbody>
<tr>
<td>1. Instrumental Performance ET1009</td>
<td>Main instrument Ensemble</td>
<td>Main Instrument Exam 100% Ensemble Pass / Fail</td>
<td>30 [approx.]</td>
<td>10</td>
<td>2/12</td>
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<td>2. Musicianship ET1010</td>
<td>Aural Perception Keyboard Skills</td>
<td>Aural perception; Continuous assessment 25% &amp; Exam 25%; Keyboard Skills; Two Practical Examinations 25% each</td>
<td>44 [approx.]</td>
<td>10</td>
<td>2/12</td>
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<td>3. Compositional Techniques ET1011</td>
<td>Harmony &amp; Counterpoint Stylistic</td>
<td>Harmony Stylistic Continuous assessment 40% &amp; exam 60%</td>
<td>33 [approx.]</td>
<td>5</td>
<td>1/12</td>
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<tr>
<td>4. Music History ET1012</td>
<td>Art Music</td>
<td>Art Music; Two essays &amp; Two listening tests 12.5% each Irish traditional Music; Two assignments 25% each</td>
<td>55 [approx.]</td>
<td>10</td>
<td>2/12</td>
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<tr>
<td>5. Music Education ET1013</td>
<td>Practice of Music Ed</td>
<td>Practice of Music Ed; One assignment 40%; Practical Music Skills; Pass/Fail Ed issues; One assignment 20%; Harmony Applied; Cont assessment 40%</td>
<td>66 [approx.]</td>
<td>15</td>
<td>3/12</td>
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<td>6. Curricular Development ET1014</td>
<td>Classroom Observation Music technology</td>
<td>Ed Tutorial; Portfolio 50%; Music Technology; Two assignments 25% each</td>
<td>33 [approx.] + 2 weeks’ observation in schools</td>
<td>10</td>
<td>2/12</td>
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## Junior Freshman Assignment Submission and Examination Dates
*(All deadline dates in this schedule are provisional)*

<table>
<thead>
<tr>
<th>Module</th>
<th>Assessment</th>
<th>Deadlines</th>
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<tbody>
<tr>
<td><strong>1. Instrumental Performance</strong></td>
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<tr>
<td>Main Instrument</td>
<td>Main Instrument Exam 100%</td>
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<tr>
<td>Ensemble</td>
<td>Ensemble Pass / Fail</td>
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<td><strong>2. Musicianship</strong></td>
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<tr>
<td>Aural Perception</td>
<td>Aural perception; Continuous assessment 25% &amp; Exam 25%</td>
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<tr>
<td>Keyboard Skills</td>
<td>Keyboard Skills; Two Practical Examinations 25% each</td>
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<tr>
<td><strong>3. Compositional Techniques</strong></td>
<td>Harmony &amp; Counterpoint; Stylistic</td>
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<tr>
<td>Harmony Stylistic</td>
<td>Continuous assessment 40% &amp; exam 60%</td>
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<tr>
<td><strong>4. Music History</strong></td>
<td>Art Music; Two essays &amp; Two listening tests 12.5% each</td>
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<tr>
<td>Irish Music</td>
<td>Irish traditional Music; Two assignments 25% each</td>
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<td><strong>5. Music Education</strong></td>
<td>Practice of Music Ed; One assignment 40%</td>
<td>Assignment 1: Week 12 of Michaelmas Term</td>
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<tr>
<td>Practical Music Skills</td>
<td>Practical Music Skills; Pass/Fail</td>
<td>Assignment 2: Week 12 of Hilary Term</td>
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<td>Ed Issues</td>
<td>Ed issues; One assignment 20%</td>
<td>Weekly Assignments</td>
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<td>Harmony Applied:</td>
<td>Harmony Applied; Cont assessment 40%</td>
<td>Weekly class presentations [1 per person]</td>
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<td><strong>6. Curricular Development</strong></td>
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<td>Assignment 1: Week 12 of Michaelmas Term</td>
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<td>Classroom Observation</td>
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SENIOR FRESHMAN
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<th>Day</th>
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<th>Room</th>
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<tr>
<td>MONDAY</td>
<td>10.00-11.30</td>
<td></td>
<td>All Year</td>
<td>Room 28 RIAM</td>
<td></td>
<td>H&amp;C</td>
<td>M. Moran</td>
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<td></td>
<td>11.30 - 11.45</td>
<td></td>
<td>All Year</td>
<td>Room 28 RIAM</td>
<td></td>
<td>Tutorial</td>
<td>M. Moran</td>
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<td>TUESDAY</td>
<td>09:00</td>
<td>1 Hour</td>
<td>Michaelmas Term</td>
<td>3098 ET2017</td>
<td>MUSIC EDUCATION</td>
<td>AN INTRODUCTION TO CONTEMPORARY POLICY ISSUES AND THE SOCIOLOGY OF EDUCATION</td>
<td>MARITA KERIN</td>
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<tr>
<td></td>
<td>09:00</td>
<td>1 Hour</td>
<td>Hilary Term</td>
<td>Burke Theatre</td>
<td>ET2012</td>
<td>AN INTRODUCTION TO CONTEMPORARY POLICY ISSUES AND THE SOCIOLOGY OF EDUCATION</td>
<td>CARMEL O’SULLIVAN/ANDREW LOXLEY/JOHN WALSH</td>
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<td>10.00 - 12.00</td>
<td>All Year</td>
<td>KBH RIAM</td>
<td>Chorale</td>
<td>B. Murphy</td>
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<td>2.30 – 3.15</td>
<td>All Year</td>
<td>Room 21</td>
<td>Aural 1</td>
<td>J. Archibald</td>
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<td>WEDNESDAY</td>
<td>9.30 – 11.00</td>
<td>All Year</td>
<td>Recital Room</td>
<td>Music History</td>
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<td>J. Mc Cay</td>
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<td></td>
<td>11.15 - 12.00</td>
<td>All Year</td>
<td>Room 21</td>
<td>Aural 2</td>
<td>J. Archibald</td>
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<td></td>
<td>12.00 - 1.30</td>
<td>All Year</td>
<td>Room 21</td>
<td>Keyboard Skills</td>
<td>J. Archibald</td>
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<td>4.00 – 5.00</td>
<td>All Year</td>
<td>Room 19</td>
<td>Irish Music</td>
<td>I. Gunner</td>
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<td>Day</td>
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<td>THURSDAY</td>
<td>10.00-11.00</td>
<td>Term 1</td>
<td>Room 10</td>
<td>Micro teaching</td>
<td>G. Deery</td>
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<td></td>
<td>10.00-11.00</td>
<td>Term 2</td>
<td>Room 10</td>
<td>Practice of Music Education</td>
<td>G. Deery</td>
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<td>11.00-12.00</td>
<td>Term 2</td>
<td>Room 10</td>
<td>Sociology of Music</td>
<td>G. Deery</td>
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<tr>
<td></td>
<td>11.00-12.00</td>
<td>Term 1</td>
<td>Room 10</td>
<td>Micro Teaching</td>
<td>G. Deery</td>
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<td></td>
<td>1.00-2.30</td>
<td>Weeks 2-18</td>
<td>KBH</td>
<td>Conducting</td>
<td>J. Cavanagh</td>
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<td></td>
<td>2.30-3.30</td>
<td>All Year</td>
<td>Room 21</td>
<td>Keyboard Skills</td>
<td>J. Archibald</td>
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<tr>
<td>FRIDAY</td>
<td>11.15-11.30</td>
<td>All Year</td>
<td>Room 10</td>
<td>H&amp;C Tutorial</td>
<td>G. Deery</td>
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<td>11.30-1.00</td>
<td>All Year</td>
<td>Room 10</td>
<td>H&amp;C Applied</td>
<td>G. Deery</td>
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<td>1.30-2.00</td>
<td>All Year</td>
<td>Room 21</td>
<td>Keyboard Skills</td>
<td>J. Archibald</td>
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**A NOTE FROM RIAM:**

To schedule your private lessons, contact your individual teacher ASAP if you have not already done so.

All instrumentalists will receive a copy of their relevant ensemble schedule from the ensemble manager.
MODULE 1: INSTRUMENTAL PERFORMANCE

Students undertake two components, Main Instrument and Ensemble

Main Instrument

Aims
Building on students’ existing levels of achievement, this course focuses on a systematic programme of studies, scales and arpeggios, sight-reading and solo repertoire.

- To develop students’ technical skills and musical awareness for instrumental performance.
- To establish the foundation for productive practice and independent learning.
- To introduce students to a wide variety of repertoire.
- To develop confidence in stylistic and interpretive issues.

Learning Outcomes
On successful completion of this module the student will be able to:

- Display a high level of artistic and technical competence.
- Chose and prepare pieces to produce a varied and balanced programme.
- Perform with a sense of communication and value.
- Display an intellectual understanding of the music performed.
- Demonstrate a firm foundation in instrumental/vocal technique.

End-of-year requirements:
All students should make significant progress in technique and repertoire. This should be reflected in the programme for end-of-year examinations. The music to be studied will be chosen by the teacher with a relevance to the student’s current level of attainment. The end-of-year examination programme must be submitted to the relevant degree course committee for approval.

The student must present a balanced programme of works in contrasting styles of 20 minutes duration (should the 20 minute duration be exceeded the students’ performance may be interrupted at the discretion of the examiners). Scales & Arpeggios / Technical Exercises will be expected to be performed to a standard commensurate with the standard of programme expected. A list should be drawn up in consultation with the teacher and presented to the examiners.

The student will be examined in the Trinity term by a panel consisting of two representatives of the DIT Conservatory of Music & Drama. Note: While the panel will include experienced instrumental examiners, the specific instrumental expertise may not include every instrument.
Assessment  
Practical Examination (100%)

OR

Traditional Irish Music Performance

End-of-year requirements
The student must present a balanced programme of 20 minutes duration. The programme must be professionally presented in writing and show evidence of having been well-researched. Titles (where available) and sources of all tunes (recordings, printed sources, etc.) should be listed. The examination, which should be a solo performance, will also be interactive with the student expected to be able to discuss his/her programme, instrument, influences and other performers. As a sight-reading test the student will be required to play a simple melody with appropriate ornamentation. The student will be examined by a panel consisting of two representatives of the DIT Conservatory of Music & Drama and a traditional music specialist.

Irish Harp (Gut/Nylon And/Or Wire Strung)
The performance should include appropriate use of ornamentation and variation and should be drawn from the following categories: jigs, slides, reels, hornpipes, marches, polkas, slow airs and the music of the harpers. Other categories, e.g. the music of other Celtic countries or the student’s own compositions/arrangements may be included in consultation with the first study teacher and the relevant degree course committee. In addition, up to 30% of the programme may include classical/contemporary music of a suitable standard.

All Instruments except the Irish Harp
The performance should reflect and illustrate both the tradition and the breadth of the repertoire. Categories from which tunes may be chosen include jigs, slides, reels, hornpipes, marches, polkas, slow airs and the music of the harpers. Other categories, e.g. the music of other Celtic countries or the student’s own compositions/arrangements may be included in consultation with the first study teacher and relevant degree course committee. The student is expected to have a repertoire of 70 tunes by the end of the second year, a complete list of which should be submitted to the course committee by the end of March of that year. 60% of the tunes to be played at the examination may be the student’s own choice, while the remaining 40% will be selected from the list by the course committee, who will inform the student of their selection six weeks prior to the examination. The student’s ability to use appropriate improvisation and creativity in the playing of different rotations of tunes should be evident.
**Assessment**  
Instrumental Performance (100%).

**Ensemble**

All students are expected to participate in one officially recognised ensemble performance activity. Attendance is compulsory in Years 1 to 3. Attendance is optional in Year 4. Students are not required to participate in ensemble activities during the two weeks of Teaching Practice in the Hilary Term of Years 2 and 3. The Co-ordinating Committee has set a minimum requirement of 75% attendance in this module. Failure to comply with this regulation will result in a reduction of 10% in a student’s performance mark.

**Assessment**  
Pass/Fail.
MODULE 2 : MUSICIANSHIP

Students undertake two components, Aural Perception and Keyboard Skills.

Aural Perception

Aims
Building on the study of Aural Perception in Junior Freshman year, this course further provides a sound and broadly-based aural training programme as a basis for musical perception, understanding and performance to foster the student’s capacity to listen critically and analytically, and to develop the ability to correlate sound and notation and to stimulate creativity.

Learning Outcomes
On successful completion of this module the student will be able:
- To further develop orally and aurally an understanding of diatonic intervals and triads.
- To identify harmonic structural progressions.
- To further develop the control of metre and rhythm.
- To demonstrate more advanced skills in singing at sight – accompanied/unaccompanied aural analysis – form and structure / musical style.

Course Content

Section A: Technical work: Dictations/Sight singing – Diatonic /chromatic (early 19th century only).
A selection from below may be taken:
Memory work (selected canons /extracts from musical literature)
Melodic/rhythmic dictation (single line)
Two part dictation (musical literature)
Harmonic progressions (to include seventh chords)
Sight singing (diatonic and chromatic accompanied/unaccompanied from the 18th and early 19th centuries)
Section B: Introduction to Musical Structure/Style Part Two

Assessment
Continuous Assessment 50% - through selection or combination of any of the following:
- Weekly class assignments/semester assessments/sight singing accompanied or unaccompanied/class participation/basic research notes as requested by tutor.
- Examination 50%:
  - Written Paper to consist of:
    - Section A: Dictation (3 or 4 questions).
    - Section B: Form and Style (2 or 3 questions).
**Keyboard Skills**

**Aims**
This course aims to further develop the students’ musicianship skills through the use of the keyboard and provides them with an essential classroom tool to;
• Develop tactile and co-ordination skills at the keyboard.
• Develop the skill of simple piano accompaniment.
• Develop transposition and sight-reading skills.
• Develop creativity through improvisation.
• Develop harmonisation techniques at the keyboard.
• Develop an understanding of figured bass and chord symbols.

**Learning Outcomes**
On successful completion of this module the student will be able to:
• Harmonise a melody.
• Read alto clef.
• Transpose at sight.
• Realise a figured bass.
• Realise chord symbols.
• Display creativity through melodic and harmonic improvisation.

**Course Content**
This consists of three components:
• Accompaniment, (both at sight and prepared), and improvisation.
• Chords, cadences, figured bass and chord symbols.
• Vocal and orchestral score reading.

**Assessment**
Two practical examinations—(50% each).

Mid-year examination requirements:

Play chord patterns in major keys up to four sharps and four flats with the possibility of using figured bass/roman numerals (prepared).
Sight-read a simple piece or piano accompaniment according to individual standard.
Prepared transposition of a two-part piece up or down a tone in the keys of C, G and F major (one week’s preparation).
Add an answering phrase (single line) to a four-bar melody to include a modulation to the dominant and/or subdominant in the keys of C, G, D and F major, and A, E and D minor.
Sight-read a single B flat instrumental part from full score, at the correct pitch.

**End-of-year examination requirements:**

Cadences in major and minor keys up to four sharps and flats (prepared)
Harmonise a simple melody in the keys of C, G, D and F major and A, E and D minor.
Sight-read a single-line melody in the tenor clef.
Play a prepared accompaniment to an instrumental/ vocal solo (one month’s preparation).
Transpose at sight a simple two-part piece in the keys of C, G and F major up or down a tone.

*N.B. The results for Aural Perception and Keyboard Skills will be combined to obtain a final result. **Students must pass both components (Aural Perception and Keyboard Skills) in order to pass the module.**
MODULE 3: COMPOSITIONAL TECHNIQUES

Students undertake two components, Harmony and Counterpoint Stylistic and Harmony and Counterpoint Applied.

Harmony & Counterpoint: Stylistic

Aims
- To equip the student with the necessary skills and techniques appropriate to selected stylistic composition.
- To build on the foundation in harmonic and contrapuntal writing established in the J.F. Stylistic module.

Learning Outcomes.
On successful completion of this module the student will be able to:
- Demonstrate an advanced understanding of the Choral idiom in style and language.
- Demonstrate an advanced technique in writing instrumental counterpoint.

Syllabus
The study of short pieces in the Renaissance, Baroque and Classical styles:
(a) Chorale.
(b) The study of a number of the following: two-part invention, variation principles and Renaissance polyphony.

Assessment
(a) Written Examination (60%). Two questions to be answered. The chorale question is obligatory. The second question is a choice drawn from the other areas.
(b) Portfolio/Continuous Assessment (40%).

Harmony & Counterpoint: Applied

Aims
The aim of this module is to develop techniques associated with free composition and arrangement.

Learning Outcomes
On successful completion of this module the student will be able to:
- Demonstrate creativity through free composition and Arrangement.
- Compose in a manner that demonstrates a understanding of
harmonic language, melodic manipulation and ensemble writing.
• Link ideas using rhythmic patterns.
• Demonstrate an understanding of non-conventional notation.

Syllabus
• The school choir, vocal music (accompanied by piano or unaccompanied). Free choice of repertoire – original or based on given material.
• Instrumental ensemble writing. To include piano, guitar, cello, flute, recorders, tuned and untuned percussion for secondary school resources (years 1-4). Standard repertoire – folk material or arrangements of original material.
• The popular song. A ‘hands on’ approach to professional song writing with CD presentation and copyright handling.
• Introduction to basic 20th century compositional techniques. A very basic introduction to 20th century melody and related topics.

Assessment
(i) Portfolio: The presentation of 6–8 pieces of equal weighting. (100%).

N.B. The results for Harmony & Counterpoint (both Stylistic & Applied) will be combined to obtain a final result. Students must pass both components (Stylistic and Applied) in order to pass the module.
MODULE 4: MUSIC HISTORY

Music History has two components, Art Music and Irish Traditional Music.

Art Music

Aims
A module introducing students to the principal genres, techniques and styles of European music written in the 19th century and to the cultural contexts of that music. It is designed around a blend of formal lecture, guided listening in class, readings from the set texts, and listening assignments. Assessment is via a combination of essays and listening tests.

Learning Outcomes
Students who successfully complete this module should:

- Have gained an awareness of the main musical genres of the 19th Century.
- Have a broad knowledge of changing musical styles within the period.
- Be able to distinguish the music of the major composers of the period.
- Have a sense of the aesthetic and philosophical distinction between Classicism and Romanticism.
- Have a preliminary knowledge of music’s relationship to other arts in the period.
- Have a detailed knowledge of a small number of works of the period.

Assessment
2 Essays @ 25%, 2 Listening Tests @ 25%.

Irish Traditional Music

Aims

- Explore various aspects of the Irish Song tradition, both in the Irish and English languages, from the musical, historical, political and social perspectives.
- Study in detail the uilleann pipes, pipers and piping styles.
- Examine and analyse the music associated with the Song and Piping Traditions.
- Familiarise the student with the various aspects of the Song and Piping repertoires through the use of CDs, Video, Cassettes and DVDs.
- Promote an awareness of personal and regional styles.
- Relate the above points to the requirements of the Irish music element of the Junior Certificate and Leaving Certificate Syllabi.
Learning Outcomes
On completion of this module, the learner will have:
- Acquired knowledge of various aspects of Irish Song and Piping Traditions.
- An awareness of the wider historical, political and social contexts associated with these traditions.
- Acquired the ability to recognise various types of songs, tunes and performance styles.
- An understanding of the relevance of this knowledge to the Irish music element of the Junior Certificate and Leaving Certificate Syllabi.

Course Content
This course focuses on the Irish and English language song traditions, uilleann pipes, and the Irish Traditional Music curriculum at both Junior and Leaving Certificate levels. Themes discussed include Irish Traditional Music and nationalism, identity creation, and current issues in the field of Irish Traditional Music studies. The course draws on sociological, political and historical factors in the music’s development as well as examining features and aesthetics of sound, and performance practice.

The course includes a study of the following areas:

a) Sean-nós singing – ornamentation, regional styles, prominent exponents.
b) Song Types - Love Songs in Irish, the Caoineadh – including social, historical and literary survey, the Lullaby, fairy lore.
c) The English Language song tradition in Ireland, including themes, Irish and international ballads and political song.
d) The Uilleann Pipes - history, style, ornamentation, repertoire, prominent exponents.

Assessment
2 Assignments – 1 set essay and 1 self-chosen project @ 50% each.

N.B. The results for Art Music and Irish Traditional Music will be combined to obtain a final result. Students must pass both components (Art Music and Irish Traditional Music) in order to pass the module.


Recommended Reading Materials

Breathnach, Breandán (1971) *Folk Music and Dances of Ireland,* Mercier Press, and/or Ossian Publications, Cork.


O’Curry, Eugene (1873) *On the Manners and Customs of the Ancient Irish.* London and Edinburgh.


Shields, Hugh, Carolan, Nicholas and Smith, Therese (Eds.) (1972 - 2001) *Irish Folk Music Studies - Éigse Cheol Tire* vols 1-6


Online Lectures from the Irish Traditional Music Association

See ITMA website [www.itma.ie/English/chairmen_lectures.html](http://www.itma.ie/English/chairmen_lectures.html)

Ó Súilleabháin, Mícheál (1998) 'Creativity in Irish Traditional Music: Phrasing, Rhythm, Pitch and Structure'. (50 minutes)
MODULE 5: MUSIC EDUCATION

Music Education is designed to develop further the student’s knowledge and experience of the theory and practice of teaching and music pedagogy.

Students undertake three components, Practice of Music Education, Conducting, and Sociology of Music and Music Education.

Practice of Music Education

Practice of Music Education is a two-term course in SF, taking place for one hour per week in the Michaelmas and Hilary terms.

Aims
The course aims to facilitate the students in preparing for music teaching and learning in the junior cycle of the Post-primary curriculum. Specifically, the course aims to enable students to;

- Reflect on the Junior Freshman Primary school placement and portfolio.
- Understand how music concepts and skills are applied.
- Explore the theories and assumptions that underpin the Junior Certificate music curriculum.
- Develop skills in music pedagogy, essential for effective teaching and learning.
- Construct progressive schemes of work and lesson plans.
- Explore the skills of classroom management.

Learning Outcomes
On completion of this course the students will be able to;

- Reflect on the Junior Freshman Primary school placement.
- Demonstrate their understanding of how musical concepts and skills are applied.
- Articulate the theories and assumptions that underpin the Junior Certificate music curriculum.
- Demonstrate the basic skills in music essential for effective teaching and learning.
- Design progressive schemes of work and lesson plans.
- Apply the basic skills of classroom management.
- Appreciate the nature of music education.
- Appreciate the significance of his/her own musicianship in music teaching.

Course Outline
An introduction to reflective practice.
An exploration of Junior Cert music syllabus [including assessment].
Planning effective music lessons.
Becoming familiar with a wide range of music materials and resources. Group music making. The integration of music listening, performing and composing.

**Assessment**
2 Assignments @ 50% each.

**Conducting**

Conducting is a two term course taking place for one hour per week in Michaelmas and Hilary terms.

**Aims**
This course aims to facilitate students in preparing for the conducting of various ensembles in the post-primary school.

**Learning Outcomes**
On successful completion of this module the student will be able to conduct various ensembles at post primary level.

**Course Outline**
An introduction to the following basic skills:

- **Technique**: to include stance, baton technique, direction of beats, subdivision, the preparatory beat, the left hand and the fermata;
- **Score-reading**: analysis, interpretation, preparation, transposition, style;
- **Rehearsal technique**: choral and orchestral groups, balance, intonation, diction, phrasing, ensemble.

Students will be given the opportunity during the year of working with the ensembles of the DIT Conservatory of Music & Drama and the Royal Irish Academy of Music.

**Assessment**
Pass/Fail.

**Sociology of Music and Music Education**

Sociology of Music and Music Education is a one term course of one hour per week in Hilary term.

**Aims**
- To examine the nature and purpose of music in various cultures.
- To consider music in education from a sociological viewpoint.
- To examine the relationship between music and social change.
Learning Outcomes
On successful completion of this module the student will be able to:

- Discuss the world of music in relation to various traditions and transmissions of music.
- Articulate their understanding of the place of popular music in society.
- Demonstrate their understanding of the relationship of music and society in Ireland.

Course Content
- Sociology of music: an introduction.
- Western Art Music.
- Popular Music.
- World Music.
- Gender Studies in Music.
- Music and Society in Ireland.
- The implication and application of Sociological issues in the teaching and learning of music.
- Additional topics may be chosen with due regard to current developments in the field.

Assessment
One presentation @ 50% and one written assignment @ 50%.

*N.B. The results for Practice of Music Education and Sociology of Music will be combined to obtain a final result. However, students must pass all three components [Practice of Music Education, Conducting and Sociology of Music], in order to pass the module.*

Reading List for Music Education
- Bennett, R: *A Philosophy of Music Education*, Apprentice Hall, 1989,
- Bennett, R: *Fortissimo*, Students’ Book. OUP, 1996,
- Costello, M: *Prelude 2*, Dublin: Folens, 2002
- Costello, M: *Prelude*, Dublin: Folens, 1997
- Drudy S and Ui Chathain M;*, *Gender Equality in Classroom Interaction*, NUIM, 1999
• Fletcher, P. *Education and Music*, OUP, 1989.

**Miscellaneous periodicals:** *Irish Times* (education section, Tuesdays); *Irish Independent* (education section, Wednesdays); *Guardian* (education section, Tuesdays); *Times Educational Supplement* (Fridays), British Journal of Music Education, Music Education Research, Journal of Research in Music Education, International Journal of Music Education.
Reference will be made throughout the four years of the course to a wide range of classroom materials and texts.

Reading List for Sociology of Music and Music Education
- Green, L., Music on Deaf Ears: Musical meaning, Ideology, Education, Manchester University Press 1988
- Jones, P.M., 'Music Education and the Knowledge Economy: Developing Creativity, Strengthening Communities' Arts Education Policy, 106, 4, 5-12.
- McCarthy, M., Passing It On: The transmission of music in Irish culture, Cork: Cork University Press 1999
- Selected readings from a range of sources will also be presented.

Official publications

Early Years’

Junior Cycle


**Senior Cycle**


**General**


DES (2013) *Anti-Bullying Procedures for Primary and Post-Primary Schools.* Available at: [http://www.education.ie/en/Publications/Policy-Reports/Anti-Bullying-Procedures-for-Primary-and-Post-Primary-Schools.pdf](http://www.education.ie/en/Publications/Policy-Reports/Anti-Bullying-Procedures-for-Primary-and-Post-Primary-Schools.pdf)


Music Generation (2010) *Background Information.* Available at: [http://www.musicgeneration.ie/content/files/Background%20Information.pdf](http://www.musicgeneration.ie/content/files/Background%20Information.pdf)
MODULE 6: AN INTRODUCTION TO CONTEMPORARY POLICY ISSUES AND THE SOCIOLOGY OF EDUCATION

An Introduction to Contemporary Policy Issues and the Sociology of Education is a one term course taking place for one hour per week in Hilary term.

Aims
Part 1: Policy and Issues in Schooling and Education

The first part of the module aims to:

- Introduce students to contemporary policy issues and concerns in Irish education;
- Evaluate the distinctive nature of the interaction between church and state in Ireland, assessing its influence in shaping the educational sector at primary and post-primary level;
- Consider the influence of policy change on practice in schools.

Important themes within this course include the development and persistence of a denominational system as a result of the distinctive interaction between church and state in Ireland; the interaction between the state and private stakeholders in the reform and expansion of the Irish educational system during the mid to late twentieth century and the far-reaching influence of international organizations and networks (such as the OECD) on Irish educational policy from the 1960s until the contemporary period.

Part 2: Sociology of Schooling and Education

The sociology strand of the module will firstly introduce students to the main theoretical perspectives in a deliberate chronological order of their ‘appearance’ within the discipline. We will begin with the structural-functionalism of for example Emile Durkheim and Talcott Parsons, followed by the re-discovery in the early 1970s of Marxism and Critical Theory and the emerging work of Pierre Bourdieu, Michael Apple and Paul Willis. Lastly, we will introduce the ideas associated with postmodernism and poststructuralism and in particular the work of Michel Foucault. The second aim is to build on this introduction to explore a range of contemporary social issues covered in the first three lecturers and additional ones (such as gender, socio-ethnic linguistics, ethnicity, inclusion and social disadvantage) as they relate to schooling and education. More specifically we intend to:

Introduce students to some of the main sociological perspectives as they relate to education and schooling;
Introduce a range of sociological concepts such as: socialization, rationalization, bureaucratization, stratification, human, cultural and economic capital, habitus & field, differentiation, normalization, power/knowledge, social and cultural reproduction and globalization; Critically explore the relevance of these concepts to students’ daily lives in school and society with the view of developing a critical reference point.

Learning Outcomes
On successful completion of this course, students should:

- Demonstrate a critical appreciation of contemporary educational policies and issues at national and international level;
- Acquire the competence to analyse the policies, principles and methods underlying curriculum change in Irish schools;
- Attain an overview of sociological perspectives as they apply to education and schooling, in Ireland in particular, and their daily school lives;
- Critically apply various sociological perspectives in their analyses of their daily school life;
- Develop and demonstrate and understanding and critique of Irish schooling and society from sociological perspectives gained;

Course Content
The following are projected weekly content areas dealt with in the course:

- Post war Irish educational policy in a national and international context: a conservative consensus; origins of reform, 1945-59.
- Educational Disadvantage 19990 - 2009
- Introducing the grand narratives of the sociology of education part 1: the influence of structural-functionalism on the early period of the sociology of education.
- Introducing the grand narratives of the sociology of education part 2: the application of Marxism, Critical Theory and Pierre Bourdieu to the world of schooling.
- Introducing the grand narratives of the sociology of education part 3: the emergence of poststructuralism and postmodernism as a window on schooling and education.
- Contemporary Issues in Sociology of Education: Gender and identity, language and social class formation, questions of difference around inclusion and exclusion.
Assessment
One written Assignment - (100%).

Recommended Reading Materials / Indicative Resources:
• Walshe, J. (1999) A New Partnership in Education in Ireland. IPA

Official documents:
- School Development Planning 1999
- Whole School Evaluation 1999
- Delivering Equality of Opportunity in Schools (DEIS) 2005
MODULE 7: TEACHING PRACTICE

Students undertake 2 components: Teaching Practice Placement in a Second Level school for two weeks during Hilary Term and a course in Micro Teaching in Michaelmas Term.

Teaching Practice Placement

For Information on Teaching Practice Placement, Schedule and Assessment refer to the Teaching Practice section under the General Information section of this handbook.

Aims
- To acquire confidence in teaching music in the classroom.
- To develop skills in classroom management.

Learning Outcomes
On successful completion of this module the student will be able to:
- Demonstrate his/her knowledge of the Junior Cert music syllabus.
- Demonstrate a variety of classroom management strategies appropriate to Junior Certificate level.
- Teach effectively using a variety of approaches.
- Manage student behaviour fairly, according to school policy.
- Evaluate and reflect on his/her teaching experience.
- Assemble a professional portfolio.

Students will receive two supervisory visits during TP placement.

Assessment
Pass / Fail.

Micro-teaching

Micro teaching is a one-term course in SF, taking place in Michaelmas term.

Availability of school children of appropriate age and standard, and availability of technological equipment may be factors in the timetabling of this course.

Assessment
Pass / Fail.
FOUNDATION SCHOLARSHIP

Objectives of the Scholarship Examination
The Bachelor in Music Education Trinity College Foundation Scholarship is aimed to identify students of exceptional academic and music performance ability. The standard required is similar to that of exceptional students in other disciplines and former scholars of Trinity College. The Foundation Scholarship Examination attempts to recognise and affirm students who demonstrate an awareness and understanding of the academic literature, coupled with evidence of self-reflection, influenced by teacher observation and diligent study.

The examination provides opportunities for students to engage in critical thinking and academic study of the theoretical aspects of the degree, e.g., Practice of Music Education, History of Music, Harmony and Counterpoint. In addition the Music Education scholar must exhibit an outstanding level of Music Performance and Aural/Keyboard skills. S/he must demonstrate an engagement with the aesthetic, cultural and practical values of Music in relation to human development and in particular, in relation to Music Education at Primary and Post-Primary levels.

Scope of the material
The material covers the course content and indicative readings in the following courses:
The Practice of Music Education
History of Music
Harmony and Counterpoint
First Study
Aural/keyboard skills

Number of papers
There will be three papers as follows:

1. **Education (300 marks)** 3 hour examination (3 questions).

2. **Theoretical Music (200 marks)** 2 hour examination (2 questions, 1 from each section).
   - **History of Music [100 marks]** (incl. continuous assessment of 1 listening test and 1 essay).
   - **Harmony and Counterpoint [100 marks]** (including continuous assessment of 2 assignments):

      Students choose to take a question from either stylistic or applied harmony in the examination: the continuous assessment mark is taken from the other harmony component.
3. **Practical Music (100 marks)**
   - Recital (consisting of a 15 minute performance with at least 2 contrasting styles).
   - Aural (2 contrasting pieces of accompanied sight-singing).
   - Keyboard skills (consisting of Chord patterns/Figured bass/Instrumental Transposition/Melody continuation/Transposition of two-part piece).

**Foundation Scholarship 2013/14**
This examination is held in the week before Hilary Term (6th January 2014, this date is subject to change, please check the exams office website for confirmation). Candidates must give notice of their intention to take the examination on the prescribed form, obtainable from the Examinations Office, West Theatre, Trinity College Office or downloadable at:
http://www.tcd.ie/vpcao/ - select Examinations, Foundation Scholarship

**Study Abroad/Erasmus**
Students wishing to apply to study abroad in Michaelmas Term of Junior Sophister year should consult the Study Abroad/Erasmus section under the General Regulations section of this handbook.
<table>
<thead>
<tr>
<th>Module</th>
<th>Component within a Module</th>
<th>Assessment</th>
<th>Contact hours</th>
<th>ECTS</th>
<th>Mark Weighting (in fraction format)</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Instrumental Performance ET2013</td>
<td>[Main instrument and Ensemble]</td>
<td>Main instrument Exam 100%</td>
<td>TBC</td>
<td>10</td>
<td>2/11</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Ensemble Pass / Fail*</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>4. Music History [Art music and Irish music] ET2016</td>
<td>[Art music and Irish music]</td>
<td>Art music: Two Essays 12.5% each &amp; Two Listening Tests 12.5% each Irish music: Two Assignments 25% each</td>
<td>60 [approx.]</td>
<td>10</td>
<td>2/11</td>
</tr>
<tr>
<td>7. Teaching Practice ET2018</td>
<td>[Teaching Practice placement and Micro Teaching]</td>
<td>Teaching Practice Placement Pass / Fail Micro Teaching Pass / Fail</td>
<td>11 hours (plus 2 weeks school placement)</td>
<td>5</td>
<td>PASS/FAIL</td>
</tr>
</tbody>
</table>

*Ensemble > 75% attendance = Pass. < 75% attendance = Fail
### SENIOR FRESHMAN ASSIGNMENT AND SUBMISSION DATES
*(All deadline dates in this schedule are provisional)*

<table>
<thead>
<tr>
<th>Module</th>
<th>Assessment</th>
<th>Deadlines</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>1. Instrumental Performance</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Main instrument</td>
<td>Exam 100%</td>
<td></td>
</tr>
<tr>
<td>Ensemble</td>
<td>Pass / Fail</td>
<td></td>
</tr>
<tr>
<td><strong>2. Musicianship</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Aural Perception</td>
<td>Continuous Assessment 25% Exam 25%</td>
<td>One class assessment - Wednesday 4th December Portfolio submission (50%) - Final Class</td>
</tr>
<tr>
<td>Keyboard Skills</td>
<td>2 Examinations 25% each</td>
<td>Week 12 of first and second semester</td>
</tr>
<tr>
<td><strong>3. Compositional techniques</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Harmony Counterpoint Stylistic</td>
<td>Continuous Assessment 20% &amp; Exam 30%</td>
<td>Weekly Assignments</td>
</tr>
<tr>
<td>Harmony Counterpoint Applied</td>
<td>Continuous Assessment (Portfolio) 50%</td>
<td>16th December (40%) 31st March (60%)</td>
</tr>
<tr>
<td><strong>4. Music History</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Art Music</td>
<td>Two essays 12.5% &amp; 2 listening tests 12.5%</td>
<td>Essay 1 Monday 9th December Essay 2 Monday 10th March</td>
</tr>
<tr>
<td>Irish Traditional Music</td>
<td>Two Assignments 25% each</td>
<td>Essay 1: Thursday 5th December Self-chosen Project: Thursday 6th March</td>
</tr>
<tr>
<td><strong>5. Music Education</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Practice of Music Education</td>
<td>Two Assignments 25% each</td>
<td>Assignment submission: Monday 3rd March</td>
</tr>
<tr>
<td>Conducting</td>
<td>Pass / Fail</td>
<td></td>
</tr>
<tr>
<td>Sociology of Music</td>
<td>One Presentation &amp; One Assignment 25% each</td>
<td>Class presentations will take place in the second half of the semester. Written report to be submitted by Tuesday 22nd April 2014.</td>
</tr>
<tr>
<td><strong>6. An Introduction to Contemporary Policy Issues</strong></td>
<td>One Written Assessment 100%</td>
<td>22nd - 24th April (Tuesday to Thursday)</td>
</tr>
<tr>
<td>and the Sociology of Education</td>
<td></td>
<td></td>
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<tr>
<td><strong>7. Teaching Practice</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Teaching Practice placement</td>
<td>Pass/Fail</td>
<td>18th to 28th March 2014</td>
</tr>
<tr>
<td>Micro Teaching</td>
<td>Pass / Fail</td>
<td></td>
</tr>
</tbody>
</table>
JUNIOR SOPHISTER
# JUNIOR SOPHISTER 2013/14 Timetable

<table>
<thead>
<tr>
<th>Day</th>
<th>From</th>
<th>To</th>
<th>Subject</th>
<th>Lecturer</th>
<th>Venue</th>
<th>Module Code</th>
</tr>
</thead>
<tbody>
<tr>
<td>MONDAY</td>
<td>11.00</td>
<td>12.00</td>
<td>Educational Issues (Michaelmas term)</td>
<td>Marita Kerin</td>
<td>3098</td>
<td></td>
</tr>
<tr>
<td></td>
<td>11.00</td>
<td>12.00</td>
<td>Practice of Music education (Hilary term)</td>
<td>Marita Kerin</td>
<td>3098</td>
<td></td>
</tr>
<tr>
<td></td>
<td>14.00</td>
<td>15.00</td>
<td>Educational Philosophy</td>
<td>Aidan Seery</td>
<td>2037</td>
<td></td>
</tr>
<tr>
<td>TUESDAY</td>
<td>9.00</td>
<td>10.00</td>
<td>Practice of Music Education (Michaelmas term)</td>
<td>Lorraine O'Connell</td>
<td>1.19</td>
<td></td>
</tr>
<tr>
<td></td>
<td>10.00</td>
<td>13.00</td>
<td>Introduction to research methods (3 weeks in January only)</td>
<td>Andrew Loxley</td>
<td>3098</td>
<td></td>
</tr>
<tr>
<td></td>
<td>14.00</td>
<td>15.30</td>
<td>Harmony/Counterpoint stylistic</td>
<td>Anne-Marie O'Farrell</td>
<td>1.18</td>
<td></td>
</tr>
<tr>
<td>WEDNESDAY</td>
<td>9.00</td>
<td>10.00</td>
<td>History of Education (Hilary term)</td>
<td>David Limond</td>
<td>3074</td>
<td></td>
</tr>
<tr>
<td></td>
<td>14.00</td>
<td>18.30</td>
<td>Keyboard techniques</td>
<td>Paul McNulty</td>
<td>1.11</td>
<td></td>
</tr>
<tr>
<td>THURSDAY</td>
<td>9.00</td>
<td>10.30</td>
<td>Aural Awareness</td>
<td>Helen Kane</td>
<td>1.03</td>
<td></td>
</tr>
<tr>
<td></td>
<td>13.30</td>
<td>15.00</td>
<td>History of Music</td>
<td>tba</td>
<td>1.19</td>
<td></td>
</tr>
<tr>
<td>FRIDAY</td>
<td>10.00</td>
<td>11.30</td>
<td>Harmony/Counterpoint applied</td>
<td>Dermot Dunne</td>
<td>1.02</td>
<td></td>
</tr>
</tbody>
</table>
MODULE 1: INSTRUMENTAL PERFORMANCE

Students undertake 2 components, Main Instrument and Ensemble.

Aims
- To develop students’ technical skills and musical awareness for instrumental performance.
- To establish the foundation for productive practice and independent learning.
- To introduce students to a wide variety of repertoire.
- To develop confidence in stylistic and interpretive issues.

Learning Outcomes
On completion of this module, the student should be able to;
- Display a high level of artistic and technical competence.
- Chose and prepare pieces to produce a varied and balanced programme.
- Perform with a sense of communication and value.
- Display an intellectual understanding of the music performed.
- Demonstrate a firm foundation in instrumental/vocal technique.

Main Instrument [All Instruments / Voice other than Traditional Irish Instruments]

End-of-year requirements
All students should make significant progress towards Teacher’s Diploma level. This should be reflected in the programme for end-of-year examinations. The music to be studied will be chosen by the teacher with a relevance to the student’s current level of attainment. The end-of-year examination programme must be submitted to the relevant degree course committee for approval.

The student must present a balanced programme of works in contrasting styles of 25 minutes duration (should the 25 minute duration be exceeded, the students performance may be interrupted at the discretion of the examiners). Scales and Arpeggios /Technical Exercises will be expected to be performed to a standard commensurate with the standard of the programme presented. A list should be drawn up in consultation with the teacher and presented to the examiners.

The student will be examined in the Trinity term by a panel consisting of two representatives of the Royal Irish Academy of Music.

Note: While the panel will include experienced instrumental examiners, their specific instrumental expertise may not include every instrument.
Assessment
Practical Examination (100%).

OR

Traditional Irish Instrument

End-of-year requirements:
The student must present a balanced programme of 25 minutes duration. The programme must be professionally presented in writing and show evidence of having been well-researched. Titles (where available) and sources of all tunes (recordings, printed sources, etc.) must be listed. The examination, which should be a solo performance, will also be interactive, with the student expected to be able to discuss his/her programme, instrument, influences and other performers, as well as being able to demonstrate certain stylistic features, if required to do so. As a sight-reading test, the student will be required to play a melody with appropriate ornamentation. The student will be examined by a panel consisting of two representatives of the Royal Irish Academy of Music and a traditional music specialist.

Irish Harp (Gut / Nylon and/or Wire Strung):
The programme should demonstrate appropriate use of ornamentation and variation and be drawn from the following categories: jigs, slides, reels, hornpipes, marches, polkas, slow airs and the music of the harpers. Other categories, e.g. the music of other Celtic countries, or the student’s own compositions/arrangements may also be included in consultation with the first study teacher and relevant degree course committee. In addition, up to 30% of the programme may include classical/contemporary music of a suitable standard. At least 50% of the tunes chosen from the above categories should be the student’s own arrangements.

All Instruments except the Irish Harp:
The programme should reflect and illustrate both the tradition and the breadth of the repertoire. Categories from which tunes may be chosen include jigs, slides, reels, hornpipes, marches, polkas, slow airs and the music of the harpers. Other categories, e.g. the music of other Celtic countries, or the student’s own compositions/arrangements, may also be included in consultation with the first study teacher and relevant degree course committee. The student is expected to have a repertoire of 100 tunes by the end of the third year, a complete list of which should be submitted to the Course Committee by the end of March of that year. 60% of the tunes to be played at the examination may be the student’s own choice. The remaining 40% will be selected by the Course Committee, who will inform the student of their selection six weeks prior to the examination. The student’s ability to use appropriate improvisation
and creativity in the playing of different rotations of tunes should be evident.

Note: While the panel will include experienced instrumental examiners, their specific instrumental expertise may not include every instrument.

**Assessment**
Practical Examination 100%.

**Ensemble**
All students are expected to participate in one officially recognised ensemble performance activity. Attendance is compulsory in Years 1 to 3. Attendance is optional in Year 4. Students are not required to participate in ensemble activities during the two weeks of Teaching Practice in the Hilary Term of Years 2 and 3. The Co-ordinating Committee has set a minimum requirement of 75% attendance in this component. Failure to comply with this regulation will result in a reduction of 10% in a student’s performance mark.

**Assessment**
Pass/Fail.
MODULE 2: MUSICIANSHIP

Students undertake two components, Aural Perception and Keyboard Skills.

Aural Perception

Aims
Aural: Technical work (dictations) to provide a synthesis of areas covered in Freshman years. Introduction to Theory and Analysis, and Musical Criticism.

Learning Outcomes
On completion of this course, the student will be able to;

1. Demonstrate advanced aural skills.
2. Undertake musical analysis.
3. Demonstrate skills in musical criticism.

Overview of the course

Junior Sophister and Senior Sophister (year 3 and year 4): The aim of this course is to introduce students to the methods of musical analysis [score based with the analytical method left to the specific tutor, but it should encompass one of the major theories or a combination thereof] and to introduce the principles and methods of musical criticism, with particular reference to the criticism of interpretation. Year 3 will introduce analysis [12 week module] and musical criticism [12 week module], whilst continuing technical work throughout the two semesters.

Course Content

Section A
Technical Work: Dictations/Sight singing (early /late 19th century/20th century tonal expansion—Accompanied). A selection from below may be taken:

1. Single line dictation.
2. Two part dictation.
3. Structural hearing (synthesis of melodic/harmonic/rhythmic parameters in a variety of genres and styles).

Section B
1. Introduction to Theory and Analysis (12 week module).
2. Introduction to the Principles and Methods of Musical criticism (12 week module).
Assessment
Continuous Assessment @ 60%:

- Weekly home assignments or two formal assignments (unprepared) - Theory and Analysis (Common practice era) 75%.
- Research topics in Musical Criticism (set work chosen by tutor from 17th to early 19th century 4-6 recordings studied to explore the recording history of the set work) 25%.
- Class participation (technical work and sight singing) 10%.

The class assignments are to be completed independently and should display a developing critical perspective in line with the nature of analytical thinking.

Examination @ 40%:
Written paper consisting of:

- Section A Dictations (2 questions only) 10%.
- Section B Theory and Analysis (short extract with question format – unprepared) 15%.
- Musical Criticism: essay format with required response to statement and related examination of 3–4 musical recordings selected from the recording history previously reviewed 15%.

Keyboard Skills

Aims
Keyboard: This subject develops the students’ musicianship skills through the use of the keyboard and provides them with an essential classroom tool.

Learning Outcomes
On completion of this course, the student will be able to;

- Demonstrate co-ordination skills at the keyboard.
- Demonstrate the skill of simple piano accompaniment.
- Demonstrate transposition and sight-reading skills.
- Demonstrate creativity through improvisation.
- Demonstrate harmonisation techniques at the keyboard.

Course Content
This consists of the following components:

a) Accompaniment, both at sight and prepared, and improvisation.
b) Chords, cadences, figured bass and chord symbols.
c) Vocal and orchestral score reading.
Assessment requirements:

- Students will study more advanced songs from the current Junior Cert syllabus and prepare appropriate accompaniments. They may also look at a variety of songs in different styles (jazz/musical/Irish traditional).
- Vocal and orchestral score reading (3-part open vocal score and string quartet).
- Sight-read from a full score at concert pitch any single line transposing instrument.
- Improvise a piano accompaniment to a popular song.
- Realise a figured bass e.g. Bach's Bist du bei mir.
- Sight-read a short piano piece.

Assessment
Pass/Fail.

N.B. Students must pass both components (Aural Perception and Keyboard Skills) in order to pass the module.
MODULE 3: COMPOSITIONAL TECHNIQUES

Students undertake two components, Harmony and Counterpoint Stylistic and Harmony and Counterpoint Applied.

Harmony & Counterpoint: Stylistic

Aims
To equip the student with the necessary skills and techniques appropriate to selected stylistic composition and to give the students a thorough foundation in harmonic and contrapuntal writing.

Learning Outcomes
On completion of this course the student will be able to;
- Demonstrate an understanding of classical orchestration.
- Demonstrate an understanding of a number of the following through practical application: Trio Sonata, Sonata Exposition, Canonic Writing, Romantic Harmony.

Syllabus
This module will encompass elements from the following list:
- Trio Sonata.
- Sonata exposition – piano / string quartet.
- Orchestration (Classical orchestra).
- Canonic writing.
- Romantic harmony.

Assessment
(i) Written Examination @ 60%, one question to be answered from a choice of questions from sections covered but not including orchestration which is examined by portfolio only.
(ii) Portfolio/Continuous Assessment @ 40%: to include examples of orchestration and compositional aspects of the course covered.

Harmony & Counterpoint: Applied

Aims
The aim of this module is to further develop techniques associated with free composition and arrangement.

Learning Outcomes
On completion of this course, the student will be able to;
- Demonstrate creativity through free composition and arrangement in the genres of art song, folk song and popular song.
- Develop techniques for writing for instrumental ensembles.
- Develop an ability to write in contemporary styles.
Course Content
- The school choir, vocal music (accompanied by instrumental ensemble). Free choice of repertoire – original or based on given material.
- The art song – either to a given text or original text provided by the student.
- The popular song – this should be of a suitable standard and show a development in style and technique from year 2.
- The composition of three pieces for various instrumental ensembles with the possible inclusion of voices. These should be suitable for performance by senior cycle music department students in secondary school. Standard repertoire – Irish/ folk/ popular/ original.
- 20th Century – two pieces. More creative arrangements required here. 20th Century techniques to include graphic notation, visual stimuli, introduction to serialism and improvisation (aleatoric techniques). Irish music – contemporary.

Assessment:
Portfolio by Continuous Assessment, (6–8 compositions of equal weighting). (100%).

N.B. The results for Harmony & Counterpoint (both Stylistic & Applied) will be combined to obtain a final result. Students must pass both components (Stylistic and Applied) in order to pass the module.
MODULE 4: MUSIC HISTORY

Aims
The module aims to give students a broad view of the main musical developments in the period concerned; to equip them aurally to identify genres, styles and techniques; to be able to write about this music in an informed and critical way; and it aims to equip students to undertake independent historical and musical investigation.

Learning Outcomes
On successful completion of this course, students should:

- Have a detailed knowledge of a number of works of the period.
- Have a basic knowledge of the musical and historical forces that led to the evolution of the 12-tone technique and its subversion in the post-war period.
- Be able to distinguish the music of the major composers of the period.

Assessment
2 essays @ 25% each.
2 listening tests @ 25% each.
MODULE 5: EDUCATIONAL PHILOSOPHY & THEORY

Educational Philosophy & Theory is a one term course which takes place for one hour per week in Michaelmas term.

An introduction to the philosophy of education forms part of the preparation for music teachers to become reflective practitioners by analysing the concepts, language, politics and ethics of education.

Aims
An introduction to the philosophy of education forms part of the preparation for teachers to become reflective practitioners by analysing the concepts, language, politics and ethics of education
- To introduce students to the concepts, language and models of contemporary educational theory;
- To develop a thoughtful, informed and reflective approach to education and teaching;
- To develop a critical engagement with models and aims of education.

Learning Outcomes
On successful completion of this module, the student will be able:
- To examine and evaluate modern concepts of knowledge, particularly subject knowledge;
- To identify, compare and contrast models of the human learner;
- To summarise and argue coherently for different models of education;
- To construct a personal professional ethical position based on an informed ethics and the Code of Professional Conduct for Teachers;
- To construct a personal philosophy of education that might inform practice.

Course Content
The lectures are divided into 6 sections:
- The concept of knowledge in historical and contemporary understandings (2 lectures).
- Models of the human learner: Platonic, Aristotelian, Enlightenment, Postmodernist (2 lectures).
- The aims of education: human flourishing, modernist autonomy, feminist care (3 lectures).
- The philosophical principles of feminist and critical pedagogies (2 lectures).
- The ethics of education, teaching and learning (1 lecture).
- The Philosophical Foundation of Mono and Multi Culture Education (1 lecture).

Teaching is by lectures. A repository of materials will be held on the ‘Blackboard’/WebCT facility.
Assessment
1 essay @ 100%.

Reading List
Anthologies and Collections
“A teacher’s knowledge of knowledge”: Knowledge and the Curriculum
Learning to become human: Attributes and Languages of the Human Learner
The Aims of Education
Education and Self-formation: Bildung, Culture and Multicultural Education


Feminism and Education


Politics, Ethics and Education


Critical Pedagogy


MODULE 6: MUSIC EDUCATION

Music Education is designed to develop further the student’s knowledge and experience of the theory and practice of teaching, and music pedagogy.
Students undertake three components, Practice of Music Education, Research Methods and Educational Issues.

Practice of Music Education

Practice of Music Education is a two-term course in JS, taking place for one hour per week in the Michaelmas and Hilary terms.

Aims
This course aims to consolidate the student’s teaching and assessment skills in relation to the Junior Certificate Music syllabus and to facilitate his/her preparation for music teaching and learning in the senior cycle of the post-primary curriculum. Specifically, the course aims to enable students to:

- Become aware of the theories and assumptions that underpin the Leaving Certificate music syllabus.
- Construct a personal philosophy of music education.
- Develop the skills in music essential for effective teaching and learning.
- Design progressive schemes of work and lesson plans.
- Chose appropriate forms of assessment to provide feedback to students and to inform the future direction of their learning.
- Develop the skills of classroom management.
- Appreciate the significance of his/her own musicianship in music teaching.
- Become aware of themselves as music educators [i.e. reflect on and evaluate their own music teaching practices].
- Facilitate and support all music activities in the school.

Learning Outcomes
On completion of this course, the student will be able to;

- Plan and prepare for teaching practice placement at junior and senior level, post primary.
- Articulate an understanding of curricular continuity in post primary education.
- Demonstrate knowledge and understanding of a variety of pedagogical strategies.
- Demonstrate an ability to provide for the differentiated learning of all students.
- Demonstrate an ability to provide for the inclusion of all students.
- Demonstrate awareness of assessment in relation to the post primary music syllabus.
Course Outline
1. Reflecting on the September school placement.
2. Exploring the Junior and Leaving Cert music syllabus [including assessment].
4. Becoming familiar with a wide range of music materials and resources.
5. Group music making.
6. Integrating music listening, performing and composing.
7. Reflection and evaluation.

Assessment
2 Assignments worth 50% each.

A Short Introduction to Doing Classroom and School-Based Research

Aims & Rationale
The purpose of this short module is to provide B.Mus.Ed students with an introduction into the role and purpose of classroom and school-based research. More specifically, it is designed to support students in their fourth year dissertation work, hence the focus is on helping develop understanding, skills and knowledge of the research process in this context.

Learning Outcomes
At the end of the module it is expected that students will able to:
- Identify a set of research questions and/or issues which are related to some aspect of the school or classroom environment;
- Identify the dimensions involved in the research design process
- Construct a research proposal which is commensurate with their identified research questions and/or issues;
- Select and design a research approach and research method(s) which are appropriate to their research questions;
- Critically articulate an awareness of the ethical implications of their chosen research approach and methods;
- Identify and articulate where needed, their own positional in relation to their research;
- Identify and apply appropriate analytical techniques commensurate with their chosen methods and research approach;
- Identify and apply an appropriate narrative mode commensurate with their chosen research approach.

Content
In relation to module content, students will explore the following areas:
The main research approaches used in education and the social sciences;
The key ethical issues involved in undertaking educational & social science research;

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Theoretical and practical issues in the design of research methods e.g. observation, interviewing, focus groups etc.

**Teaching and Learning Methods**
Lectures, practical workshops and seminar sessions, incorporating group work, collaborative learning and whole class teacher input and discussion, are used to offer a flexible approach to teaching and learning for all learners.
All session materials are housed on ‘my blackboard’. Students are expected to read this prior to each session.

**Assessment**
This takes the form of a short research proposal the student has to prepare as a requirement of part one of the programme. In this the student is required to present an appropriate research proposal which demonstrates some of the competencies set out above.

**Assessment**
Pass/Fail.

**Educational Issues**

Educational issues is a one term course in JS, taking place for one hour per week in Michaelmas term

**Aims**
- Develop the student’s engagement with current issues in education.
- Debate important educational issues as they arise.
- Assist the students develop skills in the comprehension and analysis of important educational issues.
- Assist the students to develop skill and confidence in making independent judgements, based on coherent argument and evidence.
- Develop presentation skills.

**Learning Outcomes**
On completion of this course the student will;
- Engage intellectually with selected relevant current issues in education.
- Develop personal perspectives on the issues under consideration.
- Discuss the issues orally and in writing essays.
- Demonstrate presentation skills.
- Research current education issues.

**Course Content**
A wide variety of pertinent educational issues in relation to curriculum methodology and assessment will be discussed in conjunction with the relevant literature.
Topics to be explored will be announced by the tutor as the start of each semester.

Assessment
There are three elements to the assessment of this module: 

a) 45-Minute Group Performance
b) Group Plan
c) an Individual Learning Report. All three elements are weighted equally.

N.B. The results for The Practice of Music Education and Educational Issues will be combined to obtain a final result. Students must pass all components (Practice of Music Education, Research Methods and Educational Issues) in order to pass the module.

Reading List for Music Education

- Bennett, R: *A Philosophy of Music Education*, Apprentice Hall, 1989,
- Bennett, R: *Fortissimo*, Students’ Book. OUP, 1996,
- Costello & Kerin, *Bravo!, Music for Junior Cert.*, Dublin; Folens, 2009
- Costello, M: *Prelude 2*, Dublin: Folens, 2002
- Costello, M: *Prelude*, Dublin: Folens, 1997
- Drudy S and Ui Chathain M;*, *Gender Equality in Classroom Interaction*, NUI, 1999
• Wright, T: How to be a Brilliant Trainee Teacher. Routledge, 2007.

Miscellaneous periodicals: Irish Times (education section, Tuesdays); Irish Independent (education section, Wednesdays); Guardian (education section, Tuesdays); Times Educational Supplement (Fridays), British Journal of Music Education, Music Education Research, Journal of Research in Music Education, International Journal of Music Education.

Reference will be made throughout the four years of the course to a wide range of classroom materials and texts.

Official publications

Early Years’

Junior Cycle


**Senior Cycle**


**General**


DES (2013) *Anti-Bullying Procedures for Primary and Post-Primary Schools*. Available at: http://www.education.ie/en/Publications/Policy-Reports/Anti-Bullying-Procedures-for-Primary-and-Post-Primary-Schools.pdf


Music Generation (2010) *Background Information*. Available at: http://www.musicgeneration.ie/content/files/Background%20Information.pdf
MODULE 7: HISTORY OF EDUCATION

History of Education is a one term course in JS, taking place for one hour per week in the Hilary term.

Aims
• To equip students with a basic knowledge of issues in and history of education.
• To prepare students to apply that knowledge in practice.
• To develop students’ research and thinking skills.

Learning Outcomes
On successful completion of this module, the student will be able to;
• Demonstrate a critical awareness of the history of educational issues in the European and Irish contexts.
• Demonstrate that he/she can apply, in an examination, his/her knowledge of the topic[s] concerned and interpretative abilities in the context of the questions set.
• Demonstrate that he/she can critically evaluate contemporary issues in the light of their historical causes.

Course Content
• Education in classical Greece and Rome.
• Education in medieval Western Europe.
• Education in Western Europe in the Renaissance.
• Education in Western Europe in the Reformation.
• Education in Western Europe in the Counter-reformation.
• Education in Western Europe in the Enlightenment.
• Education in the Western Europe in the Romantic Period.
• Education in Western Europe in the first half of the twentieth century.
• Educational provision in Ireland, c1690s-1990s.

Assessment
1 x 2 hour examination @ 100%.

Recommended Reading Materials / Indicative Resources
• Boyd, W and King, E The History of Western Education (1995)
• Burckhardt, J The Greeks and Greek Civilisation (1988)
• Coolahan, J Irish Education: History and Structure (2002)
• Darling, J Child Centred Education and its Critics (1994)
• Davies, N Europe: A History (2001)
• Dowling, P The Hedge Schools of Ireland (1932)
• Ferriter, D The Transformation of Ireland: 1900-2000 (2005)
• Gilligan, R Irish Child Care Services (1991)
• Kelly, A Compulsory Irish: The Language and Education in Ireland, 1870s-1970s (2002)
• McManus, A The Irish Hedge School and its Books (2006)
• Mahon, O Education Act 1998 (2000)
• Morgan, T Literate Education in the Hellenistic and Roman Worlds (1998)
• Raftery, D and Parkes, S Female Education in Ireland, 1700-1900 (2007)
• Titley, B Church, State and the Control of Schooling in Ireland: 1900-1944 (1983)
• Walsh, J A New Partnership in Education (1999)
**MODULE 8: TEACHING PRACTICE**

For information on Teaching Practice Placement, Schedule and Assessment, refer to the Teaching Practice section in the General Information section of this handbook.

JS teaching Practise Placement takes place for three weeks in September 2014 and a further two weeks in March 2014.

**Aims**
- Further develop confidence in music teaching in the class-room, particularly in relation to syllabus requirements at junior and senior cycle.
- Further develop confidence and skill in class-room management, specifically in relation to differentiation and inclusion.
- Develop a variety of class-room skills and competencies appropriate to Junior Cert, Transition Year and Leaving Cert.
- Manage pupil behaviour fairly, according to school policy.

**Learning Outcomes**
On successful completion of this module the student will be able to:
- Demonstrate knowledge of the Junior Cert, Transition Year and Leaving Cert music programmes and the educational policies, principles and practices that underlie these.
- Demonstrate a variety of classroom teaching, learning and management strategies appropriate to junior and senior level.
- Teach music through performing competently, fluently and expressively.
- Choose appropriate forms of assessment and use these to provide feedback to learners.
- Teach effectively using a variety of approaches.
- Demonstrate a working knowledge of the principal applications of technology.
- Manage student behaviour fairly, according to school policy.
- Evaluate and reflect on their teaching experience.
- Compile an extended professional portfolio, which includes a range of resources for teaching and learning.

**Assessment**
Pass/Fail.
## Junior Sophister Summary Table

<table>
<thead>
<tr>
<th>Module</th>
<th>Component within a module</th>
<th>Assessment</th>
<th>Contact hours</th>
<th>ECTS</th>
<th>Mark Weighting (in fraction format)</th>
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<tbody>
<tr>
<td>1. Instrumental Performance ET3016</td>
<td>Main Instrument Ensemble</td>
<td>Exam 100%</td>
<td>TBC</td>
<td>10</td>
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<tr>
<td></td>
<td></td>
<td>Pass / Fail</td>
<td></td>
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<tr>
<td>2. Musicianship ET3017</td>
<td>Aural Perception</td>
<td>Continuous Assessment 60% &amp; Exam 40%</td>
<td>40 [approx]</td>
<td>5</td>
<td>1/10</td>
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<tr>
<td></td>
<td>Keyboard Skills</td>
<td>Pass / Fail</td>
<td></td>
<td></td>
<td></td>
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<tr>
<td>3. Compositional Techniques ET3018</td>
<td>Harmony &amp; Counterpoint Stylistic</td>
<td>Continuous Assessment 20% &amp; Exam 30%</td>
<td>60 [approx]</td>
<td>10</td>
<td>1/5</td>
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<tr>
<td></td>
<td>Harmony &amp; Counterpoint Applied</td>
<td>Continuous Assessment 50%</td>
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<tr>
<td>4. Music History ET3019</td>
<td>Two Essays &amp; Two Listening tests 25% each</td>
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<td>30 [approx]</td>
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<tr>
<td>5. Educational Philosophy &amp; Theory ET3009</td>
<td>One Essay 100%</td>
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<td>11</td>
<td>5</td>
<td>1/10</td>
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<tr>
<td>6. Music Education ET3020</td>
<td>Practice of Music Ed, Research Methods, Ed Issues</td>
<td>Two Assignments 25% each</td>
<td>40 [approx]</td>
<td>10</td>
<td>1/5</td>
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<tr>
<td></td>
<td></td>
<td>One Assignment Pass/Fail</td>
<td></td>
<td></td>
<td></td>
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<tr>
<td></td>
<td></td>
<td>One Assignment 30% and One Performance 20%</td>
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<tr>
<td>6. History of Education ET3012</td>
<td></td>
<td>One 2-hour examination at 100%</td>
<td>9</td>
<td>5</td>
<td>1/10</td>
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<tr>
<td>8. Teaching Practice ET3021</td>
<td></td>
<td>Pass/Fail</td>
<td>Five weeks placement in school</td>
<td>10</td>
<td>PASS/ FAIL</td>
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*Ensemble >75% = PASS  <75% = FAIL*
<table>
<thead>
<tr>
<th>Subject</th>
<th>Assessment</th>
<th>Deadline</th>
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<tbody>
<tr>
<td>1. Instrumental Performance</td>
<td>Main Instrument Exam 100%</td>
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<tr>
<td></td>
<td>Ensemble Pass / Fail</td>
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</tr>
<tr>
<td>2. Musicianship</td>
<td>Aural Perception Continuous Assessment 60% / Exam 40%</td>
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<tr>
<td></td>
<td>Keyboard Skills Pass / Fail</td>
<td></td>
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<tr>
<td>3. Compositional Techniques</td>
<td>Harmony &amp; Counterpoint Stylistic Continuous Assessment 20% / Exam 30%</td>
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<tr>
<td></td>
<td>Harmony &amp; Counterpoint Applied Continuous Assessment 50%</td>
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<tr>
<td>4. Music History</td>
<td>Two Essays &amp; Two Listening Tests @ 25% each</td>
<td></td>
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<tr>
<td>5. Educational Philosophy &amp; Theory</td>
<td>One Essay 100%</td>
<td>10th – 13th March 2014 (Monday to Thursday)</td>
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<tr>
<td>6. Music Education</td>
<td>Practice of Music Ed Two Assignments @ 25% each</td>
<td>Assignment 1 week 12 Michaelmas Term Assignment 2 week 12 Hilary Term</td>
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<tr>
<td></td>
<td>Research Methods Short Research Proposal Pass/Fail</td>
<td>Week 12 Hilary Term</td>
</tr>
<tr>
<td></td>
<td>Ed Issues One Assignment 30% and One Performance 20%</td>
<td></td>
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<tr>
<td>7. History of Education</td>
<td>One 2-hour Examination at 100%</td>
<td>Trinity Term 2014</td>
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<td>8. Teaching Practice</td>
<td>Pass/Fail</td>
<td>2nd to 20th September 2013 18th to 28th March 2014</td>
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SENIOR SOPHISTER
## SENIOR SOPHISTER 2013/2014 Timetable

<table>
<thead>
<tr>
<th>Day</th>
<th>Time</th>
<th>Length</th>
<th>Weeks</th>
<th>Room</th>
<th>Module Code</th>
<th>Module Title</th>
<th>Lecturer</th>
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<tbody>
<tr>
<td><strong>MONDAY</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
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<tr>
<td></td>
<td>15:00</td>
<td>1 Hour</td>
<td>Michaelmas Term</td>
<td>2039 Synge Theatre</td>
<td>ET4017</td>
<td>INTRODUCTION TO ASSESSMENT AND EXAMINATION IN POST PRIMARY EDUCATION</td>
<td>DAMIAN MURCHAN</td>
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<tr>
<td><strong>TUESDAY</strong></td>
<td>13:00</td>
<td>1 Hour</td>
<td>Michaelmas Term</td>
<td>2043 Davis Theatre</td>
<td>ET4018</td>
<td>APPLIED PSYCHOLOGY IN EDUCATION</td>
<td>STEPHEN MINTON</td>
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### CURRICULAR PEDAGOGY

**PDE Timetable:**

<table>
<thead>
<tr>
<th>Day</th>
<th>Time</th>
<th>Length</th>
<th>Weeks</th>
<th>Room</th>
<th>Module Code</th>
<th>Module Title</th>
<th>Lecturer</th>
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<tbody>
<tr>
<td>Monday</td>
<td>4.00 - 6.00</td>
<td>All year</td>
<td></td>
<td>3105</td>
<td>ET4014</td>
<td>MATHEMATICS</td>
<td>Aobhinn Ni Shuilleabhain</td>
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<tr>
<td>Tuesday</td>
<td>10.00 - 12.00</td>
<td>All year</td>
<td></td>
<td>3105</td>
<td>ET4019</td>
<td>MODERN LANGUAGES</td>
<td>Ann Devitt</td>
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<tr>
<td>Wednesday</td>
<td>10.00 - 12.00</td>
<td>All year</td>
<td></td>
<td>3105</td>
<td>ET4019</td>
<td>MODERN LANGUAGES</td>
<td>Ann Devitt</td>
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<tr>
<td>Tuesday</td>
<td>4.00 - 6.00</td>
<td>All year</td>
<td></td>
<td>3105</td>
<td>ET4022</td>
<td>ENGLISH</td>
<td>Carmel O'Sullivan</td>
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<td>Tuesday</td>
<td>5.00 - 7.00</td>
<td>All year</td>
<td></td>
<td>3105</td>
<td>ET4023</td>
<td>BUSINESS STUDIES</td>
<td>Alan Cashell</td>
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<tr>
<td>Tuesday</td>
<td>11.00 - 1.00</td>
<td>All year</td>
<td></td>
<td>4035</td>
<td>ET4024</td>
<td>RELIGIOUS EDUCATION</td>
<td>Stanford Kingston</td>
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<td>Wednesday</td>
<td>12.00 - 3.00</td>
<td>All year</td>
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<td>3105</td>
<td>ET4025</td>
<td>SCIENCE</td>
<td>Colette Murphy</td>
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<td>Wednesday</td>
<td>12.00 - 2.00</td>
<td>All year</td>
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<td>4035</td>
<td>ET4026</td>
<td>HISTORY TEACHING METHODOLOGY</td>
<td>Stephen Jordan</td>
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<tr>
<td>Wednesday</td>
<td>2.00 - 4.00</td>
<td>All year</td>
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<td>4035</td>
<td>ET4027</td>
<td>IRISH</td>
<td>Bernie De Roiste</td>
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<td>Wednesday</td>
<td>4.00 - 6.00</td>
<td>All year</td>
<td></td>
<td>3105 (3131: 28/11/12 &amp; 12/12/12)</td>
<td>ET4028</td>
<td>GEOGRAPHY</td>
<td>Keith Spencer</td>
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**ELECTIVE**

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<tr>
<th>Module Code</th>
<th>Module Title</th>
<th>Lecturer</th>
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<tbody>
<tr>
<td>ET4029 ELECTIVE</td>
<td>See PDE timetable:</td>
<td></td>
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</tbody>
</table>
### NOTE FROM RIAM:

**Year 4 students are not obliged to attend RIAM Chorale**

For RIAM Academic Research Projects/Thesis and Free Composition scheduling, please contact your assigned supervisor.

For TCD classes in Curriculum Pedagogy and the PDE Elective, please refer to your TCD schedule.

To schedule your private lessons, contact your individual teacher ASAP if you have not already done so.

All instrumentalists will receive a copy of their relevant ensemble schedule from the ensemble manager.

<table>
<thead>
<tr>
<th>Day</th>
<th>Time</th>
<th>Length</th>
<th>Week</th>
<th>Room</th>
<th>Module Code</th>
<th>Module Title</th>
<th>Lecturer</th>
</tr>
</thead>
<tbody>
<tr>
<td>WEDNESDAY</td>
<td>11.15 – 1.00</td>
<td>All Year</td>
<td></td>
<td>Room 19</td>
<td>H&amp;C Stylistic &amp; Tutorial</td>
<td>J. McCay</td>
<td></td>
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<tr>
<td>THURSDAY</td>
<td>9.00 – 10.30</td>
<td>All Year</td>
<td></td>
<td>Room 19</td>
<td>Aural</td>
<td>J. McCay</td>
<td></td>
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</table>
MODULE 1: MAJOR OPTION

Students choose their Major Option from one of the following: Recital; Dissertation; Free Composition. Each of the Major Options has an equal weighting in the degree examination. Marks awarded in all three areas will be moderated by the external examiner.

Major Option 1 – Recital and short research project

This consists of two separate components, a recital of 45–50 minutes duration and a piece of original research presented as a short academic project of c. 3000 words. The student must write a short 3000 word dissertation demonstrating original research. The student will be allocated a supervisor who will meet him/her 4 times in the year. Topics may be of either a pedagogical or musicological nature.

Recital (All Instruments/Voice Other Than Traditional Irish Instruments)

Aim
To encourage students with a particular flair for performance to undertake a full-length public recital at professional standard.

Learning Outcomes
On successful completion of this module the student should be able to demonstrate the ability to identify the technical and interpretational demands of musical works.

End-of-year requirements
The student must present a balanced recital programme of 45–50 minutes duration, chosen in consultation with their main instrument teacher and submitted for the approval of the course committee. The student will present his/her public recital at the end of the year and will be examined by a panel consisting of a representative of two instrumental specialists and a moderator provided by the DIT Conservatory of Music & Drama and the Royal Irish Academy of Music.

Assessment
1. Recital @ 75%.
2. Short Research Project & Instrumental Methodology (25%) [For Instrumental Methodology, Discipline Orientated Methodology and Repertoire Viva Voce, see page 117].
**OR**

**Recital (Traditional Instruments)**

**Aim**
To encourage students with a particular flair for performance to undertake a full-length public recital at professional standard. This should be *primarily* a solo performance. Up to 15 minutes may be accompanied or presented as part of an ensemble of melody instruments. The student must present a recital programme of 40-45 minutes duration, chosen in consultation with their main instrument teacher and submitted for the approval of the relevant degree course committee. The programme must be professionally presented in writing and show evidence of having been well researched, Titles (where available) arrangers, composers and sources of all tunes should be listed. Programme notes of a professional standard should likewise be provided for the actual recital.

**Irish Harp**
The programme should be balanced and illustrate the full repertoire (e.g. jigs, slides, reels, hornpipes, marches, polkas, slow airs and the music of the harpers). Other categories, e.g. the music of other Celtic countries may be included. Up to 30% of the programme may include classical/contemporary music of a suitable standard. At least 50% of the tunes chosen from the above categories should be the student’s own arrangements.

**All other instruments**
The programme should be balanced and illustrate the full repertoire (e.g. jigs, slides, reels, hornpipes, marches, polkas, slow airs and the music of the harpers). Other categories, e.g. the music of other Celtic countries or the student’s own compositions/arrangements may be included.

The student will present his/her public recital at the end of the year and will be examined by a panel consisting of two traditional music specialists and a moderator provided the DIT Conservatory of Music & Drama and the Royal Irish Academy of Music.

**Assessment**
1. Recital (75%).
2. Short Research Project & Instrumental Methodology (25%) [For Instrumental Methodology, Discipline Orientated Methodology and Repertoire Viva Voce, see page 117].
Major Option 2 – Dissertation and Short Recital

This consists of two separate components, a dissertation of approximately 8,000 -10,000 words and a short recital.

Learning Outcomes
On successful completion of this module, the student should be able to;

- Demonstrate the ability to choose and problematise a music related research question.
- Collect empirical material in a systematic and methodologically trustworthy manner.
- Present the empirical material in a clear and comprehensive way.

Dissertation
The subject matter must be treated in depth to a length of approximately 8,000-10,000 words and must evince a mature analytical judgement; research into the subject matter must be supported by a substantial addition of original critical comment.

Except where there is duly certified or other approved reason, dissertations submitted up to one week late will bear a 10% deduction of the mark allocated, dissertations submitted between one and two weeks late will bear an additional 10% deduction. Dissertations submitted more than two weeks late will not be accepted.

Short Recital
Aims
Building on students’ existing levels of achievement, this unit introduces instrumental/vocal studies at third level, focusing on a systematic programme of studies, scales and arpeggios, sight-reading and solo repertoire. The study of aspects relating to the viva-voce component: teaching of the instrument, developing knowledge of appropriate repertoire, style and interpretation. etc

- To develop students’ technical skills and musical awareness for instrumental performance.
- To establish the foundation for productive practice and independent learning.
- To introduce students to a wide variety of repertoire.
- To develop confidence in stylistic and interpretive issues.

Learning Outcomes
On successful completion of this module the student will be able to:  
- Display a high level of artistic and technical competence.
- Chose and prepare pieces to produce a varied and balanced programme.
- Perform with a sense of communication and value.
- Display an intellectual understanding of the music performed.
- Demonstrate a firm foundation in instrumental/vocal technique.
- Demonstrate a broad knowledge and understanding of teaching technique, repertoire, style and interpretation with regard to the individual’s particular instrument/voice.
End-of-year requirements
All students should have reached Teacher’s Diploma standard. They will be expected to give a short recital of 20 minutes duration at a standard commensurate with the student’s ability, but not lower than Teacher’s Diploma level (should the 20 minute duration be exceeded the students recital may be interrupted at the discretion of the examiners). A balanced programme of works in contrasting styles must be submitted to the relevant degree course committee for approval.

The student will be examined in the second semester by a panel consisting of a representative of the DIT Conservatory of Music & Drama and the Royal Irish academy of Music.

Note: While the panel will include experienced instrumental examiners, the specific instrumental expertise may not include every instrument.

Assessment
1. Composition Portfolio (75%).
2. Short Recital & Instrumental Methodology (25%) [For Instrumental Methodology, Discipline Orientated Methodology and Repertoire Viva Voce, see page 117].

End-of-year requirements
All students should have reached Teacher’s Diploma standard. They will be expected to give a short recital of 20 minutes duration at a standard commensurate with the student’s ability, but not lower than Teacher’s Diploma level (should the 20 minute duration be exceeded the students’ performance may be interrupted at the discretion of the examiners). A balanced programme of works in contrasting styles must be submitted to the relevant degree course committee for approval.

The student will be examined in the second semester by a panel consisting of a representative of the DIT Conservatory of Music & Drama and the Royal Irish academy of Music.

Note: While the panel will include experienced instrumental examiners, the specific instrumental expertise may not include every instrument.

Assessment
1. Dissertation (75%).
2. Short Recital (25%) [For instrumental Methodology, Discipline Orientated Methodology and Repertoire Viva Voce, see page 117].

Short Recital Traditional
End-of-year requirements
The student must present a balanced programme of 30 minutes duration. The chosen programme should also illustrate a variety of styles. The programme must be professionally presented in writing and show evidence of having been well-researched. Titles (where available) and sources (recordings, printed sources, etc.) must be listed. The examination will also be interactive and the student will be expected both to discuss his/her programme, instrument, influences and other performers, and to demonstrate certain regional stylistic features, if required to do so. The student will be examined by a panel consisting of a representative of the DIT Conservatory of Music & Drama and the Royal Irish Academy of Music and a traditional instrumental specialist provided by the aforementioned institutions.

**Irish Harp (Gut/Nylon and/or Wire Strung)**
The programme should demonstrate appropriate use of ornamentation and variation and be drawn from the following categories: jigs, slides, reels, hornpipes, marches, polkas, slow airs and the music of the harpers. Other categories, e.g. the music of other Celtic countries may also be included in consultation with their main instrument teacher and relevant degree course committee. In addition, up to 30% of the programme may include classical/contemporary music of a suitable standard. At least 75% of the tunes chosen from the above categories should be the student’s own arrangements. The examination should be primarily a solo performance. Up to ten minutes of the programme may be performed as part of an ensemble.

**All Instruments except the Irish Harp**
The programme should reflect and illustrate both the tradition and the breadth of the repertoire. Categories from which tunes may be chosen include jigs, slides, reels, hornpipes, marches, polkas, slow airs and the music of the harpers. Other categories e.g. the music of other Celtic countries or the student’s own compositions/arrangements may also be included in consultation with the first study teacher and relevant degree course committee. The student is expected to have a repertoire of 150 tunes by the end of the fourth year, a complete list of which should be submitted to the course committee by the end of March of that year. 60% of the tunes to be played at the examination may be the student’s own choice. The remaining 40% will be selected from the list by the Course Committee who will inform the student of their selection six weeks prior to the examination. The examination should be primarily a solo performance. Up to ten minutes may be accompanied or presented as part of an ensemble of melody instruments.

**Assessment**
1. Dissertation (75%).
2. Short Research Project & Instrumental Methodology (25%) [For Instrumental Methodology, Discipline Orientated Methodology and Repertoire Viva Voce, see page 117].

Major Option 3 - Free Composition and Short Recital

This consists of two separate components; a composition portfolio and a short recital.

This option is for students evincing compositional flair, and aims to develop appropriate skills under professional guidance and to provide opportunities for the rehearsal and performance of suitable original compositions. Workshops are encouraged to ensure that students have access to staff and student skills in realising full vocal and instrumental potential in composition.

Learning Outcomes
On successful completion of this module the student should be able to;
- Demonstrate the ability to identify the technical and interpretational demands of a musical work.
- Demonstrate a broad understanding of teaching technique, repertoire, style and interpretation with regard to the individual’s particular instrument/voice.

Syllabus and Assessment
Three works must be submitted during the 4th year – one by the beginning of the second semester and the rest by the end of the year - chosen representatively from the following:

a) a cappella choir in contrapuntal style,
b) string or small orchestra,
c) school ensemble or wind band,
d) stage production (musical) suitable for schools,
e) vocal solo with piano accompaniment to selected texts,
f) instrumental solo or chamber work,
g) own choice as approved.

Original composition will be examined entirely by portfolio. These compositions may include the use of electro-acoustic media. Except where there is duly certified or other approved reason, portfolios submitted up to one week late will bear a 10% deduction of the mark allocated. Portfolios submitted between one and two weeks late will bear an additional 10% deduction. Portfolios submitted more than two weeks late will not be accepted.
Short Recital

Aims
Building on students’ existing levels of achievement, this unit introduces instrumental/vocal studies at third level, focusing on a systematic programme of studies, scales and arpeggios, sight-reading and solo repertoire. The study of aspects relating to the viva-voce component: teaching of the instrument, developing knowledge of appropriate repertoire, style and interpretation. etc
- To develop students’ technical skills and musical awareness for instrumental performance.
- To establish the foundation for productive practice and independent learning.
- To introduce students to a wide variety of repertoire.
- To develop confidence in stylistic and interpretive issues.

Learning Outcomes
On successful completion of this module the student will be able to:
- Display a high level of artistic and technical competence.
- Chose and prepare pieces to produce a varied and balanced programme.
- Perform with a sense of communication and value.
- Display an intellectual understanding of the music performed.
- Demonstrate a firm foundation in instrumental/vocal technique.
- Demonstrate a broad knowledge and understanding of teaching technique, repertoire, style and interpretation with regard to the individual’s particular instrument/voice.

End-of-year requirements
All students should have reached Teacher’s Diploma standard. They will be expected to give a short recital of 20 minutes duration at a standard commensurate with the student’s ability, but not lower than Teacher’s Diploma level (should the 20 minute duration be exceeded the students recital may be interrupted at the discretion of the examiners). A balanced programme of works in contrasting styles must be submitted to the relevant degree course committee for approval.

The student will be examined in the second semester by a panel consisting of a representative of the DIT Conservatory of Music & Drama and the Royal Irish academy of Music.

Note: While the panel will include experienced instrumental examiners, the specific instrumental expertise may not include every instrument.

Assessment
- 3. Composition Portfolio (75%).
4. Short Recital & Instrumental Methodology (25%) [For Instrumental Methodology, Discipline Orientated Methodology and Repertoire Viva Voce, see page 117].

**Short Recital Traditional**  
**End-of-year requirements**

The student must present a balanced programme of 30 minutes duration. The chosen programme should also illustrate a variety of styles. The programme must be professionally presented in writing and show evidence of having been well-researched. Titles (where available) and sources (recordings, printed sources, line, etc.) must be listed. The examination will also be interactive and the student will be expected both to discuss his/her programme, instrument, influences and other performers, and to demonstrate certain regional stylistic features, if required to do so. The student will be examined by a panel consisting of a representative of the DIT Conservatory of Music & Drama and the Royal Irish Academy of Music and a traditional instrumental specialist provided by the aforementioned institutions.

**Irish Harp (Gut/Nylon and/or Wire Strung)**

The programme should demonstrate appropriate use of ornamentation and variation and be drawn from the following categories: jigs, slides, reels, hornpipes, marches, polkas, slow airs and the music of the harpers. Other categories e.g. the music of other Celtic countries may also be included in consultation with their main instrument teacher and relevant degree course committee. In addition, up to 30% of the programme may include classical/contemporary music of a suitable standard. At least 75% of the tunes chosen from the above categories should be the student’s own arrangements. The examination should be primarily a solo performance. Up to ten minutes of the programme may be performed as part of an ensemble.

**All Instruments except the Irish Harp**

The programme should reflect and illustrate both the tradition and the breadth of the repertoire. Categories from which tunes may be chosen include jigs, slides, reels, hornpipes, marches, polkas, slow airs and the music of the harpers. Other categories e.g. the music of other Celtic countries or the student’s own compositions/arrangements may also be included in consultation with their main instrument teacher and relevant degree course committee. The student is expected to have a repertoire of 150 tunes by the end of the fourth year, a complete list of which should be submitted to the course committee by the end of March of that year. 60% of the tunes to be played at the examination may be the student’s own choice. The remaining 40% will be selected from the list by the Course Committee who will inform the student of their selection six weeks prior to the examination. The examination should be primarily a solo...
performance. Up to ten minutes may be accompanied or presented as part of an ensemble of melody instruments.

**Assessment**

1. Composition Portfolio (75%).
2. Short Research Project & Instrumental Methodology (25%) [For Instrumental Methodology, Discipline Orientated Methodology and Repertoire Viva Voce, see below].

**Instrumental Methodology, Discipline Orientated Methodology and Repertoire Viva Voce**

Students present a list of topics which they have prepared drawn from the three areas examined and the examiners will select areas from the topics on this list. The scope of questions can sometimes be very broad and can often stem from the performances that the student has given in their recitals (for example drawing on the repertoire performed).

**Learning Outcomes**

On successful completion of this module, the student will demonstrate a broad understanding of teaching technique, repertoire, style and interpretation with regard to the individual’s particular instrument/voice.

Under the rubric of **instrumental methodology and discipline oriented methodology** students should demonstrate an understanding of the physical/skill/technical aspects of instrumental teaching under the following headings:

1. Pitch, melody, rhythm.
2. The child pupil – how the approach would differ from teaching an older student.
3. How one should approach teaching a late starter or adult pupil.
4. How to facilitate a slow learner or a highly talented/musical/intelligent pupil.
5. What books/tutors would you recommend for any of the above.
6. What would you do in the first lesson with a pupil.
7. What books/pieces would you recommend for various grades of students (e.g. *What studies/repertoire would you recommend for a Grade VI student?*).
8. Specific obstacles to progress – physical/mental – principles of relaxation.
9. How to approach sight-reading.
10. Musical memory.
11. Methods of practice.
12. **Discipline.**

Specific vocal/instrumental skills are treated separately under headings such as:

1. The range of the “instrument” and its potential.
2. The principles of fingering/note placement.
3. What exercises would you use to establish bowing techniques, breathing, phrasing, pedalling.
4. Tone production and control.
5. Posture.
6. School of technique.
7. The value of technique.
8. At what stage would you introduce various elements into the teaching (e.g., *when would you introduce pedalling to piano students and how would you go about it*).
9. Describe techniques such as types of articulation, (*for example the positions for single, double and triple tonguing*) or vibrato.
10. What exercises would you use to establish things such as clear tone, legato line, correct posture, clear articulation and accurate intonation.

**Repertoire**

In order to familiarise students with the masterpieces of their principal instrument/voice an appropriate selection of music will be discussed under the following headings:

(a) Texture,
(b) Form,
(c) Style,
(d) Tonality,
(e) technical content.

**Assessment**

Viva Voce.

**Ensemble**

All students are expected to participate in one officially recognised ensemble performance activity. Attendance is compulsory in Years 1 to 3. **Attendance is optional in Year 4.**
MODULE 2:  AURAL PERCEPTION

Aim
The aim of year four is to display the student’s ability to think critically through problem solving in analytical work and the development of independent musical judgement.

Learning Outcomes
On successful completion of this course, the student will;
• Demonstrate the ability to think critically.
• Develop independent musical judgement.

Course Content
1. Theory and analysis - 12 week module (common practice era and contemporary – short pieces).

Assessment
Continuous Assessment: 100%  (Assessment by portfolio presentation only).

Portfolio Contents
Theory and Analysis
1. Weekly home assignments (class related) to be included in portfolio after correction (75%).
2. Full analysis – four unprepared pieces (small scale) - to display independent thinking (25%).

Musical Criticism
1. Power-point presentation (25%).
2. Comparative study essay–response to statement (2 weeks to complete) (25%).
   This essay is based on the research topics assigned to each student: a copy of each presentation to be given to each student.
MODULE 3: COMPOSITIONAL TECHNIQUES

Fugue and Orchestration

Aims
- To consolidate understanding of baroque, harmonic and contrapuntal style through the study of fugue.
- To build on the principles of orchestration studied in the JS module.

Learning Outcomes
On completion of this course the student will be able to;
- Demonstrate an understanding of fugal writing.
- Display an understanding of orchestration.

Syllabus
Orchestration (the modern orchestra): This builds on the work of the JS year in this component.
Fugue: An exploration of advanced harmonic and contrapuntal techniques and their application to the form of fugue.

Assessment
Continuous Assessment (Portfolio) 100%.
Portfolio to consist of examples of orchestration (60%) and fugal writing (40%).

Reading List
- J S Bach, 48 Preludes and Fugues
- Samuel Adler, The study of orchestration.
MODULE 4: CURRICULAR PEDAGOGY

Senior Sophister students will choose to study over two terms, one Pedagogy module from the list below.

The **Aims, Learning Outcomes, Course Content and Assessment** of each course, will be presented by the module lecturer at the beginning of Michaelmas term.

**List of Pedagogies**
- Business Studies
- English
- Geography
- History
- Irish
- Mathematics
- Modern Language
- Religious Education
- Science

Please consult the Professional Diploma in Education (PDE) handbook which will be displayed on the School of Education (under the courses section, PDE webpage) website annually for a detailed description of each Pedagogy.

Please consult the Curricular Pedagogy and electives timetable which follows.

**Assessment**
2 Assignments (100%).

*Students must advise Course Co-ordinator of their choices by Monday 7th October 2013.*
MODULE 5: APPLIED PSYCHOLOGY IN EDUCATION

Applied Psychology in Education a one-term course which takes place for one hour per week in Michaelmas term.

Aims
- To familiarise students with the field of applied psychology in education;
- To provide a working knowledge of areas such as self-esteem enhancement, preventing and countering bullying behaviour, intelligence, positive teaching and co-operative learning, and addressing certain special educational needs;
- To enhance critical thinking about both this field and others within educational practice.

Learning Outcomes
On successful completion of this module, the student will be able to:
- demonstrate a clear understanding of what the discipline of applied psychology in education is, including its role in schools and society, and its research methods;
- assist in the facilitation of the development of positive self-esteem through their own teaching practice;
- take their own part as a teacher in countering and preventing bullying behaviour in schools;
- demonstrate a working knowledge of areas of applied educational psychology, such as intelligence and learning styles, positive teaching, assertive discipline and co-operative learning in the classroom, conflict resolution, general and specific learning disabilities, and stress management, within their classroom practice and ongoing professional development.

Course Content
- Introductions / What is Applied Psychology in Education?
- Self Esteem Development and Education.
- Anti-Social and Disruptive Behaviour: Preventing and Countering Bullying and Violent Behaviour in Schools.
- Intelligence and Learning Styles.
- Positive Teaching and Assertive Discipline in the Classroom.
- Learning Difficulties: Dyslexia and ADHD.
- Stress Management.

Assessment
1 Assignment @ 100%.
Reading Materials / Indicative Resources

Compulsory


Recommended:

MODULE 6: INTRODUCTION TO ASSESSMENT AND EXAMINATIONS IN POST-PRIMARY EDUCATION

This a one term course which takes place for one hour per week in Michaelmas term.

Aims
- Provide students with an introduction to the theory, policy and practice of student assessment and examinations.
- Help students explore implications for teaching and learning from the requirements and practice of student assessment.
- Support students in reflecting on, selecting, developing and appraising relevant assessment and examination techniques for possible use in their professional lives.
- Provide opportunities for students to engage in collaborative professional reflection and dialogue on a range of concepts and issues relevant to the module.

Learning Outcomes
On successful completion of this module, the student will be able to:
- Identify, describe and critically engage with theoretical and policy issues relating to assessment and examining.
- Illustrate and apply relevant assessment-related concepts with reference to post-primary education in Ireland in general and their own experience as student teachers in particular.
- Confidently and competently choose and employ appropriate knowledge, skills and techniques to monitor students’ learning using established protocols.
- Assemble and interpret information and resources from print and electronic sources to support their awareness, understanding and competencies in relation to relevant concepts.

Course Content
This module explores a range of themes reflecting current policy and practice in relation to assessment in addition to likely needs and developments. Areas of inquiry include:
- Introduction to assessment.
- Context for assessment in Irish post-primary education.
- What to assess? Understanding domains of achievement, content & skills-based curricula.
- Incorporating assessment into learning: Assessment for Learning.
- Planning effective assessments: functions, score-referencing, stages in planning, ensuring quality.
- Design and use of classroom assessments to monitor student achievement: traditional and alternative approaches to assessment.
- Assessment of Learning and the role of examinations.
Grading, recording & interpreting assessment information.
Reporting assessment information to relevant stakeholders.
Implications of curriculum review and development at Junior and Senior Cycle.

Assessment
Written Examination (100%).

Recommended Reading Materials / Indicative Resources

Primary sources associated with the module lectures include the following.
Additional readings may be provided to students during the module.


**Selected websites**
• [www.ncca.ie](http://www.ncca.ie)
• [www.action.ncca.ie](http://www.action.ncca.ie)
• [www.education.ie](http://www.education.ie)
• [www.ty.slss.ie](http://www.ty.slss.ie)
• [www.lca.slss.ie](http://www.lca.slss.ie)
• [www.lcyp.slss.ie](http://www.lcyp.slss.ie)
• [www.erc.ie](http://www.erc.ie)
• [www.ltscotland.org.uk](http://www.ltscotland.org.uk)
• [www.examinations.ie](http://www.examinations.ie)
• [www.scoilnet.ie](http://www.scoilnet.ie)
• [www.sdpi.ie](http://www.sdpi.ie)
• [www.sess.ie](http://www.sess.ie)
MODULE 7: TEACHING PRACTICE

Teaching Practice Placement

For Information on Teaching Practice Placement, Schedule and Assessment refer to the Teaching Practice section of the General Information section of this handbook.

Aims

- Further develop confidence in music teaching in the Post primary classroom.
- Refine skills in classroom management.

Learning Outcomes

On successful completion of this placement, the students will be able to:

- Incorporate in their teaching and lesson plans, a sound personal philosophy in relation to the role of music in education.
- Demonstrate a thorough understanding of the secondary school music curriculum.
- Devise and implement creative class plans and schemes of work for music which are appropriate to all pupils’ attainment levels and interests, are coherent with the syllabus, and make use of a range of appropriate teaching methods.
- Demonstrate a range of teaching methods and styles that help to establish and maintain a stimulating, purposeful and collaborative learning environment.
- Use appropriate forms of assessment to inform the future direction of the learning.
- Demonstrate a high level of musicianship in the context of teaching and learning in the secondary school classroom.
- Demonstrate a working knowledge of the principal applications of technologies in music.
- Reflect critically on their own practice as teachers, in their post lesson appraisals.
- Display music skills needed to support a diverse curricular and extra-curricular music programme.
- Compile an extensive professional portfolio.
- Work effectively as part of a professional team.

*Senior Sophister Teaching Practice Placement takes place in Michaelmas term for three weeks in September 2013.*

*Students will receive two supervisory visits during this placement.*

The external examiner will visit some students.
Assessment
Two Practical Summative Assessments. Submission of TP Portfolio. A mark will be awarded. A Commendation may also be awarded.
MODULE 8: ELECTIVES

Elective courses are open to Senior Sophister students but places are limited and are allocated on a ‘first come, first served’ basis. You may attend as many electives as you wish but places are NOT guaranteed. Each elective lasts for eight weeks.

To obtain a list of Electives for the current academic year please contact Elizabeth Fleeton efleeton@tcd.ie on the first day of term. Who will also advise the date the elective sign in sheets will be made available. You must sign up for your chosen elective on this date. As stated before this is a ‘first come first served’ basis.

Please consult the timetable – The Curricular Pedagogy and Electives timetable.

Assessment
Consult with course convener.
# CURRICULAR PEDAGOGY AND ELECTIVES

## PDE Course Timetable: Semester 1

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<th>Time</th>
<th>Monday</th>
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<td>Classroom Practice (Elective)</td>
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<td>Educ. Theory &amp; Philosophy</td>
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<td>9.00</td>
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<td>An Introduction to Contemporary Policy Issues and the Sociology of Education</td>
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<td>History pedagogy</td>
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<td>7. Teaching Practice ET4058</td>
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<td>3 weeks (School Placement – 20 to 30 hours)</td>
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### SENIOR SOPHISTER SUBMISSION AND EXAMINATION DATES

*(All deadline dates in this schedule are provisional)*

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<td>Minor Option 20% &amp; Viva voce 5%</td>
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<td>Continuous Assessment 100%</td>
<td>Aural Awareness 100% Portfolio submission – Final Class Semester 2</td>
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<td>Pedagogy 1: 9-12 December 2013 (Monday to Thursday) Pedagogy 2: 7th to 10th April 2014 (Monday to Thursday)</td>
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<td>10-13 February 2014 (Monday to Friday)</td>
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<td>January 2014</td>
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<td>7. Teaching Practice</td>
<td>Two Practical Assessments (including TP Folder) 50% each</td>
<td>2nd to 20th September 2013</td>
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APPENDICES
APPENDIX I: The grading of examinations and other written work

The purpose of this document is to make explicit as far as possible the current practice concerning the grading of written work in the Faculty. It is not intended to change current practice but to provide a framework that can be used by staff to explain the marks awarded to examination answers and other forms of written assignment, and to assist students to interpret the marks that they receive.

Grading written work usually involves an overall assessment based on a multitude of dimensions. This document attempts to identify the dimensions that are normally the most important in this respect. Of course, the dimensions identified do not covary in a one-to-one manner. It may be that a particular piece of written work would rate very highly on some dimensions but less highly on others. Thus examiners must make a balanced evaluation that takes into account the quality of the work in a holistic way. Inevitably, therefore, the judgement of the examiner is to some extent subjective and based upon experience and traditional practice. It is for this reason that the grading of novice examiners is usually subject to the scrutiny of more experienced ones, and consensual standards are achieved by a number of practices such as cross-marking and the employment of external examiners.

The bases for the assessment of any piece of work are ultimately derived from the educational objectives of the Moderatorship, as described in the Calendar (H1). Work that demonstrates that the objectives of the Moderatorship have been achieved will have a number of characteristics. It will be comprehensive and accurate, and will exhibit a detailed knowledge of the relevant material as well as a broad base of knowledge. It will demonstrate a high level of ability to evaluate and integrate information and ideas, to deal with knowledge in a critical way, and to reason and argue in a logical way. Where relevant it will also demonstrate a high level of ability to analyse information, to make sense of material, to solve problems, to generate new ideas and concepts and to apply knowledge to new situations. The presentation of information, arguments and conclusions will be clear and articulate and the writing style will be fluent and accurate. (These characteristics are essentially the same as those listed below as being the features of First class work).

No set of guidelines can cover every eventuality. Examiners are likely to reward creativity, originality and insight, or work of particular merit however presented. Evidence of study of material outside that set by lecturers and work which goes beyond the standard interpretation of the subject is also likely to be recognised when marks are awarded. In addition, it is to be expected that examiners will reward written work more highly if it exemplifies good English (or the language in which it is
Poor grammar and incorrect spelling inevitably detract from the evaluation of written work. In addition, students are reminded that poor handwriting may make it impossible for the examiner to fully understand what has been written; examiners can only mark what they can read.

Brief descriptions are provided below of the qualities that are likely to be associated with work that would be regarded as typical of each of the various classes of honours that can be awarded. These descriptions are not specific to any particular level of examination: they can be applied equally to students in their first and final year, and to students who are taking a course as a minor component of their degree, outside their main area of study. Examiners take these factors into account when evaluating work, and will normally have different expectations of the absolute level of performance of different groups of students. Nevertheless, these descriptions provide a basis for making relative judgements between students within any particular group.

The Faculty comprises a group of diverse subjects, and it is likely that a somewhat different set of criteria will be applicable in each of the subject areas. Individual Schools, Departments and Centres within the Faculty may find it appropriate, therefore, to issue a further set of guidelines that adds to these general guidelines or adapts them to its own specific circumstances.

The threshold standard for the award of an honours classification is that required for third class honours. Work below this standard is awarded a fail grade.

Fail (0-39)
The ‘fail’ grade is sometimes broken down into two bands: F1 and F2. An answer at the F1 level (30-39) represents a failure to answer the question adequately, but the possession of at least some relevant information. The failure to provide an appropriate answer may be due to a misunderstanding of the question, or to one or more of the following deficiencies: it may contain only a small amount of relevant information, the material itself may have been misunderstood, the answer may be poorly or incoherently presented, or the answer may not relate to the question asked. An answer at the F2 level (0-29) normally contains no or only the most minimal amount of information relating to the question, or may demonstrate a complete misunderstanding of the question, or a misunderstanding of the material relevant to its answer such as to render the answer meaningless. Work at Fail level tends to have few positive characteristics, except possibly when the grade has been awarded because of the inclusion of a major error, the presence of which is sufficiently important to outweigh any positive features of the answer. It is also possible for an otherwise good piece of work to be awarded a Fail
grade because it fails to answer the question posed. The absence of positive characteristics could also result from the fact that the answer is very short (e.g., when a student runs out of time in an examination and writes very little).

Work awarded a Fail grade tends to possess some or all of the following negative characteristics:

- Represents a failure to answer the question (though may be an answer to a different question).
- Shows no or only a little evidence of understanding of the topic.
- Shows no or only very little evidence of relevant reading or research.
- Includes no or very few relevant ideas.
- Does not contain a structured argument.
- Does not offer evidence to justify assertions.
- Does not include relevant examples.
- Contains multiple or major errors.

Third class (40-49)
Work at this level contains evidence of study of the appropriate material and displays a level of presentation at least minimally commensurate with the award of an honours degree, but it often reflects only a limited familiarity with the standard literature and/or methods of the subject. A third class answer constitutes at least a minimal attempt to answer the question posed, but the answer may omit key points and/or contain assertions not supported by appropriate evidence. It may display superficiality in understanding and/or the use of material, an over reliance on knowledge at the expense of development or argument, analysis or discussion, and it may lack continuity, or be inadequately organised. Nonetheless, work at this level does show an ability to refer to some standard sources, ideas, methods or techniques normally applied in the subject and to achieve some success in solving problems or marshalling an argument to reach a conclusion.

What differentiates a third class piece of work from one that fails is that a third comprises an attempt to answer the question informed by some relevant information and without any major error, while a fail either does not contain an adequate attempt to answer the question, or does not contain sufficient relevant information, or contains at least one significant error.

Work at Third class level may possess some or all of the following positive characteristics:

- Attempts to answer the question.
- Shows modest evidence of understanding of the topic.
- Shows modest evidence of relevant reading or research.
Includes a few relevant ideas. May include some relevant examples.

Work at Third class level may possess some or all of the following negative characteristics:

The attempt to answer the question may not be very successful. Does not contain a sufficiently well-structured argument. Does not offer sufficient evidence to justify assertions. Does not include sufficient relevant examples. Lacks lucidity. Contains one or more important errors.

Lower Second class (50-59)
Work at lower second class level displays a knowledge of the standard material and approaches of the subject and a familiarity with much of the standard literature and/or methods. A lower second class answer may constitute a relatively simplistic answer to the question, and is likely to be based on a narrow range of sources, such as lecture notes and the basic required reading, rather than being indicative of wider reading. It usually displays a basic ability to use relevant sources, methods or techniques normally applied in the subject to achieve some success in solving problems or marshalling arguments to reach a conclusion. The work may show some inconsistency in standard, may contain occasional technical or factual flaws, and may exhibit some difficulties with the organisation of material or with the full understanding of a problem or issue, but it is adequately presented and may include some critical judgement applied to analysis or the application of standard ideas or methods.

What differentiates a lower second class piece of work from one awarded a third class grade is the greater success of the lower second in answering the question, together with the possession of more relevant information, a more coherent argument and an improved structure, although neither the answer to the question nor the structure may be incapable of improvement.

Work at Lower Second class level will tend to possess some or all of the following positive characteristics:

Attempts to answer the question. Shows evidence of a basic to good understanding of the topic. Shows evidence of some relevant reading or research. Includes some relevant ideas. Includes some relevant examples.

Work at Lower Second class level may possess some or all of the following negative characteristics:
The attempt to answer the question may not be completely successful. Does not contain a sufficiently well-structured argument. Does not offer sufficient evidence to justify assertions. Does not include sufficient relevant examples. The style of writing could be improved. Lacks lucidity. May contain some minor errors.

Upper second class (60-69)
Work at upper second class level displays a sound and clear understanding of the subject and demonstrates a good grasp of a wide range of the standard literature and/or methods and techniques of the subject. An upper second class answer constitutes a well-organised and structured answer to the question, that is reasonably comprehensive, generally accurate and well informed. It will normally demonstrate a greater breadth of knowledge than would be gained merely from the lecture notes and basic required reading. It will demonstrate some ability to evaluate and integrate information and ideas, to deal with knowledge in a critical way, and to reason and argue in a logical way. Where relevant it will also demonstrate an ability to analyse information, to make sense of material, to solve problems, to generate new ideas and concepts and to apply knowledge to new situations. The presentation of information, arguments and conclusions will be clear and well written.

What differentiates an upper second class piece of work from one awarded a lower second is the greater success in answering the question, the additional understanding displayed, the greater evidence of additional reading, the improved structure and organisation, the superior quality of the argument, and the level of critical thinking displayed.

Thus an Upper Second class piece of work shows positive characteristics such as:

Answers the question clearly and fully.
Has a good structure and organisation.
Shows evidence of a very good understanding of the topic.
Shows clear evidence of relevant reading and research.
Clearly explains relevant theory and cites relevant evidence.
Contains reasoned argument and comes to a logical conclusion.
Includes highly relevant ideas.
Uses relevant examples.
Demonstrates the ability to apply learning to new situations and to solve problems.
  • Is well written.
  • Lacks errors of any significant kind.
Upper Second class work usually has few negative characteristics, but may be limited in the sense that it:

- Could demonstrate more in the way of insight, imagination, originality or creativity.
- Does not answer the question in as fully and comprehensive a manner as would be possible.
- Could demonstrate more ability to integrate information.
- Could exhibit more critical thinking.
- Could exhibit more independence of thought.

First class (70-100)

First class work represents an excellent to outstanding performance demonstrating a thorough understanding of the subject. In addition to a mastery of a wide to full range of the standard literature and/or methods and techniques of the subject, work at this level shows independence of judgement and evidence of attainment beyond the standard material. It will frequently demonstrate characteristics such as insight, imagination, originality and creativity. A first class answer will represent a comprehensive and accurate answer to the question, that will exhibit a detailed knowledge of the relevant material as well as a broad base of knowledge. Theory and evidence will be well integrated and the selection of sources, ideas, methods or techniques will be well judged and appropriately organised to address the relevant issue or problem. It will demonstrate a high level of ability to evaluate and integrate information and ideas, to deal with knowledge in a critical way, and to reason and argue in a logical way. Where relevant it will also demonstrate a high level of ability to analyse information, to make sense of material, to solve problems, to generate new ideas and concepts and to apply knowledge to new situations. The presentation of information, arguments and conclusions will be fluent and clearly written and may also show particular lucidity in expression appropriate to the subject.

What differentiates a first class piece of work from one awarded an upper second is a greater lucidity, a greater independence of judgement, a greater depth of insight and degree of originality, more evidence of an ability to integrate material, and evidence of a greater breadth of reading and research in the first that is not present in the upper second.

Thus a First class piece of work shows positive characteristics such as:

- Answers the question clearly and comprehensively, in a focused way.
- Has an excellent structure and organisation.
- Demonstrates characteristics such as insight, imagination, originality and creativity.
- Demonstrates the ability to integrate information.
- Exhibits sound critical thinking.
• Exhibits independence of judgement.
• Clearly explains relevant theory and cites relevant evidence.
• Contains reasoned argument and comes to a logical conclusion.
• Gives evidence of wide relevant reading.
• Includes a sufficient number of appropriate examples.
• Demonstrates a clear comprehension of the subject.
• Demonstrates the ability to apply learning to new situations and to solve problems.
• Is lucid and well written.
• Lacks errors of any significant kind.

All pieces of First class work may not have all of the characteristics above, but all such work will have few, if any, negative characteristics.

Acknowledgement. Some parts of this document are based upon ideas in similar documents produced by the University of St Andrews and the University of Reading.
## Appendix II: Criteria for Marking Main Instrument Exam

<table>
<thead>
<tr>
<th>Marks (%)</th>
<th>Detailed Comments</th>
<th>Overall Impression</th>
</tr>
</thead>
</table>
| 90-100    | 1. Individual and original interpretation. Displays deep insight and research.  
2. Flawless technique. Programme exceptionally executed.  
3. Sense of flair and confidence/security never in doubt. A communicative performance which displays a high level of individuality and sense of involvement. | Exceptional/Professional Standard |
| 80-89     | 1. Imaginative and expressive interpretation, displaying insight and research.  
2. Excellent technical performance with no reservations.  
| 70-79     | 1. Mature interpretation, with insight, perhaps lacks flair needed for mark over 80%. Musically mature and displaying excellent sensitivity.  
2. Excellent technical performance with virtually no reservations. A versatile and fluent technique. Excellent control.  
3. An accomplished and confident performance, displaying excellence both technically and musically, with a sense of involvement. | Musically mature. Excellent technical ability and control. |
| 66-69     | 1. Convincing interpretation with insight, but requires a higher level of individuality and subtlety for a higher mark. Shows very good potential and a good level of musicality and sensitivity.  
2. Mostly technically assured, with small technical misjudgements/lapses/errors, which only mar performance in the short term. Well controlled overall  
| 60-65     | 1. Convincing interpretation for most part, but requires a wider variety of expression and awareness of musical form etc. for a higher mark. Shows good potential, but requires more preparation, insight and/or research.  
2. Some technical limitations, which slightly marred overall performance. In general, well controlled.  
3. A generally confidently presented performance with some sense of involvement. | Good |
| 56-59     | 1. Reliable performance, displaying some large-scale musical understanding. Standard approach lacks individuality.  
2. Overall technically reliable, but lacks versatility and ease. Flaws in technical control management of tone and intonation mar overall impression.  
3. Reasonably confident presentation, but lacks involvement. | Reliable |
<p>| 50-55     | 1. Displays some musical understanding, but lacks variety | Satisfactory |</p>
<table>
<thead>
<tr>
<th>Score Range</th>
<th>Interpretation/musical understanding/expressiveness</th>
<th>Technique</th>
</tr>
</thead>
<tbody>
<tr>
<td>46-49</td>
<td>1. Displays some musical understanding, but lacks <strong>overall</strong> variety and style. Evidence of some overall coherence.</td>
<td><strong>Fair Adequate</strong></td>
</tr>
<tr>
<td></td>
<td>2. Technically limited or displaying lack of preparation, however still keeps a sense of continuity.</td>
<td></td>
</tr>
<tr>
<td>40-45</td>
<td>1. Basic level of musical understanding. Perhaps some small-scale evidence of musical understanding/interpretation, but displays no overall sense of direction or plan.</td>
<td><strong>Fair</strong></td>
</tr>
<tr>
<td></td>
<td>2. Technically limited or displaying some lack of preparation. Keeps some sense of continuity.</td>
<td></td>
</tr>
<tr>
<td></td>
<td>3. Lacks assurance/displaying nerves. Hesitant, but still keeps a sense of continuity.</td>
<td></td>
</tr>
<tr>
<td>30-39</td>
<td>1. Little evidence of musical understanding or interpretation. Performance may be seriously technically weak that it becomes difficult to judge interpretation.</td>
<td><strong>Poor Inadequate</strong></td>
</tr>
<tr>
<td></td>
<td>2. Serious technical limitations, which seriously mar the overall performance and/or seriously under prepared. Lack of continuity.</td>
<td></td>
</tr>
<tr>
<td>29 and below</td>
<td>1. No evidence of musical understanding or interpretation</td>
<td><strong>Very Poor</strong></td>
</tr>
<tr>
<td></td>
<td>3. Extremely disjointed.</td>
<td></td>
</tr>
</tbody>
</table>

1. **Interpretation/musical understanding/expressiveness**
   a. expressiveness: variety of articulation, timbre, tone, dynamics, colour
   b. phrasing
   c. rhythmic subtleties/sense of timing
   d. appreciation of style
   e. awareness of voicings/sense of line
   f. awareness of form
   g. awareness of accompaniment (if appropriate)/ensemble

2. **Technique**
   a. technical facility
   b. tone quality
   c. clarity of articulation
   d. intonation
e. rhythmic security  
f. accuracy  
g. fluency  
h. versatility  

3. Presentation and Programme:  

Presentation:  
a. stage presence and conduct  
b. communication  
c. confidence and assurance  

Programme:  
d. choice of programme  
e. balance of programme  
f. level of difficulty v. level of student  
g. level of difficulty v. year of study  
h. instrument considerations with regard to repertoire
### Appendix III: Criteria for Marking Teaching Practice

#### Senior Sophister

<table>
<thead>
<tr>
<th>Marks (%)</th>
<th>Detailed Comments</th>
<th>Overall Impression</th>
</tr>
</thead>
</table>
| 70-100    | 1. Excellent to outstanding comprehension of the subject, exhibits independence of judgment, deep insight, imagination, creativity, integration of activities and material.  
2. Excellent to outstanding teaching, exceptionally executed with high level of student engagement, sound theoretical basis.  
3. Excellent to outstanding professional behavior. | Excellent to outstanding |
| 60-69     | 1. Very good to excellent comprehension of the subject, exhibits independence of judgment, insight, imagination, creativity, integration of activities and material.  
2. Very good to excellent teaching, very well executed with high level of student engagement, sound theoretical basis.  
3. Very good to excellent professional behavior. | Very good to excellent |
| 50-59     | 1. Good to very good comprehension of the subject, imagination, creativity, integration of activities and material.  
2. Good to very good teaching, well executed with good student engagement, some theoretical basis.  
3. Good to Very Good, professional behavior. | Good to very good |
| 40-49     | 1. Satisfactory to good comprehension of the subject, imagination, creativity, integration of activities and material.  
2. Satisfactory to good teaching, adequately executed with good student engagement,  
3. Satisfactory to good, professional behavior. | Satisfactory to good |
| Below 40  | 1. Inadequate comprehension of the subject, imagination, creativity, integration of activities and material.  
2. Inadequate Teaching, poorly executed with poor student engagement,  
3. Inadequate professional behavior. | Not satisfactory |
APPENDIX IV: European Credit Transfer System (ECTS)

The European Credit Transfer and Accumulation System (ECTS) has been introduced in Trinity College Dublin, and applies to all undergraduate and taught postgraduate programmes.

ECTS credits represent the student workload required to achieve the desired outcomes of modules and programmes where 60 credits is the norm for full-time study over one academic year (40 weeks). ECTS credits are assigned to course components/modules incorporating their associated assessment exercises and examinations, and also to other forms of structured student input, such as major projects, dissertations, practice placements, etc. where these do not form part of the assessment for a taught component which is itself assigned ECTS credits.

Credits are obtained by individual students upon successful completion of the academic year or programme. However, one-year and part-year visiting students are awarded credit for all individual modules successfully completed.

Background

The European Credit Transfer System (ECTS) was first introduced in 1989 by the EU Commission as a means of facilitating student mobility in the EU (mainly in the context of the Erasmus programme) by providing a common system for the recognition of academic credit between higher education institutions operating in widely differing national educational systems.

The ECTS was identified in the Bologna Declaration as being key to "promoting the most widespread student mobility". In 2004, the ECTS was re-defined in order to promote greater consistency in its application, so that it might serve as the basis, not only for short-term transfer between institutions, but also for credit accumulation and for transfer between institutions, cycles and HE sectors in both national and transnational contexts, including in support of joint degrees. It was also been formally re-named the European Credit Transfer and Accumulation System. Under the Bologna Process, the system of credits must apply to both first (bachelor) and second (master) cycles.

Key Features

"ECTS is a learner-centred system for credit accumulation and transfer based on the transparency of learning outcomes and learning processes. It aims to facilitate planning, delivery, evaluation, recognition and validation of qualifications and units of learning as well as student mobility. ECTS is widely used in formal higher education and can be applied to other lifelong learning activities...ECTS credits are based on the
workload students need in order to achieve expected learning outcomes." (ECTS Users' Guide, 2009 (PDF))

The ECTS is based on the principle that 60 credits measure the workload of a full-time student during one academic year.

Credits in ECTS can only be obtained after successful completion of the work required and appropriate assessment of the learning outcomes achieved.

The assignment of credits is based on the time required to complete in a particular course, in terms of class contact, prescribed written or verbally presented assessment exercises, private study, examinations, clinical attendance and professional training placements, as appropriate to the study programme in question. Credits are allocated to all components of the study programme including major projects, theses, placements, etc.. Under the Bologna Process, the system of credits must apply to both first (bachelor) and second (master) cycles.

See also EU Commission website
APPENDIX V – COVER SHEET
TRINITY COLLEGE DUBLIN
In association with DIT and RIAM
ASSIGNMENT COVER SHEET BMUS ED COURSE

- Please complete a cover sheet **in full** every time you submit work for the courses taught on the BMus Ed. **No work will be accepted without a completed cover sheet.**
- All work for TCD must be submitted directly to the School of Education office, Room 3133, Arts Building, Trinity College.
- While submitting your work you should collect from the office staff a receipt slip which will be dated and should be retained by you as proof of work submitted.

STUDENT FULL NAME:

STUDENT NUMBER:

WORK SUBMITTED IS FOR SCHOOL/COURSE/YEAR/SUBJECT:

LECTURER:

TITLE OF WORK BEING SUBMITTED:

WORD COUNT & NUMBER OF PAGES SUBMITTED:

DEADLINE FOR SUBMISSION:

DATE WHEN WORK IS BEING SUBMITTED:

If work is being submitted after the due date, has an extension been granted by the lecturer? Yes____ No____ If “Yes” please have this sheet signed by the course co-coordinator/lecturer prior to submitting work: ______________ Extension granted until (date): __________

Declaration
The material submitted is my own work and all information gleaned from other sources is appropriately referenced.

Signed ___________________________ Date ______________________

Office Use Only:
Received by: ____________________________
Date: ________________________________

Student’s Receipt:
Student’s Name: _______________________
Date: ________________________________
Title of Submitted Work: ____________________________

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APPENDIX VI - PDE Course Calendar: Semesters

Course Calendar: Semesters

<table>
<thead>
<tr>
<th>Date</th>
<th>Event</th>
</tr>
</thead>
<tbody>
<tr>
<td>June 2013</td>
<td>Induction Week</td>
</tr>
<tr>
<td>23 September 2013</td>
<td>Semester 1 lectures start</td>
</tr>
<tr>
<td>TBD</td>
<td>Registration during this week</td>
</tr>
<tr>
<td>28 October - 1 November 2013</td>
<td>Directed study: no lectures</td>
</tr>
<tr>
<td>4 - 8 November 2013</td>
<td>Reading Week: no lectures</td>
</tr>
<tr>
<td>13 December 2013</td>
<td>Semester 1 lectures end</td>
</tr>
<tr>
<td>13 Dec 2013 – 13 Jan 2014</td>
<td>College vacation: no lectures</td>
</tr>
<tr>
<td>6- 10 January 2014</td>
<td>Exam week</td>
</tr>
<tr>
<td>13 January 2014</td>
<td>Semester 2 lectures start</td>
</tr>
<tr>
<td>17-21 February 2014</td>
<td>Directed study: no lectures</td>
</tr>
<tr>
<td>24-28 February 2014</td>
<td>Reading week: no lectures</td>
</tr>
<tr>
<td>Early March 2014</td>
<td>External examiner visits (TBA)</td>
</tr>
<tr>
<td>4 April 2014</td>
<td>Semester 2 lectures end</td>
</tr>
<tr>
<td>28 April 2014</td>
<td>Exam period begins</td>
</tr>
<tr>
<td>End of school year</td>
<td>End of Teaching Practice</td>
</tr>
</tbody>
</table>
APPENDIX VII– FOR DIT STUDENTS ONLY – Permission for engagement in events outside the Conservatory

Dublin Institute of Technology
College of Arts and Tourism
Conservatory of Music and Drama

Permission for engagement in events outside the Conservatory

All students must obtain written permission to be absent from the Conservatory of Music and Drama if undertaking outside engagements (absence is not permitted during teaching practice placement). If approved, a student’s non-attendance at ensemble will be recorded as an excused absence. Students are responsible for catching up on academic work missed. If a student chooses to be absent from the Conservatory and misses an assessment, class test, or any practical examination, the marks will be forfeited. By signing this form, students accept these conditions.

All applications for absences should be sent to the relevant HOD at least two weeks before the proposed absence. You must have the support of your principal study lecturer.

Please complete the following, giving as much detail as possible:

<table>
<thead>
<tr>
<th>Name: ____________________________</th>
<th>Instrument: __________________</th>
</tr>
</thead>
<tbody>
<tr>
<td>Course: __________________________</td>
<td>Year: _______________________</td>
</tr>
</tbody>
</table>

Please state the reason for your absence and give the dates you will be absent from college:

Please list all academic and practical classes that will be missed:
Are there any class/practical tests scheduled during your proposed absence?

☐ Yes: Please list:
☐ No

Please list any/all ensemble rehearsals/performances that will be missed:

---

**STUDENT DECLARATION**
If my application is accepted, I am aware that is it my responsibility to catch up on work missed. If I miss an assessment/class test/practical examination, I understand that the marks will be forfeited.

Signed: _____________________________
Date: _____________

---

**For office use only**

**Principal Study Teacher**

☐ I support this application for the above student to be excused from the above classes/ensembles

☐ I do not support this application for the above student to be excused from the above classes/ensembles

Signed: _____________________________
Date: ______

**Head of Department/Head of Academic Studies**

☐ Permission Granted

☐ Permission Denied

Signed (HOD): _____________________________
Date: ______

---

**Heads of Department:**
Please consult with the Head of Academic Studies. Inform the student of the decision as soon as possible and inform the director of the student’s designated ensemble and the student’s principal study teacher. Please send a copy of this document to the relevant programme chair, so that academic staff can be informed.
APPENDIX VIII – FOR TCD – Permission for engagement in events outside the University

Bachelor in Music Education
School of Education
Trinity College Dublin

Permission for engagement in outside events during teaching term

All students must obtain written permission to be absent from class (absence is not permitted during teaching practice placement) if undertaking outside engagements. If approved, a student’s non-attendance will be recorded as an excused absence. Students are responsible for catching up on academic work or classroom teaching missed. If a student chooses to be absent and misses an assessment, class test, or any practical examination, the marks will be forfeited. By signing this form, students accept these conditions.

All applications for absences should be sent to the course co-ordinator at least two weeks before the proposed absence. Should the absence coincide with teaching practice placement, both heads of department and co-operating teachers must be informed before the teaching practice placement takes place.

Please complete the following, giving as much detail as possible:

| Name: ____________________________ |
| Course: __________________________ Year: ____________ |

Please state the reason for your absence and give the dates you will be absent from college and /or school.

Please list all academic classes and/or TP classes that will be missed:

Are there any class/practical tests scheduled during your proposed absence?

☐ Yes: Please list:

☐ No
Please list all classes that will be missed:

<table>
<thead>
<tr>
<th>Class 1</th>
</tr>
</thead>
<tbody>
<tr>
<td>Class 2</td>
</tr>
</tbody>
</table>

**STUDENT DECLARATION**

If my application is accepted, I am aware that is it my responsibility to catch up on work missed and/or to make up the teaching hours that I missed. If I miss an assessment/class test/practical examination, I understand that the marks will be forfeited.

Signed: _____________________________  Date: ______________

For office use only

<table>
<thead>
<tr>
<th>Course Co-ordinator/Co-operating teacher</th>
</tr>
</thead>
<tbody>
<tr>
<td>☐ I support this application for the above student to be excused.</td>
</tr>
<tr>
<td>☐ I do not support this application for the above student to be excused.</td>
</tr>
</tbody>
</table>

Signed: _____________________________  Date: ______________

<table>
<thead>
<tr>
<th>Course Co-ordinator/Co-operating teacher</th>
</tr>
</thead>
<tbody>
<tr>
<td>☐ Permission Granted</td>
</tr>
<tr>
<td>☐ Permission Denied</td>
</tr>
</tbody>
</table>

Signed: _____________________________  Date: ______________

Please send a copy of this document to caorourk@tcd.ie so that academic staff can be informed.