BACHELOR IN MUSIC EDUCATION

COURSE HANDBOOK
2014-2015

THE UNIVERSITY OF DUBLIN
TRINITY COLLEGE

FACULTY OF ARTS, HUMANITIES & SOCIAL SCIENCES

SCHOOL OF EDUCATION

In association with the

ROYAL IRISH ACADEMY OF MUSIC

and the

DIT CONSERVATORY OF MUSIC AND DRAMA
A Note on this Handbook

This handbook applies to students taking the Bachelor in Music Education programme 2014-2015. It provides a guide to what is expected on this programme, and the academic and personal support available. 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.
• MODULE 4: MUSIC HISTORY ........................................... 30
• MODULE 5: MUSIC EDUCATION .................................... 32
• Reading List for Music Education ........................................ 35
• MODULE 6: EDUCATION STUDIES .................................... 37

SENIOR FRESHMAN ......................................................................... 42

SENIOR FRESHMAN 2014/15 Timetable ........................................ 43
• MODULE 1: INSTRUMENTAL PERFORMANCE ............ 44
• MODULE 2: MUSICIANSHIP ............................................ 46
• MODULE 3: COMPOSITIONAL TECHNIQUES [HARMONY &
  COUNTERPOINT STYLISTIC] ........................................... 47
• MODULE 4: MUSIC HISTORY ............................................ 47
• MODULE 5: MUSIC EDUCATION ........................................ 50
• MODULE 6: IRISH EDUCATIONAL HISTORY and POLICY 57
• MODULE 7: SCHOOL PLACEMENT ........................................ 60
• Senior Freshman Submission & Summary Table ........... 63

JUNIOR SOPHISTER ......................................................................... 64

JUNIOR SOPHISTER 2014/15 Timetable ........................................ 65
• MODULE 1: INSTRUMENTAL PERFORMANCE ............ 66

Main Instrument ........................................................................... 66
• MODULE 2: MUSICIANSHIP ............................................ 69
• MODULE 3: COMPOSITIONAL TECHNIQUES .............. 71
• MODULE 4: MUSIC HISTORY ............................................ 73
• Learning Outcomes ............................................................... 73
• MODULE 5: APPLIED PSYCHOLOGY IN EDUCATION ...... 74
• MODULE 6: MUSIC EDUCATION ........................................ 76
• MODULE 7: IRISH EDUCATIONAL HISTORY AND POLICY ........................................... 81
• MODULE 8: School Placement ............................................. 85

SENIOR SOPHISTER ......................................................................... 88

Senior Sophister Timetable ......................................................... 89
• MODULE 1: MAJOR OPTION ............................................. 91
• End-of-year requirements ....................................................... 91
• MODULE 2: AURAL PERCEPTION ................................... 100
• MODULE 3: COMPOSITIONAL TECHNIQUES .................. 101
• MODULE 4: CURRICULAR PEDAGOGY ......................... 102
• MODULE 5: APPLIED PSYCHOLOGY IN EDUCATION .... 103
• MODULE 6: INTRODUCTION TO ASSESSMENT AND
  EXAMINATIONS IN POST-PRIMARY EDUCATION 105
• MODULE 7: SCHOOL PLACEMENT ..................................... 108

APPENDICES ................................................................................... 111
• Appendix I: The grading of examinations and other written
  work ......................................................................................... 112
• Appendix II: Criteria for Marking Main Instrument Exam
  ............................................................................................... 118
• Appendix III: ...Criteria for Marking School Placement 120
• Appendix IV: Criteria for marking composition portfolio 121
• APPENDIX V: European Credit Transfer System (ECTS) 122
• APPENDIX VI: COVER SHEET.......................... 123
• APPENDIX VII: PME Course Calendar:.......... 124
• APPENDIX VIII: FOR DIT STUDENTS ONLY – Permission for engagement in events outside.................... 125
• APPENDIX IX TCD: Permission for engagement in outside events during teaching term.......................... 127
• Appendix X: Ethics Approval............................ 129
Staff Contacts

TCD
Office: Room 3087
Telephone: +353 1 8963492
Fax: +353 1 6777238
Opening hours:
MONDAY – THURSDAY 10:00-1:00 and 2:00-4:30

<table>
<thead>
<tr>
<th>Role</th>
<th>Name</th>
<th>Email</th>
</tr>
</thead>
<tbody>
<tr>
<td>Head of School</td>
<td>Dr Carmel O’Sullivan</td>
<td><a href="mailto:carmel.osullivan@tcd.ie">carmel.osullivan@tcd.ie</a></td>
</tr>
<tr>
<td>B.Mus.Ed.Course Co-ordinator</td>
<td>Marita Kerin</td>
<td><a href="mailto:kerinm@tcd.ie">kerinm@tcd.ie</a></td>
</tr>
<tr>
<td>B.Mus.Ed. Executive Officer</td>
<td>TBC</td>
<td>TBC</td>
</tr>
<tr>
<td>Director of Undergraduate Teaching and Learning</td>
<td>Dr Michael Shevlin</td>
<td><a href="mailto:mshevlin@tcd.ie">mshevlin@tcd.ie</a></td>
</tr>
<tr>
<td>SF - An Introduction to Policy Issues and the Sociology of Education</td>
<td>Dr Carmel O’Sullivan</td>
<td><a href="mailto:carmel.osullivan@tcd.ie">carmel.osullivan@tcd.ie</a></td>
</tr>
<tr>
<td></td>
<td>Dr Andrew Loxley</td>
<td><a href="mailto:loxleya@tcd.ie">loxleya@tcd.ie</a></td>
</tr>
<tr>
<td></td>
<td>Dr John Walsh</td>
<td><a href="mailto:walshj8@tcd.ie">walshj8@tcd.ie</a></td>
</tr>
<tr>
<td>JS - History of Education</td>
<td>Dr David Limond</td>
<td><a href="mailto:limondd@tcd.ie">limondd@tcd.ie</a></td>
</tr>
<tr>
<td>JS - Research Methods</td>
<td>Dr Andrew Loxley</td>
<td><a href="mailto:loxleya@tcd.ie">loxleya@tcd.ie</a></td>
</tr>
<tr>
<td>JS - Educational Philosophy</td>
<td>Dr Aidan Seery</td>
<td><a href="mailto:seerya@tcd.ie">seerya@tcd.ie</a></td>
</tr>
<tr>
<td>SS - Applied Psychology in Education Co-ordinator</td>
<td>Dr Stephen Minton</td>
<td><a href="mailto:mintonst@tcd.ie">mintonst@tcd.ie</a></td>
</tr>
<tr>
<td>SS - Assessment &amp; Examination Co-ordinator</td>
<td>Dr Damian Murchan</td>
<td><a href="mailto:murchand@tcd.ie">murchand@tcd.ie</a></td>
</tr>
<tr>
<td>PDE Course Co-ordinator</td>
<td>Dr Ann Devitt</td>
<td><a href="mailto:devittan@tcd.ie">devittan@tcd.ie</a></td>
</tr>
</tbody>
</table>

Course Co-ordinator (Marita Kerin) Office Hours
WEDNESDAY 11.00-1.00 and 2.00-4.00 - by appointment only
## Bachelor in Music Education - Important Dates

<table>
<thead>
<tr>
<th>Date</th>
<th>Event</th>
</tr>
</thead>
<tbody>
<tr>
<td>Monday 25th August – Friday 12th December 2014</td>
<td>Michaelmas Term</td>
</tr>
<tr>
<td>Monday 25th August – Friday 5th September 2014</td>
<td>Supplemental Examinations</td>
</tr>
<tr>
<td>22nd September 2014</td>
<td>Semester 1 Lectures Start</td>
</tr>
<tr>
<td>Friday 31st October 2014</td>
<td>First day for giving notice for Foundation Scholarship (TBC)</td>
</tr>
<tr>
<td>Friday 14th November 2014</td>
<td>Last day for giving notice for Foundation Scholarship (TBC)</td>
</tr>
<tr>
<td>Monday 3rd November 2014</td>
<td>Study Week</td>
</tr>
<tr>
<td>Monday 5th January 2015 (It may be necessary to hold some exams in the preceding week)</td>
<td>Foundation Scholarship Examinations</td>
</tr>
<tr>
<td>12th January 2015</td>
<td>Semester 2 Lectures Start</td>
</tr>
<tr>
<td>Monday 12th January - Friday 3rd April 2015</td>
<td>Hilary Term</td>
</tr>
<tr>
<td>Monday 23rd February 2015</td>
<td>Study Week</td>
</tr>
<tr>
<td>Monday 6th April – Friday 26th June 2015</td>
<td>Trinity Term</td>
</tr>
<tr>
<td>Friday 3rd April – Monday 6th April 2015</td>
<td>Easter</td>
</tr>
<tr>
<td>Monday 27th April – Friday 22nd May 2015</td>
<td>Annual Exam period</td>
</tr>
<tr>
<td>Monday 24th August – 11th September 2015</td>
<td>Supplemental Examinations TBC</td>
</tr>
</tbody>
</table>

Senior Sophister, Junior Sophister and Senior Freshman students, please refer to Appendix VII to view when lectures are not running for joint PME Foundation studies and Pedagogy subjects. Reading week and directed study are noted in the PME Semester Calendar (Appendix VII). These modules include *Applied Psychology in Education, Irish Educational History and Policy, Introduction to Assessment and Examinations* and the *pedagogy modules* respectively.
<table>
<thead>
<tr>
<th>Role</th>
<th>Name</th>
<th>Email</th>
</tr>
</thead>
<tbody>
<tr>
<td>Registrar and Music History</td>
<td>Deborah Kelleher</td>
<td><a href="mailto:dkkelleherdeborah@gmail.com">dkkelleherdeborah@gmail.com</a></td>
</tr>
<tr>
<td>Head of Musicianship</td>
<td>Dr Orla McDonagh</td>
<td><a href="mailto:orlamcdonagh@riam.ie">orlamcdonagh@riam.ie</a></td>
</tr>
<tr>
<td>H&amp;C and Tutorial &amp; Keyboard Harmony</td>
<td>Marie Moran</td>
<td><a href="mailto:marie.moran999@gmail.com">marie.moran999@gmail.com</a>.</td>
</tr>
<tr>
<td>Chorale</td>
<td>Blanaid Murphy</td>
<td><a href="mailto:blanaid@murphy.net">blanaid@murphy.net</a></td>
</tr>
<tr>
<td>Aural 1, Aural 2, Keyboard Skills</td>
<td>Jean Archibald</td>
<td><a href="mailto:jeanarchibald@eircom.net">jeanarchibald@eircom.net</a>.</td>
</tr>
<tr>
<td>Music History, Aural</td>
<td>Dr Jennifer Mc Cay</td>
<td><a href="mailto:jennifermccay@riam.ie">jennifermccay@riam.ie</a></td>
</tr>
<tr>
<td>Irish Music</td>
<td>Imogen Gunter</td>
<td><a href="mailto:imogengunner@gmail.com">imogengunner@gmail.com</a></td>
</tr>
<tr>
<td>Micro Teaching, Practice of Music Education, Sociology of Music, H&amp;C Tutorial, H&amp;C Applied</td>
<td>Grainne Deery</td>
<td><a href="mailto:grainnedeery@gmail.com">grainnedeery@gmail.com</a></td>
</tr>
<tr>
<td>Music Technology &amp; Harmony and Counterpoint Applied</td>
<td>Jonathan Nangle</td>
<td><a href="mailto:jonathannangle@gmail.com">jonathannangle@gmail.com</a></td>
</tr>
<tr>
<td>Practical Musicianship</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
**DIT**
Administration Office  
Telephone: +353 1 4023513, 4023508, 4023572  
Fax: +353 1 4023512  
Email: conservatory@dit.ie  
Opening hours: 9.00 – 12.30 and 2.00 – 5.00

<table>
<thead>
<tr>
<th>Role</th>
<th>Name</th>
<th>E-mail</th>
</tr>
</thead>
<tbody>
<tr>
<td>Programme Chair</td>
<td>Dr Mark Fitzgerald</td>
<td><a href="mailto:mark.fitzgerald@dit.ie">mark.fitzgerald@dit.ie</a></td>
</tr>
<tr>
<td>Aural Perception</td>
<td>Ms Helen Kane</td>
<td><a href="mailto:helen.kane@dit.ie">helen.kane@dit.ie</a></td>
</tr>
<tr>
<td>Harmony &amp; Counterpoint (Stylistic)</td>
<td>Dr Paul McNulty</td>
<td><a href="mailto:paul.mcnulty@dit.ie">paul.mcnulty@dit.ie</a></td>
</tr>
<tr>
<td>Practice of Music Ed</td>
<td>Dr Lorraine O’Connell</td>
<td><a href="mailto:lorraine.oconnell@dit.ie">lorraine.oconnell@dit.ie</a></td>
</tr>
<tr>
<td>Conducting</td>
<td>Ms Bernie Sherlock</td>
<td><a href="mailto:bernie.sherlock@dit.ie">bernie.sherlock@dit.ie</a></td>
</tr>
<tr>
<td>Keyboard Techniques</td>
<td>Mr Eoin Tierney / Dr Paul McNulty</td>
<td><a href="mailto:eoin.tierney@dit.ie">eoin.tierney@dit.ie</a> / <a href="mailto:paul.mcnulty@dit.ie">paul.mcnulty@dit.ie</a></td>
</tr>
<tr>
<td>Harmony &amp; Counterpoint (Stylistic)</td>
<td>Dr Anne-Marie O’Farrell</td>
<td><a href="mailto:Annemarie.ofarrell@dit.ie">Annemarie.ofarrell@dit.ie</a></td>
</tr>
<tr>
<td>History of Music</td>
<td>Dr Paul McNulty</td>
<td><a href="mailto:paul.mcnulty@dit.ie">paul.mcnulty@dit.ie</a></td>
</tr>
<tr>
<td>Music Education</td>
<td>Dr Lorraine O’Connell</td>
<td><a href="mailto:lorraine.oconnell@dit.ie">lorraine.oconnell@dit.ie</a></td>
</tr>
<tr>
<td>Music Education Educational Issues</td>
<td>Dr Lorraine O’Connell</td>
<td><a href="mailto:lorraine.oconnell@dit.ie">lorraine.oconnell@dit.ie</a></td>
</tr>
<tr>
<td>Music Education Harmony &amp; Counterpoint Applied</td>
<td>Dr David Brophy</td>
<td><a href="mailto:david.brophy@dit.ie">david.brophy@dit.ie</a></td>
</tr>
<tr>
<td>Irish Music</td>
<td>Dr Marian Deasy</td>
<td><a href="mailto:marian.deasy@dit.ie">marian.deasy@dit.ie</a></td>
</tr>
</tbody>
</table>
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: Dr Mark Fitzgerald mark.fitzgerald@dit.ie; Kerry Houston, kerry.houston@dit.ie) and the Royal Irish Academy of Music (contact: Orla McDonagh, orlamdonagh@riam.com; 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 21st October 2014 at 12.00
Tuesday 10th March 2015 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 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 2014/15, please contact either the Course Co-ordinator, Marita Kerin at kerinm@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 noticeboard outside the School of Education Office, Room 3087 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 School Placement by compensation.

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. In modules that are non-compensatable, a student must achieve a 40% pass mark to proceed to the next year of the course.
If 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).
Should a student fail a 10 credit module, (s)he must have achieved a minimum mark of 35% in order to be considered for compensation; or
Should a student fail one 5 credit module, (s) he must have achieved a minimum mark of 30% in order to be considered for compensation; or
Should a student fail two 5 credit modules, (s) he must have achieved a minimum mark of 35% in each module in order to be considered for compensation.

Compensation is considered 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%.

**Year 1 Junior Freshman**
This year comprises 6 modules; 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 8 modules; 4 X 10 ECTS credit modules, 4 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. School placement (10 ECTS) is non-compensatable.

**Year 4 Senior Sophister**
This year comprises 7 modules; 1 x 20 ECTS credit module, 2 x 10 ECTS credit modules and 4 x 5 ECTS credit modules.
[Under harmonization regulations Major Option (20 ECTS credits) is mathematically impossible to compensate.]

**Assessment**
In all subjects, records are kept of student 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 4 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 each of the four years of the course are sent by mail after each examination session and must be retained by the student.

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

**Awards**

A commendation in final School placement may be awarded, at the discretion of the school placement supervisory team, as a mark of distinction in Teaching. 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. Students are advised to consult with their supervisor at first instance. Information regarding ethics approval will be posted on the School of Education website. See Appendix X.

**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 see Calendar 2014-2015.

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 Coordinator's discretion. A copy of this consent and any medical certificates must be sent to the Course Co-coordinator. Appendices VIII & IX.


**Study Abroad/Erasmus**
Erasmus exchanges between TCD students and students from the Royal Conservatory of Scotland, Glasgow and with The Kodaly Institute, Hungary have formerly taken place during Michaelmas Term in Junior Sophister. From this coming academic year, eligible students have the option of studying abroad during Hilary Term in the Senior Freshman year only. Students must indicate their intentions by applying in writing to the course coordinator in Junior 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.I in Junior Freshman annual examinations and applications must be accompanied by letters of recommendation from both the student’s instrumental performance teacher and the music education lecturer.
Junior Freshman students wishing to apply for an Erasmus placement during Senior Freshman must notify the course coordinator and the International Office.

**Garda/policy vetting**
Please see University Calendar entry H6 §27.

**Fitness to Practice**
Please see University Calendar entry 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 or 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.
For details on each of the Major Options please see the entries in the Senior Sophister section of this handbook.

**School Placement**
The aims of school placement are to enable students;
• to acquire confidence in handling the data and ideas of the subject they teach in the classroom and
• to develop confidence and skill in classroom management.

Classroom experience for the current JS and SS cohorts (excluding coteaching in Junior Freshman year) will extend over 12 weeks of which the first two will be structured observation (June of 1st Year). Classroom experience for the current JF and SF student cohorts will involve an extended period of block placement for one full semester during Michaelmas Term in their JS 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 School Placement 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/School Placement

<table>
<thead>
<tr>
<th>School Year</th>
<th>Term</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>JF</td>
<td>Trinity Term</td>
<td>JF students will coteach on 8 Monday afternoons between 2 and 3 with a primary school teacher in a local school in Dublin.</td>
</tr>
<tr>
<td></td>
<td></td>
<td><strong>Assessment:</strong> Lesson planning and reflection on practice</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Two week observation in primary school in May/June</td>
</tr>
<tr>
<td></td>
<td></td>
<td><strong>Assessment:</strong> Online report and signed attendance sheet.</td>
</tr>
<tr>
<td></td>
<td></td>
<td>No supervision.</td>
</tr>
<tr>
<td>SF</td>
<td>Michaelmas Term and Hilary Term</td>
<td>Micro teaching and two week school placement in second-level school. Two supervisory visits. Lesson Folder and signed attendance sheet must be submitted.</td>
</tr>
<tr>
<td>JS</td>
<td>Michaelmas Term</td>
<td>Three week school placement in second level school. Two supervisory visits. <strong>Assessment:</strong> Pass/Fail.  Lesson Folder and signed attendance sheet must be submitted.</td>
</tr>
<tr>
<td></td>
<td>Hilary Term</td>
<td>Two week school placement in second level school. Two supervisory visits. <strong>Assessment:</strong> Pass/Fail.  Lesson Folder and signed attendance sheet must be submitted.</td>
</tr>
</tbody>
</table>
The timing of the Hilary Term school placement 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 school placement, 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 school placement facilities. Students are requested to co-operate in every way possible. If, for any reason, a student cannot teach an allocated class during school placement, 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 School Placement
A school placement folder and attendance sheet must be submitted to the Course Coordinator and are an essential part of the assessment procedure. School placement is a pass/fail component in Senior Freshman and Junior Sophister years. However, in the final school placement in Sophister year, a mark is awarded. A commendation for excellence may also be awarded at the discretion of the school placement supervisory team.

In the event of a failure in school placement 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 (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 V).

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 school placement 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/
Student Learning Development Services, website: http://www.tcd.ie/Student-Counselling/student-learning/index.php
Disability Service, website: http://www.tcd.ie/disability/
Careers Advisory Service, website: http://www.tcd.ie/Careers/
College Health Service, website: http://www.tcd.ie/College_Health/
College Chaplaincy, website: http://www.tcd.ie/Chaplaincy/
Students’ Union, website: 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

The central point of contact for all services should be the Helpdesk, website: http://isservices.tcd.ie/ where problems can be reported or advice. For IS Services training see 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: B.Mus.; B.Mus.Ed. (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 master classes 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 McCann 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 3rd October 2014**. 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:

• Articulate a sound personal philosophy of the aesthetic, cultural and practical value of music in relation to human development and educational curricula.
• 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.
• Develop high-quality plans and support material, predicated on thorough subject-matter and pedagogical understanding.
• Work effectively as a reflective teacher with a problem-solving orientation, drawing on best-practice methodologies in relation to planning, instruction, learning, and classroom management and student assessment.
• Confidently relate to and work within differing school and teaching contexts, accommodating the range of student interests, abilities and home-support contexts.
• Work effectively as part of a professional team within the organisational and managerial structures prevailing in post-primary education.
• Demonstrate advanced knowledge, skills, competencies and performance in relation to music and music pedagogy, leading to lifelong personal interest and enjoyment in the field.
• 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.
• Articulate, practice and defend appropriate professional, ethical, compassionate, social and cultural positions in relation to teaching and learning.
• 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.
• Value throughout life further learning opportunities and experiences in relation to education and music.
JUNIOR FRESHMAN
<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>2.00</td>
<td>3.00</td>
<td>Music Education ( All Year)</td>
<td>M. Kerin</td>
<td>TCD 3098</td>
<td></td>
</tr>
<tr>
<td>MONDAY</td>
<td>3.00</td>
<td>4.00</td>
<td>Music Education ( Hilary Term)</td>
<td>M. Kerin</td>
<td>TCD 3098</td>
<td></td>
</tr>
<tr>
<td>TUESDAY</td>
<td>2.30</td>
<td>3.15</td>
<td>Aural 1</td>
<td>Archibald</td>
<td>Room 21</td>
<td></td>
</tr>
<tr>
<td>TUESDAY</td>
<td>4.30</td>
<td>5.00</td>
<td>Keyboard Techniques</td>
<td>Archibald</td>
<td>Room 21</td>
<td></td>
</tr>
<tr>
<td>WEDNESDAY</td>
<td>11.00</td>
<td>12.30</td>
<td>Music History</td>
<td>D. Kelleher</td>
<td>Recital Room</td>
<td></td>
</tr>
<tr>
<td>WEDNESDAY</td>
<td>1.30</td>
<td>2.40</td>
<td>Keyboard Techniques</td>
<td>Archibald</td>
<td>Room 21</td>
<td></td>
</tr>
<tr>
<td>WEDNESDAY</td>
<td>3.00</td>
<td>4.00</td>
<td>Irish Music</td>
<td>I. Gunner</td>
<td>Room 19</td>
<td></td>
</tr>
<tr>
<td>THURSDAY</td>
<td>9.00</td>
<td>10.30</td>
<td>H&amp;C Applied</td>
<td>G.Deery</td>
<td>Room 10</td>
<td></td>
</tr>
<tr>
<td>THURSDAY</td>
<td>10.30</td>
<td>10.45</td>
<td>H&amp;C Tutorial</td>
<td>G.Deery</td>
<td>Room 10</td>
<td></td>
</tr>
<tr>
<td>THURSDAY</td>
<td>11.45</td>
<td>12.30</td>
<td>Aural 2</td>
<td>J. Archibald</td>
<td>Room 21</td>
<td></td>
</tr>
<tr>
<td>THURSDAY</td>
<td>1.45</td>
<td>3.30</td>
<td>H&amp;C 1 and Tutorial</td>
<td>J.Archibald</td>
<td>Room 21</td>
<td></td>
</tr>
<tr>
<td>THURSDAY</td>
<td>4.30</td>
<td>5.50</td>
<td>Keyboard Techniques</td>
<td>J.Archibald</td>
<td>Room 21</td>
<td></td>
</tr>
<tr>
<td>FRIDAY</td>
<td>10.00</td>
<td>11.00</td>
<td>Music Technology</td>
<td>J.Nangle</td>
<td>Music Lab</td>
<td></td>
</tr>
<tr>
<td>FRIDAY</td>
<td>11.30</td>
<td>12.30</td>
<td>Practice of Music Education</td>
<td>G.Deery</td>
<td>Room 19</td>
<td></td>
</tr>
<tr>
<td>FRIDAY</td>
<td>11.30</td>
<td>12.30</td>
<td>Educational Issues</td>
<td>G.Deery</td>
<td>Room 19</td>
<td></td>
</tr>
<tr>
<td>FRIDAY</td>
<td>1.45</td>
<td>3.30</td>
<td>H&amp;C 2 and Tutorial</td>
<td>J.Archibald</td>
<td>Room 21</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:
Identification of diatonic intervals and triads.
Interval sequences (basic two part dictation).
Memory work (selected folk songs or canons).
Melodic/rhythmic dictation (consecutive or simultaneous).
Recognition of changes to musical parameters using score and listening skills.
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 Content**
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:
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 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.

Course Content
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.

Course Content
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.

Reading list
Vallely, F (1999) Companion to Irish Traditional Music (2<sup>nd</sup> Edition due for publication November 2011)

Recommended Reading Materials
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 Content
• 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.
• The place of music in pre-school and in primary school - co-operative learning.
• Planning effective music lessons for pre-school and primary school students including ICT.
• Exploring a variety of music materials and approaches for pre-school and primary school students.
• Coteaching (The three steps: Coplanning, coteaching and coevaluating).
• Group music making - exploiting opportunities for co-operative learning
• Integrating music listening, performing and composing.
• 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 Content**
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


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


Senior Cycle

General


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 arrange of classroom situations.
Set a text for voice and other instruments.

Course Content
This course applies the basic harmonic vocabulary and contrapuntal techniques acquired in the H&C (stylistic) to the following areas:
Elementary word setting.
Application of the accompaniment technique.

Assessment
Portfolio/Continuous Assessment (100%).

MODULE 6: EDUCATION STUDIES
Education 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 partnerships in primary school music education.
- Engage theoretically and practically with coteaching
- 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 coteaching module in a local primary school
• Undertake a teaching observation placement in a primary school setting.
• Complete an observation portfolio on the experience.

Course Content
• An overview of the history of music education nationally and internationally.
• The influence of great music educators on the primary school syllabus and post primary school syllabus.
• Coteaching
• Using ICT in the context of the pre-school and the primary school [music] syllabus.
• Development of observational skills.
• Current theories and practices in primary school music education.
• Development of teacher identity through coteaching

School Placement (coteaching) 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 Content
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).

---

**Junior Freshman Summary Table**

<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>
</tr>
</thead>
<tbody>
<tr>
<td><strong>1. Instrumental Performance ET1009</strong></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>
</tr>
<tr>
<td><strong>2. Musicianship ET1010</strong></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>
</tr>
<tr>
<td><strong>3. Compositional Techniques ET1011</strong></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>
</tr>
<tr>
<td><strong>4. Music History ET1012</strong></td>
<td>Art Music Irish 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>
</tr>
<tr>
<td><strong>5. Music Education ET1013</strong></td>
<td>Practice of Music Ed Practical Music Skills Ed Issues H&amp;C applied</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>
</tr>
<tr>
<td><strong>6. Curricular Development</strong></td>
<td>Classroom Observation Music technology</td>
<td>Ed Tutorial; Portfolio 50% Music Technology; Two assignments 25% each</td>
<td>33 [approx.]</td>
<td>10</td>
<td>2/12</td>
</tr>
</tbody>
</table>
## JF Summary Table (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>Main Instrument Exam 100%</td>
<td>May 2015</td>
</tr>
<tr>
<td>Ensemble</td>
<td>Ensemble Pass / Fail</td>
<td></td>
</tr>
<tr>
<td><strong>2. Musicianship</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Aural Perception</td>
<td>Aural perception; Continuous assessment 25% &amp; Exam 25%</td>
<td>Week 12 Semester 1 &amp; 2</td>
</tr>
<tr>
<td>Keyboard Skills</td>
<td>Keyboard Skills; Two Practical Examinations 25% each</td>
<td>As above</td>
</tr>
<tr>
<td><strong>3. Compositional Techniques</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Harmony &amp; Counterpoint</td>
<td>Harmony Stylistic Continuous assessment 40% &amp; exam 60%</td>
<td>May 2015</td>
</tr>
<tr>
<td>Stylistic</td>
<td></td>
<td>Week 12 Semester 1 &amp; 2</td>
</tr>
<tr>
<td><strong>4. Music History</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<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>Consult with module lecturer</td>
</tr>
<tr>
<td>Irish Music</td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>5. Music Education</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Practice of Music Education</td>
<td>Practice of Music Ed; One assignment 40%</td>
<td>Assignment 1: Week 12 of Michaelmas Term Assignment 2: Week 12 of Hilary Term</td>
</tr>
<tr>
<td>Practical Music Skills</td>
<td>Practical Music Skills; Pass/Fail</td>
<td>Weekly Assignments</td>
</tr>
<tr>
<td>Ed Issues</td>
<td>Ed issues; One assignment 20%</td>
<td>Weekly class presentations [1 per person] Week 12 Semester 2</td>
</tr>
<tr>
<td>Harmony Applied</td>
<td>Harmony Applied; Cont assessment 40%</td>
<td>Week 12 Semester 1 &amp; 2</td>
</tr>
<tr>
<td><strong>6. Curricular Development</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Classroom Observation</td>
<td>Ed Tutorial; Portfolio 50% Music Technology; Two assignments 25% each</td>
<td>May 18 – 29th May</td>
</tr>
<tr>
<td>Music Technology</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
**Study Abroad/Erasmus**

Students wishing to apply to study abroad during Hilary Term of Senior Freshman Year should consult the Study Abroad/Erasmus section under the General Regulations section of this handbook.
SENIOR FRESHMAN
## SENIOR FRESHMAN 2014/15 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>10.00</td>
<td>12.00</td>
<td>Traditional Music Ensemble</td>
<td>Odhran O’Casaide</td>
<td>Theatre</td>
<td></td>
</tr>
<tr>
<td>MONDAY</td>
<td>13.00</td>
<td>14.00</td>
<td>Chamber Choir</td>
<td>David Brophy</td>
<td>Theatre</td>
<td></td>
</tr>
<tr>
<td>MONDAY</td>
<td>15.00</td>
<td>16.00</td>
<td>Educational History</td>
<td>John Walsh</td>
<td>TCD Synge Theatre</td>
<td></td>
</tr>
<tr>
<td>TUESDAY</td>
<td>09.00</td>
<td>10.00</td>
<td>Music Education</td>
<td>Marita Kerin</td>
<td>TCD 3098</td>
<td></td>
</tr>
<tr>
<td>TUESDAY</td>
<td>11.00</td>
<td>12.30</td>
<td>Harmony &amp; Counterpoint (stylistic)</td>
<td>Paul McNulty</td>
<td>1.03</td>
<td></td>
</tr>
<tr>
<td>TUESDAY</td>
<td>14.00</td>
<td>15.30</td>
<td>Conducting</td>
<td>Bernie Sherlock</td>
<td>1.18</td>
<td></td>
</tr>
<tr>
<td>TUESDAY</td>
<td>17.00</td>
<td>18.00</td>
<td>Chapel Choir</td>
<td>Kerry Houston</td>
<td>Precentor’s Room</td>
<td></td>
</tr>
<tr>
<td>TUESDAY</td>
<td>17.30</td>
<td>19.30</td>
<td>Symphony Orchestra</td>
<td>Various</td>
<td>Kevin Street</td>
<td></td>
</tr>
<tr>
<td>WEDNESDAY</td>
<td>09.00</td>
<td>10.30</td>
<td>Aural Perception</td>
<td>Helen Kane</td>
<td>1.03</td>
<td></td>
</tr>
<tr>
<td>WEDNESDAY</td>
<td>17.30</td>
<td>19.30</td>
<td>DIT Wind Ensemble</td>
<td>Kevin Hanafin</td>
<td>Kevin Street</td>
<td></td>
</tr>
<tr>
<td>THURSDAY</td>
<td>09.00</td>
<td>10.30</td>
<td>Harmony &amp; Counterpoint (applied)</td>
<td>David Brophy</td>
<td>1.19</td>
<td></td>
</tr>
<tr>
<td>THURSDAY</td>
<td>11.00</td>
<td>12.00</td>
<td>Irish Music</td>
<td>Marian Deasy</td>
<td>1.19</td>
<td></td>
</tr>
<tr>
<td>THURSDAY</td>
<td>14.00</td>
<td>15.00</td>
<td>Sociology of Music &amp; Music Education</td>
<td>Lorraine O’Connell</td>
<td>1.02</td>
<td></td>
</tr>
<tr>
<td>THURSDAY</td>
<td>16.00</td>
<td>18.00</td>
<td>Chapel Choir</td>
<td>Kerry Houston</td>
<td>TCD Chapel</td>
<td></td>
</tr>
<tr>
<td>THURSDAY</td>
<td>17.30</td>
<td>19.00</td>
<td>Choral Society</td>
<td>Robert Alderson</td>
<td>Theatre</td>
<td></td>
</tr>
<tr>
<td>FRIDAY</td>
<td>09.00</td>
<td>12.00</td>
<td>Keyboard techniques</td>
<td>Eoin Tierney</td>
<td></td>
<td></td>
</tr>
<tr>
<td>FRIDAY</td>
<td></td>
<td></td>
<td></td>
<td>Paul McNulty</td>
<td></td>
<td></td>
</tr>
<tr>
<td>FRIDAY</td>
<td>12.00</td>
<td>13.00</td>
<td>Micro Teaching (S2)</td>
<td>Lorraine O’Connell</td>
<td>1.18</td>
<td></td>
</tr>
<tr>
<td>FRIDAY</td>
<td>13.00</td>
<td>14.00</td>
<td>Practice of Music Ed (S2)</td>
<td>Lorraine O’Connell</td>
<td>1.18</td>
<td></td>
</tr>
<tr>
<td>FRIDAY</td>
<td>14.30</td>
<td>16.00</td>
<td>History of Music</td>
<td>Paul McNulty</td>
<td>1.03</td>
<td></td>
</tr>
<tr>
<td>SUNDAY</td>
<td>09.00</td>
<td>12.00</td>
<td>Chapel Choir</td>
<td>Kerry Houston</td>
<td>TCD Chapel</td>
<td></td>
</tr>
</tbody>
</table>
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 where they are introduced to group music-making and co-operative learning. 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 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

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 )

Selection from below :

• 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 – 18th and early 19th centuries)
• Creative work

Section B  Introduction to Musical Structure - general revision -

Semester 1  sonata theory

•  MORE DETAILED CRITICAL /ANALYTICAL LISTENING  : Semester 2 ‘Introduction to Musical Criticism’
• Method of Assessment : by Portfolio presentation: Continuous Assessment 50% - through selection or combination of any of the following: Weekly class assignments –technical exercises / one semester assignment / one creative assignment / sight singing accompanied /class participation- discussion /evaluation. Form &Structure / Critical Listening - Introduction to Musical Criticism - assignments as required .
Written Paper : 50% - Section A: (3 or 4 questions ) Dictation. Section B ( 2 questions) –Form & Structure / Critical listening.
MODULE 3: COMPOSITIONAL TECHNIQUES [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 Chorale idiom in style and language.
Demonstrate an advanced technique in writing instrumental counterpoint.

Course Content
The study of short pieces in the Renaissance, Baroque and Classical styles:
Chorale.
The study of a number of the following: two-part invention,
Variation principles and Renaissance polyphony.

Assessment
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%).

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:

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

**Assessment**

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


Recommended Reading Materials


Shields, Hugh, Carolan, Nicholas and Smith, Therese (Eds.) (1972 - 2001) *Irish Folk Music Studies - ÊigseCheolTíre* 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)
MODULE 5: MUSIC EDUCATION

Music Education 1 and 2 is designed to further develop knowledge and experience of the theory and practice of teaching and specifically music pedagogy.

Students undertake five components, Practice of Music Education, Conducting, Sociology of Music and Music Education, and Applied Composition and Practical Keyboard Skills.

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 in the Post-Primary classroom.
- Explore the theories and assumptions that underpin the Junior Certificate music curriculum.
- Develop skills in music pedagogy, essential for effective teaching and learning including ICT
- Construct progressive schemes of work and lesson plans - the teaching portfolio.
- Explore the skills of classroom management.
- Explore the Junior Cycle music syllabus as an opportunity for developing pupils' literacy and numeracy.
- Coteaching as applied to School Placement (March of SF)
- Develop an awareness about the various technological resources which can be used in teaching junior cycle music.
- Develop a research-informed attitude to teaching and learning which can be explored in subsequent years.

Learning Outcomes

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

- Reflect on the Junior Freshman Primary school placement.
- Identify opportunities for developing pupils 'numeracy and literacy within the JC music course.
- 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 including ICT
• 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 Content
• 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.
• Coteaching
• ICT as applied to JC Music
• Inclusive Education- Diversity

Assessment
2 Assignments @ 50% each.

Reading List for Music Education

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


Senior Cycle
General


**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 vocal and instrumental ensembles.

**Course Content**

An introduction to the following basic skills:

*Technique*: to include stance, baton technique, direction of beats, sub-division, 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%.

Reading List
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

**Applied Compositional Techniques**

**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 for various choral and mixed instrumental resources typically found in the secondary school.
- Compose in a manner that demonstrates an understanding of harmonic language, melodic manipulation and ensemble writing.
- Demonstrate an understanding of non-conventional notation for school percussion groups.

**Course Content**
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%)

Practical 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.

**MODULE 6: IRISH EDUCATIONAL HISTORY and POLICY**

Irish Educational History and Policy is a one term course In SF, taking place for one hour each week during Michaelmas Term.

**Aims**

- Explore the educational policy of the Irish state and its implications for educational practice;
- Introduce students to contemporary policy issues and controversies in Irish education;
- Consider theoretical frameworks which seek to explain the relationship between society and education in the context of policy and practice in Ireland;
- Analyse critically the debate surrounding denominational/religious and secular/state-centred systems of education in an Irish context;
- Examine Irish educational policy within a European and international context;
- Encourage critical reflection on the immediate and long-term challenges facing policy-makers, stakeholders and educators.

**Learning Outcomes**

On successful completion of this module, students should be able to:
Examine educational policies at primary, post-primary and higher levels within an appropriate historical context;
Evaluate the significant issues and controversies in contemporary Irish education;
Identify the impact of European and international institutions on educational policy and practice in Ireland;
Analyse critically the influence of wider societal, political and cultural forces in Irish education;
Develop a critical appreciation of the importance of ideology in education, including political ideologies of the past and the dominant free market paradigm of the last generation;
Acquire the competence to analyse educational issues and controversies in an informed and critical fashion.

**Course Content**

*Set out the principal content elements of the module.*

The following are projected weekly content areas in the module:
Post war Irish educational policy in a national and international context: 1945-59.
The Politics of Expansion: the impact of ‘Investment in Education’ and reform of primary
education, 1959-80.
The transformation of educational policy at post-primary level: 1959-80.
Higher Education: Diversification, expansion and the binary system.
The Irish Language in education.
Education and the Constitution: the parent as ‘primary educator’.
Secularisation in Irish education.
Globalisation and the ‘Knowledge based economy’: international influences on Irish
education.
Contemporary policy at primary and post-primary levels: curriculum reform and a new
legislative framework.
Contemporary policy in higher education: the Hunt Report.

Assessment
One written assignment (2,000 words) which is designed to assess the students’ abilities to:
 Demonstrate a range of knowledge and understanding of the specific field, indicative of
 extensive reading and individual research;
 Provide a critical interpretation of theoretical perspectives and issues covered in the
 module;
 Critically apply selected content of the module within the context of their own professional
 practice;
 Identify and articulate the relationship(s) between contemporary policies and historical
 issues.

Students are requested to submit the title and a brief outline of their assignment well in
advance of the submission date; feedback is given on this outline.

Recommended Reading Materials / Indicative Resources Secondary Sources
Dublin: Four Courts Press.
Buckingham: Open University Press.
France and the USA. London: Macmillan.

Official documents

Websites
http://www.education.ie
http://www.enterprise.gov.ie/
http://www.hea.ie
http://www.oecd.org/
http://www.esri.ie/
MODULE 7: SCHOOL PLACEMENT

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

School Placement

For Information on School Placement, Schedule and Assessment please refer to the School Placement handbook section under the General Information section of your course handbook.

Aims
To acquire confidence in teaching music in the classroom.
To develop skills in classroom management.
To develop the skills of effective communication.

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 all students at Junior Certificate level.
Identify opportunities for developing pupils’ literacy and numeracy.
Develop an awareness of ICT opportunities as appropriate to the JC music course.
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 teaching portfolio.

Students will receive two tutor School Placement visits during the block 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 [This is optional for SF students]

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. 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. This examination is held in the week before Hilary Term. Candidates must give notice of their intention to take the examination on the prescribed form, obtainable from the Examinations Office, West Theatre, and Trinity College Office or downloadable at: http://www.tcd.ie/vp-cao/teo/teopdf/fsapp2011.pdf

Please refer to University Calendar entry.

**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 parts to the assessment as follows:

*Education [300 marks] 3 hour examination (3 questions).*

*Theoretical Music [300 marks] 3 hour examination (3 question).*

**Practical Examination [300] Keyboard 50 marks**, (consisting of chord patterns/figured bass/instrumental transposition/melody continuation/transposition of two-part piece);

*Sight-reading/ Aural50 marks  (2 contrasting pieces of accompanied sight-singing) and Performance/ Recital of 15 minutes duration 200 marks (with at least two contrasting styles).*

*Study Abroad/Erasmus*

Students wishing to apply to study abroad during Hilary Term of Senior Freshman Year should consult the Study Abroad/Erasmus section under the General Regulations section of this handbook.
<table>
<thead>
<tr>
<th>Module</th>
<th>Component</th>
<th>Assessment</th>
<th>Contact hours</th>
<th>ECTS</th>
<th>Weighting</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Instrumental Performance</td>
<td>Main instrument Ensemble</td>
<td>Main instrument Exam 100% Ensemble Pass / Fail*</td>
<td>One lesson weekly</td>
<td>10</td>
<td>2/11</td>
</tr>
<tr>
<td>2. Musicianship</td>
<td>Aural Perception</td>
<td>Aural Perception Continuous Assessment 50% Exam 50%</td>
<td>21 [approx]</td>
<td>5</td>
<td>1/11</td>
</tr>
<tr>
<td>3. Compositional techniques</td>
<td>Harmony &amp; Counterpoint</td>
<td>Harmony &amp; Counterpoint Stylistic: Continuous Assessment 40% &amp; Exam 60%</td>
<td>30[approx]</td>
<td>5</td>
<td>1/11</td>
</tr>
<tr>
<td>4. Music History</td>
<td>Art music Irish music</td>
<td>Art music: Two Essays 25% &amp; Two Listening Tests 25% Irish music: Two Assignments 50% each</td>
<td>50 [approx]</td>
<td>10</td>
<td>2/11</td>
</tr>
<tr>
<td>5. Music Educ I</td>
<td>Practice of Music Ed</td>
<td>Practice of Music Ed: Two Assignments 50% each Sociology of Music: One Presentation &amp; One Assignment 50% each</td>
<td>40 [approx]</td>
<td>10</td>
<td>2/11</td>
</tr>
<tr>
<td>6. Music Education 2</td>
<td>Conducting Harmony &amp; Counterpoint Applied</td>
<td>Conducting: Pass / Fail Harmony &amp; Counterpoint Applied; Continuous Assessment (Portfolio) 100% Practical Keyboard Skills; 2 Examinations 50% each</td>
<td>40 [approx.]</td>
<td>10</td>
<td>2/11</td>
</tr>
<tr>
<td>7. Foundation Studies</td>
<td>Irish Educational History and Policy</td>
<td>One Written Assessment 100%</td>
<td>11</td>
<td>5</td>
<td>1/11</td>
</tr>
</tbody>
</table>
## SENIOR FRESHMAN SUBMISSION AND EXAMINATION DATES

<table>
<thead>
<tr>
<th>Module</th>
<th>Component</th>
<th>Assessment</th>
<th>Deadlines</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Instrumental Performance</td>
<td>Main instrument Ensemble</td>
<td>Main instrument Exam 100%</td>
<td>May 2015</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Ensemble Pass / Fail*</td>
<td></td>
</tr>
<tr>
<td>2. Musicianship</td>
<td>Aural Perception</td>
<td>Aural Perception  Continuous Assessment 50% Exam 50%</td>
<td>Week 12 Semesters 1 &amp; 2</td>
</tr>
<tr>
<td>3. Compositional techniques</td>
<td>Harmony &amp; Counterpoint</td>
<td>Harmony &amp; Counterpoint Stylistic: Continuous Assessment 40% &amp; Exam 60%</td>
<td>Weekly Assignments</td>
</tr>
<tr>
<td>4. Music History</td>
<td>Art music</td>
<td>Art music: Two Essays 25% &amp; Two Listening Tests 25%</td>
<td>Essay 1 – Thurs 12th Nov ’14</td>
</tr>
<tr>
<td></td>
<td>Irish music</td>
<td>Irish music: Two Assignments 50% each</td>
<td>Essay 2 – Thurs 5th Mar ’15</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>LT1 – Friday 12th Dec ’14</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>LT2 – Friday 10th April ’15</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Assign1 – Mon 8th Dec ’14</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Assign2 – Thurs 12th Mar ’15</td>
</tr>
<tr>
<td>5. Music Education I</td>
<td>Practice of Music Ed</td>
<td>Practice of Music Ed: Two Assignments 50% each</td>
<td>January 30th 2015</td>
</tr>
<tr>
<td></td>
<td>Sociology of Music</td>
<td>Sociology of Music: One Presentation &amp; One Assignment  50% each</td>
<td>Week 12 Semester 2</td>
</tr>
<tr>
<td>6. Music Education 2</td>
<td>Harmony &amp; Counterpoint Applied</td>
<td>Harmony &amp; Counterpoint Applied; Continuous Assessment (Portfolio) 100%</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Conducting</td>
<td>Conducting: Pass / Fail</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Keyboard Skills</td>
<td>Keyboard Skills; 2 Examinations 50% each</td>
<td>Test 1 – Friday 12th Dec</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Test 2 – Friday 10th April</td>
</tr>
<tr>
<td>7. Foundation Studies</td>
<td>Irish Education History and Policy</td>
<td>One Assignment</td>
<td>Education Tutorial Monday November 24th 4.15</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Submission: Feb 27th</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Micro Teaching Pass / Fail</td>
<td></td>
</tr>
</tbody>
</table>
JUNIOR SOPHISTER
### JUNIOR SOPHISTER 2014/15 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>10.00</td>
<td>11.30</td>
<td>H&amp;C Stylistic</td>
<td>M.Moran</td>
<td>Room 28</td>
<td></td>
</tr>
<tr>
<td>MONDAY</td>
<td>11.30</td>
<td>11.45</td>
<td>H&amp;C Tutorial</td>
<td>M.Moran</td>
<td>Room 28</td>
<td></td>
</tr>
<tr>
<td>MONDAY</td>
<td>12.00</td>
<td>1.00</td>
<td>Music Education</td>
<td>M.Kerin</td>
<td>TCD 3098</td>
<td></td>
</tr>
<tr>
<td>MONDAY</td>
<td>2.00</td>
<td>3.00</td>
<td>Applied Psychology in Education</td>
<td>TBA</td>
<td>TCD 2037, Emmet Theatre</td>
<td></td>
</tr>
<tr>
<td>MONDAY</td>
<td>3.00</td>
<td>4.00</td>
<td>Irish Educational History &amp; Policy</td>
<td>J.Walsh</td>
<td>TCD 2039, Synge Theatre</td>
<td></td>
</tr>
<tr>
<td>MONDAY</td>
<td>4.45</td>
<td>5.15</td>
<td>Keyboard Harmony</td>
<td>M.Moran</td>
<td>Room 23</td>
<td></td>
</tr>
<tr>
<td>TUESDAY</td>
<td>12.00</td>
<td>1.00</td>
<td>Keyboard Harmony*</td>
<td>M.Moran</td>
<td>Room 28</td>
<td></td>
</tr>
<tr>
<td>TUESDAY</td>
<td>10.00</td>
<td>1.00</td>
<td>Music Education</td>
<td>A.Loxley</td>
<td>TCD 3098</td>
<td></td>
</tr>
<tr>
<td>WEDNESDAY</td>
<td>11.00</td>
<td>12.30</td>
<td>H &amp; C Applied</td>
<td>J.Nangle</td>
<td>Music Tech Lab</td>
<td></td>
</tr>
<tr>
<td>WEDNESDAY</td>
<td>12.30</td>
<td>12.45</td>
<td>H&amp;C Tutorial</td>
<td>J.Nangle</td>
<td>Music Tech Lab</td>
<td></td>
</tr>
<tr>
<td>WEDNESDAY</td>
<td>2.30</td>
<td>4.00</td>
<td>Music History</td>
<td>J.McCay</td>
<td>Recital Room</td>
<td></td>
</tr>
<tr>
<td>THURSDAY</td>
<td>9.00</td>
<td>10.30</td>
<td>Aural Analysis &amp; Musical Criticism</td>
<td>J.McCay</td>
<td>Room 19</td>
<td></td>
</tr>
<tr>
<td>THURSDAY</td>
<td>10.30</td>
<td>11.30</td>
<td>Keyboard Harmony</td>
<td>M.Moran</td>
<td>Room 28</td>
<td></td>
</tr>
<tr>
<td>THURSDAY</td>
<td>12.00</td>
<td>1.00</td>
<td>Practice of Music Education</td>
<td>G.Deery</td>
<td>Room 10</td>
<td></td>
</tr>
<tr>
<td>THURSDAY</td>
<td>6.10</td>
<td>6.40</td>
<td>Keyboard Harmony</td>
<td>M.Moran</td>
<td>Room 28</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 School Placement 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;
Demonstrate advanced aural skills.
Undertake musical analysis.
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:
Single line dictation.
Two part dictation.
Structural hearing (synthesis of melodic /harmonic /rhythmic parameters in a variety of genres and styles).

Section B
Introduction to Theory and Analysis (12 week module).
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:
Accompaniment, both at sight and prepared, and improvisation.
Chords, cadences, figured bass and chord symbols.
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 beimir.
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.

Course Content
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 20th/21st centuries; 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 major compositional techniques of 20th/21st century.
- Be able to distinguish the music of the major composers of the period.
- Critically reflect on the relationship between these major developments and their impact on the work of Irish contemporary composers.

Assessment

1 essay @ 50%
1 listening test @ 50%
MODULE 5: APPLIED PSYCHOLOGY IN EDUCATION

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

Aims

The aims of the module are:

• Generally, to enable the student to apply key areas of psychology in the understanding and practice of post-primary education;
• Specifically, to provide a clear, reflective, critical knowledge of areas such as self-esteem enhancement, preventing and countering bullying behaviour in schools, positive teaching and conflict resolution, intelligence and learning styles, motivation, prejudice, special educational needs and moral development.

Learning Outcomes

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

• Demonstrate a clear and reflective understanding of how psychological knowledge may be applied in the practice of post-primary education;
• Critically apply their knowledge in the facilitation of the development of positive self-esteem through their own teaching, and taking their own part as a teacher in the prevention and countering of bullying behaviour in schools;
• Critically analyse areas of debate and concern within educational practice, such as moral development, the intelligence debate, dealing with prejudice and the provision for those with special educational needs;

• Formulate coherent responses to broader and fundamental ideas within the psychology of education, such as what motivates a person to learn; and,
• Critically appraise contemporary ideas within educational practice, such as positive teaching and the notion of learning styles.

Course Content

Areas to be covered include:

I - Introductions / What is Applied Psychology in Education?
II – Self-Esteem Enhancement and Educational Practice
III – Preventing and Countering Bullying and Violent Behaviour in Schools
IV – Cyber-Bullying and its Implications for Schools
V – Positive Teaching, Group Behaviour and Conflict Resolution
VI – Intelligence, Learning Styles, Strategies and Approaches
VII - What Motivates People to Learn?
VIII - Prejudice: Racism, Homophobia and Alterophobia in Schools
IX - Thinking about Learning Difficulties, Dyslexia and ADHD
X - The Psychology of Moral Development

Teaching and Learning Methods

Lectures.

Powerpoint slides used in lectures will be made available to students via the Blackboard online forum, along with a list of the recommended reading materials and details regarding the formative assessment assignment.

Required Equipment and Resources (if applicable)

Powerpoint and audio-visual facilities, web based learning using the Blackboard online forum.
Methods of Assessment
Summative Assessment
The module is assessed by a single 2,000 word assignment. Students will be expected to select and answer one essay title from a choice of six, formatted according to the guidelines provided in the PME Handbook.
Formative Assessment
In addition to the mark for the assignment, each student receives a feedback form based on the criteria for assessment, with detailed comments providing formative assessment in an assessment for learning framework.

Recommended Reading Materials
Compulsory:

Recommended:
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].
• 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 school 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 Content

• Reflecting on the September school placement.
• Exploring the Junior and Leaving Cert music syllabus [including assessment].
• Designing and Planning effective music lessons.
• Becoming familiar with a wide range of music materials and resources.
• Group music making.
• Integrating music listening, performing and composing.
• Reflection and evaluation.
• Formal and informal assessment techniques.

Assessment
2 Assignments worth 50% each.

A Short Introduction to Doing Classroom and School-Based Research

Aims
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.

Course 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;
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.
• Engage practically with staging a performance and reflect on the learning
• 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


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


Senior Cycle

General


MODULE 7: IRISH EDUCATIONAL HISTORY AND POLICY

Irish Educational History and Policy is a one term course In JS, taking place for one hour each week during Michaelmas Term.

Aims
- Explore the educational policy of the Irish state and its implications for educational practice;
- Introduce students to contemporary policy issues and controversies in Irish education;
- Consider theoretical frameworks which seek to explain the relationship between society and education in the context of policy and practice in Ireland;
- Analyse critically the debate surrounding denominational/religious and secular/state-centred systems of education in an Irish context;
- Examine Irish educational policy within a European and international context;
- Encourage critical reflection on the immediate and long-term challenges facing policy-makers, stakeholders and educators.

Learning Outcomes
On successful completion of this module, students should be able to:
• Examine educational policies at primary, post-primary and higher levels within an appropriate historical context;
• Evaluate the significant issues and controversies in contemporary Irish education;
• Identify the impact of European and international institutions on educational policy and practice in Ireland;
• Analyse critically the influence of wider societal, political and cultural forces in Irish education;
• Develop a critical appreciation of the importance of ideology in education, including political ideologies of the past and the dominant free market paradigm of the last generation;
• Acquire the competence to analyse educational issues and controversies in an informed and critical fashion.

Course Content
Set out the principal content elements of the module.
The following are projected weekly content areas in the module:

5. The Irish Language in education.
6. Education and the Constitution: the parent as ‘primary educator’.
7. Secularisation in Irish education.
11. Review and evaluation.

Teaching and Learning Methods
Teaching takes the form of lectures. An interactive element is built into the lectures, so that a proportion of each lecture is devoted to questions and comments on the content of the class.

Assessment

One written assignment (2,000 words) which is designed to assess the students’ abilities to:

- Demonstrate a range of knowledge and understanding of the specific field, indicative of extensive reading and individual research;
- Provide a critical interpretation of theoretical perspectives and issues covered in the module;
- Critically apply selected content of the module within the context of their own professional practice;
- Identify and articulate the relationship(s) between contemporary policies and historical issues.

Students are requested to submit the title and a brief outline of their assignment well in advance of the submission date; feedback is given on this outline.

Recommended Reading Materials / Indicative Resources

Secondary Sources

Official documents

**Websites**
http://www.education.ie
http://www.enterprise.gov.ie/
http://www.hea.ie
http://www.oecd.org/
http://www.esri.ie/
http://www.oireachtas.ie

**Module Co-ordinator**
Dr. John Walsh
MODULE 8: School Placement

For information on School Placement, Schedule and Assessment, refer to the school placement section in the general information section of this handbook.

JS school placement takes place for three weeks in September 2014 and a further two weeks in March 2015.

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>
</tr>
</thead>
<tbody>
<tr>
<td><strong>1. Instrumental Performance ET3016</strong></td>
<td>Main Instrument Ensemble</td>
<td>Exam 100% Pass/Fail</td>
<td>Weekly individual lesson</td>
<td>10</td>
<td>1/5</td>
</tr>
<tr>
<td><strong>2. Musicianship ET3017</strong></td>
<td>Aural Perception keyboard Skills</td>
<td>Continuous Assessment 60% &amp; Exam 40% Pass/Fail</td>
<td>40 [approx]</td>
<td>5</td>
<td>1/10</td>
</tr>
<tr>
<td><strong>3. Compositional Techniques ET3018</strong></td>
<td>Harmony &amp; Counterpoint Stylistic Harmony &amp; Counterpoint Applied</td>
<td>Continuous Assessment 20% &amp; Exam 30% Pass/Fail</td>
<td>60 [approx]</td>
<td>10</td>
<td>1/5</td>
</tr>
<tr>
<td><strong>4. Music History ET3019</strong></td>
<td>Music History Two Essays &amp; Two Listening tests 12.5% each</td>
<td></td>
<td>30 [approx]</td>
<td>5</td>
<td>1/10</td>
</tr>
<tr>
<td><strong>5. Foundation Studies ET3009</strong></td>
<td>Applied Psychology in Education</td>
<td>One Essay 100%</td>
<td></td>
<td>5</td>
<td>1/10</td>
</tr>
<tr>
<td><strong>6. Music Education ET3020</strong></td>
<td>Practice of Music Ed, Research Methods, Ed Issues</td>
<td>Two Assignments 25% each One Assignment Pass/Fail</td>
<td>40 [approx]</td>
<td>10</td>
<td>1/5</td>
</tr>
<tr>
<td><strong>Foundation Studies ET3012</strong></td>
<td>Irish Education History and Policy</td>
<td>One Assignment</td>
<td></td>
<td>9</td>
<td>1/10</td>
</tr>
<tr>
<td><strong>8. School Placement ET3021</strong></td>
<td></td>
<td>Pass/Fail</td>
<td>Five weeks placement in school</td>
<td>10</td>
<td>PASS/FAIL</td>
</tr>
</tbody>
</table>

*Ensemble >75% = PASS   <75% = FAIL*
### Junior Sophister Submission and Examination Dates
(All deadline dates in this schedule are provisional)

<table>
<thead>
<tr>
<th>Subject</th>
<th>Assessment</th>
<th>Deadline</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>May 2015</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 60% / Exam 40%</td>
<td>Week 12 Semester 1 &amp; 2</td>
</tr>
<tr>
<td>Keyboard Skills</td>
<td>Pass / Fail</td>
<td>Week 12 Semester 1 &amp; 2</td>
</tr>
<tr>
<td><strong>3. Compositional Techniques</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Harmony &amp; Counterpoint</td>
<td>Continuous Assessment 20% / Exam 30%</td>
<td>May 2015</td>
</tr>
<tr>
<td>Stylistic</td>
<td>Continuous Assessment 50%</td>
<td>Week 12 Semester 1 &amp; 2</td>
</tr>
<tr>
<td>Harmony &amp; Counterpoint</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Applied</td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>4. Music History</strong></td>
<td>Two Essays &amp; Two Listening Tests @ 12.5% each</td>
<td>Consult module lecturer</td>
</tr>
<tr>
<td><strong>5. Applied Psychology in Education</strong></td>
<td>One Essay 100%</td>
<td>March 6th 2015</td>
</tr>
<tr>
<td><strong>6. Music Education</strong></td>
<td>Two Assignments @ 25% each</td>
<td>Assignment 1 week 12 Michaelmas Term</td>
</tr>
<tr>
<td>Practice of Music Ed</td>
<td></td>
<td>Assignment 2 week 12 Hilary Term</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Research Methods</td>
<td>Short Research Proposal Pass/Fail</td>
<td>Week 12 Hilary Term</td>
</tr>
<tr>
<td>Ed Issues</td>
<td>One Assignment 30% and One Performance 20%</td>
<td></td>
</tr>
<tr>
<td><strong>7. Irish Education History and Policy</strong></td>
<td>One Essay 100%</td>
<td>Education Tutorial Monday 24th November 4.15pm Submission Date: February 27th</td>
</tr>
</tbody>
</table>
SENIOR SOPHISTER
## Senior Sophister 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>10.00</td>
<td>12.00</td>
<td>Irish Traditional Music Ensemble</td>
<td>Odhran O’Casaide</td>
<td>Theatre</td>
<td></td>
</tr>
<tr>
<td>MONDAY</td>
<td>14.00</td>
<td>15.00</td>
<td>Applied Psychology (S1 only)</td>
<td>TBC</td>
<td>2037</td>
<td></td>
</tr>
<tr>
<td>MONDAY</td>
<td>16.00</td>
<td>18.00</td>
<td>Minor Pedagogy</td>
<td>Various</td>
<td>TCD</td>
<td></td>
</tr>
<tr>
<td>TUESDAY</td>
<td>10.00</td>
<td>12.00</td>
<td>Minor Pedagogy</td>
<td>Various</td>
<td>TCD</td>
<td></td>
</tr>
<tr>
<td>TUESDAY</td>
<td>13.00</td>
<td>14.00</td>
<td>Assessment &amp; Examination (S1 only)</td>
<td>Damian Murchan</td>
<td>2043</td>
<td></td>
</tr>
<tr>
<td>TUESDAY</td>
<td>16.00</td>
<td>18.00</td>
<td>Minor Pedagogy</td>
<td>Various</td>
<td>TCD</td>
<td></td>
</tr>
<tr>
<td>TUESDAY</td>
<td>17.00</td>
<td>18.00</td>
<td>Chapel Choir</td>
<td>Kerry Houston</td>
<td>Precentor’s Room</td>
<td></td>
</tr>
<tr>
<td>TUESDAY</td>
<td>17.30</td>
<td>19.30</td>
<td>Symphony Orchestra</td>
<td>Various</td>
<td>Kevin Street</td>
<td></td>
</tr>
<tr>
<td>WEDNESDAY</td>
<td>10.00</td>
<td>18.00</td>
<td>Minor Pedagogy</td>
<td>Various</td>
<td>TCD</td>
<td></td>
</tr>
<tr>
<td>WEDNESDAY</td>
<td>17.30</td>
<td>19.30</td>
<td>DIT Wind Ensemble</td>
<td>Kevin Hanafin</td>
<td>Kevin Street</td>
<td></td>
</tr>
<tr>
<td>THURSDAY</td>
<td>10.00</td>
<td>12.00</td>
<td>Harmony/Counterpoint stylistic</td>
<td>Anne-Marie O’Farrell</td>
<td>1.17</td>
<td></td>
</tr>
<tr>
<td>THURSDAY</td>
<td>16.00</td>
<td>18.00</td>
<td>Chapel Choir</td>
<td>Kerry Houston</td>
<td>TCD Chapel</td>
<td></td>
</tr>
<tr>
<td>THURSDAY</td>
<td>17.30</td>
<td>19.00</td>
<td>Choral Society</td>
<td>Robert Alderson</td>
<td>Theatre</td>
<td></td>
</tr>
<tr>
<td>FRIDAY</td>
<td>10.00</td>
<td>11.30</td>
<td>Aural Awareness</td>
<td>Jennifer McCay</td>
<td>1.02</td>
<td></td>
</tr>
<tr>
<td>SUNDAY</td>
<td>9.30</td>
<td>12.00</td>
<td>Chapel Choir</td>
<td>Kerry Houston</td>
<td>TCD Chapel</td>
<td></td>
</tr>
</tbody>
</table>

Please consult the PME timetable for pedagogies.
### Provisional PME Timetable: Semester 1

<table>
<thead>
<tr>
<th>Time</th>
<th>Monday</th>
<th>Tuesday</th>
<th>Wednesday</th>
</tr>
</thead>
<tbody>
<tr>
<td>9.00</td>
<td>Elective Specialism</td>
<td>Elective Specialism</td>
<td>Inclusive Education</td>
</tr>
<tr>
<td>10.00</td>
<td>English Pedagogy</td>
<td>Modern Language Pedagogy</td>
<td>Maths Pedagogy</td>
</tr>
<tr>
<td>11.00</td>
<td></td>
<td>Tutorial</td>
<td>Religious Education Pedagogy</td>
</tr>
<tr>
<td>12.00</td>
<td>Modern Language Pedagogy</td>
<td>Tutorial</td>
<td>History Pedagogy</td>
</tr>
<tr>
<td></td>
<td>Introduction to Assessment and Examinations in Post-Primary Education</td>
<td></td>
<td>Tutorial</td>
</tr>
<tr>
<td>1.00</td>
<td>Applied Psychology in Education</td>
<td>Music Pedagogy</td>
<td>Irish Pedagogy</td>
</tr>
<tr>
<td>2.00</td>
<td>Introduction to Assessment and Examinations in Post-Primary Education</td>
<td>Tutorial</td>
<td>Irish Pedagogy</td>
</tr>
<tr>
<td>3.00</td>
<td>Irish Educational History and Policy</td>
<td>ICTS</td>
<td>Drama Specialism</td>
</tr>
<tr>
<td>4.00</td>
<td>Business Studies Elective Specialism</td>
<td>Science Pedagogy</td>
<td>Elective Specialism</td>
</tr>
<tr>
<td>5.00</td>
<td>Tutorial</td>
<td>ICTS</td>
<td>Geography Pedagogy</td>
</tr>
</tbody>
</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
Recital @ 75%.
Short Research Project & Instrumental Methodology (25%) [For Instrumental Methodology, Discipline Orientated Methodology and Repertoire Viva Voce, see page 98.

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
Recital (75%).
Short Research Project & Instrumental Methodology (25%) [For Instrumental Methodology, Discipline Orientated Methodology and Repertoire Viva Voce see page 98.

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.

- 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.
- 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**
Composition Portfolio (75%).
Short Recital & Instrumental Methodology (25%) [For Instrumental Methodology, Discipline Orientated Methodology and Repertoire Viva Voce see page 98.
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
Dissertation (75%).
Short Recital (25%) [For instrumental Methodology, Discipline Orientated Methodology and Repertoire Viva Voce, see page 98.
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**
Dissertation (75%).
Short Research Project & Instrumental Methodology (25%) [For Instrumental Methodology, Discipline Orientated Methodology and Repertoire Viva Voce, see page 98.

**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 cappella choir in contrapuntal style,
String or small orchestra,
School ensemble or wind band,
Stage production (musical) suitable for schools,
Vocal solo with piano accompaniment to selected texts,
Instrumental solo or chamber work,
Own choice as approved.

Original composition will be examined entirely by portfolio. The portfolio must include a CD with midi realisations of the compositions as well as full scores. These compositions may
include the use of electro-acoustic media. Portfolios must include a critical commentary, outlining composer’s aesthetic and compositional concerns. 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.

- 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
Composition Portfolio (75%).
Short Recital & Instrumental Methodology (25%) [For Instrumental Methodology, Discipline Orientated Methodology and Repertoire Viva Voce, see page 98.

Short Recital Traditional
End-of-year requirements
The student must present a balanced programme of 30 minutes duration. The chosen 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
Composition Portfolio (75%).
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:

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

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

- The range of the “instrument” and its potential.
- The principles of fingering/note placement.
- What exercises would you use to establish bowing techniques, breathing, phrasing, and pedalling?
- Tone production and control.
- Posture.
- School of technique.
- The value of technique.
- 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*).
Describe techniques such as types of articulation, *(for example the positions for single, double and triple tonguing)* or vibrato.

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:

- Texture,
- Form,
- Style,
- Tonality,
- Technical content.

**Assessment**

Assessment is through *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

Course Content

Aims
The aim of years four is to display the students ability to think critically through problem solving in analytical work and the development of independent musical judgement – a true cohesion of all knowledge gained through the four year study.

1. Theory and analysis - 12 week module (common practice era and contemporary – short pieces)
2. Musical Criticism - 12 week module (larger scale complete work – late 19th /20th century)

Method of Assessment
Continuous Assessment: 100%
Assessment by portfolio presentation only
Theory and Analysis
1. Weekly home assignments (class related) to be included in portfolio after correction - 25%
2. Full analysis – four unprepared pieces (small scale) - to display independent thinking - 25%

Musical Criticism
1. Powerpoint 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.

Course Content
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 may choose to study during Michaelmas term, one Pedagogy module from the list below.

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 Masters in Education (PME) handbook which will be displayed on the School of Education (under the courses section, PME webpage) website annually for a detailed description of each Pedagogy.

Please consult the PME Curricular Pedagogy timetable in this handbook.

Assessment
1 Assignments (100%).

Students must advise Course Co-ordinator of their choices by Monday 6th October.
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;
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 is 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
www.action.ncca.ie
www.education.ie
www.ty.slss.ie
www.lca.slss.ie
MODULE 7: SCHOOL PLACEMENT

For Information on school placement, schedule and assessment refer to the school placement 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 school placement takes place in Michaelmas term for three weeks in September 2014.

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.
# Senior Sophister Summary Table

<table>
<thead>
<tr>
<th>Module</th>
<th>Assessment</th>
<th>Recommended Contact hours</th>
<th>ECTS</th>
<th>Mark Weighting (in fraction format)</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>1. Major Option</strong> ET4055</td>
<td>Major Option 75%</td>
<td>TBC</td>
<td>20</td>
<td>4/12</td>
</tr>
<tr>
<td></td>
<td>Minor Option &amp; Viva voce 25%</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>2. Aural Perception</strong> ET4056</td>
<td>Continuous Assessment 100%</td>
<td>33 (Approx)</td>
<td>5</td>
<td>1/12</td>
</tr>
<tr>
<td><strong>3. Compositional Techniques</strong> ET4057</td>
<td>Continuous Assessment Portfolio 100%</td>
<td>44 (Approx)</td>
<td>5</td>
<td>1/12</td>
</tr>
<tr>
<td><strong>4. Curricular Pedagogy:</strong> ET4014 Mathematics ET4019 Modern Languages ET4024 Religious Education ET4022 English ET4023 Business Studies ET4025 Science ET4026 History Teaching Methodology ET4027 Irish ET4028 Geography</td>
<td>Two Assignments</td>
<td>22</td>
<td>10</td>
<td>2/12</td>
</tr>
<tr>
<td><strong>5. Applied Psychology in Education</strong> ET4018</td>
<td>One Assignment 100%</td>
<td>11</td>
<td>5</td>
<td>1/12</td>
</tr>
<tr>
<td><strong>6. Introduction to Assessment &amp; Examinations in Post Primary Education</strong> ET4017</td>
<td>One Written Examination 100%</td>
<td>11</td>
<td>5</td>
<td>1/12</td>
</tr>
<tr>
<td><strong>7. School placement</strong> ET4058</td>
<td>Two Practical Assessments 50% each</td>
<td>3 weeks (School Placement – 20 to 30 hours)</td>
<td>10</td>
<td>2/12</td>
</tr>
</tbody>
</table>
**SENIOR SOPHISTER SUBMISSION AND EXAMINATION 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>1. Major Option</td>
<td>Major Option 75%</td>
<td>May 2015</td>
</tr>
<tr>
<td></td>
<td>Minor Option &amp; Viva voce 25%</td>
<td></td>
</tr>
<tr>
<td>2. Aural Perception</td>
<td>Continuous Assessment 100%</td>
<td>Aural Awareness 100% Portfolio submission –</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Final Class Semester 2</td>
</tr>
<tr>
<td>3. Compositional Techniques</td>
<td>Continuous Assessment Portfolio 100%</td>
<td>Fugue Portfolio – 12th Dec ’14</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Orchestration – 3rd April ’15</td>
</tr>
<tr>
<td>4. Curricular Pedagogy</td>
<td>One Assignment 100%</td>
<td>March 6th 2015</td>
</tr>
<tr>
<td>5. Applied Psychology in Education</td>
<td>One Assignment 100%</td>
<td>March 6th 2015</td>
</tr>
<tr>
<td>6. Introduction to Assessment &amp; Examinations in Post Primary</td>
<td>One Written Examination 100%</td>
<td>January 2015</td>
</tr>
<tr>
<td>Education</td>
<td></td>
<td></td>
</tr>
<tr>
<td>7. School Placement</td>
<td>Two Practical Assessments (including TP Folder)</td>
<td></td>
</tr>
<tr>
<td></td>
<td>50% each</td>
<td>1st -19th September 2014</td>
</tr>
</tbody>
</table>
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 written, if some other language is appropriate). 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, which 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, which 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 Interpretation</th>
<th>Technique</th>
<th>Presentation and Programme</th>
<th>Overall Impression</th>
</tr>
</thead>
<tbody>
<tr>
<td>80-89</td>
<td>Imaginative and expressive interpretation, displaying insight and research. Excellent technical performance with no reservations. Sense of flair and confidence/security never in doubt. An engaging and individual performance.</td>
<td></td>
<td></td>
<td>Outstanding/ Professional Standard</td>
</tr>
<tr>
<td>70-79</td>
<td>Mature interpretation, with insight, perhaps lacks flair needed for mark over 80%. Musically mature and displaying excellent sensitivity. Excellent technical performance with virtually no reservations. A versatile and fluent technique. Excellent control. An accomplished and confident performance, displaying excellence both technically and musically, with a sense of involvement.</td>
<td></td>
<td></td>
<td>Musically mature. Excellent technical ability and control.</td>
</tr>
<tr>
<td>66-69</td>
<td>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. Mostly technically assured, with small technical misjudgements/lapses/errors, which only mar performance in the short term. Well controlled overall An confident and communicative performance. Well-presented programme.</td>
<td></td>
<td></td>
<td>Very Good</td>
</tr>
<tr>
<td>60-65</td>
<td>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. Some technical limitations, which slightly marred overall performance. In general, well controlled. A generally confidently presented performance with some sense of involvement.</td>
<td></td>
<td></td>
<td>Good</td>
</tr>
<tr>
<td>56-59</td>
<td>Reliable performance, displaying some large-scale musical understanding. Standard approach lacks individuality. <strong>Overall technically reliable, but lacks versatility and ease. Flaws in technical control management of tone and intonation mar overall impression. Reasonably confident presentation, but lacks involvement.</strong></td>
<td></td>
<td></td>
<td>Reliable</td>
</tr>
<tr>
<td>50-55</td>
<td>Displays some musical understanding, but lacks variety and style. Satisfactory technique, but lacking in control and versatility, which restricts musical interpretation. Flaws in technical control management of tone and intonation, which mar overall impression. Presentation is satisfactory and fairly confident, but lacking in involvement.</td>
<td></td>
<td></td>
<td>Satisfactory Average</td>
</tr>
<tr>
<td>46-49</td>
<td>Displays some musical understanding, but lacks overall variety and style. Evidence of some overall coherence. Technically limited or displaying lack of preparation, however still keeps a sense of continuity. Lack of interest. Not engaged. Somewhat hesitant, but keeps a sense of continuity.</td>
<td></td>
<td></td>
<td>Fair Adequate</td>
</tr>
<tr>
<td>40-45</td>
<td>Basic level of musical understanding. Perhaps some small-scale evidence of musical understanding/interpretation, but displays no overall sense of direction or plan. Technically limited or displaying some lack of preparation. Keeps some sense of continuity. Lacks assurance/displaying nerves. Hesitant, but still keeps a sense of continuity.</td>
<td></td>
<td></td>
<td>Fair</td>
</tr>
<tr>
<td>30-39</td>
<td>Little evidence of musical understanding or interpretation. Performance may be seriously technically weak that it becomes difficult to judge interpretation.</td>
<td></td>
<td></td>
<td>Poor Inadequate</td>
</tr>
</tbody>
</table>
Interpretation/musical understanding/expressiveness

Expressiveness: variety of articulation, timbre, tone, dynamics, colour
Phrasing
Rhythmic subtleties/sense of timing
Appreciation of style
Awareness of voicings/sense of line
Awareness of form
Awareness of accompaniment (if appropriate)/ensemble

Technique
Technical facility
Tone quality
Clarity of articulation
Intonation
Rhythmic security
Accuracy
Fluency
Versatility

Presentation and Programme:
Presentation:
Stage presence and conduct
Communication
Confidence and assurance

Programme:
Choice of programme
Balance of programme
Level of difficulty v. level of student
Level of difficulty v. year of study
Instrument considerations with regard to repertoire

29 and below
No evidence of musical understanding or interpretation
Technically incoherent. No evidence of adequate preparation.
Extremely disjointed.

Very Poor
## Appendix III: Criteria for Marking School Placement

### Senior Sophister

<table>
<thead>
<tr>
<th>Marks (%)</th>
<th>Detailed Comments</th>
<th>Overall Impression</th>
</tr>
</thead>
<tbody>
<tr>
<td>70-100</td>
<td>Excellent to outstanding comprehension of the subject, exhibits independence of judgment, deep insight, imagination, creativity, integration of activities and material. Excellent to outstanding teaching, exceptionally executed with high level of student engagement, sound theoretical basis. Excellent to outstanding professional behavior.</td>
<td>Excellent to outstanding</td>
</tr>
<tr>
<td>60-69</td>
<td>Very good to excellent comprehension of the subject, exhibits independence of judgment, insight, imagination, creativity, integration of activities and material. Very good to excellent teaching, very well executed with high level of student engagement, sound theoretical basis. Very good to excellent professional behavior.</td>
<td>Very good to excellent</td>
</tr>
<tr>
<td>50-59</td>
<td>Good to very good comprehension of the subject, imagination, creativity, integration of activities and material. Good to very good teaching, well executed with good student engagement, some theoretical basis. Good to Very Good, professional behavior.</td>
<td>Good to very good</td>
</tr>
<tr>
<td>40-49</td>
<td>Satisfactory to good comprehension of the subject, imagination, Creativity, integration of activities and material. Satisfactory to good teaching, adequately executed with good student engagement. Satisfactory to good, professional behavior.</td>
<td>Satisfactory to good</td>
</tr>
<tr>
<td>Below 40</td>
<td>Inadequate comprehension of the subject, imagination, creativity, integration of activities and material. Inadequate Teaching, poorly executed with poor student engagement. Inadequate professional behavior.</td>
<td>Not satisfactory</td>
</tr>
</tbody>
</table>
Appendix IV: Criteria for marking composition portfolio

80+
This mark should rarely be awarded – only if the work is of the highest quality of compositional output. A portfolio of compositions in this category will display complete fluency in all aspects of technical skills. It will be stylistically assured, displaying complete command of all musical material and will display a high level of originality. The presentation should be virtually flawless.

70 - 79
The work will be of excellent quality, displaying compositional flair that embodies technical and stylistic competence with original thought. The presentation should be impeccable.

60 – 69
The work should be solid, well crafted, original, displaying stylistic competence and an overall command of technical skills. The presentation should be very good containing only minor technical and stylistic errors.

50 – 59
Well-crafted work generally; structurally sound, with a certain amount of technical proficiency albeit not very assured in the higher level of orchestration. Stylistically it contains minor errors and is good overall, but not well developed in original thought processes.

40 – 49
Reasonable work; sufficient, but lacks original thought processes. Displays certain knowledge of style and structure, but lacks the technical facility to develop the work further.

35 – 39
Work contains some merit and evidence of effort together with frequent weaknesses of style. It lacks technical proficiency, originality and is of poor quality and presentation.

30 – 34
The portfolio contains serious weaknesses throughout: devoid of technical facility and stylistic assurance. It is not of original quality.
APPENDIX V: 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 VI: 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 3087, Arts Building, Trinity College, Dublin 2.

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: __________________________________________

Page 123 of 129
### APPENDIX VII: PME Course Calendar:

<table>
<thead>
<tr>
<th>Date</th>
<th>Event</th>
</tr>
</thead>
<tbody>
<tr>
<td>13 June 2014</td>
<td>Induction Day</td>
</tr>
<tr>
<td>August-September 2014</td>
<td>Invitation to Register on application portal</td>
</tr>
<tr>
<td>8-10 September 2014</td>
<td>Induction Week</td>
</tr>
<tr>
<td>22 September 2014</td>
<td>Semester 1 lectures start</td>
</tr>
<tr>
<td>27 – 31 October 2014</td>
<td>School mid-term</td>
</tr>
<tr>
<td>3 - 7 November 2014</td>
<td>Reading Week: no lectures</td>
</tr>
<tr>
<td>12 December 2014</td>
<td>Semester 1 lectures end</td>
</tr>
<tr>
<td>12 Dec 2014 – 12 Jan 2015</td>
<td>College vacation: no lectures</td>
</tr>
<tr>
<td>5 January 2015</td>
<td>School placement block starts</td>
</tr>
<tr>
<td>5 - 10 January 2015</td>
<td>Exam week</td>
</tr>
<tr>
<td>12 January 2015</td>
<td>Semester 2 lectures start</td>
</tr>
<tr>
<td>16-20 February 2015</td>
<td>School mid-term</td>
</tr>
<tr>
<td>23-27 February 2015</td>
<td>Reading week: no lectures</td>
</tr>
<tr>
<td>13 March 2015</td>
<td>School placement block ends</td>
</tr>
<tr>
<td>16 March 2015</td>
<td>Full college schedule resumes</td>
</tr>
<tr>
<td>3 April 2015</td>
<td>Semester 2 lectures end</td>
</tr>
<tr>
<td>27 April 2015</td>
<td>Exam period begins</td>
</tr>
</tbody>
</table>
APPENDIX VIII: 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 school 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:

Name: ____________________________  Instrument: ________________

Course: __________________________  Year: ________________

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 it is 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 IX TCD: Permission for engagement in outside events during teaching term

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 school 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 school placement, both heads of department and co-operating teachers must be informed before the school 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:
STUDENT DECLARATION

If my application is accepted, I am aware that it is 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

Course Co-ordinator/Co-operating teacher

☐ I support this application for the above student to be excused.

☐ I do not support this application for the above student to be excused.

Signed: ___________________________ Date: __________

Course Co-ordinator/ Co-operating teacher

☐ Permission Granted

☐ Permission Denied

Signed : ___________________________ Date: __________

Please send a copy of this document to kerinm@tcd.ie
Appendix X: Ethics Approval

Trinity College Dublin
School of Education

Research Ethics Approval for all Students and Supervisors
(2014 / 2015)

The School of Education is the site of a large number of research projects carried out by staff and students and is aware of the responsibilities and duties that such work involves. The School is committed to the conduct of high-quality research that is guided by the latest understandings of research ethics and their place in all research design.

Trinity College Dublin requires that all research carried out by students and staff of the School of Education requires ethical approval.

Please note that it is the responsibility of students to download the ethics approval form from the website and to work with and obtain sign-off from supervisors.

Students and staff submit their applications for ethical approval to the Research Administrator, using the procedure and forms which are available on the research ethics page of the School website: http://www.tcd.ie/Education/ethics/