Bachelor in Music Education
Course Handbook 2019–2020

SCHOOL OF EDUCATION

In association with

TU DUBLIN CONSERVATOIRE

ROYAL IRISH ACADEMY OF MUSIC
A Note on this Handbook

This handbook applies to students taking the Bachelor in Music Education programme 2019-2020. 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.
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Staff Contacts
## Staff Contacts

**TCD**  
Office: Room 3087  
Telephone: +353 1 8961488  
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>Prof. Damian Murchan</td>
<td><a href="mailto:damian.murchan@tcd.ie">damian.murchan@tcd.ie</a></td>
</tr>
<tr>
<td>B.Mus.Ed. Course Co-ordinator</td>
<td>Dr. Marita Kerin</td>
<td><a href="mailto:kerinm@tcd.ie">kerinm@tcd.ie</a></td>
</tr>
<tr>
<td>B.Mus.Ed. Admin Team</td>
<td>Ms. Linda Mc Hugh and Ms. Dearbhail Gallagher</td>
<td><a href="mailto:lmchugh@tcd.ie">lmchugh@tcd.ie</a> and <a href="mailto:gallagd7@tcd.ie">gallagd7@tcd.ie</a></td>
</tr>
<tr>
<td>Director of Undergraduate Teaching and Learning</td>
<td>Dr. Andrew Loxley</td>
<td><a href="mailto:loxleya@tcd.ie">loxleya@tcd.ie</a></td>
</tr>
<tr>
<td>JF – Music Education</td>
<td>Ms. Blanaid Murphy</td>
<td></td>
</tr>
<tr>
<td>SF – Irish Educational History and Policy</td>
<td>Dr. John Walsh</td>
<td><a href="mailto:walshj8@tcd.ie">walshj8@tcd.ie</a></td>
</tr>
<tr>
<td>JS – Music Education</td>
<td>Dr. Susan Mc Cormick</td>
<td><a href="mailto:mccorms5@tcd.ie">mccorms5@tcd.ie</a></td>
</tr>
<tr>
<td>JS Sociology of Education</td>
<td>Dr. Melanie Ni Dhuinn</td>
<td><a href="mailto:mnidhuin@tcd.ie">mnidhuin@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 &amp; Theory</td>
<td>TBC</td>
<td></td>
</tr>
<tr>
<td>SS – ICTS for Teaching &amp; Learning</td>
<td>Dr. Keith Johnston</td>
<td><a href="mailto:Keith.johnston@tcd.ie">Keith.johnston@tcd.ie</a></td>
</tr>
<tr>
<td>SS – Applied Psychology in Education</td>
<td>Dr. Conor Mc Guckin</td>
<td><a href="mailto:conor.mcguckin@tcd.ie">conor.mcguckin@tcd.ie</a></td>
</tr>
<tr>
<td>SS – Introduction to Assessment &amp; Examinations in Post-Primary Education</td>
<td>Dr. Conor Mc Guckin</td>
<td><a href="mailto:conor.mcguckin@tcd.ie">conor.mcguckin@tcd.ie</a></td>
</tr>
<tr>
<td>SS – Inclusive Education</td>
<td>Dr. Joanne Banks</td>
<td><a href="mailto:banksjo@tcd.ie">banksjo@tcd.ie</a></td>
</tr>
<tr>
<td>PME Course Co-ordinator</td>
<td>Dr. John Walsh</td>
<td><a href="mailto:walshj8@tcd.ie">walshj8@tcd.ie</a></td>
</tr>
</tbody>
</table>

**B. Mus. Ed. Course Co-ordinator – Dr. Marita Kerin**
### Bachelor in Music Education - **Important Dates 2019/20**

<table>
<thead>
<tr>
<th>Date</th>
<th>Event</th>
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<tbody>
<tr>
<td>Monday 26&lt;sup&gt;th&lt;/sup&gt; August – Sunday 15&lt;sup&gt;th&lt;/sup&gt; December 2019</td>
<td>Michaelmas Term</td>
</tr>
<tr>
<td>9&lt;sup&gt;th&lt;/sup&gt; September 2019</td>
<td>Semester 1 Lectures Start</td>
</tr>
<tr>
<td>Tuesday 15&lt;sup&gt;th&lt;/sup&gt; October 2019</td>
<td>First day for giving notice for Foundation Scholarship</td>
</tr>
<tr>
<td>Tuesday 29&lt;sup&gt;th&lt;/sup&gt; October 2019</td>
<td>Last day for giving notice for Foundation Scholarship</td>
</tr>
<tr>
<td>Monday 21&lt;sup&gt;st&lt;/sup&gt; – Friday 25&lt;sup&gt;th&lt;/sup&gt; October 2019</td>
<td>Study Week</td>
</tr>
<tr>
<td>Monday 28&lt;sup&gt;th&lt;/sup&gt; Oct – Friday 1&lt;sup&gt;st&lt;/sup&gt; Nov 2019</td>
<td>School mid-term break</td>
</tr>
<tr>
<td>Week of 9&lt;sup&gt;th&lt;/sup&gt; December (During Examination period)</td>
<td>Examination: Intro to Assess &amp; Exams module</td>
</tr>
<tr>
<td>Week of Monday 6&lt;sup&gt;th&lt;/sup&gt; January 2020 (It may be necessary to hold some exams in the preceding week)</td>
<td>Foundation Scholarship Examinations</td>
</tr>
<tr>
<td>Monday 13&lt;sup&gt;th&lt;/sup&gt; January – Sunday 19&lt;sup&gt;th&lt;/sup&gt; April 2020</td>
<td>Hilary Term</td>
</tr>
<tr>
<td>20&lt;sup&gt;th&lt;/sup&gt; January 2020</td>
<td>Semester 2 Lectures Start</td>
</tr>
<tr>
<td>Monday 17&lt;sup&gt;th&lt;/sup&gt; – Friday 21&lt;sup&gt;st&lt;/sup&gt; February 2020</td>
<td>School mid-term break</td>
</tr>
<tr>
<td>Monday 2&lt;sup&gt;nd&lt;/sup&gt; – Friday 6&lt;sup&gt;th&lt;/sup&gt; March 2020</td>
<td>Study Week</td>
</tr>
<tr>
<td>Monday 20&lt;sup&gt;th&lt;/sup&gt; April – Sunday 31&lt;sup&gt;st&lt;/sup&gt; May 2020</td>
<td>Trinity Term</td>
</tr>
<tr>
<td>Monday 27&lt;sup&gt;th&lt;/sup&gt; April – Friday 1&lt;sup&gt;st&lt;/sup&gt; May 2020 (It may be necessary to hold some exams in the preceding week)</td>
<td>Annual Examinations 2020</td>
</tr>
<tr>
<td>Monday 31&lt;sup&gt;st&lt;/sup&gt; August – Friday 4&lt;sup&gt;th&lt;/sup&gt; September 2020 (It may be necessary to hold some exams in the preceding week)</td>
<td>Supplemental Examinations 2020</td>
</tr>
</tbody>
</table>

Senior Sophister, Junior Sophister and Senior Fresh 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 VI). These modules include *Irish Educational History and Policy, Educational Philosophy and Theory; Sociology of Education; Introduction to Assessment and Examinations* and *the pedagogy modules* respectively.
Administration Office
Telephone: +353 1 4023513, 4023508, 4023572
Fax: +353 1 4023512
Email: conservatoire@tudublin.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. Marian Deasy</td>
<td><a href="mailto:marian.deasy@tudublin.ie">marian.deasy@tudublin.ie</a></td>
</tr>
<tr>
<td>Aural Perception</td>
<td>Ms. Ann Keary</td>
<td><a href="mailto:ann.keary@tudublin.ie">ann.keary@tudublin.ie</a></td>
</tr>
<tr>
<td>Aural Awareness</td>
<td>Dr. Bernie Sherlock</td>
<td><a href="mailto:bernie.sherlock@tudublin.ie">bernie.sherlock@tudublin.ie</a></td>
</tr>
<tr>
<td>Harmony &amp; Counterpoint (Stylistic)</td>
<td>Dr. Kerry Houston</td>
<td><a href="mailto:kerry.houston@tudublin.ie">kerry.houston@tudublin.ie</a></td>
</tr>
<tr>
<td></td>
<td>Dr. Anne-Marie O’Farrell</td>
<td><a href="mailto:annemarie.ofarrell@tudublin.ie">annemarie.ofarrell@tudublin.ie</a></td>
</tr>
<tr>
<td>Harmony &amp; Counterpoint (Applied)</td>
<td>Dr. David Bremner</td>
<td><a href="mailto:david.bremner@tudublin.ie">david.bremner@tudublin.ie</a></td>
</tr>
<tr>
<td>Practical Musicianship</td>
<td>Dr. Rachel Talbot (recorder)</td>
<td><a href="mailto:rachel.talbot@tudublin.ie">rachel.talbot@tudublin.ie</a></td>
</tr>
<tr>
<td></td>
<td>Mr. Emmanuel Lawler (voice)</td>
<td><a href="mailto:emmanuel.lawler@tudublin.ie">emmanuel.lawler@tudublin.ie</a></td>
</tr>
<tr>
<td></td>
<td>Mr. Michael Nielsen (guitar)</td>
<td><a href="mailto:Michael.nielsen@tudublin.ie">Michael.nielsen@tudublin.ie</a></td>
</tr>
<tr>
<td></td>
<td>Mr. Noel Eccles (percussion)</td>
<td><a href="mailto:Noel.eccles@tudublin.ie">Noel.eccles@tudublin.ie</a></td>
</tr>
<tr>
<td>Practice of Music Education</td>
<td>Dr. Lorraine O’Connell</td>
<td><a href="mailto:Lorraine.oconnell@tudublin.ie">Lorraine.oconnell@tudublin.ie</a></td>
</tr>
<tr>
<td>Analysis</td>
<td>Dr. Adrian Smith</td>
<td><a href="mailto:adrian.smith@tudublin.ie">adrian.smith@tudublin.ie</a></td>
</tr>
<tr>
<td>Keyboard Techniques</td>
<td>Dr. Paul Mc Nulty</td>
<td><a href="mailto:paul.mcnulty@tudublin.ie">paul.mcnulty@tudublin.ie</a></td>
</tr>
<tr>
<td></td>
<td>Dr. Bernie Sherlock</td>
<td><a href="mailto:bernie.sherlock@tudublin.ie">bernie.sherlock@tudublin.ie</a></td>
</tr>
<tr>
<td>History of Music</td>
<td>Dr. Paul Mc Nulty</td>
<td><a href="mailto:paul.mcnulty@tudublin.ie">paul.mcnulty@tudublin.ie</a></td>
</tr>
<tr>
<td></td>
<td>Dr. Adrian Smith</td>
<td><a href="mailto:adrian.smith@tudublin.ie">adrian.smith@tudublin.ie</a></td>
</tr>
<tr>
<td>Subject</td>
<td>Instructor</td>
<td>Email</td>
</tr>
<tr>
<td>-------------------------------</td>
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<td>--------------------------------</td>
</tr>
<tr>
<td>Sociology of Music and Music Education</td>
<td>Dr. Lorraine O’Connell</td>
<td><a href="mailto:lorraine.oconnell@tudublin.ie">lorraine.oconnell@tudublin.ie</a></td>
</tr>
<tr>
<td>Music Technology</td>
<td>Mr. Shigeto Wada</td>
<td><a href="mailto:shigeto.wada@tudublin.ie">shigeto.wada@tudublin.ie</a></td>
</tr>
<tr>
<td>Irish Music</td>
<td>Mr. Odhrán Ó Casaide</td>
<td><a href="mailto:odhran.ocasaide@tudublin.ie">odhran.ocasaide@tudublin.ie</a></td>
</tr>
<tr>
<td>Academic Writing</td>
<td>Dr. Maria Mc Hale</td>
<td><a href="mailto:marie.mchale@tudublin.ie">marie.mchale@tudublin.ie</a></td>
</tr>
</tbody>
</table>
RIAM
Telephone: +353 1 6325300
Fax Administration Office
+ 353 1 6622798
Email: info@riam.ie
Opening hours: 9.00 - 5.00 Monday – Friday RIAM

<table>
<thead>
<tr>
<th>Role</th>
<th>Name</th>
<th>Email</th>
</tr>
</thead>
<tbody>
<tr>
<td>Head of RIAM</td>
<td>Ms. Deborah Kelleher</td>
<td><a href="mailto:deborahkelleher@riam.ie">deborahkelleher@riam.ie</a></td>
</tr>
<tr>
<td>Registry / General Office</td>
<td>Ms. Frances Hogan</td>
<td><a href="mailto:Frances.hogan@riam.ie">Frances.hogan@riam.ie</a></td>
</tr>
<tr>
<td>Music History</td>
<td>Ms. Amy Ryan</td>
<td><a href="mailto:amryryan@riam.ie">amryryan@riam.ie</a></td>
</tr>
<tr>
<td></td>
<td>Ms. Amanda Feery</td>
<td><a href="mailto:amandafeery@riam.ie">amandafeery@riam.ie</a></td>
</tr>
<tr>
<td></td>
<td>Ms. Jennifer Mc Cay</td>
<td><a href="mailto:jmccay@riam.ie">jmccay@riam.ie</a></td>
</tr>
<tr>
<td></td>
<td>Robert Lopez</td>
<td><a href="mailto:robertlopez@riam.ie">robertlopez@riam.ie</a></td>
</tr>
<tr>
<td>Head of Musicianship</td>
<td>Ms. Marie Moran</td>
<td><a href="mailto:mariemoran@riam.ie">mariemoran@riam.ie</a></td>
</tr>
<tr>
<td>H &amp; C Stylistic</td>
<td>Ms. Marie Moran</td>
<td><a href="mailto:mariemoran@riam.ie">mariemoran@riam.ie</a></td>
</tr>
<tr>
<td></td>
<td>Ms. Jean Archibald</td>
<td><a href="mailto:jeanarchibald@riam.ie">jeanarchibald@riam.ie</a></td>
</tr>
<tr>
<td>Keyboard Harmony</td>
<td>Ms. Grainne Deery</td>
<td><a href="mailto:grainnedeery@riam.ie">grainnedeery@riam.ie</a></td>
</tr>
<tr>
<td>Chorale</td>
<td>Ms. Blanaid Murphy</td>
<td><a href="mailto:blanaid@murphy.net">blanaid@murphy.net</a></td>
</tr>
<tr>
<td>Aural 1, Aural 2</td>
<td>Ms. Amy Ryan</td>
<td><a href="mailto:amryryan@riam.ie">amryryan@riam.ie</a></td>
</tr>
<tr>
<td>Aural</td>
<td>Ms. Marie Moran</td>
<td><a href="mailto:mariemoran@riam.ie">mariemoran@riam.ie</a></td>
</tr>
<tr>
<td>H &amp; C Applied</td>
<td>Ms. Grainne Deery</td>
<td><a href="mailto:grainnedeery@riam.ie">grainnedeery@riam.ie</a></td>
</tr>
<tr>
<td></td>
<td>Mr. Jonathan Nangle</td>
<td><a href="mailto:jonathannangle@riam.ie">jonathannangle@riam.ie</a></td>
</tr>
<tr>
<td>Academic Writing &amp; Research Skills</td>
<td>Ms. Amanda Feery</td>
<td><a href="mailto:amandafeery@riam.ie">amandafeery@riam.ie</a></td>
</tr>
<tr>
<td></td>
<td>Mr. Philip Shields</td>
<td><a href="mailto:philipshields@riam.ie">philipshields@riam.ie</a></td>
</tr>
<tr>
<td>Irish Music</td>
<td>Ms. Imogen Gunner</td>
<td><a href="mailto:imogengunner@riam.ie">imogengunner@riam.ie</a></td>
</tr>
<tr>
<td>Music Technology</td>
<td>Mr. Jonathan Nangle</td>
<td><a href="mailto:jonathannangle@riam.ie">jonathannangle@riam.ie</a></td>
</tr>
<tr>
<td>Practical Music Skills</td>
<td>Mr. Michael O’Toole</td>
<td><a href="mailto:michaelotoole@riam.ie">michaelotoole@riam.ie</a></td>
</tr>
<tr>
<td>----------------------------------------------</td>
<td>-------------------------</td>
<td>-----------------------</td>
</tr>
<tr>
<td>Piano</td>
<td>Ms. Sylvia O’Brien</td>
<td><a href="mailto:sylviaobrien@riam.ie">sylviaobrien@riam.ie</a></td>
</tr>
<tr>
<td>Voice</td>
<td>Ms. Aedin Halpin</td>
<td><a href="mailto:aedinalpin@riam.ie">aedinalpin@riam.ie</a></td>
</tr>
<tr>
<td>Recorder</td>
<td>Ms. Imogen Gunner</td>
<td><a href="mailto:imogengunner@riam.ie">imogengunner@riam.ie</a></td>
</tr>
<tr>
<td>Irish Traditional Ensemble</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Music Education</td>
<td>Ms. Grainne Deery</td>
<td><a href="mailto:grannedeery@riam.ie">grannedeery@riam.ie</a></td>
</tr>
<tr>
<td></td>
<td>G. Maloney</td>
<td></td>
</tr>
<tr>
<td>Librarian</td>
<td>Mr. Philip Shields</td>
<td><a href="mailto:philipshields@riam.ie">philipshields@riam.ie</a></td>
</tr>
<tr>
<td></td>
<td>Ms. Laoise Doherty</td>
<td><a href="mailto:laoisedoherty@riam.ie">laoisedoherty@riam.ie</a></td>
</tr>
</tbody>
</table>
General Information for Bachelor in Music Education Students
**General Information for Students**

**Introduction**
The Bachelor in Music Education is a four-year honors degree course, it is conducted by the University of Dublin, Trinity College (contact the Course Co-ordinator: Dr. Marita Kerin, kerinm@tcd.ie) in association with the TU Dublin Conservatoire (contact: Dr. Marian Deasy marian.deasy@tudublin.ie; Dr. Kerry Houston, kerry.houston@tudublin.ie) and the Royal Irish Academy of Music (contact: Ms. Marie Moran, mariemoran@riam.ie; Deborah Kelleher, director@riam.ie). Queries in relation to the B.Mus.Ed. degree programme should be directed to the Programme Co-ordinator, Dr. Marita Kerin kerinm@tcd.ie and/or the B. Mus. Ed. Admin Team Dearbhail Gallagher gallagd7@tcd.ie

**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 TU Dublin Conservatoire and the Royal Irish Academy of Music which convene regularly on an Inter-Institutional basis. The Co-ordinating Committee will meet on

**Friday 27th September 2019 at 11am**

**Tuesday 10th March 2020 at 12pm**

**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 tutors 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 2019/20, please contact either the Course Co-ordinator, Dr. Marita Kerin at kerinm@tcd.ie or the B. Mus. Ed. Admin Team Dearbhail Gallagher gallagd7@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 to the TCD Portal and displayed on the noticeboard outside Room 3081 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 module 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 and within these components there are a number of elements.

All elements of assessments must be undertaken in each module. Failure to submit an element for assessment will require re-submission of that element during the supplemental examination period.

**Compensation at Component Level**

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 assessments in the supplemental examinations in the autumn.

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

In situations where a student fails a component and is not eligible for compensation, but passes the module overall, the student must pass the failed component at Supplementals in order to progress to the next year.

**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.

**Compensation at Module Level**

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). A student therefore must achieve 50 ECTS credits in order to be considered for compensation.

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 two 5 credit modules, (s) he must have achieved a minimum mark of 35% in each module 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.

In summary, 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%.
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. Students who successfully achieve the 60 ECTS credits at Supplementals will be recorded as PASS AT SUPPLEMENTAL for the year, regardless of the overall result attained. 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.

See Appendix 1 for information on the grading of examinations.

**Year 1 Junior Fresh**
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 Fresh**
This year comprises 8 modules; 4 X 10 ECTS credit modules, 4 X 5 ECTS credit modules.

**Year 3 Junior Sophister**
This year comprises 7 modules; 1 X 25 ECTS credits, 1 x 10 ECTS credits and 5 x 5 ECTS credits. School placement (25 ECTS) is non-compensatable.

**Year 4 Senior Sophister**
This year comprises 7 modules; 1 x 20 ECTS credit module, 1 x 10 ECTS credit modules and 6 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 cover sheet.

Submission of assignments/course work to Trinity should be submitted through Blackboard for Foundation modules (there may be some exceptions to this, but you will be advised of same). Hard copy pieces of work, such as PDP’s, should be submitted to the Education School Office, Room 3087 in the Arts Building, by 3pm on the due date. Students must hand in their assignments personally.
Please note if you are requested to submit by email this must be done on the day of submission by 3.00pm also.

**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).

Transcripts are available on written request from the School of Education, Room 3087, Arts Building, Trinity College (e-mail: gallagd7@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 ethical approval by the relevant institution.

Students are advised to consult with their supervisor in the first instance. Information regarding ethical approval will be posted on the School of Education website. See Appendix IX.

**Attendance**

For professional reasons, attendance at lectures, tutorials, ensembles 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 2018-19.

If a student cannot attend a lecture for reasons other than medical, written consent must be obtained from the Course Co-ordinator of the relevant colleges. Consent is given at the Course Co-ordinator’s discretion. A copy of this consent and any medical certificates must be sent to the Course Co-coordinator. Regarding ensemble attendance, students are advised to adhere to the regulations in the relevant College. Appendices VII & VIII.

**Study Abroad/Erasmus**

Erasmus exchanges are organised between TCD students and students from the Royal Conservatory of Scotland, Glasgow and with The Kodaly Institute, Hungary. 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 Co-ordinator in Junior Freshman Year (date of application to be advised by Course Co-ordinator each year). Please note - places on the Erasmus programme are subject to achievement of at least a II.1 in Junior Fresh annual examinations and the maintenance of strong academic standing during Semester 1 in the Senior Fresh year. Applications
must be accompanied by letters of recommendation from both the student’s instrumental performance teacher and the music education lecturer.

Junior Fresh students wishing to apply for an Erasmus placement during Senior Fresh must notify the Course Co-ordinator and the International Office in good time, preferably towards the end of the Junior Fresh year.

Garda/police vetting

Students must complete Garda vetting by Trinity College before beginning their School Placement. Details on how to apply for Garda vetting is available on the Academic Registry website. 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 TU Dublin Conservatoire and the Royal Irish Academy of Music.

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 Co-ordinator 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.

Ensemble

Ensemble is a compulsory element of the course for all students. Students take Ensemble and follow the regulations in the institute in which they take their first study. The Ensemble regulations for each institute are as follows:

TU Dublin Conservatoire Ensemble Regulations

Ensemble attendance is compulsory in all four years of the degree course, with the exception of Semester one in the Junior Sophister year when the students are on School Placement. The success of Ensembles depends on the commitment of students to attend rehearsals. 100% attendance is compulsory. If, in exceptional circumstances, a student is unable to attend any form of orchestral-based rehearsal, the appropriate Ensembles Manager must be contacted. Absence from other Ensembles should be directed to the appropriate co-ordinator/director—not the programme Chair. Permission to be absent is at the discretion of the Ensemble manager and the TU Dublin Conservatoire.

Students are responsible for communicating their attendance to the relevant director in the Choral
Society and Chamber Choir. Students must be present in advance of the rehearsal start time. Students must not arrive late or leave during rehearsal as this causes disruption.

Assessment of this module is based solely on attendance. Students who miss rehearsals or performances will have 5% deducted from their performance mark for every 5% of rehearsals/performances missed.

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**RIAM Ensemble Regulations**

The Ensemble activities take place over the course of six intensive Performance Spotlight weeks where students are totally immersed in a performance activity. Chorale for vocalists and pianists, and Orchestral Podium for those playing orchestral instruments.

To accommodate attendance and participation there are no academic lectures in the RIAM during the Performance Spotlight weeks. Two performance spotlight weeks fall in line with the Trinity reading weeks and in the other week’s students are relieved of the relevant rehearsal blocks in order to attend their lectures in Trinity.

[Performance projects may include weekends and evening hours].

Non-attendance penalties: Students are expected to attend all rehearsals for their ensemble activity and expected to perform in the relevant planned concert. Where a student drops to 75% attendance, 5% will be deducted from their end of year practical examination unless they have medical certification or a sanctioned excuse.

**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 participate, collaborate and contribute within a professional team
- to develop confidence and skill in classroom management.
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 co-teaching 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 of Junior Fresh School Placement at St. Vincent’s Girls National School is devoted to the observation of classes in action. So that effective observation can be practised, a module is provided in classroom observation during the Michaelmas 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 during Music Education seminars.

This is followed by a period of co-teaching. Junior Fresh Music Education students partner with in-service primary teachers at St. Vincent’s Primary School, co-teaching music every Monday during Michaelmas and Hilary terms.

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 micro-teaching, which is a video technique designed to help teachers evaluate their own performance.

The first semester of Junior Sophister year involves School Placement for 16 weeks. Music Education students observe, co-teach and eventually take full responsibility for teaching music in partner post-primary schools.

Senior Sophister students commence their final year with a 3-week School Placement during September.

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.
## Schedule of School Placement

| JF | Michaelmas and Hilary Term | JF students will observe and co-teach on Mondays at St. Vincent’s Girls National School.  
**Assessment:** Weekly lesson planning and reflection on practice, online report and signed attendance sheet. |
| SF | Michaelmas and Hilary Term | Micro teaching and two weeks School Placement in second-level school.  
Two supervisory visits.  
**Assessment:** Pass/Fail.  
Lesson Folder and signed attendance sheet must be submitted. |
| JS | Michaelmas Term | Three month’s School Placement in post-primary level school.  
Placement includes observation, co-teaching and solo teaching and will include four supervisory visits.  
**Assessment:** (Formative and Summative) Professional portfolio, teaching performance and contribution to the school.  
Portfolio and signed attendance sheet must be submitted. |
| SS | Michaelmas Term | Three week’s School Placement in post-primary level school.  
Two supervisory visits.  
During this final visit the external examiner may visit some students.  
**Assessment:** (Summative) A mark will be awarded for the final School Placement. In addition, students may be awarded a *commendation for outstanding levels of teaching.*  
Professional portfolio and signed attendance sheet must be submitted. |

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 placement tutor 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 placement tutors be notified as far in advance as possible.

**School Placement Tutor Visits**

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

**It is essential that you make contact with your Placement Tutor 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 Placement Tutor 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 Placement Tutors may prefer to take time for reflection before discussing the session with you. In that case the Tutor 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. The Placement Tutor 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 Tutor. **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 Tutors 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 Co-ordinator and are an essential part of the assessment procedure. School Placement is a pass/fail component in Freshman years. However, in both Sophister years, a mark is awarded. A **commendation** for excellence may also be awarded at the discretion of the school placement 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. Programme 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
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.

The College’s policy on plagiarism is outlined in the general regulations and information (Part II of the Calendar). Students should read the new online central repository which consolidates all information and resources on plagiarism which is located at: http://tcd.ie/libguides.com/plagiarism. This includes the following:

1) The 2018/19 Calendar entry on plagiarism for undergraduate and postgraduate students;
2) The matrix explaining the different levels of plagiarism outlines in the Calendar entry and the sanctions applied;
3) Information on what plagiarism is and how to avoid it;
4) ‘Ready, Steady, Write’, an online tutorial on plagiarism which must be completed by all students;
5) Details of software packages that can detect plagiarism, eg. Turnitin

All students are required to complete the online tutorial “Ready, Steady, Write” located at: http://tcd-ie.libguides.com/plagiarism/ready-steady-write

Submitted assignments to Blackboard will be submitted through TurnItIn, the College’s plagiarism software.
Referencing

In light of the increase in use of citation and referencing software such as EndNote or RefWorks, the School of Education has amended its citation and referencing conventions to accommodate the use of such software. The conventions adopted from 2013/14 are those of the American Psychological Association (APA) and when using EndNote or other citation software, you should format all entries as “APA 6th. The following indicates how cited work should be included in both the text of your assignments and the list of references at the end whether using software or not. [The School of Education acknowledges the contribution of the State University of Sacramento in the preparation of this document]

In Text

Throughout the body of your paper, note the author and date of research that you mention.

**Author and Date Cited in Text** (no parenthetical citation necessary)
In a 1989 article, Gould explores some of Darwin’s most effective metaphors.

**Author Not Cited in Text**
As metaphors for the workings of nature, Darwin used the tangled bank, the tree of life, and the face of nature (Gould, 1989).

**Author Cited in Text**
Gould (1989) attributes Darwin's success to his gift for making the appropriate metaphor.

**Direct Quotation with Name of Author**
Gould (1989) explains that Darwin used the metaphor of the tree of life "to express the other form of interconnectedness—genealogical rather than ecological—and to illustrate both success and failure in the history of life" (p. 14).

**Direct Quotation without Name of Author**
Darwin used the metaphor of the tree of life "to express the other form of interconnectedness—genealogical rather than ecological" (Gould, 1989, p. 14).

For each of the samples above the correct "References" APA style format would be:

Quoting references that cite other works

To cite secondary sources, refer to both sources in the text, but include in the References list only the source that you actually used. For instance, suppose you read Feist (1998) and would like to paraphrase a sentence from Bandura (1989) within that book:

In this case, your in-text citation would be: Bandura (Bandura, 1989, as cited in Feist, 1998) defined self-efficacy as "people's beliefs about their capabilities to exercise control over events that affect their lives" (p. 1175).
Feist (1998) would be fully referenced within the list of References. Bandura (1989) would not be listed.

**List of References**

Begin your list of references on a new page, headed with the word “References” centred at the top. Use “Reference” if there is only one. Alphabetize the list by author’s last name. If there is no author given, start with the first significant word in the title. For article titles, capitalize only the first word of the title and subtitle, and proper names. Periodical titles should be written in full with both capital and lower case letters. References are to be in a hanging indent format, meaning that the first line of each reference is set flush left and subsequent lines are indented (In Microsoft Office: Word 2007, choose Line spacing>Line spacing options> Indentation> Special> Hanging). Double space the entire list.

**Print Sources: Journal Articles**


**One Author**


**Two to Seven Authors**


**Eight or More Authors**

*Note:* Include all authors up to and including seven. For eight or more, include the first six, then an ellipsis, followed by the last author's name.


**Magazine Article**


**Review of a Book**

Daily Newspaper Article, No Author
Note: Use p or pp before page number. If the article had more than one page but not continuous then the citation would be "pp. A12, A14."


Letter to the Editor, Newspaper Article

Entire Issue of a Journal

PRINT SOURCE: BOOKS AND REPORTS
Format: Author, A.A. (year). Title of work. Location: Publisher.
Book

A Book by More than One Author

Edited Book

Corporate Author as Publisher

Anonymous Author
Chapter in a Book

ERIC Document

Government Report

Electronic (Broadcast, Online and Websites)
Many scholarly publishers have been assigning unique identifiers to each published article. The **DOI (Digital Object Identifier)** is an alpha-numeric code registered to each scholarly article in order to assign a persistent link to the article. The DOI has replaced the database name and URL in the list of references. Because the link is to the final version, do not include a retrieval date. Since DOI numbers are complex, copy and paste DOI into the reference. APA recommends that the DOI be included for print and online citations. Citing electronic sources is similar to citing print sources; citations direct readers to the source or as close as possible.


**Full-Text Article with DOI assigned**

Full-Text Articles without a DOI
If no DOI has been assigned, provide the home page URL of the journal, book or report publisher. If you are accessing through a database, you may need to do a web search to locate the URL. It is not necessary to include the name of the database. There is no period at the end of a reference citation ending with a URL.


Online Newspaper Article

Research or Technical Report from a Web Site

Article from Web Site or E-journal

Webpage

Note: Use (n.d.) if no date is given.

Television Broadcast

Electronic Book from Web Site

**Electronic Book from Database**

**Wiki**

**Data set**

**Blog post**

**Audio podcast**

**Introductory Reading and References**
Individual reading lists will be distributed by lecturers/tutors in your core discipline and subject classes but these books may be generally useful as a start.

**Books:**
Fontana, D *Psychology for Teachers* (Cassell, 1995);
Cohen, L, Manion, L and Morrison, K *A Guide to Teaching Practice* (Routledge, 2004);
Coolahan, J *Irish Education: History and Structure* (Institute of Public Administration, 2002);
Griffin, S and Shevlin, M *Responding to Special Educational Needs* (Gill & Mac-millan, 2008).
O’Moore, M and Minton, S *Dealing With Bullying in Schools: A Training Manual for Teachers, Parents and Other Professionals* (Chapman, 2004);
Tovey, H and Share, P *A Sociology of Ireland* (Gill & Macmillan, 2000);
Walsh, B and Dolan, R *A Guide to Teaching Practice in Ireland* (Gill& Macmillan, 2009);

**Miscellaneous periodicals:**

*Irish Times* (education section, Tuesdays); *Irish Independent* (education section, Wednesdays);
*Guardian* (education section, Tuesdays); *Times Educational Supplement* (Fridays).

**Official documents and reports:**

Department of Education and Science, *Taskforce Report on Discipline*;
Teaching Council, *Codes of Professional Conduct for Teachers*.


**Referencing Style for assignments for TU Dublin**

Students submitting assignments for assessment to DIT should consult the following referencing style-guide:


**Referencing style for assignments for RIAM**

Students submitting assignments for assessment to RIAM should consult the following referencing style-guide:


**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. programme. 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 School Placement, course work and examinations. The role of the External Examiner is to provide ‘quality assurance’ for the programme and to ensure the work of the programme 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 tcdu.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
TU Dublin Conservatoire
TU Dublin Conservatoire

Introduction

The TU Dublin Conservatoire was founded in 1890 and has been at the forefront of arts education in Ireland for over one hundred years. The Conservatoire 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 Conservatoire 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 TU Dublin. The Conservatoire 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 Conservatoire puts on a large and varied programme of public performances each year, 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 Conservatoire 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:

TU Dublin Rathmines, Dublin 6
TU Dublini Chatham Row, Dublin 2

Term-Time Opening Hours: 8.00am–9.30pm (Mon-Thurs), 8.00am – 8.30pm (Fri) and 8.30am–4.30pm (Sat)

The Gleeson Theatre in TU Dublin Kevin Street is the main venue for concerts, opera and drama productions. The Theatre in TU Dublin Rathmines Road and The John Mc Cann Hall in TU Dublin 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 TU Dublin Rathmines.
Library [Rathmines]
Opening Hours:
Monday 9.30am – 9.30pm
Tuesday 9.30am – 9.30pm
Wednesday 9.30am – 9.30pm
Thursday 9.30am – 9.30pm
Friday 9.30am – 5pm
Saturday 9.30am – 1.00pm
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 TU Dublin Rathmines. Students may also access the full range of library databases and catalogues from home (outside TU Dublin) 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.

TU Dublin 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 TU Dublin 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/

TU Dublin Chaplaincy, website: http://chaplaincy.dit.ie/

Students’ Union, website: http://www.ditsu.ie/

**TU Dublin Email & Student Contact Information**

All students are issued with a TU Dublin 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 4th October 2019. 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

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 prize winners, 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.
<table>
<thead>
<tr>
<th>Day</th>
<th>Opening Hours</th>
</tr>
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<tbody>
<tr>
<td>Monday</td>
<td>10.00-1.00pm</td>
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<td>Tuesday</td>
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<td>Wednesday</td>
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<td>10.00-1.00pm</td>
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<td>2.00-5.00pm</td>
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</table>
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 Fresh
## Junior Fresh 2019/20 Timetable

<table>
<thead>
<tr>
<th>Day</th>
<th>From</th>
<th>To</th>
<th>Subject</th>
<th>Lecturer</th>
<th>Venue</th>
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<tr>
<td>MONDAY</td>
<td>11.00</td>
<td>15.00</td>
<td>Music Education</td>
<td>Blanaid Murphy</td>
<td>TCD Rm. 3098</td>
<td>ET1013</td>
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<tr>
<td>MONDAY</td>
<td>17.45</td>
<td>19.45</td>
<td>Chamber Music</td>
<td>Bernie Sherlock</td>
<td>TUD Theatre</td>
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<tr>
<td>MONDAY</td>
<td>19.00</td>
<td>21.00</td>
<td>Irish Traditional Music Ensemble</td>
<td>Odhran O’Caiside</td>
<td>TUD Rm. 1.19</td>
<td>ET1009</td>
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<tr>
<td>TUESDAY</td>
<td>11.00</td>
<td>12.30</td>
<td>Musicianship (Aural Perception)</td>
<td>Ann Keary</td>
<td>TUD Rm. 1.02</td>
<td>ET1010</td>
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<tr>
<td>TUESDAY</td>
<td>13.30</td>
<td>15.00</td>
<td>History of Music</td>
<td>Paul Mc Nulty</td>
<td>TUD Rm. 1.18</td>
<td>ET1012</td>
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<tr>
<td>TUESDAY</td>
<td>15.30</td>
<td>16.30</td>
<td>Academic Writing</td>
<td>Maria Mc Hale</td>
<td>TUD Rm. 1.18</td>
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<tr>
<td>TUESDAY</td>
<td>17.00</td>
<td>18.00</td>
<td>TCD Chapel Choir option A</td>
<td>Kerry Houston</td>
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<tr>
<td>TUESDAY</td>
<td>17.30</td>
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<td>Symphony Orchestra</td>
<td>Various</td>
<td>Kevin St</td>
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<td>10.00</td>
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<td>Keyboard Techniques</td>
<td>Bernie Sherlock</td>
<td>TUD Rm. 1.11</td>
<td>ET1010</td>
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<td>WEDNESDAY</td>
<td>14.30</td>
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<td>H &amp; C (Stylistic)</td>
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<td>WEDNESDAY</td>
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<td>TCD Chapel Choir option B</td>
<td>Kerry Houston</td>
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<tr>
<td>WEDNESDAY</td>
<td>17.30</td>
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<td>TUD Wind Ensemble</td>
<td>Kevin Hanafin</td>
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<td>18.30</td>
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<td>Choral Society</td>
<td>Simon Harden</td>
<td>Rathmines Theatre</td>
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<td>THURSDAY</td>
<td>09.00</td>
<td>10.00</td>
<td>Music Education: Practical Musicianship</td>
<td>Emmanuel Lawlor and others</td>
<td>TUD Rm. 1.02</td>
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<tr>
<td>THURSDAY</td>
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<td>12.00</td>
<td>Irish Music</td>
<td>Odhran O’Caiside</td>
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<td>Music Technology</td>
<td>Shigeto Wada</td>
<td>MTC</td>
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<td>TCD Chapel Choir option A</td>
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<tr>
<td>FRIDAY</td>
<td>09.30</td>
<td>11.00</td>
<td>H &amp; C (Applied)</td>
<td>David Bremner</td>
<td>TUD Rm. 1.18</td>
<td>ET1013</td>
</tr>
<tr>
<td>FRIDAY (Sem 1)</td>
<td>11.00</td>
<td>12.00</td>
<td>Music Education: Practice of Music Education</td>
<td>Lorraine O’Connell</td>
<td>TUD Rm. 1.03</td>
<td>ET1013</td>
</tr>
<tr>
<td>FRIDAY (Sem 2)</td>
<td>11.00</td>
<td>12.00</td>
<td>Music Education: Educational Issues</td>
<td>Lorraine O’Connell</td>
<td>TUD Rm. 1.03</td>
<td>ET1013</td>
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<tr>
<td>SUNDAY</td>
<td>09.30</td>
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<td>TCD Chapel Choir option B</td>
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Bachelor in Music Education Handbook
MODULE 1: ET1009 Instrumental Performance

Students undertake 2 components, Solo Performance and Ensemble.

Solo Performance

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 two examiners from the host institute.

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

Assessment

Practical Examination (100%)
**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 examination panel. 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 examination panel will include a traditional music specialist. While the panel will include experienced instrumental examiners, the specific instrumental expertise may not include every instrument.

The programme should reflect and illustrate both the tradition and 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, eg. 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.

**Assessment**

Practical Examination 100%.

**Second Instrument**

Subject to approval by the relevant institute a student may present on two instruments. The student must present a balanced programme of works in contrasting styles of 15 minutes duration divided equally between the two instruments (should the 15-minute duration be exceeded the students’ performance may be interrupted at the discretion of the examiners). If one of the instruments is a traditional instrument, then the regulations regarding presentation outlined above in ‘Traditional Irish Instrument’ apply to the section of the examination involving this instrument.

**Ensemble**

Ensemble attendance is compulsory for all students. Please see page 18 and 19 of the handbook for regulations pertaining to the individual institutes.
MODULE 2: ET1010 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.

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 harmonization 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 @ 25% 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: ET1011 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**
Examination (60%), 3 questions incorporating a choice of questions on all areas covered.
Continuous Assessment Portfolio (40%).
MODULE 4: ET1012 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 @ 12.5% each and 2 Listening Tests @ 12.5% 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 Assessments

1 Exam

Reading list

Recommended Reading Materials

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<thead>
<tr>
<th>Author</th>
<th>Title</th>
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<tr>
<td>O’ Curry, Eugene (1873)</td>
<td>On the Manners and Customs of the Ancient Irish. London and Edinburgh,</td>
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<td>Author</td>
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<tr>
<td>Shields, Hugh, Carolan, Nicholas and Smith, Therese (Eds.) (1972 - 2001)</td>
<td><em>Irish Folk Music Studies - ÉigseCheolTírevols</em> 1-6</td>
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<td>Vallely, F (2011)</td>
<td><em>Companion to Irish Traditional Music</em></td>
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**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) 

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<th>Author</th>
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MODULE 5: ET1013 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
- 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.
- Consider the viewpoints of the major writers in the field of music education.
- 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.
- Co-teaching (The three steps: Co-planning, co-teaching and co-evaluating).
- 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
1 Assignment @ 100%.
**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 specialization.

**Course Content**

JF students will study the following areas:

- Voice (5 weeks), Guitar (6 weeks), Traditional Ensemble (6 weeks) and Recorder (6 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

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**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**

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</tbody>
</table>

**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*

**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: ET1014 Music Education / Curricular Development

Music Education / Curricular Development 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.
▪ Discuss the specialist versus generalist debate in primary music education.
▪ Consider the research partnerships in primary school music education.
▪ Engage theoretically and practically with co-teaching
▪ Consider national and international research and theories that underpin the Primary School arts education / music syllabi and co-teaching in the context of the musician – teacher collaboration.
▪ Develop skills for classroom observation.
▪ Develop a proficiency in the use of ICT in the context of the Primary school classroom.
▪ Articulate a personal philosophy in relation to music education
▪ Develop an awareness of the nature of music education.

Learning Outcomes

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

▪ Undertake a teaching observation placement in a primary school setting.
▪ Complete an observation portfolio on the experience.
▪ Undertake a co-teaching module in a local primary school
▪ Apply the key music education theorists and their contribution to the early childhood and primary school arts education syllabus and music education syllabus.
▪ Demonstrate a facility with ICT as appropriate for the preschool / primary school setting.
▪ Reflect on the co-teaching experience.
▪ Compile a portfolio of co-taught lessons/resources/reflections.
**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.
- Co-teaching as reciprocal professional learning
- 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 co-teaching

School Placement (co-teaching) takes place every Monday during Michaelmas and Hilary Terms.

Students must submit an online structured observational report, 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**

Professional 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 Fresh 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</strong>&lt;br&gt;ET1009</td>
<td>Solo Performance Ensemble</td>
<td>Solo Performance Exam 100%&lt;br&gt;Ensemble Pass / Fail</td>
<td>30 [approx.]</td>
<td>10</td>
<td>2/12</td>
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<tr>
<td><strong>2. Musicianship</strong>&lt;br&gt;ET1010</td>
<td>Aural Perception</td>
<td>Aural perception;&lt;br&gt;Continuous assessment 25% &amp; Exams 25%&lt;br&gt;Keyboard Skills;&lt;br&gt;Two Practical Examinations 25% each</td>
<td>44 [approx.]</td>
<td>10</td>
<td>2/12</td>
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<tr>
<td><strong>3. Compositional Techniques</strong>&lt;br&gt;ET1011</td>
<td>Harmony &amp; Counterpoint Stylistic</td>
<td>Harmony Stylistic;&lt;br&gt;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</strong>&lt;br&gt;ET1012</td>
<td>Art Music&lt;br&gt;Irish Music</td>
<td>Art Music;&lt;br&gt;Two essays &amp; two listening tests 12.5% each&lt;br&gt;Irish traditional Music;&lt;br&gt;2 assignments 12.5% each&lt;br&gt;1 Exam 25%</td>
<td>55 [approx.]</td>
<td>10</td>
<td>2/12</td>
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<tr>
<td><strong>5. Music Education</strong>&lt;br&gt;ET1013</td>
<td>Practice of Music Ed&lt;br&gt;Practical Music Skills&lt;br&gt;Ed Issues</td>
<td>Practice of Music Ed; One assignment 40%&lt;br&gt;Practical Music Skills; Pass/Fail&lt;br&gt;Class Presentations (50%) &amp; Written Report (50%)</td>
<td>66 [approx.]</td>
<td>15</td>
<td>3/12</td>
</tr>
<tr>
<td>Module</td>
<td>Components</td>
<td>Assessment</td>
<td>Contact hours</td>
<td>ECTS</td>
<td>Mark Weighting (in fraction format)</td>
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<tr>
<td>6. Curricular Development ET1014</td>
<td>Classroom Observation &amp; Co-teaching Music technology</td>
<td>Ed Tutorial Professional Portfolio 50% Music Technology; Two assignments 25% each</td>
<td>55 [approx.]</td>
<td>10</td>
<td>2/12</td>
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</tbody>
</table>
## Junior Fresh Submission and Examination Dates 2019-20

<table>
<thead>
<tr>
<th>Module</th>
<th>Assessment</th>
<th>Deadlines</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Instrumental Performance</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Solo Performance</td>
<td>Solo Performance Exam 100%</td>
<td>Friday 1(^{st}) May – Chatham Row – Mc Cann Hall</td>
</tr>
<tr>
<td>Ensemble</td>
<td>Ensemble Pass / Fail</td>
<td>All year</td>
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<tr>
<td>2. Musicianship</td>
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<td></td>
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<tr>
<td>Aural Perception</td>
<td>Aural perception; Continuous assessment 25% &amp; Exam 25%</td>
<td>Weekly assignments</td>
</tr>
<tr>
<td></td>
<td>Oral Aural</td>
<td>Tuesday 26(^{th}) November</td>
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<tr>
<td></td>
<td>Written Aural</td>
<td>Tuesday 31(^{st}) March</td>
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<td></td>
<td></td>
<td>Tuesday 21(^{st}) April</td>
</tr>
<tr>
<td>Keyboard Skills</td>
<td>Keyboard Skills; Two Practical Examinations 25% each</td>
<td>Wednesday 27(^{th}) November</td>
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<td></td>
<td></td>
<td>Wednesday 8(^{th}) April</td>
</tr>
<tr>
<td>3. Compositional Techniques</td>
<td>Harmony &amp; Counterpoint</td>
<td>Weekly assignments to be submitted every Friday by 5pm</td>
</tr>
<tr>
<td>Harmony &amp; Counterpoint</td>
<td>Harmony Stylistic</td>
<td>TCD (TBC)</td>
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<td>Stylistic</td>
<td>Continuous assessment</td>
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<tr>
<td></td>
<td>40%</td>
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<tr>
<td></td>
<td>Exam 60%</td>
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<tr>
<td>4. Music History</td>
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<tr>
<td>ART Music</td>
<td>Listening Test 1</td>
<td>Tuesday 26(^{th}) November</td>
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<tr>
<td>ART Music</td>
<td>Essay 1</td>
<td>Monday 2(^{nd}) December by 4pm</td>
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<tr>
<td>ART Music</td>
<td>Listening Test 2</td>
<td>Tuesday 7(^{th}) April</td>
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<tr>
<td>ART Music</td>
<td>Essay 2</td>
<td>Monday 20(^{th}) April by 4pm</td>
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<tr>
<td><strong>Music History:</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Irish Music</td>
<td>Assessment 1</td>
<td>Monday 28(^{th}) October by 5pm</td>
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<tr>
<td>Module</td>
<td>Assessment</td>
<td>Deadlines</td>
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<td>-----------------------------</td>
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<td>---------------------------------------------------------------------------</td>
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<tr>
<td>Irish Music</td>
<td>Assessment 2</td>
<td>Monday 23rd March by 5pm</td>
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<tr>
<td></td>
<td>Exam</td>
<td>Wednesday 22nd April TU</td>
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<tr>
<td></td>
<td></td>
<td>Dublin 9.30 – 11.30am (venue TBC)</td>
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<td>Irish Music</td>
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<td>5. Music Education</td>
<td>Assignment</td>
<td>Monday 9th December</td>
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<td></td>
<td>Class Presentation</td>
<td>Week beginning 20th April (date TBC)</td>
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<tr>
<td></td>
<td>Written Report</td>
<td>Wednesday 29th April</td>
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<td></td>
<td>Harmony Applied</td>
<td>Friday 22nd November</td>
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<td></td>
<td>Harmony Applied</td>
<td>Friday 31st January</td>
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<td></td>
<td>Harmony Applied</td>
<td>Friday 13th March</td>
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<td></td>
<td>Harmony Applied</td>
<td>Thursday 9th April</td>
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<td>6. Curricular Development</td>
<td>Written Assessment 1</td>
<td>Friday 6th March by 5pm</td>
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<tr>
<td></td>
<td>(50%)</td>
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<tr>
<td></td>
<td>Written Assessment 2</td>
<td>Friday 4th April by 5pm</td>
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<td>(50%)</td>
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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 Fresh
### Senior Fresh 2019/20 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 (Sem 1 &amp; 2)</td>
<td>10.00</td>
<td>11.30</td>
<td>H &amp; C (Stylistic)</td>
<td>Marie Moran</td>
<td>RIAM Rm. 28</td>
<td>ET2015</td>
</tr>
<tr>
<td>MONDAY (Sem 1 &amp; 2)</td>
<td>11.30</td>
<td>11.45</td>
<td>H &amp; C Tutorial</td>
<td>Marie Moran</td>
<td>RIAM Rm. 28</td>
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</tr>
<tr>
<td>MONDAY (Sem 1)</td>
<td>14.00</td>
<td>15.00</td>
<td>Irish Educational History &amp; Policy</td>
<td>John Walsh</td>
<td>TCD Robert Emmett Theatre</td>
<td>ET2030</td>
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<tr>
<td>TUESDAY</td>
<td>10.00</td>
<td>11.00</td>
<td>Yoga (Starting 10\textsuperscript{th} Sep)</td>
<td>N. Thapa</td>
<td>RIAM KBH</td>
<td></td>
</tr>
<tr>
<td>TUESDAY (Sem 1 &amp; 2)</td>
<td>11.15</td>
<td>12.45</td>
<td>Aural 1 &amp; 2</td>
<td>Amy Ryan</td>
<td>RIAM Rm. 28</td>
<td></td>
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<tr>
<td>TUESDAY (Sem 1 &amp; 2)</td>
<td>13.00</td>
<td>14.00</td>
<td>Irish Music</td>
<td>Immogen Gunner</td>
<td>RIAM Board Room</td>
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<tr>
<td>TUESDAY (Sem 1)</td>
<td>15.00</td>
<td>16.00</td>
<td>Music Education 1</td>
<td>Helen Doyle</td>
<td>TCD Rm 3098</td>
<td>ET2017</td>
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<tr>
<td>WEDNESDAY</td>
<td>09.30</td>
<td>11.00</td>
<td>Music History</td>
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<td>Orchestral Music (weeks 1-7)</td>
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<td>Vocal Music (weeks 8-11)</td>
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<td></td>
<td>Semester 2</td>
<td></td>
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<td></td>
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<td>Chamber Music (weeks 1-7)</td>
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<td>Music in Society (weeks 8-13)</td>
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<tr>
<td>WEDNESDAY (Sem 1 &amp; 2)</td>
<td>14.00</td>
<td>17.00</td>
<td>Keyboard Harmony</td>
<td>Grainne Deery</td>
<td>RIAM Rm. 19</td>
<td>ET2019</td>
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<tr>
<td>WEDNESDAY (Sem 2)</td>
<td>14.00</td>
<td>15.00</td>
<td>Sociology</td>
<td>Grainne Deery</td>
<td>RIAM Rm. 19</td>
<td>ET2017</td>
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<tr>
<td>WEDNESDAY (Sem 1)</td>
<td>17.00</td>
<td>18.30</td>
<td>Wind and Brass Specialist class</td>
<td>David Collins</td>
<td>RIAM Board Rm</td>
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<tr>
<td>WEDNESDAY</td>
<td>17.00</td>
<td>18.30</td>
<td>String Performance Class</td>
<td>Sarah Sew</td>
<td>RIAM Recital Rm</td>
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<tr>
<td>WEDNESDAY (Sem 1: 6\textsuperscript{th} &amp; 27\textsuperscript{th} Nov, Sem)</td>
<td>17.00</td>
<td>19.00</td>
<td>Semester 1</td>
<td>Claire Duff &amp; Aoife Nic Athlaoich</td>
<td>RIAM Recital Rm</td>
<td></td>
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<tr>
<td>Day</td>
<td>From</td>
<td>To</td>
<td>Subject</td>
<td>Lecturer</td>
<td>Venue</td>
<td>Module Code</td>
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<td>2: 22(^{nd}) &amp; 29(^{th}) Jan)</td>
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<td>Semester 2</td>
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<td></td>
<td>Historical Performance Style</td>
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<tr>
<td>THURSDAY (Sem 1)</td>
<td>12.30</td>
<td>13.30</td>
<td>Conducting</td>
<td>Gavin Maloney</td>
<td>RIAM Rm. KBH</td>
<td>ET2019</td>
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<td>Semester 1</td>
<td>Grainne Deery</td>
<td>RIAM Rm. 21</td>
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<td>Micro-Teaching</td>
<td>Grainne Deery</td>
<td>RIAM Rm. 21</td>
<td>ET2019</td>
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<td>Semester 2</td>
<td>Grainne Deery</td>
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<td>POME</td>
<td>Grainne Deery</td>
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<td>FRIDAY (Sem 1 &amp; 2)</td>
<td>11.15</td>
<td>12.45</td>
<td>H &amp; C (Applied)</td>
<td>Grainne Deery</td>
<td>RIAM Rm. 21</td>
<td>ET2019</td>
</tr>
<tr>
<td>FRIDAY (Sem 1 &amp; 2)</td>
<td>12.45</td>
<td>13.00</td>
<td>Tutorial</td>
<td>Grainne Deery</td>
<td>RIAM Rm. 21</td>
<td></td>
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<tr>
<td>FRIDAY</td>
<td>10.00</td>
<td>12.00</td>
<td>Piano Performance Class</td>
<td>C. Brioscu</td>
<td>RIAM KBH</td>
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<tr>
<td>FRIDAY</td>
<td>10.00</td>
<td>12.00</td>
<td>Instrumental Performance Class</td>
<td>Dearbhla Brosnan</td>
<td>RIAM Board Rm</td>
<td></td>
</tr>
</tbody>
</table>

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

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


MODULE 1: ET2013 Instrumental Performance

Students undertake two components, Solo Performance and Ensemble

Solo Performance

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.
  ▪ 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.

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 host institute.

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

**Assessment**

Practical Examination (100%)

**Traditional Irish Music Performance**

**End-of-year requirements**

The student must present a balanced programme of 20 minutes duration. The programme must be presented in writing to the examination panel. 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 including a traditional music specialist.

The performance should reflect and illustrate both the tradition and breadth of the repertoire. Categories from which the 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 the relevant degree course committee. 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%).

**Second Instrument**

Subject to approval by the relevant institute may present on two instruments. The student must present a balanced programme of works in contrasting styles of 20 minutes duration divided equally between the two instruments (should the 20 minute duration be exceeded the students’ performance may be interrupted at the discretion of the examiners). If one of the instruments is a traditional instrument then the regulations regarding presentation outlined above in the “Traditional Irish Instrument” apply to the section of the examination involving this instrument.
Ensemble

Ensemble attendance is compulsory for all students. Please see section 18-19 of the handbook for regulations pertaining to the individual institutes.
MODULE 2: ET2014 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).
A selection from below may be taken:

▪ Memory work (selected canons/extracts from musical literature)
▪ Melodic/rhythmic dictation (single line)
▪ Two part dictation (musical literature)
▪ Harmonic progressions (to include seventh chords)
▪ Sight singing (diatonic and chromatic accompanied/unaccompanied from the 18th and early 19th centuries)

Section B: Introduction to Musical Structure/Style Part Two
Assessment

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

Weekly class assignments/semester assessments/sight singing accompanied or unaccompanied/class participation/basic research notes as requested by tutor.

Examination 50%:

Written Paper to consist of:

Section A: Dictation (3 or 4 questions).

Section B: Form and Style (2 or 3 questions).
MODULE 3: ET2015 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
(a) Written Examination (60%). Two questions to be answered.
The Chorale question is obligatory. The second question is a choice drawn from the other areas.
(b) Portfolio/Continuous Assessment (40%).
MODULE 4: ET2016 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 Essays and 1 Exam

### Recommended reading list

Vallely, F (2011) *Companion to Irish Traditional Music*

#### Recommended Reading Materials

<table>
<thead>
<tr>
<th>Author</th>
<th>Title</th>
</tr>
</thead>
<tbody>
<tr>
<td>Breathnach, Breandán (1971)</td>
<td><em>Folk Music and Dances of Ireland,</em> Mercier Press, and/or Ossian Publications, Cork.</td>
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<tr>
<td>O’Curry, Eugene (1873)</td>
<td><em>On the Manners and Customs of the Ancient Irish.</em> London and Edinburgh,.</td>
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<tr>
<td>Shields, Hugh, Carolan, Nicholas and Smith, Therese (Eds.) (1972 - 2001)</td>
<td><em>Irish Folk Music Studies - ÉigseCheolTíre</em> vols 1-6</td>
</tr>
</tbody>
</table>

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)

<table>
<thead>
<tr>
<th>Author</th>
<th>Title</th>
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<tbody>
<tr>
<td>Munnelly, Tom (2002)</td>
<td>‘<em>Traditional Singing in Ireland</em>’, (67 minutes)</td>
</tr>
<tr>
<td>Ó Súilleabháin, Micheál (1998)</td>
<td>‘<em>Creativity in Irish Traditional Music: Phrasing, Rhythm, Pitch and Structure</em>’. (50 minutes)</td>
</tr>
<tr>
<td>Goan, Cathal (1991)</td>
<td>‘<em>The Year of the French: Irish-Language Songs of 1798</em>’ (36 minutes)</td>
</tr>
</tbody>
</table>
MODULE 5: ET2017 Music Education 1 & 2

Music Education 1 and 2 are 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.
▪ The Junior Cert music syllabus [including assessment].
▪ Planning effective music lessons.
▪ Designing a wide range of music materials and resources for Junior Cert music.
▪ Group music making.
▪ The integration of music listening, performing and composing.
▪ Co-teaching
▪ ICT as applied to JC Music
▪ Inclusive Education- Diversity
▪ Assessment for learning and assessment of learning

Assessment
2 Assignments @ 50% each.
## Reading List for Music Education

<table>
<thead>
<tr>
<th>Author</th>
<th>Title</th>
</tr>
</thead>
</table>
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**

**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.

**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**

<table>
<thead>
<tr>
<th>Author</th>
<th>Titleifers</th>
</tr>
</thead>
<tbody>
<tr>
<td>Green, L.</td>
<td>Music on Deaf Ears: Musical meaning, Ideology, Education, Manchester University Press 1988</td>
</tr>
<tr>
<td>Jones, P.M.</td>
<td>'Music Education and the Knowledge Economy: Developing Creativity, Strengthening Communities' Arts Education Policy, 106, 4, 5-12.</td>
</tr>
<tr>
<td>McCarthy, M.</td>
<td>Passing It On: The transmission of music in Irish culture, Cork: Cork University Press 1999</td>
</tr>
</tbody>
</table>

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.

Assessment
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).

- Harmonise a simple figured bass using root position, 1\textsuperscript{st} inversion and cadential 6/4 chords in the keys of C, G, D and F Major, and A, E and D minor.

- 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)


- 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: ET2030 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 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.
▪ Review and evaluation.

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

<table>
<thead>
<tr>
<th>Author</th>
<th>Title</th>
</tr>
</thead>
</table>
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 7: ET2018 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 their 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. Students 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 Academic Registry. Details are available at:

https://www.tcd.ie/academicregistry/exams/scholarship/

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>
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<tbody>
<tr>
<td>1. Instrumental Performance ET2013</td>
<td>Main instrument Ensemble</td>
<td>Main instrument Exam 100%</td>
<td>One lesson weekly</td>
<td>10</td>
<td>2/11</td>
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<tr>
<td></td>
<td></td>
<td>Ensemble Pass / Fail</td>
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<tr>
<td>2. Musicianship ET2014</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>
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<tr>
<td>3. Compositional techniques ET2015</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>
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<tr>
<td></td>
<td>Irish music</td>
<td>Irish music: One Assignment (consisting of 2 parts) &amp; 1 Exam</td>
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<tr>
<td>5. Music Education I ET2017</td>
<td>Practice of Music Ed</td>
<td>Practice of Music Ed: Two Assignments 50%</td>
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<td></td>
<td>Sociology of Music</td>
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<td></td>
<td>Harmony &amp; Counterpoint Applied</td>
<td>Harmony &amp; Counterpoint Applied; Continuous Assessment (Portfolio) 50%</td>
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<td></td>
<td>Practical Keyboard Skills</td>
<td>Practical Keyboard Skills; 2 Examinations 50%</td>
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<td>7. Foundation Studies ET2030</td>
<td>Irish Educational History and Policy</td>
<td>One Written Assessment 100%</td>
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## Senior Fresh Submission and Examination Dates 2019/20

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<th>Component</th>
<th>Assessment</th>
<th>Deadlines</th>
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<tbody>
<tr>
<td>1. Instrumental Performance</td>
<td>Main instrument</td>
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<td>TBC</td>
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<tr>
<td></td>
<td>Ensemble</td>
<td>Ensemble Pass / Fail</td>
<td>Weekly and as advised</td>
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<tr>
<td>2. Musicianship</td>
<td>Aural Perception</td>
<td>Aural Perception: Continuous Assessment 50% &amp; Exam 50%</td>
<td>Exam TBC</td>
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<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/Portfolios Exam TBC</td>
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<td></td>
<td>Irish music</td>
<td>Irish music: One Assignment (consisting of 2 parts) &amp; One Exam</td>
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<tr>
<td>5. Music Education 1</td>
<td>Practice of Music Ed</td>
<td>Practice of Music Ed: Two Assignments 50%</td>
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<td>Sociology of Music: One Presentation &amp; One Assignment 50%</td>
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<td></td>
<td>Conducting</td>
<td>Conducting: Pass / Fail</td>
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<tr>
<td>Module</td>
<td>Component</td>
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<td></td>
<td>Micro Teaching</td>
<td>Micro Teaching Pass / Fail</td>
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</table>
## Junior Sophister 2019/20 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>
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</thead>
<tbody>
<tr>
<td>MONDAY (Sem 2)</td>
<td>13.30</td>
<td>15.00</td>
<td>H &amp; C (Stylistic)</td>
<td>Anne-Marie O’Farrell</td>
<td>TUD Rm. 1.18</td>
<td>ET3025</td>
</tr>
<tr>
<td>MONDAY (Sem 2)</td>
<td>15.00</td>
<td>16.00</td>
<td>Aural Awareness</td>
<td>Bernie Sherlock</td>
<td>TUD Rm. 1.02</td>
<td>ET3017</td>
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<tr>
<td>MONDAY</td>
<td>17.45</td>
<td>19.45</td>
<td>Chamber Choir</td>
<td>Bernie Sherlock</td>
<td>TUD Theatre, Rathmines</td>
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<tr>
<td>MONDAY</td>
<td>19.00</td>
<td>21.00</td>
<td>Irish Traditional Music Ensemble</td>
<td>Odhrán Ó Casaide</td>
<td>TUD Rm. 1.19</td>
<td></td>
</tr>
<tr>
<td>TUESDAY (Sem 2)</td>
<td>10.00</td>
<td>13.00</td>
<td>Introduction to Research Methods (10th Mar, 24th Mar, 31st Mar)</td>
<td>Andrew Loxley</td>
<td>TCD Rm. 4035</td>
<td>ET3025</td>
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<tr>
<td>TUESDAY (Sem 2)</td>
<td>14.00</td>
<td>15.00</td>
<td>Sociology of Education</td>
<td>Andrew Loxley</td>
<td>TCD Goldsmith Hall</td>
<td>ET3023</td>
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<tr>
<td>TUESDAY (Sem 2)</td>
<td>17.00</td>
<td>18.00</td>
<td>Educational Philosophy</td>
<td>TBC</td>
<td>TCD Synge Theatre</td>
<td>ET3009</td>
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<tr>
<td>TUESDAY (Sem 1)</td>
<td>17.00</td>
<td>19.00</td>
<td>Music Education 1</td>
<td>Susan Mc Cormick</td>
<td>TCD Rm. 3098</td>
<td>ET3024</td>
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<td>WEDNESDAY (Sem 2)</td>
<td>11.00</td>
<td>12.30</td>
<td>H &amp; C (Applied)</td>
<td>David Bremner</td>
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<td>WEDNESDAY (Sem 2)</td>
<td>15.00</td>
<td>16.00</td>
<td>Analysis</td>
<td>Adrian Smith</td>
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<td>WEDNESDAY</td>
<td>17.00</td>
<td>18.00</td>
<td>TCD Chapel Choir</td>
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<td>WEDNESDAY</td>
<td>17.30</td>
<td>19.30</td>
<td>Symphony Orchestra</td>
<td>Various</td>
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<td>WEDNESDAY</td>
<td>18.30</td>
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<td>Choral Society</td>
<td>Simon Harden</td>
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<td>THURSDAY (Sem 2)</td>
<td>09.30</td>
<td>13.30</td>
<td>Keyboard Techniques</td>
<td>Paul Mc Nulty</td>
<td>TUD Rm. 1.11</td>
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<td>THURSDAY (Sem 2)</td>
<td>13.30</td>
<td>15.30</td>
<td>History of Music</td>
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<td>TUD Wind Ensemble</td>
<td>Kevin Hanafin</td>
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<td>FRIDAY (Sem 2)</td>
<td>12.00</td>
<td>13.00</td>
<td>Practice of Music Education</td>
<td>Lorraine O'Connell</td>
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<td>SUNDAY</td>
<td>09.30</td>
<td>12.00</td>
<td>TCD Chapel Choir</td>
<td>Kerry Houston</td>
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MODULE 1: ET3016 Instrumental Performance

Students undertake 2 components, Solo Performance 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.
- 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.

Solo Performance [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 student’s 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 host institute.
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 presented in writing to the examination panel 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 including a traditional music specialist.

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

Assessment
Practical Examination 100%.

Second Instrument
Subject to approval by the relevant institute a student may present on two instruments. The student must present a balanced programme of works contrasting styles of 25 minutes duration divided equally between the two instruments (should the 25 minute duration be exceeded the students’ performance may be interrupted at the discretion of the examiners). If one of the instruments is a traditional instrument then the regulations regarding presentation outlined above in “Traditional Irish Instruments” apply to the section of the examination involving this instrument.

Ensemble
Ensemble attendance is compulsory for all students, with the exception of Junior Sophister students during Semester One while on School Placement. Please see page 18-19 of the handbook for regulations pertaining to the individual institutes.
MODULE 2: ET3017 Musicianship and Music History

Students undertake three components, Aural Perception, Keyboard Skills and Music History.

Aural Perception and Analysis

Aims/Learning Outcomes

Year 3 will introduce analysis and musical criticism, whilst continuing technical work throughout the semester.

Aural: Technical work (dictations) will provide a synthesis of areas covered in Freshman years. On completion of this course the student will be able to demonstrate advanced aural skills.

Introduction to Theory and Analysis, and Musical Criticism: 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] and to introduce the principles and methods of musical criticism, with particular reference to the criticism of interpretation. On completion of this course the student will be able to undertake musical analysis, and demonstrate skills in musical criticism.

Course Content

Section A
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).
Continuous assessment/class test (technical work and sight singing) 45%.

Section B Introduction to Theory and Analysis
Introduction to the Principles and Methods of Musical criticism.

Regular weekly or fortnightly assignments to build up analytical technique (classical era) – 40%

One Larger essay-style analytical assignment on an unprepared work incorporating aspects of musical criticism to demonstrate analytical ability and critical thinking – 15%

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

Assessment:

100% Continuous Assessment
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 will be based on the following options:

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

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 3: ET3009 Educational Philosophy & Theory

Educational Philosophy & Theory is a one term course which takes place for two hours per week for 6 weeks in Hilary term.

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

**Aims**

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

To introduce students to the concepts, language and models of contemporary educational theory;

To develop a thoughtful, informed and reflective approach to education and teaching;

To develop a critical engagement with models and aims of education.

**Learning Outcomes**

On successful completion of this module, the student will be able:

- To examine and evaluate modern concepts of knowledge, particularly subject knowledge;
- To identify, compare and contrast models of the human learner;
- To summarise and argue coherently for different models of education;
- To construct a personal professional ethical position based on an informed ethics and the Code of Professional Conduct for Teachers;
- To construct a personal philosophy of education that might inform practice.

**Course Content**

The lectures are divided into 6 sections:

- The concept of knowledge in historical and contemporary understandings (2 lectures).
- Models of the human learner: Platonic, Aristotelian, Enlightenment, Postmodernist (2 lectures).
- The aims of education: human flourishing, modernist autonomy, feminist care (3 lectures).
- The philosophical principles of feminist and critical pedagogies (2 lectures).
- The ethics of education, teaching and learning (1 lecture).
- The Philosophical Foundation of Mono and Multi Culture Education (1 lecture).
Teaching is by lectures. A repository of materials will be held on the ‘Brightspace’ facility.

**Assessment**

One written assignment @ 100%.

**Reading List**

**Anthologies and Collections**

<table>
<thead>
<tr>
<th>Author</th>
<th>Title</th>
</tr>
</thead>
<tbody>
<tr>
<td>Learning to become human: Attributes and Languages of the Human Learner</td>
<td>Introduction.</td>
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<tr>
<td>Zizek’s dialectics of ideology and the discourses of Irish education, Irish Educational Studies, Vol. 27, No. 2, pp. 133-146.</td>
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<tr>
<td>Author</td>
<td>Title</td>
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<tr>
<td>White, J. (1990)</td>
<td>Educational Aims and the Good Life, London,</td>
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<tr>
<td>Politics, Ethics and Education</td>
<td>“Liberalism and Communitarianism” in in Blake, N. and Smeyers, P et. al (eds.) The Blackwell</td>
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<td>Author</td>
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<tr>
<td>Critical Pedagogy</td>
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</table>
MODULE 4: ET3023 Sociology of Education

Sociology of Education is a one term course in JS, taking place for two hours per week for 6 weeks in Hilary term.

The purpose of this module is to introduce students to some key sociological frameworks and concepts which have been developed to explain the relationship between schooling, education and society.

Aims

To provide a critical introduction to key sociological perspectives and concepts as they relate to education and schooling

To critically explore how these perspectives and concepts apply to the Irish and similar education systems;

To enable students to explore the intersection between sociological theory in the context of their emerging professional practice

Learning Outcomes

On successful completion of this module students should be able to:

▪ Critically discuss a range of sociological perspectives and concepts in relation to the field of schooling and education;
▪ Propose and articulate a sociologically informed stance in relation to issues in Irish schooling and education;
▪ Appraise the significance and impact of these perspectives and concepts presented to their own professional contexts;
▪ Identify and explain the importance of key sociological perspectives and concepts relative to their own professional development.

Course Content

The following are the four main content areas dealt with during the module.

• Introducing the grand narratives of the sociology of education part 1: the influence of structural-functionalism on the early period of the sociology of education.
• Introducing the grand narratives of the sociology of education part 2: the application of Marxism, Critical Theory and Pierre Bourdieu to the world of schooling.
• Introducing the grand narratives of the sociology of education part 3: the emergence of post-structuralism and postmodernism as a window on schooling and education.

• Contemporary Issues in Sociology of Education: Gender and identity, language and social class formation, and questions of difference around inclusion and exclusion.

**Assessment**

One written assignment @ 100%.

**Reading List**

**Anthologies and Collections**

<table>
<thead>
<tr>
<th>Author</th>
<th>Title</th>
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</table>

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<table>
<thead>
<tr>
<th>Author(s)</th>
<th>Title</th>
<th>Publisher/Notes</th>
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</table>
MODULE 5: ET3024 Music Education 1

Music Education is designed to progress the student’s knowledge and experience of the theory and practice of teaching, and music pedagogy. It expands on the Music Education modules in years 1 and 2 enabling the students to extend their development of an analytical attitude towards the teaching and learning of music and to engage with the research underpinning developments in music teaching and learning and to analyse the implications of the insights gained from their own practice. This will serve to prepare them for the completion of a research proposal as part of the requirement for a component in this module.

Students undertake three components, Practice of Music Education, Educational Issues and Compositional Techniques.

Practice of Music Education

Practice of Music Education is a two-term course in JS, taking place as five two-hour blocks, during the sixteen-week placement during Michaelmas term and one hour per week for the 12 weeks of Hilary term.

Aims

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

▪ Develop the skills of classroom observation and co-teaching
▪ Become aware of the theories and assumptions that underpin the Leaving Certificate music syllabus
▪ Construct and begin to articulate a personal philosophy of music education
▪ Explore a range of teaching styles and critically assess their strengths and weaknesses
▪ Design progressive schemes of work and lesson plans, bearing in mind diverse learning styles and abilities - the teaching portfolio
▪ 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 their own musicianship in music teaching
▪ Become aware of themselves as music educators [i.e. reflect on and evaluate their own music School Placements]
▪ Facilitate and support all music activities in the school
▪ Explore the senior cycle music syllabus as a site for developing pupils' literacy and numeracy
▪ Develop awareness about the various technological resources within the senior cycle syllabus
▪ Develop a research-informed attitude to teaching and learning which can be explored in subsequent years
▪ Further develop the students' capacity as reflective practitioners engaging critically with teaching music.
▪ Explore opportunities for cooperative learning, through active music making.

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

▪ Critically observe classroom practice
▪ Engage effectively with co-teaching
▪ 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.
▪ Identify opportunities for developing pupils’ literacy and numeracy skills.
▪ Employ ICT to enhance the teaching and learning opportunities in music education.

Course Outline
▪ Reflective Practice, concurrent with teaching placement.
▪ Exploring the Junior and Leaving Cert music syllabus [in including course content, methodologies, assessment, literacy, numeracy and ICT].
▪ Designing, planning and implementing effective music lessons which display a range of teaching styles and methods
▪ Becoming familiar with a wide range of music materials and resources, including Senior Cycle music.
▪ Group music making.
▪ Integrating music listening, performing and composing.
▪ Formal and informal assessment techniques.
▪ Inclusive education: Differentiation and Diversity
▪ Assessment for learning and assessment of learning
Assessment
One Assignment 100%

Educational Issues
Educational issues is a one term course in JS, taking place Practice of Music Education.

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

Learning Outcomes
On completion of this course the student will;

- Engage intellectually with selected relevant current issues in education.
- Develop personal perspectives on the issues under consideration.
- Discuss the issues orally and in writing essays.
- Demonstrate presentation skills.
- Research current education issues.

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

Topics to be explored will be announced by the tutor as the start of each semester.
# Reading List for Music Education

<table>
<thead>
<tr>
<th>Author</th>
<th>Title</th>
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</thead>
<tbody>
<tr>
<td>Bennett, R.</td>
<td>A Philosophy of Music Education, Apprentice Hall, 1989,</td>
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<tr>
<td>Bennett, R.</td>
<td>Fortissimo, Students’ Book. OUP, 1996,</td>
</tr>
<tr>
<td>Morrison, K.</td>
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<tr>
<td>Costello &amp; Kerin</td>
<td>Bravo!, Music for Junior Cert., Dublin; Folens, 2009</td>
</tr>
<tr>
<td>Costello, M.</td>
<td>Prelude 2, Dublin: Folens, 2002</td>
</tr>
<tr>
<td>Costello, M.</td>
<td>Prelude, Dublin: Folens, 1997</td>
</tr>
<tr>
<td>Dewey</td>
<td>Democracy in Education; an Introduction to the Philosophy of</td>
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<tr>
<td>Drudy S and Ui</td>
<td>Gender Equality in Classroom Interaction, NUIM, 1999</td>
</tr>
<tr>
<td>Chathain M.</td>
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<td>Welch, G.</td>
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<td>Elliott, Music</td>
<td>A New Philosophy of Music Education, New York: Oxford University Press,</td>
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<td>S.</td>
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<tr>
<td>Green, L;</td>
<td>How Popular Musicians Learn, Cambridge, UK: Ashgate Publishing Limited,</td>
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<tr>
<td>Green, L;</td>
<td>Music, Gender, Education, Cambridge, UK: Cambridge University Press, 1997</td>
</tr>
<tr>
<td>Philpott, C.</td>
<td>Learning to Teach Music in the Secondary School, RoutledgeFalmer,</td>
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<tr>
<td>Porter, L:</td>
<td>Behavior in Schools, theory and practice for teachers. Open University,</td>
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<td></td>
<td>2000.</td>
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<td>Music Teachers’</td>
<td>Association,</td>
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Miscellaneous periodicals:

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

Reference will be made throughout the four years of the course to a wide range of classroom materials and texts.
MODULE 6: ET3025 Music Education 2

Students undertake 2 components, Research Methods and Applied Compositional Skills

A Short Introduction to Doing Classroom and School-Based Research

Aims & Rationale

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

Learning Outcomes

At the end of the module it is expected that students will able to:

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

Content

In relation to module content, students will explore the following areas:

- The main research approaches used in education and the social sciences;
- The key ethical issues involved in undertaking educational & social science research;
- 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 competences set out above.

**Assessment**

Pass/Fail.
Applied Compositional Skills

Aims
The aim of this module is to further develop techniques associated with free composition and arrangement and demonstrate an understanding of Classical and Romantic forms.

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 appropriate to the secondary school curriculum.
▪ Develop techniques for writing for a variety of larger instrumental ensembles appropriate to the school setting.
▪ Develop an ability to write in contemporary styles and foster student’s own creativity in original composition.

Course Content
Consolidation or practical compositional skills to include some of the following:

▪ The song (art or popular)—either to a given text or original text provided by the student.
▪ The composition of two 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.
▪ Introduction to orchestration/ arrangement.
▪ Examination of Classical and Romantic forms and harmony.

Assessment:

▪ Portfolio by Continuous Assessment, (c 4 compositions of equal weighting). (50%).
▪ Portfolio of Orchestration and Compositional aspects of the course (c 4 examples) (50%).
MODULE 7: ET3026 School Placement

For information on School Placement, Schedule and Assessment, refer to the School Placement handbook or to the section in the General Information section of the course handbook.

JS School Placement takes place for 16 weeks in Michaelmas Term.

The overall aim of this module is to provide students with an incrementally based experience of working in schools, and to prepare them to operate to the highest professional standards across all aspects of school life. It is designed to give students an opportunity to learn about teaching and learning, to gain practice in teaching, and to apply theory in a variety of teaching situations and school contexts.

Students are guided and supported through a range of appropriate teaching and learning approaches including co-teaching, to become articulate, inquisitive practitioners capable of problem solving, analysis, reflection and self-direction at a level appropriate to their development as Junior Sophister student teachers. In their pursuit of personal, professional and academic development as reflective practitioners, they are guided, supported and facilitated by co-teachers, teacher colleagues and College tutors through the implementation of second level music curriculum.

At the end of this module, under the guidance of their co-teacher, and College School Placement tutor, students will be able to assess, plan, implement and evaluate structured teaching and learning episodes in Music Education for pupils in second level schools commensurate with their stage of development and in accordance with School of Education requirements and the policies of their placement school; to demonstrate appropriate skill, knowledge, competences and professional dispositions in their interactions both in the classroom context and in extra-curricular activities; to critically reflect on their experiences in a range of educational settings; to work in a professional manner with staff and students in the school environment; to demonstrate growth in their professional identity as a student teacher; to engage constructively with feedback from their College placement supervisor, co-teacher and principal teacher; to have due regard to the ethical values and professional standards set out in the Teaching Council’s Code of Professional Conduct for Teachers and the School of Education’s School Placement Handbook.

Additionally:

Aims

- Further develop confidence in music teaching in the class-room, particularly in relation to syllabus requirements at junior and senior cycle identifying opportunities for exploiting numeracy and literacy skills in the context of music education;
- Further develop confidence and skill in class-room management, specifically in relation to differentiation and inclusion;
- Develop a variety of class-room skills and competences appropriate to Junior Cert, Transition Year and Leaving Cert music programmes;
- Manage pupil behaviour fairly, according to school policy;
▪ Communicate fluently in professional discourse with all members of the school community including parents as partners in the education processes of their children;
▪ Progress from participation, through cooperation to contribution to practice while on placement.
▪ Coreflect and reflect critically on co-taught and solo-taught classes.
▪ Construct a number of approaches to facilitate music teaching and learning
▪ Compile a professional portfolio.

**Learning Outcomes**

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

▪ Demonstrate specific 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 post-primary level.
▪ Teach music competently, encouraging active engagement with performing, composing and listening.
▪ 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.
▪ Communicate clearly and fluently.
### Junior Sophister Summary Table

<table>
<thead>
<tr>
<th>Module</th>
<th>Component</th>
<th>Assessment</th>
<th>Contact hours</th>
<th>ECTS</th>
<th>Weighting</th>
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<td>1. Instrumental Performance</td>
<td>Solo Performance Ensemble</td>
<td>Solo Performance Exam 100% Ensemble Pass / Fail*</td>
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<td>2. Musicianship</td>
<td>Aural Perception Keyboard Skills Music History</td>
<td>Continuous Assessment and Exam 50% Pass / Fail Essay &amp; Listening Test 25% each</td>
<td>30 [approx]</td>
<td>5</td>
<td>1/12</td>
</tr>
<tr>
<td>3. Foundation Studies 1</td>
<td>Educational Philosophy &amp; Theory</td>
<td>1 Assignment 100%</td>
<td>12 [approx]</td>
<td>5</td>
<td>1/12</td>
</tr>
<tr>
<td>4. Foundation Studies 2</td>
<td>Sociology of Education</td>
<td>1 Assignment 100%</td>
<td>12 [approx]</td>
<td>5</td>
<td>1/12</td>
</tr>
<tr>
<td>5. Music Education 1</td>
<td>Practice of Music Ed</td>
<td>1 Assignment 100%</td>
<td>20 [approx]</td>
<td>5</td>
<td>1/12</td>
</tr>
<tr>
<td>6. Music Education 2</td>
<td>Research Methods Harmony and Counterpoint Stylistic</td>
<td>Research Proposal Pass / Fail 1 Portfolio 100%</td>
<td>20 [approx.]</td>
<td>5</td>
<td>1/12</td>
</tr>
<tr>
<td>7. School Placement</td>
<td>School Placement</td>
<td>Four supervisions (2 constructive and 2 summative) Professional Portfolio completion and submission including Lesson Plans, Resources, Reflections and Contribution assignment</td>
<td>16 week placement</td>
<td>25</td>
<td>5/12</td>
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</table>
## Junior Sophister Submission and Examination Dates 2019/20

<table>
<thead>
<tr>
<th>Module</th>
<th>Component</th>
<th>Assessment</th>
<th>Deadlines</th>
</tr>
</thead>
</table>
| 1. Instrumental Performance | Solo Performance  
 Ensemble | Solo Performance Exam 100%  
 Ensemble Pass / Fail* | Thursday 30th April – Chatham Row – Mc Cann Hall  
 Weekly and as advised |
| 2. Musicianship | Aural Perception  
 Keyboard Skills  
 Music History | Continuous Assessment and Exam 50%  
 Pass / Fail  
 Essay & Listening Test 25% each | Practical Assessment: Monday 6th April (15.30 – 16.30)  
 Exam: Monday 20th April 2020 (15.30 – 16.30)  
 Exam – Thursday 9th April 2020  
 Listening Test: Thursday 9th April 2020  
 Essay: Monday 20th April by 11am |
| 3. Foundation Studies 1 | Educational Philosophy & Theory | 1 Assignment 100%                      | Friday 17th April 2020                                                   |
| 4. Foundation Studies 2 | Sociology of Education | 1 Assignment 100%                      | Friday 10th April 2020                                                   |
| 5. Music Education 1 | Practice of Music Ed | 1 Assignment 100%                      | Monday 30th March 2020                                                   |
| 6. Music Education 2 | Research Methods  
 Harmony and Counterpoint Stylistic | Research Proposal Pass / Fail  
 1 Portfolio 100% | TBC  
 Tuesday 7th April 2020 by 1pm |
|                  | Harmony and Counterpoint Applied | 4 Assignments                          | Friday 21st February 2020  
 Friday 13th March  
 Friday 27th March  
 Thursday 9th April |
| 7. School Placement | School Placement | Four supervisions (2 constructive and 2 summative)  
 Professional Portfolio (3 sections incl: Planning and Resources, Reflections on Practice and Contribution to School | August –December 2019 |
### Senior Sophister 2019/20 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>12.15</td>
<td>13.15</td>
<td>Yoga</td>
<td>N. Thapa</td>
<td>RIAM Organ Rm</td>
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<tr>
<td>MONDAY</td>
<td>15.00</td>
<td>16.00</td>
<td>Applied Psychology in Education</td>
<td>Conor Mc Guckin</td>
<td>TCD Regent House</td>
<td>ET4202</td>
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<tr>
<td>MONDAY</td>
<td>16.05</td>
<td>17.05</td>
<td>Aural Training</td>
<td>Marie Moran</td>
<td>RIAM Rm. 28</td>
<td>ET4056</td>
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<tr>
<td>MONDAY</td>
<td>15.45</td>
<td>16.45</td>
<td>Aural Training</td>
<td>Marie Moran</td>
<td>RIAM Rm. 28</td>
<td>ET4056</td>
</tr>
<tr>
<td>TUESDAY</td>
<td>13.00</td>
<td>14.00</td>
<td>Introduction to Assessment &amp; Examinations in Post-primary Education</td>
<td>Conor Mc Guckin</td>
<td>TCD David Theatre</td>
<td>ET4017</td>
</tr>
<tr>
<td>TUESDAY</td>
<td>15.00</td>
<td>18.00</td>
<td>ICTS [5th, 12th, 19th and 26th November]</td>
<td>Keith Johnston</td>
<td>TCD Oriel House</td>
<td>ET4103</td>
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<tr>
<td>WEDNESDAY</td>
<td>09.00</td>
<td>10.00</td>
<td>Inclusive Education</td>
<td>Joanne Banks</td>
<td>Jonathan Swift Theatre</td>
<td>ET4102</td>
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<tr>
<td>WEDNESDAY</td>
<td>10.00</td>
<td>11.00</td>
<td>Analysis</td>
<td>Jennifer Mc Cay</td>
<td>RIAM Rm. 21</td>
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<tr>
<td>WEDNESDAY</td>
<td>14.00</td>
<td>15.30</td>
<td>H &amp; C (Fugue) &amp; Orchestration</td>
<td>Jennifer Mc Cay</td>
<td>RIAM Rm. 21</td>
<td></td>
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<tr>
<td>WEDNESDAY</td>
<td>15.30</td>
<td>15.45</td>
<td>Tutorial</td>
<td>Jennifer Mc Cay</td>
<td>RIAM Rm. 21</td>
<td></td>
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<tr>
<td>WEDNESDAY</td>
<td>16.30</td>
<td>17.30</td>
<td>Engaging with Research</td>
<td>Amanda Feery</td>
<td>RIAM KBH</td>
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<tr>
<td>WEDNESDAY</td>
<td>17.00</td>
<td>18.30</td>
<td>Wind and Brass Specialist class (optional)</td>
<td>David Collins</td>
<td>RIAM Board Rm.</td>
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<tr>
<td>WEDNESDAY</td>
<td>17.00</td>
<td>18.30</td>
<td>String Performance class (optional)</td>
<td>Sarah Sew</td>
<td>RIAM Recital Rm.</td>
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<tr>
<td>WEDNESDAY</td>
<td>17.00</td>
<td>19.00</td>
<td>Introduction to Historical Performance (Optional) [6th &amp; 27th November]</td>
<td>Claire Duff / Aoife Nic Athlaoich</td>
<td>RIAM Recital Rm.</td>
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</tr>
<tr>
<td>Day</td>
<td>Time</td>
<td>Session</td>
<td>Instructor</td>
<td>Venue</td>
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<tr>
<td>Friday</td>
<td>10.00</td>
<td>Instrumental Performance - Wind/Brass (optional)</td>
<td>Dearbhla Brosnan</td>
<td>RIAM Board Rm.</td>
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<tr>
<td>Friday</td>
<td>10.00</td>
<td>Piano Performance (optional)</td>
<td>C. Brioscu</td>
<td>RIAM KBH</td>
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<td></td>
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<tr>
<td>Friday (Sem 1)</td>
<td>12.00</td>
<td>Advanced Research Skills [13th, 27th Sep, 4th, 11th Oct]</td>
<td>Philip Shields</td>
<td>RIAM Music Tech Lab</td>
<td></td>
<td></td>
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</table>

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

For TCD classes in Curriculum Pedagogy, please refer to your TCD schedule.

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

Please consult the PME timetable for pedagogies.
MODULE 1: ET4055 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. Students can only present on one instrument/voice in Year 4.

**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 tutor who will meet him/her 4 times in the year. Topics may be of either a pedagogical or musicological nature.

**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.

**Assessment**
1. Recital @ 75%.
2. Short Research Project & Instrumental Methodology (25%)

**End-of-year requirements (All instruments/Voice other than traditional Irish instruments)**
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 two instrumental specialists and a moderator provided by the DIT Conservatory of Music & Drama and the Royal Irish Academy of Music.

**Traditional 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. This should be primarily a solo performance. Up to 15 minutes may be accompanied or presented as part of an ensemble of melody instruments.
programme must be presented in writing to the examination panel and show evidence of
having been well researched. Titles (where applicable) arrangers, composers and sources of all
tunes should be listed. Programme notes of a professional standard should likewise be
provided for the actual recital.

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 specialists and a moderator provided by the
DIT Conservatory of Music & Drama and the Royal Irish Academy of Music.

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.

Short Recital

Aims

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

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

**Learning Outcomes**

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

- Display a high level of artistic and technical competence.
- 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.

**Assessment**

1. Recital (75%).
2. Short Research Project & Instrumental Methodology (25%)

**End-of-year requirements**

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

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

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

**Assessment**

1. Dissertation (75%).
2. Short Recital and Instrumental Methodology (25%)

**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%)
Major Option 3 - Free Composition and Short Recital

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

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

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

- Demonstrate the ability to identify the technical and interpretational demands of a musical work.
- Demonstrate a broad understanding of teaching technique, repertoire, style and interpretation with regard to the individual’s particular instrument/voice.

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

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

Original composition will be examined entirely by portfolio. 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 the 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. etc

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

**Learning Outcomes**

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

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

**End-of-year requirements**

All students should have reached Teacher’s Diploma standard. They will be expected to give a short recital of 20 minutes duration at a standard commensurate with the student’s ability, but not lower than Teacher’s Diploma level (should the 20 minute duration be exceeded the student’s 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%)

**Short Recital Traditional**

**End-of-year requirements**

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

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

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

All Instruments except the Irish Harp

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

Assessment

Composition Portfolio (75%).
Short Research Project & Instrumental Methodology (25%)

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

**Learning Outcomes**

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

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

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

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

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

10. What exercises would you use to establish things such as clear tone, legato line, correct posture, clear articulation and accurate intonation.

**Repertoire**

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

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

**Assessment**

Viva Voce.

**Ensemble**

All students are expected to participate in one officially recognised ensemble performance activity. Attendance is compulsory in Years 1 to 3. Students are engaged with the experience of co-operative learning in group music making. **Attendance is optional in Year 4.**
MODULE 2: ET4056 Aural Perception and Analysis

Aim

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

Learning Outcomes

On successful completion of this course, the student will:

▪ Demonstrate the ability to think critically.
▪ Develop independent musical judgement.
▪ Demonstrate advanced aural skills.

Course Content

1. Theory and analysis (common practice era and contemporary).
3. Advanced technical work (modal, atonal, rhythmic).

Portfolio Contents

A  Theory and Analysis 40% consisting of:
- Regular fortnightly home assignments (small scale) [75% and full analysis – two unprepared larger pieces to display independent thinking [25%].

B  Musical Criticism 20% consisting of:
- A twenty-minute PowerPoint presentation relating to a set work from the late 19th, 20th or 21st century. Presentations can use historical, analytical and/or performance practice perspectives. (25%)
- Provide a script of the PowerPoint presentation (this can be the slides of the PP with your supporting notes, showing that research was undertaken)
- Write a Performance Criticism on the set-work studied in class. Submit a 2,000 - 3,000 essay. (25%) Comparative study essay – this is a response to a statement (2 weeks to complete). This essay is a performance comparison based on the work which has been study throughout the term. It should include a response to the given 'quote', integrate and include aspects covered by classmates / elements of other classmates presentations. It should represent a culmination of the work covered throughout the term. Overall weighting = 20%

C  Advanced Technical Work 40% consisting of:
- Weekly continuous assessment of technical work, including elements from the following:
dictations/sight singing (20th century, modal, atonal-accompanied and unaccompanied), advanced rhythmic training, structural hearing (synthesis of melodic/harmonic/rhythmic parameters in 20th century and contemporary music).

Assessment

Continuous Assessment: 100%  (Assessment by portfolio presentation only).
MODULE 3: ET4057 Compositional Techniques

Fugue and Orchestration

Aims

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

Learning Outcomes

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

Syllabus

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

Assessment

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

Reading List

<table>
<thead>
<tr>
<th>Author</th>
<th>Title</th>
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<tbody>
<tr>
<td>J S Bach,</td>
<td>48 Preludes and Fugues</td>
</tr>
<tr>
<td>Samuel Adler,</td>
<td>The study of orchestration.</td>
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MODULE 4: ET4102 Inclusive Education

Rationale

This module will provide essential background knowledge of past and current special education policy and provision; enable participants to understand the challenges involved in including students with disabilities and/or SEN in mainstream schools;

Aims

• Support students in engaging with special educational needs within the classroom.
• Enable students to engage with policy and provision issues.
• Develop student understanding of inclusion processes.
• Become informed about the complex processes involved in including children and young people with disabilities and/or SEN in mainstream schools.
• To generate critical thinking around curricular access.
• To evaluate the nature of collaborative relationships involved in supporting the learning of children and young people who have SEN.

Learning Outcomes

On successful completion of this course, the student will be able to:

• demonstrate an understanding of special education policy and provision within an Irish context;
• engage with the international literature on inclusion;
• outline the assessment process in identifying a pupil with SEN;
• engage with international perspectives on appropriate pedagogies for children and young people with special educational needs;
• demonstrate an understanding of the distinct and complementary roles of professionals involved in support provision from within and outside the school.

Course Content and Syllabus

a) Historical emergence of special education in Ireland and Irish policy and legislation
b) Educational access opportunities for children and young people with disabilities
c) Establishing inclusive learning environments-theory and practice.
d) Assessment process: Continuum of Support
e) Differentiating the curriculum
f) Pedagogies for children and young people with SEN

g) The roles of support personnel within schools

**Teaching and Learning Methods**

Interactive lecture format and guided reading of key texts.

To further the aims of the inclusive curriculum, the course aims to identify potential barriers to learning and ensure content material presented in accessible format.

**Required Equipment and Resources (if applicable)**

- DVD player
- Texts and special education materials

**Methods of Assessment (for example, essay, seminar paper, examination, presentation)**

Essay Assignment (2,500 words)

The assignment will focus on one of the following areas: inclusion; curriculum differentiation; the role of support teachers.

Students will be expected to:

1. examine the relevant literature;
2. develop a case study based on their own teaching experience (school/classroom).

Formative assessment will be provided through informal feedback on draft assignments.

**Pass Requirement**

40% in assignment

**Method of Supplemental Assessment**

Re-submission of assignment (subject to Court of Examiners)

**Recommended Reading Materials / Indicative Resources**


MODULE 5: ET4103 ICTs for Teaching & Learning

1. Module Code
   ET4103

2. Entry Requirements (if applicable)
   None

3. Level (JF, SF, JS, SS, Postgraduate)
   Undergraduate

4. Module Size (hours and number of weeks)
   1 hour per week over one semester (2 x 11 weeks)
   100 hours of total student effort

5. ECTS Value
   5 ECTS

6. Rationale and Aims

Rationale

This module aims to provide students with the knowledge and skills to use ICTs for teaching and learning within the context of their curriculum areas. It is grounded in the theoretical perspective that ICTs can best enhance learning when they enable a learner centred constructivist approach based on peer and group learning and as such the module will explore both the theoretical and practical/technical considerations for this to occur. The role of the
teacher in planning and facilitating such an approach and the role of the learner in enabling its realisation will also be considered. The potential for ICTs to enable the achievement of Junior Cycle Key Skills will form a key point of reference within this module.

**Aims**

To develop an understanding of the potential of ICTs for teaching and learning based on an awareness of appropriate theoretical and pedagogical underpinnings

To equip students with the knowledge and skills to use both open learning tools, digital media and subject-specific software in their curriculum areas

To enable students to plan (and eventually) implement ICT based learning interventions within their curriculum areas

To encourage students to reflect critically on their potential use of ICTs to enable teaching and learning

**7. Learning Outcomes**

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

Propose a research-informed approach to using ICTs for teaching and learning with particular reference to Junior Cycle;

Plan for the use of ICTs in the context of the Junior Cycle curriculum with reference to Key Skills and curriculum learning outcomes;

Demonstrate effective use of a range of web and other applications which can be used to support a student-centred approach to learning at Junior Cycle;

 Critically evaluate the appropriateness of a range of ICT applications with reference to relevant research and literature including the Junior Cycle curriculum;

Reflect on their own practice identifying an appropriate role for ICTs in light of the knowledge and insights gained.
8. **Course Content and Syllabus**

The course content will include the following main areas:

The role of ICTs in the Junior Cycle

How students learn using ICTs

A student-centred approach to learning using ICTs – theoretical underpinnings, the role of the teacher and the role of the learner, the learning environment

Planning for ICTs at Junior Cycle – Key Skills and curriculum outcomes – the nature of the task, the role of group work and peer learning

Applications to support a student-centred approach. Examples: prezi, edmodo, schoology, webquests/google applications, gotomeeting/adobe connect, digital media

Evaluating the appropriateness of such applications – developing appropriate frames of reference

9. **Teaching and Learning Methods**

Experiential lab and workshop based sessions will be offered whereby students themselves will get to experience and evaluate the learner-centred approach which forms the focus of much of this module

Supplementary content will be made available online via Blackboard

10. **Required Equipment and Resources (if applicable)**

Computer lab and workshop environment

11. **Methods of Assessment**

This module will be assessed by a single assignment consisting of two components as follows (3,000 word equivalents):
1. Design a learning unit for a student-centred project within which learners will use a selected application to create an artefact which facilitates and illustrates their learning. The artefact will reflect their learning within a curriculum area (e.g. the Celts in History, the digestive system in Science) as well as related Key Skills.

2. Create an excellent "student example" of the artefact you would expect learners to produce if you were to implement your planned learning unit.

**Outline of learning unit (approximately 1,500 words)**

The description of the learning unit should address the following areas:

Outline of the learning unit including curriculum learning outcomes and Key Skills;

Description of the learner task;

Materials, resources and equipment required;

Students' previous knowledge (of the content and ICTs);

Major learning activities, class by class/session by session, project timeline;

Management of the learning unit – role of the teacher, role of the student, assignment of groups and roles, resource management;

Description of how the learners’ completed task/artefact will be assessed including specific criteria and addressing the potential for peer assessment.

**Sample Artefact**

The following guidelines are based on the web application prezi. Similar guidelines will apply for other selected applications.

Create a prezi of at least 12 frames (including frames embedded within frames) including the following:

Your name/id number as a title

Appropriate amount of text & graphics per frame—using different shaped frames and hidden frames as appropriate
Use of the following as appropriate (as least one use of each): images, Youtube clips, shapes, URL's

Use of colours, fonts and font sizes as appropriate

Incorporation of a path which reflects the structure of the work

No spelling or grammatical errors

Criteria for Assessment

Teaching unit:

Appropriateness of units' content and learning outcomes

Logic and fit of the task with the planned learning outcomes

Quality of learning experience planned

Creativity and imagination

Appropriate assessment rubric

Sample artefact:

Skillful inclusion of each of the required components

Congruence between learning unit and the artefact

Extent to which the artefact demonstrates the intended learning outcomes

Creativity and imagination

12. Pass Requirement

40%

13. Method of Supplemental Assessment

Re-submission of the assignment

14. Recommended Reading Materials / Indicative Resources
Some recommended reading is as follows:


15. **Evaluation**

Online survey on completion of the module
16. *Module Coordinator*

Keith Johnston

17. *Module Teaching Team*

Keith Johnston and others to be confirmed.
MODULE 6: ET4202 Applied Psychology in Education

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

ECTS Value

5 ECTS

Module Size (hours and number of weeks)

1 lecture per week over one semester (1 x 10 weeks).
3 tutorials per semester.

Rationale

A broad range of areas are included in the course and lecture material. On completion of this module, students should be familiar with and be able to critically appraise the practical application of relevant areas of applied psychology within education in general, and within post-primary teaching practice in particular.

Aims

- 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, 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 School Placement;
- 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 and syllabus

Areas to be covered ordinarily 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

Assessment

Summative Assessment
The module is assessed by a single 2,500 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 Course 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.

Reading Materials / Indicative Resources

Compulsory

Recommended:

**Teaching and Learning Methods**

Lectures and tutorials. Slides used in lectures will be made available to students via the *Blackboard* on-line forum, along with a list of the recommended reading materials and details regarding the formative assessment assignment.

**Evaluation**

An oral evaluation session, and a written, customised survey is administered at the end of the module, and the results are considered by the module team.

**Module Coordinator**

Dr Conor Mc Guckin
MODULE 7: ET4017 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 and describe 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 competences 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. Primary sources associated with the module lectures include the following. Additional readings may be provided to students during the module.*

<table>
<thead>
<tr>
<th>Author</th>
<th>Title</th>
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<tbody>
<tr>
<td>Author</td>
<td>Title</td>
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</tbody>
</table>

**Selected websites**

- www.ncca.ie
- www.action.ncca.ie
- www.education.ie
- www.ty.slss.ie
- www.lca.slss.ie
- www.lcvp.slss.ie
- www.erc.ie
- www.ltscotland.org.uk
- www.examinations.ie
- www.scoilnet.ie
- www.sdpi.ie
- www.sess.ie
MODULE 8: ET4058 School Placement

For Information on School Placement, Schedule and Assessment refer to the School Placement Booklet.

Aims

- Further develop confidence in music teaching in the Post primary classroom alongside high levels of reflection,
- Use theoretical understanding to inform practice and to use practice to inform theory,
- Display competence in terms in all aspects of music teaching and professional knowledge, skills and values as they apply to secondary school music teaching,
- Refine skills in classroom management.
- Communicate effectively with all members of the school community
- Demonstrate flair and imagination in lesson planning

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.
- Identify in their teaching and lesson plans opportunities for the development of literacy and numeracy, promoting through active music-making a spirit of co-operative engagement.
- Apply in their teaching appropriate technological resources.
- Develop a research-informed attitude to teaching and learning which can be explored in subsequent years.
- 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 an inclusive, 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 and respectfully as part of a professional team.
Senior Sophister School Placement takes place in Michaelmas term for three weeks in September.

The external examiner will visit some students.

Assessment

Two Practical Summative Assessments. Submission of school placement 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>
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<tr>
<td>1. Major Option</td>
<td>ET4055 Major Option 75% Minor Option &amp; Viva voce 25%</td>
<td>TBC</td>
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<td>2. Aural Perception</td>
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<td>33 (Approx)</td>
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<td>3. Compositional Techniques</td>
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<td>1/12</td>
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<td>3. Inclusive Education</td>
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<td>5. Information Communication Technology</td>
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<td>1/2</td>
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<td>6. Applied Psychology</td>
<td>ET4202 One Assignment 100%</td>
<td>11</td>
<td>5</td>
<td>1/12</td>
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<td>7. Introduction to Assessment &amp; Examinations in Post Primary Education</td>
<td>ET4017 Written Examination 40% One Assignment 60%</td>
<td>11</td>
<td>5</td>
<td>1/12</td>
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<td>8. School placement</td>
<td>ET4058 Two Practical Assessments 50% each</td>
<td>3 weeks (School Placement – 20 to 30 hours)</td>
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<td>2/12</td>
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### Senior Sophister Submission and Examination Dates 2019/20

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<tr>
<th>Module</th>
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<td>Minor Option &amp; Viva voce 25%</td>
<td>TBC</td>
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<td>2. Aural Perception</td>
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<tr>
<td></td>
<td></td>
<td>Aural Assessment 2: TBC</td>
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<tr>
<td>3. Compositional Techniques</td>
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<td>Fugue Portfolio – TBC</td>
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<td></td>
<td>Orchestration – TBC</td>
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<tr>
<td>4. Inclusive Education</td>
<td>One Assignment 100%</td>
<td>Friday 21\textsuperscript{st} February 2020</td>
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<tr>
<td>5. ICTs for Teaching &amp; Learning</td>
<td>One Assignment 100%</td>
<td>Friday 24\textsuperscript{th} January 2020</td>
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<tr>
<td>6. Applied Psychology in Education</td>
<td>One Assignment 100%</td>
<td>Monday 6\textsuperscript{th} January 2020</td>
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<tr>
<td>7. Introduction to Assessment &amp; Examinations in Post Primary Education</td>
<td>Written Examination 40%</td>
<td>December 2019 (Date TBC)</td>
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<td></td>
<td>One Assignment 60%</td>
<td>Friday 29\textsuperscript{th} November 2019</td>
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<td>8. School Placement</td>
<td>Two Practical Assessments (including TP Folder)</td>
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<td></td>
<td>50% each</td>
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Curricular Pedagogy (optional)

Senior Sophister students may choose to study during Michaelmas term, one Pedagogy module from the list below. There are no credits for this subject. However, students will be given a letter confirming their attendance.

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
- Science

Please consult the Professional Master in Education (PME) handbook which will be displayed on the School of Education, PME website annually for a detailed description of each Pedagogy.
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.

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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 Solo Performance Exam

<table>
<thead>
<tr>
<th>Marks (%)</th>
<th>Detailed Comments</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>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>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 A confident and communicative performance. Well-presented programme.</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.</td>
<td>Good</td>
</tr>
<tr>
<td>Score Range</td>
<td>Description</td>
<td>Overall Comment</td>
</tr>
<tr>
<td>-------------</td>
<td>-------------</td>
<td>----------------</td>
</tr>
<tr>
<td>56-59</td>
<td>Reliable performance, displaying some large-scale musical understanding. Standard approach lacks individuality.</td>
<td>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.</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>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>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>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>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

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
## 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><strong>70-100</strong></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 behaviour.</td>
<td>Excellent to outstanding</td>
</tr>
<tr>
<td><strong>60-69</strong></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 behaviour.</td>
<td>Very good to excellent</td>
</tr>
<tr>
<td><strong>50-59</strong></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.</td>
<td>Good to very good</td>
</tr>
<tr>
<td>Range</td>
<td>Description</td>
<td>Grade</td>
</tr>
<tr>
<td>--------</td>
<td>-----------------------------------------------------------------------------</td>
<td>-------------------</td>
</tr>
<tr>
<td>Below</td>
<td>Inadequate comprehension of the subject, imagination, creativity,</td>
<td>Not satisfactory</td>
</tr>
<tr>
<td>40</td>
<td>integration of activities and material.</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Inadequate Teaching, poorly executed with poor student engagement.</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Inadequate professional behaviour.</td>
<td></td>
</tr>
<tr>
<td>40-49</td>
<td>Satisfactory to good comprehension of the subject, imagination, Creativity,</td>
<td>Satisfactory to</td>
</tr>
<tr>
<td></td>
<td>integration of activities and material.</td>
<td>good</td>
</tr>
<tr>
<td></td>
<td>Satisfactory to good teaching, adequately executed with good student</td>
<td></td>
</tr>
<tr>
<td></td>
<td>engagement.</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Satisfactory to good, professional behaviour.</td>
<td></td>
</tr>
<tr>
<td>Good to Very Good, professional behaviour.</td>
<td></td>
<td></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: B Mus Ed / PME Course Calendar:

<table>
<thead>
<tr>
<th>Date</th>
<th>Event</th>
</tr>
</thead>
<tbody>
<tr>
<td>2\textsuperscript{nd} – 20\textsuperscript{th} September 2019</td>
<td>School Placement Block SS</td>
</tr>
<tr>
<td>26\textsuperscript{th} August – 20\textsuperscript{th} December 2019</td>
<td>School Placement Block JS</td>
</tr>
<tr>
<td>9\textsuperscript{th} September 2019</td>
<td>Semester 1 lectures start</td>
</tr>
<tr>
<td>21\textsuperscript{st} – 25\textsuperscript{th} October 2019</td>
<td>Reading Week – no lectures</td>
</tr>
<tr>
<td>28\textsuperscript{th} October – 1\textsuperscript{st} November 2019</td>
<td>School mid-term break – no lectures</td>
</tr>
<tr>
<td>TBC</td>
<td>Quavers to Quadratics NCH</td>
</tr>
<tr>
<td>29\textsuperscript{th} November 2019</td>
<td>Semester 1 lectures end</td>
</tr>
<tr>
<td>9\textsuperscript{th} – 13\textsuperscript{th} December 2019</td>
<td>Exam Week</td>
</tr>
<tr>
<td>16\textsuperscript{th} December 2019 – 3\textsuperscript{rd} January 2020</td>
<td>Christmas period: no lectures</td>
</tr>
<tr>
<td>6\textsuperscript{th} – 17\textsuperscript{th} January 2020</td>
<td>School Placement for those going on Erasmus Year 2</td>
</tr>
<tr>
<td>13\textsuperscript{th} January – 20\textsuperscript{th} April 2020</td>
<td>Erasmus Year SF</td>
</tr>
<tr>
<td>20\textsuperscript{th} January 2020</td>
<td>Semester 2 lectures start</td>
</tr>
<tr>
<td>17\textsuperscript{th} – 21\textsuperscript{st} February 2020</td>
<td>School mid-term – no joint PME lectures</td>
</tr>
<tr>
<td>2\textsuperscript{nd} – 6\textsuperscript{th} March 2020</td>
<td>Reading week – no lectures</td>
</tr>
<tr>
<td>TBC</td>
<td>Quavers to Quadratics NCH</td>
</tr>
<tr>
<td>23\textsuperscript{rd} March – 3\textsuperscript{rd} April 2020</td>
<td>School placement block SF (Unless on Erasmus)</td>
</tr>
<tr>
<td>10\textsuperscript{th} April 2020</td>
<td>Semester 2 lectures end</td>
</tr>
</tbody>
</table>

*Some of these dates may be subject to change*
APPENDIX VII: FOR TUD STUDENTS ONLY – Permission for engagement in events outside the Conservatory

TU Dublin

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
Head of Department/Head of Academic Studies

☐ Permission Granted

☐ Permission Denied

Signed (HOD): ____________________________ Date: ______

Heads of Department:

Please consult with the Head of Academic Studies. Inform the student of the decision as soon as possible and inform the director of the student’s designated ensemble and the student’s principal study teacher. Please send a copy of this document to the relevant programme chair, so that academic staff can be informed.
APPENDIX VIII: 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 IX: Ethics Approval

Trinity College Dublin
School of Education

Research Ethics Approval for all Students and Supervisors (2019 / 2020)

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/