Department of Music

M. Phil in Music Composition
2016–2017
WELCOME to the 2016–17 MPhil in Composition Course.

The aim of this Handbook is to help you find your way around the M.Phil. course requirements and to describe the facilities and procedures of the Music department.

We would welcome any suggestions as to how to make the handbook more useful to you. Please send any comments or ideas to Evangelia Rigaki (rigakie@tcd.ie).

Enjoy the year!
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1. INTRODUCTION

Welcome to the Music Department at Trinity College Dublin!

The Music Department fosters cutting-edge research and supports an intellectually vibrant musical community. We see scholarship and practice as deeply intertwined. Regular colloquia, concerts, conferences, and festivals benefit from our location in the heart of Dublin.

The department’s interdisciplinary approach allows connections with other areas of study within the School and beyond. Postgraduate students come from a variety of musical backgrounds; they share interests that span classical, contemporary, popular, world, film, and game music.

In 2013, the M.Phil. in Music Composition was launched as a unique opportunity to embark upon a detailed investigation into the intellectual currents and concerns surrounding the study of composition. From the beginning, questions of history, theory and practice combine with issues of close analysis and interpretation to provide a course that is both rigorous and rewarding.

At every step of the way your progress will be informed by the continued emphasis on independent study, critical thinking and creative writing. In addition, the course aims to develop the key transferable skills required for postgraduate study. These include time management, oral presentation, independent critical thinking and dissertation (composition portfolio) preparation. Whether researching a topic for individual understanding or preparing a presentation for classroom discussion, the M.Phil. in Music Composition will be as demanding as it will be rewarding.
2. M.PHIL. IN MUSIC COMPOSITION: PROGRAMME OUTCOMES

On successful completion of this programme students will be able to:

1. Critically engage with a range of composers and methodologies within the last 100 years
2. Position their extensive knowledge of key compositions within the appropriate intellectual, cultural and historical contexts
3. Critically appraise diverse composers and situate the developments of these and their respective representational systems within wider aesthetic, industrial, economic, historical, social and cultural contexts
4. Situate practice-based skills within a developed conceptual framework
5. Pursue independent research and evaluate the relevance of that research to the current state of the art and discipline
6. Engage critically and creatively with the body of knowledge related to their research
7. Synthesise arguments utilising material from a variety of sources and establish connections between ideas
8. Articulate and present ideas orally and in writing within a variety of settings appropriate to the study of the subject at an advanced level
9. Develop the skills to write large scale compositions through the writing of the composition portfolio
10. Self-evaluate and take responsibility for continuing academic progression and development
11. Engage with life-long learning and show a capacity for further study of a more self-directed and autonomous kind

3. COMMON ABBREVIATIONS

The following are common abbreviations used throughout College.

<table>
<thead>
<tr>
<th>Abbreviation</th>
<th>Description</th>
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<tbody>
<tr>
<td>MT</td>
<td>Michaelmas Term (Sept-Dec)</td>
</tr>
<tr>
<td>HT</td>
<td>Hilary Term (Jan-April)</td>
</tr>
<tr>
<td>TT</td>
<td>Trinity Term (April-June)</td>
</tr>
<tr>
<td>TCD</td>
<td>Trinity College Dublin (University of Dublin)</td>
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</tbody>
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Both undergraduate programmes (single honor and two-subject moderatorship) are four years in duration. 'JF, SF, JS, SS' are the names given to the undergraduate year groups:

- JF: Junior Freshmen (1st year)
- SF: Senior Freshmen (2nd year)
- JS: Junior Sophister (3rd year)
- SS: Senior Sophister (4th year)
- SH: Single Honor (music on its own)
- TSM: Two-Subject Moderatorship (music with one other subject)

4. STAFF CONTACT DETAILS
Members of staff

MPhil members of staff are available to discuss matters related to their courses and your academic progress during their weekly office hours. Please see the noticeboard for details of their availability. If you are unable to attend during their office hours you may email to arrange another appointment.

MPhil staff

Dr Nicholas Brown
Research interests: electroacoustic composition, performance with digital technologies, computer-aided music pedagogy, installation & sound art, philosophy & aesthetics of music, music in medieval thought.
Office 5.33B, ext. tbc, nbrown@tcd.ie
Ms Grainne Redican
Executive Officer
Office 5.23, ext. 1120, musicsec@tcd.ie

Dr Evangelia Rigaki
Course Director MPhil in Composition
Research interests: composition, experimental music theatre, opera, music and text, installation & sound art, mixed media.
Office 5.21B, ext. 4270 rigakie@tcd.ie

Dr Simon Trezise
Head of Discipline
Research interests: music analysis, Wagner, Debussy, Schoenberg, music and text, performance practice, historical recordings, film music.
Office 5.34, ext. 1120, strezise@tcd.ie

Other Music Department staff

Mr Richard Duckworth
Coordinator of music technology
Research interests: music technology, music production, and musical interfaces.
Office 5.21, ext. 1500, duckwor@tcd.ie

Dr Orla Flanagan (half-time)
Research interests: choral music, conducting, Mendelssohn studies, and music education (especially Kodály pedagogy).
Office 5.13B, ext. 2458, flanago@tcd.ie

Dr Andrew Johnstone (half-time)
Research interests: Renaissance polyphonic modes, English Reformation church music, theory and pedagogy of composition techniques.
Office 5.13B, ext. 2458, c/o musicsec@tcd.ie
5. ACADEMIC YEAR 2016-17

MON 19 SEPTEMBER  ORIENTATION WEEK
MON 26 SEPTEMBER  START OF MICHAELMAS TERM
MON 31 OCTOBER  COLLEGE CLOSED, PUBLIC HOLIDAY
7-11 NOVEMBER  READING WEEK
FRI 16 DECEMBER  MICHAELMAS TERM ENDS
MON 16 JANUARY  HILARY TERM BEGINS
27 FEB-2 MARCH  READING WEEK
17 MARCH  COLLEGE CLOSED
FRI 7 APRIL  HILARY TERM ENDS

MON 10 APRIL  START OF TRINITY TERM
30 JUNE  TRINITY TERM ENDS

1 SEPT  DISSERTATION SUBMISSION DEADLINE

6. NEW STUDENT INFORMATION SYSTEM (SITS) – ACCESS VIA my.tcd.ie
<https://my.tcd.ie/>

All communications from College will be sent to you via your online portal which will give you access to an ‘intray’ of your messages. All fee invoices/payments, student levies and commencement fees can be issued online and all payments can be carried out online.
7. COURSE INFORMATION

The M.Phil. in Music Composition is a one-year, full-time course based on
lectures, tutorials, screenings and guest lectures as part of the ‘Music
Composition Center’ Series.

The School of Drama, Film and Music is responsible for the organisation and
administration of the course. While the degree is a taught one, we encourage
and support independent research as an essential academic practice within
the teaching framework. Modules and assessment procedures have been
designed specifically with this in mind. The degree is also designed in line
with College strategic planning in the development of transferable generic
skills.

Students must take core modules and they must complete a dissertation/
composition portfolio.

Please note: no elective modules are available during 2016-17, all modules
are core modules.

8. ATTENDANCE

Please note that attendance at lecture/seminars is a REQUIREMENT of the
course. Medical certification or other evidence of extenuating circumstances
must support absence from class.

9. EUROPEAN CREDIT TRANSFER SYSTEM (ECTS)
The ECTS is an academic credit transfer and accumulation system representing the student workload required to achieve the specified objectives of a study programme.

The ECTS weighting for a module is a measure of the student input or workload required for that module, based on factors such as the number of contact hours, the number and length of written or verbally presented assessment exercises, class preparation and private study time, laboratory classes, examinations, clinical attendance, professional training placements, and so on as appropriate. There is no intrinsic relationship between the credit volume of a module and its level of difficulty.

In College, 1 ECTS unit is defined as 20-25 hours of student input, so a 10-credit module will be designed to require 200-250 hours of student input, including class contact time and assessments. ECTS credits are awarded to a student only upon successful completion of the course year.

**10. MODULE INFORMATION**

Students take six modules and pursue a dissertation to the total value of 90 ECTS. Information about each module will be given by lecturers on the beginning of the course.

**Michaelmas Term**
Composition Today (Dr. Evangelia Rigaki) – 10 credits - MU7012
History and Theory of Film Music (Dr. Simon Trezise) – 10 credits - MU7014
Theory, Aesthetics and Analysis (Dr. Nicholas Brown) – 10 credits - MU7015

**Hilary Term**
Composition with Digital Technology (Dr. Nicholas Brown) – 10 credits - MU7013
Composition (Dr. Evangelia Rigaki & Dr. Nicholas Brown) – 10 credits - MU7017
Contemporary Opera & Experimental Music Theatre (Dr. Evangelia Rigaki) – 10 credits - MU7016

MPhil Portfolio (30 ECTS) - MU7018

| LECTURER: | NA |
| CONTACT HOURS: | 5 supervision hours (throughout the year) |
| | 174 self-directed research hours |
| SEMESTER: | Michaelmas, Hilary and Trinity Terms |
| ECTS value: | 30 |

The MPhil Portfolio (dissertation) consists of a final portfolio of 3 compositions (70%), accompanied by a commentary (30%) of 3,000 to 5,000 words.
The duration of the music submitted in the Portfolio should be around 20 minutes.
The content of the Portfolio is to be decided by the student. The thesis should demonstrate a good knowledge of the context surrounding the candidate’s work and, in doing so, should engage with history, criticism and theory relating to contemporary music. The portfolio (weighted at 70%) and the accompanying commentary (weighted at 30%)
Working with an appointed supervisor, the dissertation is a self-led and self-motivated piece of work. Furthermore, the student will also be able to develop such transferable skills as independent research, time management, the meeting of deadlines, as well as enhancing the self-reliance and self-motivation required to complete such a sustained piece of research.

**Course Content**

Identifying a subject area;

Identifying a workable topic within that subject area;

Working with a supervisor to develop the thesis;

Developing an in-depth knowledge of the chosen topic;

Developing transferable skills such as independent research, time management and the meeting of deadlines;

Producing a sustained piece of research

**Learning Outcomes**

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

1. Create a substantial portfolio of original compositions that will showcase the talents of the student
2. Demonstrate an in-depth knowledge of the context in which these compositions are placed
3. Research the chosen topic in an independent and self-motivated manner
4. Evaluate the relevance of that research to the state of the art and the discipline
5. Engage critically and creatively with the body of knowledge related to their research
6. Synthesise arguments utilising material from a variety of sources and establish connections between ideas
7. Produce a sustained piece of independent research
8. Self-evaluate and take responsibility for continuing academic progression and development.

Methods of Teaching and Student Learning
The Dissertation is a self-led and self-motivated research project. Once their research topic has been identified and approved, students should meet with their supervisors at least once a month for advice and guidance on their dissertation. Supervision of academic research for a dissertation involves on-going dialogue between the student and appointed supervisor with a view to facilitating research procedures and practices.

Methods of assessments
One portfolio of compositions (duration ca. 20 minutes, should include one ‘large scale composition’) and commentary (3000-5000 words).

Evaluation
Ongoing feedback is encouraged between student and supervisor.

DISSERTATION SUBMISSION DATE: 1 SEPTEMBER 2017

14. SUCCESSFUL COMPLETION OF THE PROGRAMME

- The pass mark for each piece of assessment, and for the course overall, is 50%.
• Students may compensate for one fail mark (between 40% and 49% only) in their taught module assessments as long as the combined coursework mark is over 50%.

• Students must pass the dissertation in order to pass the course as a whole.

• Dissertations that do not conform to the required word length (either by being too short or too long) may be penalised.

• All components of the course must be completed by 1 September 2017.

15. POSTGRADUATE DIPLOMA

A student who does not wish to submit a dissertation and be considered for the degree of M.Phil. may instead opt to be considered for a Postgraduate Diploma in Music Composition by applying to the Course Director in writing before the end of April. Such students are required to submit all six taught module essays or equivalent assessments (excluding Research Methodologies) (60 ECTS). Such students may compensate for one fail mark (between 40% and 49% only) in these six taught module assessments as long as the overall mark is over 50%. Where a student achieves an overall pass for their taught assessments but does not reach the required standard in the dissertation, she or he may be eligible for the award of a Postgraduate Diploma in Film Theory and History.
PRESENTING ESSAYS
There are formal requirements for the submission of essays and these are something that you must familiarise yourself with straightaway.

All essays must be word-processed. They must be double-spaced and the pages must be numbered. You should use font size 12, Times or Times New Roman, and have adequate margins at either side of the page. You must proofread your work carefully before submission.

SUBMITTING ESSAYS
You are required to submit 2 copies of our essay. One copy will be returned to you with an essay comments sheet outlining the strengths and weaknesses of your work, along with the essay grade.

Essays must be accompanied by a completed essay cover sheet. Essays without the appropriate cover sheet, correctly filled in, will not be accepted.

Essays submitted by email will not be accepted.

If you are posting your essay or dissertation, it must arrive on the submission date - please leave adequate time for it to arrive. Essays and dissertations may not be couriered.

DEADLINES AND PENALTIES
ALL assignments and dissertations have deadlines for submission. Work submitted late without an approved extension or valid medical certification will have 5% deducted every day after the deadline for up to 4 working days.
Essays submitted more than 4 working days late will be marked as zero. Essays will not be accepted after the last day of each semester. Dissertations submitted late with a medical cert may miss the autumn exam board and students in this situation are liable to graduate at spring rather than autumn commencements.

ESSAY EXTENSION FORMS
An Essay Extension Form must be completed before the essay deadline. This must be approved and signed by both the course lecturer and the M.Phil. Director before the essay deadline. It should be accompanied by a medical certificate, or other appropriate documentation, clearly indicating the period for which the student wishes to be excused.

RETENTION OF PERSONAL COPIES
Students are advised that they are required by the Senior Lecturer to keep a paper copy of all work submitted. The Department will exercise extreme care in collecting and receipting assessment materials, but if work goes astray it will be the student’s responsibility to provide a copy replacing it.

17. DISSERTATIONS

DISSERTATION SUPERVISION
Supervision of academic research for a dissertation involves on-going dialogue between the student and appointed supervisor with a view to facilitating research procedures and practices. This may entail advice on useful methodologies and resources, and will usually involve providing critical feedback. Each draft submitted to the supervisor will be read and commented on once.

The appointed supervisor is neither an editor nor a collaborator, and it is ultimately the responsibility of the student to ensure that the submitted work
represents adequately the academic procedures, theoretical perspectives and intellectual creativity that have led to its production. In the light of this, it should be noted that it is the responsibility of the student to maintain suitable contact with the appointed supervisor through prearranged meetings during the time of research.

Please note: dissertation supervision ends on 30th June 2017.

Submission date for the dissertation is 12pm Friday 1 September 2017.

HOW TO SUBMIT DISSERTATIONS

Students are required to submit THREE SOFT-BOUND COPIES of their dissertation by 12pm on the appointed date. The title of the dissertation and student’s name should be clearly printed on the cover page and stylistic requirements should be adhered to as above. All assessed work must be submitted in hard-copy and will not be accepted electronically.

18. DISSERTATION CHECK LIST

This check list must be completed by each student before submitting the dissertation.

Title page: title of dissertation, student's name, supervisor's name, and date of submission. The following formula should appear:

This dissertation is submitted in partial fulfillment of requirements for the
M.Phil. in Music Composition, School of Drama, Film and Music, Trinity College Dublin.

**Word count:** on title page (main text only; exclude title page, table of contents, appendices, notes, bibliography and filmography).

**Declaration page:** should be placed immediately after the title page and should contain the following statement:

I certify that this dissertation is the result of my own work, that all borrowed language and ideas - whether directly quoted or indirectly applied - have been properly documented, and that all help I have received (other than that from my supervisor) has been openly acknowledged.

The word count on the title page is accurate, and excludes the preliminary pages (title page, contents, etc.), any appendices, notes, bibliography and filmography.

This declaration should be signed and dated by the candidate.

**Abstract.** One copy of an abstract, printed on a single sheet of A4 paper, must be submitted loose with each copy of the soft-bound thesis. The abstract must contain the title of the thesis and the author’s full names as a heading and may be single spaced.

**Table of Contents:** a separate page listing chapter numbers, chapter headings, and page numbers.

**Main text:** divided into appropriate chapters.
Endnotes: notes should be placed at the end, divided by chapters. Each chapter should have its notes through numbered, starting with note 1 for a new chapter. Format should follow either the method outlined in the Handbook or some other acceptable scholarly method in use in the field. Notes should follow a consistent format. After identifying the work cited on the first occasion, you may give simple subsequent citations in parenthesis in the main text, making sure there is no ambiguity about the source.

Appendices: (if any).

Bibliography: All works used in the preparation of the dissertation, whether or not they have been cited in the notes, should be listed in standard form at the end, in alphabetical order by author's surname. Do not list works you have not used.

Scores: All scores cited in the dissertation should be listed alphabetically by title, with composers’s name and year of publication.

Binder: Some form of simple binding should be used to protect the dissertation from torn or lost pages. The front cover should be clear plastic, or have your name and dissertation title placed on it.

19. REFERENCING

- ALL essays and dissertations require a clear and coherent referencing system. It is essential that you provide evidence of the sources of ANY information you use in your essay that comes from elsewhere.
You may use either Harvard (author/date) or Chicago (Footnotes) as your referencing style. For full details of these systems, please consult the MHRA style guide, available from:
http://www.mhra.org.uk/Publications/Books/StyleGuide/download.shtm

BIBLIOGRAPHY
A bibliography must be included at the conclusion of all essays and dissertations. This should include the books you have used, even if you have not referred to them in footnotes. Entries should be listed alphabetically by author and should also include FULL details of date, place and publisher.

MEDIA EXAMPLES
You should also include an alphabetical list of ALL media resources viewed or referred to in your essay. This can follow your bibliography.

20. PLAGIARISM

All students must complete Trinity College’s ‘Ready Steady Write’ plagiarism tutorial and sign a declaration when submitting course work, whether in hard or soft copy or via Blackboard, confirming that you understand what plagiarism is and have completed the tutorial. If you read the information on plagiarism, complete the tutorial and still have difficulty understanding what plagiarism is and how to avoid it, please seek advice from your College tutor, your module coordinator, your supervisor, or from Student Learning Development.

http://tcd-ie.libguides.com/plagiarism
http://tcd-ie.libguides.com/plagiarism/ready-steady-write
PLEASE READ THE FOLLOWING SECTION CAREFULLY

Plagiarism is inexcusable; you should read the following guidelines very carefully.

- **PLAGIARISM IS THE ACT OF PRESENTING THE WORK OF OTHERS AS ONE’S OWN WORK, WITHOUT ACKNOWLEDGEMENT.**

- **PLAGIARISM CAN ARISE FROM DELIBERATE ACTIONS AND ALSO THROUGH CARELESS THINKING AND/OR METHODOLOGY.**

Plagiarism can include the following:

- copying another student’s work.
- enlisting another person or persons to complete an assignment on the student’s behalf.
- quoting directly, without acknowledgement, from books, articles or other sources, either in printed, recorded or electronic format.
- paraphrasing, without acknowledgement, the writings of other authors.

Plagiarism can also occur when students:

- fail to distinguish between their own ideas and those of others;
- fail to take proper notes during preliminary research and therefore lose track of the sources from which the notes were drawn;
- fail to distinguish between information which needs no acknowledgement because it is firmly in the public domain, and information which might be widely known, but which nevertheless requires some sort of acknowledgement;
• come across a distinctive methodology or idea and fail to record its source.

All the above serve only as examples and are not exhaustive. It is clearly understood that all members of the academic community use and build on the work of others. It is commonly accepted also, however, that we build on the work of others in an open and explicit manner, and with due acknowledgement.

Many cases of plagiarism that arise could be avoided by following some simple guidelines:

• Any material used in a piece of work, of any form, that is not the original thought of the author should be fully referenced in the work and attributed to its source. The material should either be quoted directly or paraphrased. Either way, an explicit citation of the work referred to should be provided, in the text, in a footnote, or both. Not to do so is to commit plagiarism.

• When taking notes from any source it is very important to record the precise words or ideas that are being used and their precise sources.

• While the Internet often offers a wider range of possibilities for researching particular themes, it also requires particular attention to be paid to the distinction between one’s own work and the work of others. Particular care should be taken to keep track of the source of the electronic information obtained from the Internet or other electronic sources and ensure that it is explicitly and correctly acknowledged.

IT IS YOUR RESPONSIBILITY TO ENSURE THAT YOU DO NOT COMMIT PLAGIARISM. IGNORANCE IS NO EXCUSE.
- If plagiarism is suspected, the Head of School or Department will arrange a meeting with the student and the lecturer concerned to put their suspicions to the student and give the student the opportunity to respond.
- As an alternative, students may nominate a representative from the Students Union to accompany them to the meeting.
- If the Head of Department forms the view that plagiarism has taken place, he/she must notify the Senior Lecturer in writing of the facts of the case and suggested remedies, who will then advise the Dean of Graduate Studies.
- The Dean of Graduate Studies will interview the student if the facts of the case are in dispute.
- Whether or not the facts of the case are in dispute, the Dean of Graduate Studies may implement the procedures set out in CONDUCT AND COLLEGE REGULATIONS in the University Calendar.

21. **GRADES AND ASSESSMENTS**

Although your final degree will not be graded, your assessments will be marked to give you an indication of progress. The following grades should give you an idea of marking criteria.

- **85-100**: work of exceptional merit, demonstrating an original creative vision, fluency of expression and breadth of reference far in excess of what is expected for a one year taught postgraduate degree.
- **75-85**: work of outstanding merit showing insight, profundity, and creative invention, characterised by involvement with subject matter,
breadth of appropriate reference, and both conceptual and stylistic ability. In oral presentation, a combination of the above with a finely judged ability to structure material and communicate it in an oral context.

- **70-74**: work of a similar standard to the above category but not to the same degree or level of consistency.
- **60-69**: very good work characterised by coherence and relevance, soundness of argument, appropriateness of reference, depth of background knowledge and discrimination. Some qualities of first class work may be in evidence but the difference will be in degree or realisation.
- **50-59**: consistently solid work reflecting honest application and satisfactory achievement without completely attaining the creative invention or analytic depth associated with the higher grades. The work may be characterised by an over-reliance on secondary sources at the expense of personal involvement, confining itself to a narrow or predictable line of argument with a tendency to description. It may contain quite sophisticated elements but be unable to integrate these into a complex but coherent argument. On the other hand, it may be characterized by a full lack of engagement with the material, or a lack of breadth of critical reference.

**PASS MARK: 50%**

- **40-49**: work which demonstrates some background knowledge and research but no rigorous or consistent investigation; argument remains at a basic level without sufficient analysis to achieve insight or coherence; repetitiveness, excessive reliance on secondary sources, imprecise expression or descriptive generalisation.
- **1-39**: failure to demonstrate most of the standards set out above.
- **0**: non-submission.
PLEASE NOTE: All grades received during the year are provisional until approved by the External Examiner.

22. LIBRARY HOLDINGS AND RESOURCES

Books and Articles
It is essential to equip yourself with books and you must acquire copies of set texts: you will not be able to depend on the library for such texts. Reading lists for each course are available from the beginning of term and you should start reading the texts that figure in the early weeks as soon as possible. Individual lecturers will give more information about the texts they assign. Occasionally, lecturers will leave copies of key articles for consultation in the Film Studies Library.

Main Libraries
The main library for Film Studies students is the Ussher, but you will also need to use other parts of the library or to call up books not on open shelves. The main catalogues are in the Berkeley Library and the TCD library computer catalogue is available via the web. You will receive an introduction to the use of the library and electronic resources as part of Research Methodology. The library at the Irish Film Institute (Temple Bar) also holds many of the books on your course. Please check for opening times. This is a reference library (books may not be borrowed but may be consulted in the library).

Music Department CD Library Opening Hours:
Monday-Friday: 11-1 and 3-5;

23. FURTHER STUDY IN COMPOSITION AT TCD

Doctoral Studies
The Music Department offers doctoral supervision in a range of specialist areas. Students are encouraged to engage with the wider academic community through attending conferences and presenting papers; students also meet together to exchange ideas and explore common areas of research interest during the Music Composition Centre Series.

For further information on how to apply please contact Evangelia Rigaki (rigakie@tcd.ie)

24. STUDENT REPRESENTATIVES

Each year group must elect a student representative, or ‘class rep’, early in Michaelmas term. A class rep is just what it sounds like, a chance to represent your class. It is a way of becoming more involved in the college. By representing your class, you attend Students Union Council meetings and are entitled to vote on issues raised there. This means that you ensure a student voice in how the college functions and meet people from all over the college.

25. SECURITY, SAFETY AND INSURANCE

No Smoking
All spaces operated by the School of Drama, Film and Music are governed by a strict NO-SMOKING policy and NO exceptions will be made to this rule.
Any evidence of smoking (discarded cigarette ends, etc.) could invalidate the School’s insurance and result in a heavy fine.

**Fire Exits**
All fire exits are clearly marked and it is essential that these exits are not blocked. It is also important to ensure that doors are NOT held open with, or blocked by, fire-fighting equipment. Extinguishers and buckets should remain in their allocated places and not be moved without good reason. This rule applies to all doors, especially those that offer potential access to public spaces. ANY violation of this rule will be reported.

**Building Security and Personal Safety**
The School operates a series of security-coded doors and it is YOUR responsibility to treat the codes as confidential. Information about the door codes is available from the School’s administrative office. Do not divulge these codes to anyone else.

Burglaries occasionally take place at Trinity College and this means that only those people with official School business are allowed to enter the School’s buildings. If you have any doubts about anyone appearing ‘lost’ then you should contact the School office, a member of staff or College security immediately. Also please ensure that you keep your valuables with you at all times.
College security can be contacted on Ext: 1999 or 896-1999 from a mobile phone.
Please note that although every effort has been made to ensure the accuracy of the contents of this Handbook, it is not a legally binding document and the School of Drama, Film and Music reserves the right to modify any element, subject to the normal regulations of the university. In the event of any conflict or inconsistency between the General Regulations of the Board and this Handbook, the provisions of the General Regulations shall prevail.

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