

2025/26

Bachelor in Music Education



School of Education, Trinity College Dublin

in association with

TU Dublin Conservatoire

Royal Irish Academy of Music



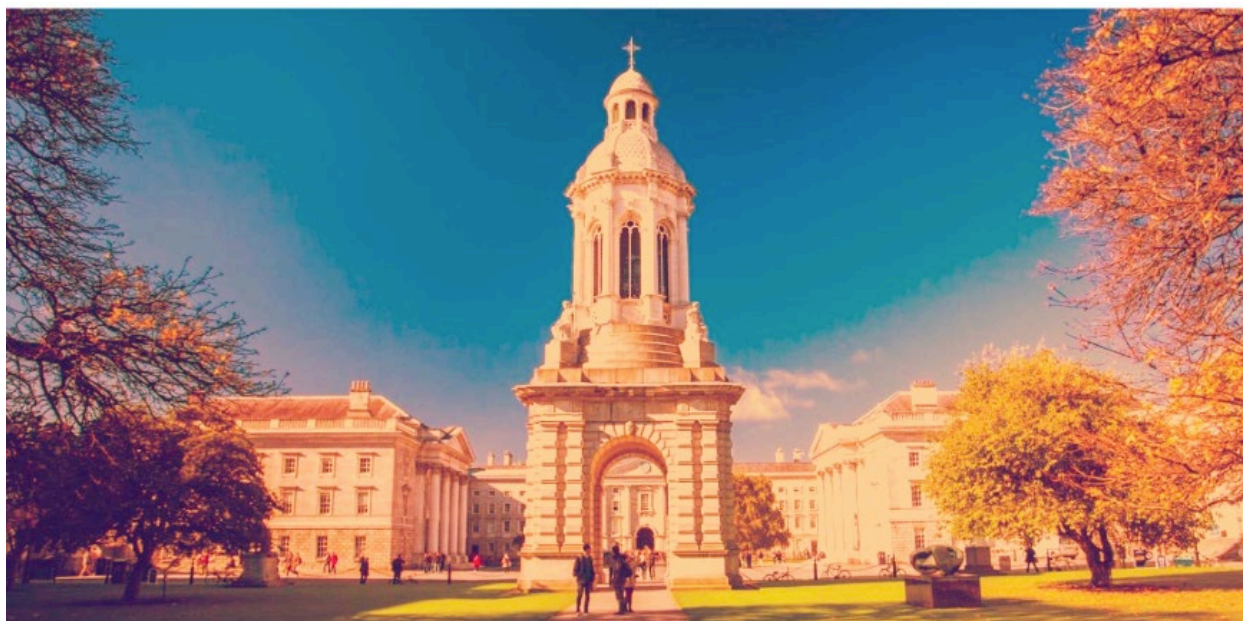
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Welcome Note

Dear Students,

I am delighted to welcome you to the School of Education and to Trinity College, the University of Dublin. I wish you every success and joy in your studies with us over the coming Year.

Trinity College has been a central part of the academic, cultural and social fabric of Irish society for over 400 Years. The University is the leading university in Ireland and the School of Education is the top ranked School of Education in Ireland and 62nd in the world (QS rankings). In the School of Education, we work at the forefront of research, policy and practice in the field of education so that we can contribute to the creation of a more just and sustainable society.

We are delighted that you have made the choice to join us on your educational journey. The continued growth and success of the school is a reflection of the welcome, care and attention we extend to all our students, both new and established. We have been preparing for your arrival this academic Year as ever with all of our staff focused on ensuring that our course provides a premier teaching qualification, highly valued by post-primary schools.

Our partnership with our Associated Colleges – the TU Conservatoire and the Royal Irish Academy of Music (RIAM) – represents a unique centre of excellence in Music Education, providing Bachelor

in Music Education students with unrivalled access to staff at the cutting edge of music theory and practice and in initial teacher education, nationally and internationally.

We believe in the transformative power of education for all. Our mission as educators is to provide an inclusive learning community for our diverse student body which is student-centred and based on innovation, collaboration and critical thinking. In our teaching and research, we embody our core values of curiosity, inclusion, collaboration, sustainability, transformation and innovation. Collectively, we work to bridge the gap between research, practice and policy in order to effect positive change. By modeling best practice in teaching learning and assessment, we prepare you, our student teachers, to carry these principles into your classrooms on placement and onwards in your future careers.

This handbook is your resource to prepare for and navigate your progress through this programme. It highlights the many resources which you can access in the School, the wider University and in the Associated Colleges to support you on this journey.

We invite you to get involved in all that the College and the School have to offer. We warmly welcome your input to help shape and inform the programme into the future. Together we will make it a success and ensure that you develop to your full potential within the programme.

Tá súil agam go mbainfidh tú aoibhneas as do chuid ama linn is go n-éireoidh leat le do chúrsa i mbliana. I wish you every success in the Year ahead and look forward to meeting you during your time with us in the School.

Professor Ann Devitt

Head of School

Please note: In the event of any conflict or inconsistency between the General Regulations published in the University Calendar and information contained in programme or local handbooks, the provisions of the General Regulations in the Calendar will prevail.

General Course Information

Introduction

The Bachelor in Music Education is a four-year honours degree course, it is conducted by the University of Dublin, Trinity College (Course Coordinator: Dr Susan McCormick, mccorms5@tcd.ie) in association with the TU Dublin Conservatoire (Programme Chair: Dr Adrian Smith, adrian.smith@tudublin.ie) and the Royal Irish Academy of Music (Coordinator: Marie Moran, mariemoran@riam.ie). Queries in relation to the B.Mus.Ed. degree programme should be directed to the Programme Coordinator, Dr Susan McCormick, mccorms5@tcd.ie and/or the B.Mus.Ed. Admin Team at bmused@tcd.ie

The overall administration of the course is processed through a coordinating 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. There will be one coordinating committee meeting in each semester.

Contact Details

For general queries including transcripts, Teaching Council, day-to-day questions, please contact the admin team on bmused@tcd.ie. For queries relating to a specific module, please contact the relevant lecturer at the email addresses below.

Staff members: Trinity College Dublin (TCD)

Main office: room 3087, Arts Building, Trinity College Dublin

Office opening hours: 9am – 4pm

Staff Name	Role/Title	Contact 1
Prof Ann Devitt	Head of School	HeadofEducation@tcd.ie
Dr Susan McCormick	B.Mus.Ed. Course Coordinator	mccorms5@tcd.ie
Ms Dearbhail Gallagher	B.Mus.Ed. Admin Team	bmused@tcd.ie

Prof Damian Murchan	Director of Undergraduate Teaching and Learning	murchand@tcd.ie
Dr Susan McCormick	Practice of Music Education	mccorms5@tcd.ie
Dr John Walsh	Irish Educational History and Policy	walshj8@tcd.ie
Dr Patricia McCarthy	Sociology of Education	mccartp2@tcd.ie
Prof Andrew Loxley	Research Methods	loxleya@tcd.ie
Dr Andrew Gibson	Educational Philosophy and Theory	gibsona@tcd.ie
Prof Keith Johnston	Digital Learning	keith.johnston@tcd.ie
Dr Aoife Lynam	Applied Psychology in Education	aolynam@tcd.ie
Prof Damian Murchan	Introduction to Assessment and Examinations in Post-Primary Education	Damian.murchan@tcd.ie
Prof Joanne Banks	Inclusive Education	banksjo@tcd.ie
Dr Susan McCormick Dr Helen Doyle Aine Balfe	School Placement Tutors	mccorms5@tcd.ie hedoyle@tcd.ie abalfe@tcd.ie

Staff Contacts – TU Dublin Conservatoire

Main office: East Quad

Office opening hours: 08.00 – 22.00

Staff Name	Role/Title	Contact 1
Dr Adrian Smith	Programme Chair	adrian.smith@tudublin.ie
Dr Helen Lawlor Ms Helen Blackmore	Aural Skills	helen.lawlor@tudublin.ie helen.blackmore@tudublin.ie
Dr Daragh Black Hynes	Harmony and Counterpoint (Stylistic)	daragh.blackhynes@tudublin.ie

Dr David Bremner	Harmony and Counterpoint (Applied)	david.bremner@tudublin.ie
Dr Lorraine O'Connell	Practice of Music Education	lorraine.oconnell@tudublin.ie
Dr Bernie Sherlock	Conducting	bernie.sherlock@tudublin.ie
Dr Adrian Smith	Analysis	adrian.smith@tudublin.ie
Dr Adrian Smith	Keyboard Techniques	adrian.smith@tudublin.ie
Dr Helen Lawlor	History of Music	helen.lawlor@tudublin.ie
Dr Helen Lawlor	Ethnomusicology	helen.lawlor@tudublin.ie
Dr Adrian Smith	Popular Music Studies	adrian.smith@tudublin.ie
Mr Mark Redmond	Traditional Irish Music	mark.redmond@tudublin.ie
Dr Lorraine O'Connell	Sociology of Music and Music Education	lorraine.oconnell@tudublin.ie
Mr Shigeto Wada	Music Technology	shigeto.wada@tudublin.ie
Dr Adrian Smith	Academic Writing	adrian.smith@tudublin.ie

Staff members – Royal Irish Academy of Music (RIAM)

Main office: main building, second floor.

Office opening hours: (Term time); Monday - Friday, 9.30 - 5.30

Staff Name	Role/Title	Contact 1
Ms Deborah Kelleher	Head of RIAM	deborahkelleher@riam.ie
Mr Pdraig Rynn	Senior Staff Officer	padraigrynn@riam.ie
Dr Jennifer Mc Cay	Music History	jennifermccay@riam.ie
Dr Orla Shannon		orlashannon@riam.ie
Mr Jonathan Nangle		jonathannangle@riam.ie
Dr Kevin O Connell		kevinocconnell@riam.ie
Ms Marie Moran	RIAM B.Mus.Ed Coordinator	mariemoran@riam.ie
Ms Marie Moran	H and C Stylistic	mariemoran@riam.ie
Dr Kevin O Connell		kevinocconnell@riam.ie
Ms Marie Moran	Keyboard Harmony	mariemoran@riam.ie

Ms Amy Ryan Ms Marie Moran Mr Jonathan Nangle	Aural Awareness Perception and Analysis	amyryan@riam.ie mariemoran@riam.ie jonathannangle@riam.ie
Mr Mark Redmond	Irish Music	markredmond@riam.ie
Mr Jonathan Nangle	Music Technology	jonathannangle@riam.ie
Mr Jonathan Nangle Ms Grainne Deery	H and C Applied	jonathannangle@riam.i e mailto: grainnedeery@riam.ie
Dr Orla Shannon Mr Philip Shields	Academic Writing and Research Skills	orlashannon@riam.ie philipshields@riam.ie
Ms Grainne Deery	Practice of Music Education	grainnedeery@riam.ie
Mr Gavin Maloney	Conducting	gavinmaloney@riam.ie
Mr David Mc Gauran Mr Michael O Toole Mr Richard O Donnell	Practical Musicianship Recorder Guitar Percussion	davidmcgauran@riam.ie michaelotoole@riam.ie richardodonnell@riam.ie
Mr Nabin Thapa	Yoga	nabinthapa@riam.ie

Key Locations

TCD: [Interactive College Map](#)

School office – 3087; Main teaching rooms – 3098 and 3105

The Academic Registry is TCD's central hub for student administrative services: [Academic Registry](#)

Royal Irish Academy of Music: Westland Rowe

TUDublin Conservatoire: East Quad

Key Dates

Important Dates		
WEEK	DATE	Semester 1 2025
0	18-Aug-25	School Placement Induction JS and SS
1	25-Aug-15	School Placement begins for JS and SS
4	15-Sep-25	Lectures begin in all modules for SF, JS, SS
5	22-Sep-25	Lectures begin in all modules for JF School Placement finishes for SS (end of week)
10	27-Oct-25	Reading Week
16	08-Dec-25	Revision and Assessment period
17	15-Dec-25	School Placement finishes for JS (end of week)
WEEK	DATE	Semester 2 2026
19/20	02-Jan-26	Foundation Scholarship Examinations School Placement begins for SF
22	19-Jan-26	Lectures begin in all modules for JF, JS, SS
23	26-Jan-26	School Placement finishes for SF (end of week)
24	02-Feb-26	Lectures begin in all modules for SF
28	02-Mar-26	Reading Week
34	13-Apr-26	Revision and Assessment period

Academic Year Structure

Timetable

The TCD timetable is available through MyTCD, the RIAM and TUDublin timetables will be provided to you via email.

Reference/Source:

[My TCD](#)

School Placement

The aims of school placement are to enable students:

- to acquire confidence and competence in the skills of teaching music in the classroom
- 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 all modules, in particular the Practice of Music Education module.

ALL BMusEd students MUST complete the [TUSLA Children First E-Learning Programme](#) prior to School Placement.

All BMusEd students MUST also familiarise themselves with the [Teaching Council Code of Professional Conduct](#), the School of Education Fitness to Practise Policy (outlined below, see Section 1.7) and the [Teaching Council Guidelines on School Placement](#)

During school placement periods students will be visited on two occasions so that an evaluation of progress can be made. Students will be advised on the strengths of their performance and areas for improvement will be discussed. Additional supervisions may be recommended in some circumstances.

Year 1 students carry out their first school placement in St. Vincent's Primary School. Students partner with in-service primary teachers and observe, co-teach, and co-evaluate lessons once a week during semester 2. Students prepare for this placement during their Practice of Music Education lectures throughout the year. During observation students are asked to consider the following: how is music integrated within the broader primary school curriculum? What inclusive education practices are adopted?

BMusEd students carry out their first post-primary school placement in year 2 (four weeks in January). Prior to this placement students participate in activities designed to help them acquire skills in classroom management, lesson planning and implementation. These will include practical work and microteaching, which is a video technique designed to help teachers evaluate their own performance.

The first semester of year 3 involves school placement for 16 weeks. Students observe, co-teach and eventually take full responsibility for teaching music in partner post-primary schools.

Year 4 students commence their final year with a 4-week school placement in August and September.

Placement schools for years 2 to 4 must be located within a 30km radius from Trinity College Dublin. In exceptional circumstances this may be extended.

Year 1	Semester 2	Students will observe and co-teach in a primary school Assessment: Taisce.
Year 2	Semester 2	Students will observe, co-teach and solo-teach for 4 weeks in a post-primary school. Assessment: 3x supervisions (1 formative and 2 summative), and the Taisce.
Year 3	Semester 1	Students will observe, co-teach and solo-teach for 16 weeks in a post-primary school. Assessment: 4x supervisions (2 formative and 2 summative), and the Taisce, including contribution to the school. During this placement the external examiner may visit some students.

Year 4	Semester 1	<p>Students will observe, co-teach and solo-teach for 4 weeks in a post-primary school.</p> <p>Assessment: 2x summative supervisions and the Taisce.</p> <p>During this placement the external examiner may visit some students. Students may be awarded a <i>commendation for</i> outstanding levels of teaching.</p>
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Students are required to make a preliminary visit to schools in advance of the school placement period in order to arrange timetable details, lesson content, etc.

Careful overall schemes and detailed daily lesson plans must be prepared in a folder (hard/soft copy), 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 cooperate 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, placement tutors and course coordinator 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 the tutor 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, if there is a change to your usual pattern of teaching, or for any other reason that results in a situation where they cannot visit the class as arranged.

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. 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 at a suitably convenient time in person or online. Students will also receive written feedback within 2 weeks from the date of the school visit.

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 that arise regarding different types of schools and different students.

School Placement planning documents are an essential part of the assessment procedure. A *commendation* for excellence may be awarded at the discretion of the school placement team. **In the event that a student fails the school placement module there will be no compensation.**

Due to its critical importance and relevance to entering the teaching profession, a student teacher is required to pass the school placement element of the BMusEd programme independently of any other element of the programme. Students who fail a module of school placement shall be offered support before being afforded not more than one opportunity to repeat that placement, with due regard to the College's Fitness to Practice code (also see Céim: Standards for Initial Teacher Education, Teaching Council, 2020).

Disability and School Placement

Many students may self-manage their disabilities during practice education placements. However, those needing reasonable accommodations can seek support from Trinity College's disability

service, as detailed in the 'Reasonable Accommodation Policy for Students with Disabilities'. For a full copy of the policy, visit: Trinity College Disability Service <https://www.tcd.ie/disability/> and apply for reasonable accommodations on your student portal by following these [steps](#).

Once registered, students must independently choose whether to disclose their disability during practice education placements and whether to utilise any reasonable accommodations. The decision is entirely up to the student themselves, and they will receive no external direction on this matter. Nonetheless, B.Mus.Ed does endorse disclosure on placements.

Should a student opt to disclose their disability, they can share their Professional Learning Education Needs Summary (PLENS) with Dr Susan McCormack. This will be coordinated with the Practice Education Coordinator to ensure compliance with protocols such as data protection and pre-placement meetings.

If a student decides not to disclose their disability, they cannot receive any reasonable accommodations during their placement.

Outline of the PLENS process



Disability Application Submission - A student applies for reasonable accommodations with the disAbility Service.



Needs Assessment & Support Level - An initial assessment to determine the level of support needed.



Level 1: PLENS Overview - For new entrants, encouraging discussions with academics and possibly returning to disAbility Service for more planning.



Level 2: Detailed Planning

Step 1: Detailed assessment and PLENS draft with Disability Officer.

Step 2: Collaborate with Placement Coordinator to finalise accommodations with all parties.



Accommodations Report & Start - Create and circulate PLENS report, ensuring GDPR compliance.



Feedback Loop - Continuous feedback on placement and PLENS, with possible adjustments.



Review & Conclusion - Review meetings leading to the conclusion of the placement.

Fitness to Practice Policy

This policy provides guidance on student fitness to practice procedures in the School of Education at Trinity College Dublin, in alignment with the University's Fitness to Practice Policy (Version 2.0, 4 December 2024). Teacher education students have specific responsibilities and privileges that require adherence to professional standards distinct from those of other students. The purpose of this policy is to manage fitness to practice concerns effectively, balancing public interest, student welfare, and professional standards. This policy is to be read in conjunction with the University Fitness to Practice Policy and other related documents. In the event of conflict, the University policy takes precedence.

Scope of Policy

This policy applies to undergraduate and postgraduate students enrolled in teacher education programmes at the School of Education, particularly during placements and other experiential components of their studies. It outlines the procedures for addressing concerns about a student's fitness to practice teaching safely, effectively, and professionally. This policy does not normally apply to matters of student discipline (Schedule 2), mental health (Schedule 3), or Garda vetting issues, except where these intersect with fitness to practice concerns.

Expected Professional Conduct

Profession Expectations for Students in the School of Education

Students of the School of Education, Trinity College Dublin are expected, both while on placement and in the classroom and lecture settings, to demonstrate a high standard of professional behaviour. While on placement, students are required to comply with the Teaching Council's Code of Professional Conduct for teachers, with the disciplinary rules of the school

community where the placement is located, with the regulations of Trinity College Dublin relating to student conduct, and to prioritise the safety, welfare, and development of their students above all else during placement.

For the purposes of this document the term placement (referred to as “school placement” programmatically) is taken to mean any of the following, undertaken by the student as part of their course of studies and/or during the time in which they are a registered student of the University:

- Period of teaching placement in a school or educational establishment, which is (primarily) arranged by the University
- Period of teaching experience in a school or educational establishment which is (primarily) arranged by the student
- Visit to an educational setting, whether arranged by the student or the University

Specific Breaches of Conduct for Students in the School of Education

This list is indicative rather than exhaustive:

1. Attendance and Punctuality
 - Repeated absences without explanation.
 - Persistent lateness or failure to follow attendance procedures.
2. Professional Behavior
 - Use of inappropriate language, gestures, or behavior towards pupils, colleagues, or others.
 - Showing disrespect or failing to act professionally in school or University settings.
3. Substance Use
 - Being under the influence of alcohol or unauthorised/ non-prescribed substances in an educational setting
4. Confidentiality and Integrity
 - Breaching the confidentiality of pupils, schools, or educational institutions.
 - Altering or forging documents or records without permission.
5. Relationships and Communication

- Engaging in inappropriate or abusive behavior towards pupils, colleagues, or other professionals.
- Failing to communicate respectfully and professionally.

6. Property and Reputation

- Causing damage to property belonging to a school or educational provider.
- Behaviors that harm the reputation of the teaching profession or the institution.

7. Child Protection and Safeguarding

- Failing to report concerns about child protection or neglect (please also see Trinity College Dublin's Child Protection Policy, 2022)
- Not following safeguarding procedures in a timely and appropriate manner.

8. Health and Well-Being

- Not addressing health concerns that affect teaching practice.
- Failing to follow medical advice or treatment plans provided to them and that are needed to maintain fitness to practice.

Competencies and Expectations

Students in the School of Education must demonstrate the following competencies, which align with The Teaching Council's Céim: Standards for Initial Teacher Education and Code of Professional Conduct. These competencies ensure that students are prepared to practise teaching effectively, ethically, and professionally. Progression is assessed incrementally across the programme, with expectations adjusted according to the student's year of study, beginning with a focus on foundational competencies such as relationship-building and lesson planning. Over time, students should demonstrate growing independence and show mastery of more advanced competencies responsive to complex and unpredictable educational classrooms and settings.

Competencies will be evaluated through placement evaluations (both formative and summative) and student submissions. The School of Education will collaborate with Trinity disAbility Service to ensure reasonable accommodations, such as access to assistive technology or alternative placements, enabling equitable participation and assessment.

Competencies include:

1. Professional Values and Ethics
 - Commitment to professional responsibility, equality, and inclusion (Céim: Professional Commitment and Responsibility).
2. Effective Communication
 - Demonstrating clear and professional communication with pupils, parents, and colleagues (Céim: Professional Relationships and Leadership).
3. Classroom Management and Organisation
 - Creating safe, engaging, and inclusive learning environments (Céim: Safe, Supportive, and Inclusive Environments for Learning).
4. Pedagogical Skills and Curriculum Understanding
 - Developing and delivering curriculum-aligned lessons that engage all learners (Céim: Knowledge and Understanding of the Curriculum).
5. Digital and Technological Practices
 - Responsible use of technology for teaching and learning (Céim: Technology-Enhanced Learning).
6. Child Protection and Safeguarding
 - Understanding and implementing child protection policies (Céim: Professional Conduct).

Informal and Formal Advice for Minor Professional Deficits

Informal Advice and Support

Minor professionalism issues may be addressed informally by staff, who provide direct advice to the student. The goal is to support improvement without formal procedures.

Formal Advice and Support

Formal advice and support are initiated if:

- Minor issues persist despite informal advice; or
- A single, significant lapse occurs.

In such cases, an action plan will be developed by the School, detailing specific steps, timelines, and expected outcomes to address the professional deficit.

Students may bring representation to meetings (e.g., College Tutor or Students' Union representative) and access support services such as the Student Counselling Service or College Health.

Procedure for Major Fitness to Practice Concerns

Initial Reporting

In line with the University [Fitness to Practise Policy](#) concerns about a student's fitness to practise may be raised by any member of Trinity staff, placement school staff, or other appropriate individuals who interact with the student in a professional or academic capacity. Referring parties may include, but are not limited to:

- Mentor teachers or placement supervisors.
- Lecturers, tutors, or programme coordinators within the School of Education.
- External examiners or other professionals involved in the assessment or observation of the student's performance.

Initial concerns will be raised informally by a referring party, most likely to the Programme Coordinator or other member of the programme's team. Major concerns about a student's fitness to practise should be referred to the Director of Teaching and Learning (Undergraduate) who will notify the Head of School. The Head of School consults the Junior Dean and, where applicable, the Disability Officer to determine the appropriate course of action.

School Fitness to Practice Committee Referral

The Head of School and Junior Dean will decide whether to refer the case to the Junior Dean to be dealt with under the University's disciplinary code as set out in Schedule 2 of the Chapter on Student Conduct and Capacity, or to have the case dealt with as a fitness to practise case that does not constitute a disciplinary offence. Where it is decided by the Junior Dean that a case should be treated as a case of student mental ill-health, the case shall be dealt with in accordance with the procedures set out in Schedule 3 to the Chapter on Student Conduct and

Capacity. If deemed necessary, the case will be referred to the School Fitness to Practise Committee.

School of Education Fitness to Practice Committee

Membership

The School of Education Fitness to Practice Committee shall consist of three members of staff one of which will act as chair, proposed by the Head of School and approved by the Faculty Dean and noted by the Faculty Executive. This Committee will be formed on an ad hoc basis.

The Committee consists of:

- Two members of the School of Education staff.
- One external member from another School with fitness to practise requirements.
- A Chairperson appointed from the above members.

Members with prior involvement in the case (e.g., advising the student) will not participate.

The School Manager or a nominee will act as secretary to the School Fitness to Practice Committee and will be in attendance at meetings of the School Committee for the purpose of recording decisions made by such a Committee.

Hearing Procedures

The Committee will:

1. Notify the student and referring party of the hearing details (i.e. date, time, venue and format of the hearing) at least five working days in advance.
2. Allow both the student and the referring party to present evidence and question each other.
3. Follow principles of due enquiry to ensure a fair, impartial process.
4. Provide the student the opportunity to bring representation (e.g., tutor, Students' Union representative, a member of the Postgraduate Advisory Service).

At a minimum, the student and the party raising the concerns should be informed in advance of the hearing that:

- (a) The student is entitled to be present at the hearing when the School/Discipline's concerns in relation to their ability to comply with fitness to practise requirements are presented to the School of Education Fitness to Practice Committee.
- (b) The student's tutor (or, in the case of a student registered on a postgraduate course, a member of the Postgraduate Advisory Service) or any other person of the student's choice may represent the student.
- (c) The student and any such representative shall be given full opportunity to be heard on the matter before the School Committee.
- (d) Should the student bring representation to the School Committee, the party referring the case to the School Committee may also bring representation.
- (e) The student or their representative is entitled to question the party referring the case or their representative, on the case made against the student.
- (f) The party referring the case to the School Fitness to Practice Committee and any representative is equally entitled to be present at the hearing when the student's response to the concerns raised is presented and is entitled to question the student on this response.
- (g) The student or the party referring the case to the School Fitness to Practise Committee has the right to appeal the decision of the Committee to the College Fitness to Practice Committee (see 6.5.4 of the University Policy for further details).
- (h) Where appropriate, the student may seek support from Student Counselling or College Health.

Decision-Making

The Committee may take one or more of the following actions as set out in section 3 of Schedule 5 and the Calendar Part II, Part B, subject to approval by the Senior Lecturer or Dean of Graduate Studies, and summarised as follows:

- Issue a caution.
- Recommend additional supervision or training.
- Require medical or psychological assessments.
- Recommend temporary suspension or withdrawal from the programme.

The student has the right to appeal the decision to the College Fitness to Practise Committee.

Students with Disabilities

If a student has a disability and registers with Trinity disAbility Service, the School will collaborate with Trinity disAbility Service to provide reasonable accommodations (based on Learning and Educational Needs Summary [LENS] or Placement LENS reports).

Concerns about a student's ability to practice despite accommodations will be addressed under this policy, with sensitivity to their needs.

Powers to Suspend

If a student's behavior threatens the well-being of the students they teach, school or University staff, fellow students, or the public, the Head of School or placement staff may suspend the student from placement immediately. The matter is then referred to the Junior Dean or the School Fitness to Practice Committee.

Appeals

Students may appeal decisions of the School Fitness to Practice Committee to the College Fitness to Practice Committee within 15 working days of the date on which the decision has been communicated to the parties. Appeals are full re-hearings conducted in accordance with University policy.

Related Documents

The Fitness to Practise policy should be read in conjunction with:

- [Céim: Standards for Initial Teacher Education](#)
- [Code of Professional Conduct for Teachers](#)
- Garda Vetting Procedures
- [Guidance for Registered Teachers about the use of Social Media and Electronic Communication](#)
- [Reasonable Accommodation Policy for Students with Disabilities \(April 2023\)](#)
- The [2010 Consolidated Statutes](#), Chapter on Student Conduct and Capacity, Schedule 5 Fitness to Practise

- Trinity College Dublin's [Child Protection Policy](#)
- University [Fitness to Practise Policy](#) (Version 2.0, 4 December 2024)

Student Tutors and Student Support Services

TCD's Dignity and Respect Policy sets out the University's key principles, approach and procedures on the subject of Dignity and Respect in the University community. It aims to maintain a positive, safe environment exists for employees, students and other community members, which is free from any form of negative treatment, including discrimination, bullying, or any form of harassment: [TCD Dignity and Respect Policy](#)

Student Tutors

Every undergraduate student is assigned a tutor when they are 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 students before the college 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 their 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 an 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

Student Services

In the event of an emergency, dial Security Services on extension 1999. Security Services provide a 24-hour service to the college community, 365 days a year. They are the liaison to the Fire, Garda and Ambulance services and all staff and students are advised to always telephone extension 1999 (+353 1 896 1999) in case of an emergency. Should you require any emergency or rescue services on campus, you must contact Security Services. This includes chemical spills, personal injury or first aid assistance. It is recommended that all students save at least one emergency contact in their phone under ICE (In Case of Emergency). It is also recommended that students download the SafeZone app to access alerts for closures in inclement weather, etc.

All BMusEd students should familiarise themselves with the [Student Services Handbook](#)

The [Student Support and Services Website](#) provides you important information on a wide variety of available supports including:

- general and administrative
- academic studies
- IT
- Health and wellbeing, including **College Health, Student Counselling Service and Niteline**, [Crisis Supports for Students](#)
- Support in crisis
- Employment and careers
- Accommodation
- Financial

Other services to consult include:

- For information and Events on Careers please visit [Trinity Careers Service](#) and [My Career](#)
- For important information regarding Health and Safety see [General Safety, Health & Welfare Information](#)

TCD is committed to excellence in teaching, research and service provision. The University aims for the highest standards of quality in all its activities. If a student wishes to make a complaint, these are generally resolved more easily and effectively at an early stage and by those who have a direct influence on the situation. In the first instance, students should seek the advice of their College Tutor and use existing informal mechanisms to resolve difficulties – for example, discussing with individual lecturers or support staff (e.g. course coordinator), engaging with student representatives or through staff-student meetings. The formal student complaints procedure is available when informal approaches have not produced a satisfactory resolution within a reasonable timeframe or when the seriousness of the complaint merits it: [Complaints Procedure](#)

Study Abroad/Erasmus

Erasmus exchanges are organised between TCD students and students from the Kodály Institute, Hungary. Eligible students have the option of studying abroad during semester 2 in year 2 only. Students must indicate their intentions by applying in writing to the course coordinator in year 1 (date of application to be advised by course coordinator each year). Please note: places on the Erasmus programme are competitive and subject to a strong academic standing. Upon application, students will be required to provide:

1. An academic transcript with subject grades from year 1.
2. A recording of one piano and one vocal piece.
3. A professional CV and personal statement.

Please note that for students on the Erasmus programme their Semester 1 results will be applied to Semester 2 in order to determine the overall year 2 result.

Scholarships and Prizes

Foundation Scholarship

The Trinity College Foundation Scholarship aims 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 coupled with an exceptionally high level of music performance.

The examination provides opportunities for students to engage in critical thinking and academic study of the theoretical aspects of the degree, including Music Education, Irish Education History and Policy, History of Music and 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 typically held in the week before Hilary Term. Candidates must give sufficient 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 the University Calendar entry: [Calendar, Part II, Foundation and Non-Foundation Scholarships](#)

Scope of the material

The material covers the course content and indicative readings in the following courses:

- Practice of Music Education
- Inclusive Education
- Harmony and Counterpoint
- Instrumental/Vocal performance
- Aural/keyboard skills

Number of papers

There will be three parts to the assessment as follows:

- Education: this is a 3-hour examination. There are 3 questions to be answered (300 marks)
- Theoretical Music: this is a 3-hour examination. There are 3 questions to be answered (300 marks)
- Practical Examination:
 1. Recital of 15 minutes duration with at least two contrasting styles (200 marks)
 2. Keyboard skills exam, which may consist of topics such as melody harmonisation, arrangement, chord patterns/figured bass/instrumental transposition/melody continuation/transposition of two-part piece (50 marks)
 3. Sight-reading/Aural consisting of 2 contrasting pieces of accompanied sight-singing (50 marks)

Foundation Scholarship Exams will be co-marked internally, and moderated by the programme coordinators.

Reference/Source:

[Calendar Part II, D 10: Foundation and Non-Foundation Scholarships](#)

Prizes, Medals and Other Scholarships

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 Year 4. A student must achieve 75% or more as their overall Year 4 mark, in order to be considered.

A book prize will be awarded to any student who achieves more than 70% as their overall final grade in Years 1, 2 and 3.

Academic Writing

The Use and Referencing of Generative AI

Aligned with the College Statement on Artificial Intelligence and Generative AI in Teaching, Learning, Assessment & Research (2024), the use of GenAI is permitted unless otherwise stated. Where the output of GenAI is used to inform a student's document or work output, this usage should be acknowledged and appropriately cited, as per [Library guidelines on acknowledging and reference GenAI](#). From an academic integrity perspective, if a student generates content from a GenAI tool and submits it as his/her/their own work, it is considered plagiarism, which is defined as academic misconduct in accordance with College Academic Integrity Policy.

Students are reminded that the use of Artificial Intelligence (AI) tools for generating or completing academic work must adhere to the highest standards of academic integrity. Utilising AI to produce work that is then submitted as your own is considered a form of plagiarism and will be treated as such under the university's academic misconduct policies. It is essential that students clarify and understand the specific guidelines and expectations regarding the use of AI within each module with the module leader. If AI tools are utilised in any capacity, this must be clearly reported and acknowledged in an open and ethical manner, ensuring transparency in your academic submissions. Failure to do so can result in serious academic consequences.

All BMusEd students must familiarise themselves with the [College Statement on Artificial Intelligence and Generative AI in Teaching, Learning, Assessment and Research](#).

Please also see: https://www.tcd.ie/academicpractice/resources/generative_ai/

All BMusEd students must also familiarise themselves with the UNESCO AI Competency Framework for Teachers: [UNESCO AI Competency Framework for Teachers](#)

Academic Integrity and Referencing Guide

All submitted assignments must include a coversheet that contains the following information:

1. Student name, student number, programme title, module title, assessment title, lecturer, date submitted
2. Signed and dated declaration: [Coversheet Declaration](#)

Please see sample coversheet here (please change the School/Programme name if using this template): [Sample Coversheet](#)

All BMusEd students are required to familiarise themselves with the following:

1. The TCD Academic Integrity Website: [Academic Integrity Website](#)
2. The Library Guidelines on Academic Integrity: [Library Guides - Academic Integrity](#)
3. The TCD [College Statement on Academic Integrity](#)
4. The TCD [Academic Integrity Policy](#)
5. The TCD [Policy on Good Research Practice](#)

Plagiarism, interpreted by the college is the act of presenting the work of others as one's own work without acknowledgement and is regarded as a very serious offence which is subject to college disciplinary procedures. Plagiarism, cheating, and other fraudulent or dishonest behavior (including the unauthorized or unacknowledged use of generative Artificial Intelligence) is

considered as an offence against academic integrity and is subject to the disciplinary procedures of the university. The relevant Academic Integrity determination procedures and penalties are set out in the Academic Integrity Policy, the Procedure in Cases of Suspected Academic Misconduct, the Calendar Parts II and III and the College Statutes: [Calendar Part II, B: General Regulations & Information, 'Academic Integrity'](#)

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 and which is located at:

<https://libguides.tcd.ie/plagiarism/about>.

This includes the following:

- 1) The 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 (e.g. TurnItIn)

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

TCD foundation module assignments must be submitted to Blackboard and will be submitted through TurnItIn, the College's plagiarism software.

Students should adhere to good data protection practice in research. Please see checklist at the following link: <https://www.tcd.ie/dataprotection/gooddataprotection/>

Please also see : https://www.tcd.ie/info_compliance/data-protection/student-data/

Referencing Style for assignments

The citation style adopted by the School of Education is that of the American Psychological Association (APA), 7th Edition. RIAM and TU Dublin Conservatoire follow their own reference styles.

Please consult the following referencing style-guide:

<https://www.tcd.ie/education/referencing-style-guide/>

Students may choose to use the house style of RIAM/TU Dublin Conservatoire for TCD assignments, on condition that permission has been requested by students and granted by the relevant lecturer in advance of the assignment submission.

Referencing Style for assignments for TU Dublin

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

<https://www.tudublin.ie/library/cc/library-support/student-support/online-library-tutorials/how-to-guides/>

Referencing style for assignments for RIAM

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

<https://www.riam.ie/student-life/library/writing-style-guide>

Research Ethics

Research projects may require ethical approval by the relevant institution. Students are advised to consult with their supervisor in the first instance. Please note that it is the responsibility of students to comply with the ethics guidelines and procedures in each institution (TCD, TUDublin, RIAM). Students must work with supervisors in this regard. TCD: [here](#); TU Dublin: [here](#); RIAM: [here](#).

Please consult ethics policies and procedures at the following links: [Research Ethics](#)

Teaching and Learning

Programme Architecture

Students on the BMusEd may, with the agreement of the court of examiners, be awarded an ordinary degree after completing three Years of the programme.

Students may apply, through their tutor, for permission to transfer to another course, providing the application is made before the specified closing date. To transfer to another college, students are required to apply directly to those colleges, with the entry requirements subject to those regulations. For more information see: <https://www.tcd.ie/study/apply/making-an-application/undergraduate/>

Programme Structure and Workload

The following tables contain the list of modules identified by title and code, their ECTS weightings, and a general estimate of the learning workload to include approximate hours of self-directed learning or research.

Module Title	Module Code	ECTS Weighting	Learning Workload
Music Performance 1	EDU11002	10	Solo: 22 hours, Ensemble: 48 hours, independent study: 180 hours
Aural Skills 1 (Professional and Pedagogic)	EDU11024	5	Contact: 22 hours, independent study: 78 hours
Compositional Techniques 1	EDU11021	10	Contact 66 hours, independent study: 134
Music History 1	EDU11022	10	Contact: 55 hours, independent study: 145
Music Education 1	EDU11023	5	Contact: 22 hours, independent study: 78 hours

Music Technology for the classroom	EDU11025	5	Contact: 22 hours, independent study: 78 hours
Fundamentals of Music Pedagogy	EDU11026	10	Contact: 74 hours, independent study: 126 hours
School Placement 1	EDU11027	5	Contact: 24 hours, independent study: 76 hours
Year 2 Modules			
Music Performance 2	EDU20020	10	Solo: 22 hours, Ensemble: 48 hours, independent study: 180 hours
Aural Skills 2	EDU20024	5	Contact: 33 hours, independent study: 67 hours
Compositional Techniques 2	EDU22021	10	Contact 66 hours, independent study: 134
Music History 2	EDU20022	10	Contact: 55 hours, independent study: 145
Music Education 2	EDU20022	10	Contact: 33 hours, independent study: 167
Inclusive Education	EDU22026	5	Contact: 13 hours, independent study: 125
School Placement 2	EDU20025	10	School placement contact: 50 hours, classroom musicianship contact: 50 hours, independent study: 100 hours
Year 3 Modules			
Music Performance 3	EDU33100	10	Solo: 22 hours, Ensemble: 48 hours, independent study: 180 hours

Aural Skills 3	EDU33101	5	Contact: 22 hours, independent study: 78 hours
Advanced Compositional Techniques 1 and Contemporary Music Studies	EDU33102	5	Contact: 44 hours, independent study: 56 hours
Educational Philosophy and Theory	EDU33103	5	Contact:11 hours, independent study: 100
Sociology of Education	EDU33104	5	Contact:11 hours, independent study: 100
Music Education 3	EDU33105	5	Contact: 22 hours, independent study: 78 hours
School Placement 3	EDU33106	25	Advanced School Placement contact: 120, research methods: 11 hours, keyboard skills: 5 hours, independent study: 365
Year 4 Modules			
Capstone 1: Solo Recital and Minor Dissertation	EDU44100	20	Contact: 36 hours, independent study: 464 hours
Capstone 2: Solo Recital and Minor Composition Portfolio	EDU44101	20	Contact: 40 hours. independent study: 460 hours
Capstone 3: Composition and Minor Recital	EDU44102	20	Contact: 42 hours Independent study: 458 hours
Capstone 4: Dissertation and Minor Recital	EDU44104	20	Contact: 42 hours Independent study: 458 hours
Advanced Musicianship	EDU44106	5	Lecturers: 44 hours Independent study: 56 hours

Advanced Compositional Techniques	EDU44105	5	Contact: 33 hours Independent study: 67 hours
Inclusive Education	EDU44110	5	Contact: 14 hours, independent study hours: 36,
Digital Learning	EDU44103	5	Contact: 11 hours, independent study hours: 20,
Psychology of Education	EDU44108	5	Contact: 14 hours, independent study hours: 31
Introduction to Assessments and Examinations in post-primary Education	EDU44109	5	Contact: 14 hours, independent study hours: 36,
School Placement 4	EDU44107	10	Contact: 40 hours, independent study hours: 40

Learning Outcomes

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

LO1. Articulate a strong personal philosophy of music education informed by extensive knowledge and critical understanding of a range of specialised theories, concepts, and principles, as they apply to the nature and processes of learning relevant to music, education and to music education.

LO2. Display high standards of musical performance, commensurate with graduate future status as models for aspiring students of music in post primary schools and as leaders of curricular and extra-curricular music in schools.

LO3. Exemplify a thorough knowledge of primary and post primary music curricula.

LO4 Exhibit deep understanding of current pedagogy approaches in primary and post primary music and the appropriate methodologies for mediating music curricular content as informed by the prevailing influences on educational practice.

LO5. Identify, define, conceptualise, and analyse critically, complex professional problems and issues relating to education and music, offering professional insights, interpretations, and solutions on topics such as inclusion, diversity, global citizenship, literacy and numeracy and social justice, executing projects based on enquiry and research.

LO6. Apply knowledge, skills and understanding in a variety of contexts but principally through classroom teaching via creative pedagogical approaches.

LO7. Demonstrate a capacity to work autonomously and collaboratively as part of a professional team within the organisational and managerial structures in primary and post primary education, taking significant responsibility for self and others within a wide range of professional level activities in education and music, in accordance with current Professional Standards and Ethical Codes (Teaching Council of Ireland).

LO8. Articulate an awareness of the legal and professional obligations in respect of their role, acting professionally at all times in the best interests of Students and their parents/carers.

LO9. Evidence a capacity to devise, plan and undertake a capstone project via music performance, music composition, or major dissertation including a literature study, data generation and analysis and present this in an appropriate scholarly / musical format.

LO10. Display a capacity to work effectively as a reflective professional with a problem-solving orientation drawing on best practice methodologies in relation to planning, instruction, learning, classroom management and student assessment.

LO11. Articulate an understanding of the value throughout life of further learning opportunities and experiences in relation to music education.

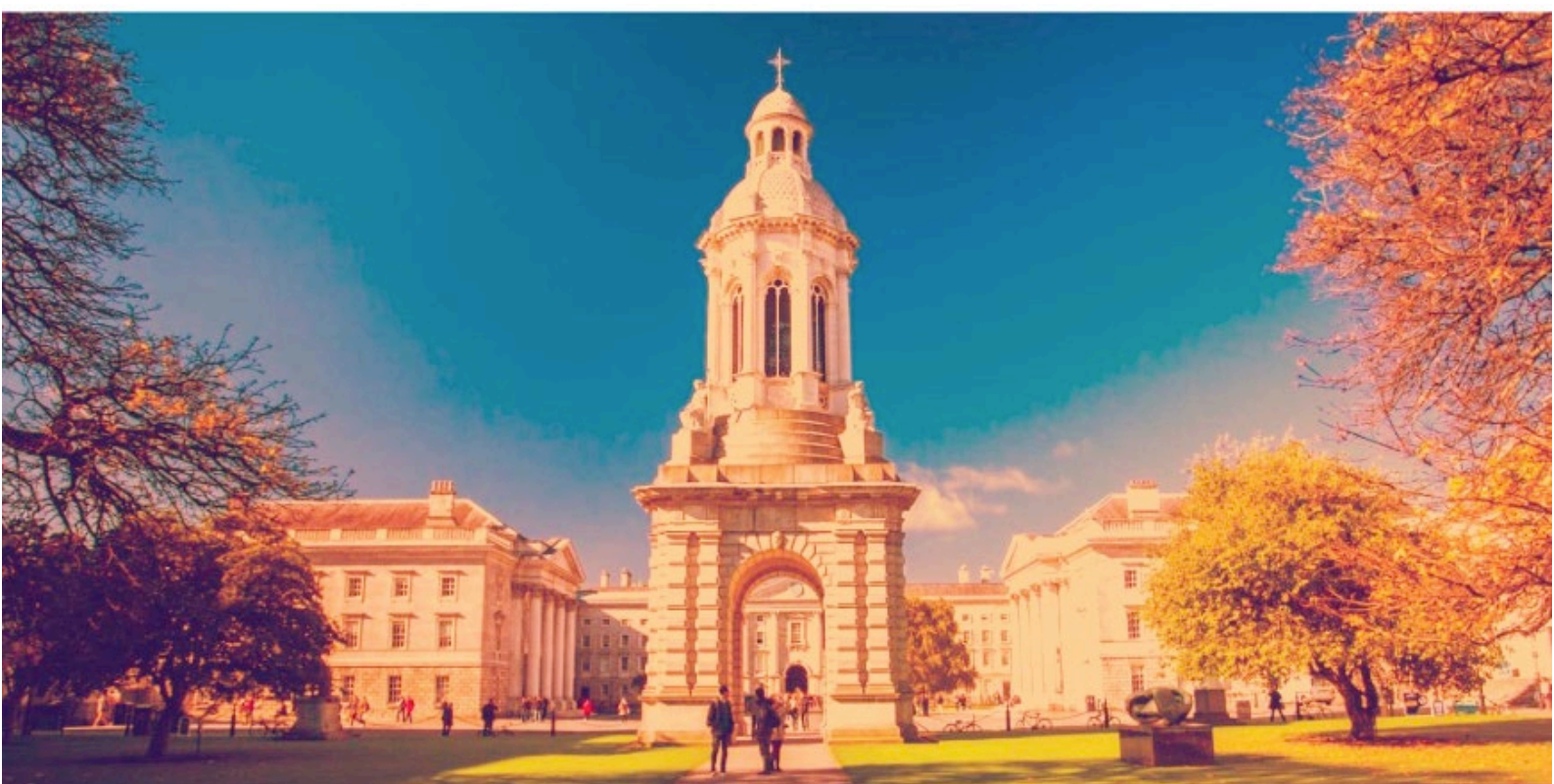
LO12. Employ creatively a variety of media for teaching: demonstrate knowledge and use of information and communication technologies, artistic and scientific media in the classroom where appropriate and critique relevant available resources for teaching and learning.

LO13. Establish a positive, supportive, and nurturing classroom environment: assist in the facilitation of the development of positive self-image and self-esteem, the creation of a shared learning community and countering/preventing bullying through good class management techniques.

LO14. Assess critically students' learning choosing appropriate knowledge, skills, and techniques to monitor students' learning for both summative and formative assessment.

LO15. Articulate, practice, and defend appropriate professional, ethical, compassionate, social, and cultural positions in relation to teaching and learning.

Year 1 Module Descriptors



Year 1 Module 1: EDU11020 Music Performance 1

<i>Module Code</i>	EDU11020
<i>Module Name</i>	Music Performance 1
<i>ECTS Weighting</i>	10 ECTS
<i>Semester taught</i>	Semesters 1 and 2
<i>Module Coordinators</i>	RIAM/TU Dublin Conservatoire instrumental or vocal teacher

Learning Outcomes

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

- LO1. Display a level of artistic expression and technical facility for instrumental or vocal performance.
- LO2. Present pieces in a varied and balanced programme.
- LO3. Perform with a reliable interpretation of the various stylistic genres presented.
- LO4. Display a basic musical and intellectual understanding of the music performed.

Module Content

The module consists of two components:

- 1) Solo Performance (100%)
- 2) Ensemble (Pass/Fail)

Solo Performance: all instruments or voice including traditional instruments.

Solo performance may be either vocal or instrumental. The component develops specific instrumental or vocal technique, overall musicianship, and repertoire knowledge. This is reflected in the programme presented for the end-of-year examination. The component includes a programme of studies, scales and sight-reading in order to build core instrumental or vocal skills appropriate to a Year 1 standard. In the case of students playing traditional repertoire, they must interpret a broad range of the Irish traditional tune repertoire in a manner appropriate to the instrument and style. The component has strong cross-curricular links with all elements of the degree programme, both music and educational modules. It is critical to the School Placement component.

The aim of the component is to:

- develop the student's instrumental or vocal technique for performance
- establish the foundation for productive practice and independent learning
- introduce students to a wide variety of repertoire
- develop confidence in stylistic and interpretive issues

Ensemble

Students are expected to fulfil the ensemble requirements as detailed in the front matter of the handbook.

Teaching and Learning Methods

Solo Component

The solo component is taught through weekly instrumental/vocal lessons (1 hour per week x 22 weeks). Students are expected to practice daily. The repertoire to be studied is chosen in partnership with the teacher at a level commensurate with the level of their instrumental proficiency. Deficiencies and weakness in technique are addressed using appropriate technical studies and carefully selected repertoire. The end-of-year examination programme must be submitted to the first study teacher, the programme chair and the relevant head of faculty.

Ensemble Component

Students are assigned to an ensemble group corresponding to their major performance study or will attend suitable performance spotlight weeks.

Assessment

Presentation of a balanced programme of contrasting styles (15-minute duration). The programme must be presented in writing to the examination panel. Should the 15-minute duration be exceeded the performance may be interrupted at the discretion of the examiners. Scales and arpeggios or technical exercises must be performed to a standard commensurate with the programme presented. The time taken to perform these exercises is in addition to the 15-minute

duration of the recital. A list should be drawn up in consultation with the teacher and presented to the examiners.

Note: while the panel includes instrumental/vocal examiners, the specific instrumental/vocal expertise may not include every instrument/voice.

*Students are examined by two examiners from the host institution.

Information for traditional instrument only:

The presentation of a balanced programme of contrasting styles (15-minute 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 should also be interactive with students expected to be able to discuss their programme, instrument, influences and other performers. There will be a short sight-reading test requiring the student to play a simple tune.

The programme should reflect and illustrate both the tradition and breath 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 students' own compositions or arrangements may also be included in consultation with the first study teacher, the programme chair and the relevant head of faculty.

Subject to approval by the relevant institution a student may present two traditional instruments. Students to present a balanced programme of works in contrasting styles of 15-minute duration divided equally between the two instruments.

*Students are examined by two examiners from the host institution. The examination panel will include a traditional music specialist.

Ensemble

Students are expected to fulfil the ensemble requirements as detailed in the front matter of the handbook.

* Failure to attend ensemble will result in a deduction in overall performance mark for this module.

Reassessment

Repeat performance examination at the supplemental period.

Contact Hours and Workload

Individual lessons: 22 hours

Ensemble: 48 hours

Independent study for practice: 180 hours

Recommended Reading List

Repertoire as suggested by individual practical teacher.

Year 1 Module 2: EDU11024 Aural Skills 1 (Professional and Pedagogic)

<i>Module Code</i>	EDU11024
<i>Module Name</i>	Aural Skills 1 (Professional and Pedagogic)
<i>ECTS Weighting</i>	5 ECTS
<i>Semester taught</i>	Semester 1 and 2
<i>Module Coordinators</i>	RIAM: Ms. Amy Ryan; TU Dublin: Ms Helen Blackmore

Learning Outcomes

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

- LO1. Identify form, style, genre, texture, and instrumentation aurally and via score-reading.
- LO2. Articulate in a concise and clear manner, both orally and in writing, their understanding of the above.
- LO3. Annotate scores with appropriate use of harmonic progression, phrasing and tonality.
- LO4. Discuss concepts of style, genre, texture, and instrumentation in the context of planning for the primary school classroom.

Module Content

Students learn to listen to music in an engaged and critical fashion. Core competencies include aural recognition of intervals and triads, and the recognition of functional bass lines in repertoire. This module exposes students to an array of repertoire, broadening their listening experience in a range of styles including Western Art Music from the Renaissance onwards and other musical styles such as folk music from Ireland and beyond, popular styles and jazz.

Topics include:

- form: binary form, ternary form, minuet and trio, rondo, theme and variation, sonata form
- structural elements of music such as motif, phrase, period and sentence
- tonal relationships, recognition and labelling of cadences, chords and phrases
- awareness of texture and instrumentation

- developing facility with pedagogical tools relevant to musicianship training in the classroom: relative solfa, hand signs, absolute pitch names and rhythm syllables

Teaching and Learning Methods

This module is taught through hour-long, weekly sessions in both semesters of Year 1. The class is aurally-led and supported by reference to the score and students are expected to undertake regular assignments. Group listening and class discussion supports students in developing aural awareness and the required vocabulary to express their findings. Technical aspects of the music such as harmonic features (cadences, chord progressions) are further explored in a practical fashion through singing. Students learn to annotate scores, indicating the features discussed. Some simple analytical graphs or diagrams are used to support students in succinctly exploring and articulating issues such as form, tonal relationships and modulation. Examples will be worked through in class with an emphasis on gradual skill development in aural perception.

Assessment

Assessment is in two parts: a one hour listening test at the end of Semester 1 and a project due at the end of Semester 2. Each component is worth 50% of the overall grade.

Please note: students must achieve a minimum of 40% in each component of their assessment to pass this module. It may be possible to compensate parts of this module, please see the compensation section at the front of this handbook for further information.

Reassessment

Resubmission at the supplemental examination period.

Contact Hours and Workload

Contact hours: 22 hours

Independent study: 103 hours

Recommended Reading List

- Berkowitz, S., Fontrier G., Goldstein, P. and Smaldone, E. (2017). *A new approach to sight-singing*, 6th edn. W.W. Norton and Co.
- Bowman, D. and Terry, P. (1993). *Aural matters: a student's guide to aural perception at advanced level*. Schott.
- Kodály, Z. (2004) 333 Reading Exercises, Boosey and Hawkes
- Laitz S. G. (2012). *The complete musician : an integrated approach to tonal theory analysis and listening* (3rd ed.). Oxford University Press.
- Merritt, J. and Castro, D. (2016). *Comprehensive aural skills*. Routledge
- Molnár. A. (2003). *Classical canons*. Editio Musica Budapest.
- Németh, N.P. (2015). *Solfézs antológia*. Editio Musica Budapest.

Year 1 Module 3: EDU11021 Compositional Techniques 1

<i>Module Code</i>	EDU11021
<i>Module Name</i>	Compositional Techniques 1
<i>ECTS Weighting</i>	10 ECTS
<i>Semester taught</i>	Semester 1 and 2
<i>Module Coordinators</i>	RIAM: Ms Marie Moran, Ms Grainne Deery TU Dublin: Dr David Bremner and Dr Daragh Black Hynes

Learning Outcomes

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

- LO1. Compose four-part tonal harmony for soprano, alto, tenor, bass (SATB) and via figured bass.
- LO2. Compose in a manner that includes melodic, rhythmic and harmonic control in two-part contrapuntal textures.
- LO3. Critically discuss the practical application of composition within the primary and post-primary music curricula.
- LO4. Apply techniques derived from stylistic composition to free composition (e.g. harmonic language, melodic and rhythmic control, phrase structure).
- LO5. Demonstrate creativity and imagination through free composition focusing on the mediums of text setting and piano accompaniment by responding to given materials and stimulus.
- LO6. Describe how composition techniques can be applied to a range of practical classroom situations.

Module Content

This module consists of two components:

1. Harmony and Counterpoint Stylistic
2. Harmony and Counterpoint Applied

The Harmony and Counterpoint Stylistic component provides a foundation for the Harmony and Counterpoint Applied strand which commences in Semester 2.

Harmony and Counterpoint Stylistic

This component consists of two strands:

1. A systematic approach to the teaching of four-part tonal harmony beginning with the basic four-part chord, moving onto progressions involving an understanding of appropriate voice leading and forms of decoration. This includes the study of figured bass
2. The study and consolidation of simple contrapuntal techniques in two parts

Topics will include:

- root, first and second inversion chords, the dominant seventh and its inversions, passing notes (accented and unaccented), suspensions and modulations to closely related keys
- realisation of figured bass
- the writing of simple two-part counterpoint in a vocal or instrumental idiom addressing imitation, rhythmic contrast, cycle of fifths and modulation

Harmony and Counterpoint Applied

The aim of this component is to introduce students to techniques of arrangement, free composition, and text setting. The concepts covered in Harmony and Counterpoint Stylistic in Semester 1 are developed and shown to be applicable to a wide range of instrumentations and situations outside pure stylistic composition.

This component consists of the following elements:

- students learn how to choose appropriate chords when harmonising a melody, and how to realise this harmonisation idiomatically for the ensemble concerned
- text setting is covered to include an analysis of the metre, meaning and atmosphere of a given text, and how these can be responded to in composition

- students are introduced to the principles of idiomatic writing for voices and an appropriate range of instruments concentrating on those typically found in the post-primary school setting

Topics include some or all of the following:

- setting a short text for voice
- composition of a piano accompaniment to a given song melody, drawing from a wide range of contexts and styles (e.g. lieder, folk, popular song)
- arrangement of piano work/accompaniment for an instrumental ensemble
- free composition, drawing upon student's individual background and musical interests

Attention will be paid to principles of diversity and inclusivity in the choice of styles covered and example materials.

Teaching and Learning Methods

Both components are taught through a combination of weekly lectures and workshops. Students are expected to take an active part in the lectures and are expected to undertake directed tasks.

Harmony and Counterpoint Stylistic

1. Four-part tonal harmony: is taught through a systematic carefully graded and paced approach. Harmonic vocabulary will be acquired through the study of harmonic analysis and figured bass. Singing, playing and the writing of exercises form part of the learning activity. Students work through examples in class and receive weekly feedback on assignments to acquire the skills and secure the knowledge.
2. Counterpoint: the study and analysis of appropriate works from the Baroque era forms part of the learning. Students work through examples in class, writing, listening and playing. Materials are carefully paced in a manner which builds up the core contrapuntal skills. Specific weekly skill assignments with feedback forms part of the learning activity.

Harmony and Counterpoint Applied

Students are introduced to a variety of techniques which are then applied with guidance during the compositional process. As far as is feasible, compositions (both in-progress and complete) are performed in lectures by an ensemble of students or by available lecturers. They are then explored in a student-led discussion in order to foster creativity in a non-judgemental atmosphere while encouraging imagination and critique. Students will complete regular assignments which will support the composition of their portfolio.

Assessment

Harmony and Counterpoint Stylistic Portfolio and Examination (75%)

Portfolio (25%)

- SATB Portfolio (12.5%): this consists of a proportion of weekly work across the semester and/or a separate portfolio set at the end of the semester, which consists of four-part harmonisations including figured bass (exercises 10 bars approx)
- Counterpoint Portfolio (12.5%): this consists of a proportion of weekly work across the semester and/or a separate portfolio set at the end of the semester, which consists of the addition a contrapuntal strand to a given soprano/bass line.

Examination (50%)

Harmony and Counterpoint Stylistic Written Examination (3 hours). Three questions are to be answered (50%):

- harmonise a melodic line to include modulation for SATB
- realise a figured bass for four-parts
- complete a simple two-part contrapuntal piece

Harmony and Counterpoint Applied Portfolio (25%)

Portfolio consisting of three composed pieces.

Please note: students must achieve a minimum of 40% in each component of their assessment to pass this module. It may be possible to compensate parts of this module, please see the

compensation section in the front of this handbook for further information.

Reassessment

Resubmission at the supplemental examination period.

Contact Hours and Workload

Contact hours: 66 hours

Independent study: 184 hours

Recommended Reading List

Archibald, J. and Marmion, B. (2003). *Music workout*, Grade 8. Royal Irish Academy of Music

Archibald, J. and Moran, M. (2023). *Harmony Notes*. Book 1. Peter Lang print (ISBN 978-1-80079-556-3), Epdf (ISBN 978-1-80079-557-0) and ePub (ISBN 978-1-90079-558-7)

Archibald, J. and Moran, M. (2023). *Harmony Notes*. Book 2. Peter Lang Print (ISBN 978-1-80079-648-5) Epdf (ISBN 978-1-80374-182-6) and ePub (ISBN 978-1-80374-183-3)

Butterworth, A. (1999). *Harmony in practice*. Associated Board of the Royal Schools of Music

Year 1 Module 4: EDU11022 Music History 1

Module Code	EDU11022
Module Name	Music History 1
ECTS Weighting	10 ECTS
Semester taught	Semester 1 and 2
Module Coordinators	TU Dublin: Dr Adrian Smith, Dr Helen Lawlor, Mr Mark Redmond RIAM: Dr Orla Shannon, Mr Jonathan Nangle, Mr Mark Redmond

Learning Outcomes

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

- LO1. Discuss the evolution of music history pertaining to western art music (1600–1945), world music and Irish traditional music.
- LO2. Differentiate between composers/prominent exponents and styles of the periods/genres studied and evaluate the different aesthetic approaches taken.
- LO3. Critically analyse recordings from the periods/genres studied providing commentary on the repertoire.
- LO4. Discuss the various methodological approaches to the type of music studied.
- LO5. Articulate verbally and in writing an awareness of different social, historical and cultural contexts.

Module Content

This module consists of three components:

- 1) History of Western Art Music
- 2) Irish Traditional Music
- 3) Ethnomusicology

History of Western Art Music

This component provides an overview of the development of music from c. 1600 to 1945. Students in TU Dublin Conservatoire study the music through periodisation (Baroque, Classical, etc.). Students in RIAM study the music through genre (orchestral, opera, etc.).

While students are introduced to significant composers and compositions that are considered canonic, they also study the work of underrepresented composers in an attempt to subject the canon to reasoned critique. The material includes in-depth discussions of the broader socio-political and cultural context. There is a strong emphasis on engaging with scores, where applicable, in order to develop students' analytical skills. In addition, aural skills are developed through listening to recordings.

Irish Traditional Music

This component introduces students to various aspects of the instrumental tradition with particular emphasis on the harp tradition. The module component consists of the following topics:

- the bardic tradition: overview of musical practice in Gaelic Ireland
- the harp tradition: a detailed survey of historic and contemporary practice
- the organology of traditional music
- the study of dance music: a history of dance, its form and structure, modes, contemporary applications, and cultural context
- the collectors: an appraisal of rationale, context, approach and impact

Throughout this module, reference is made to the Irish traditional music strand of the Junior Cycle and Leaving Certificate Syllabi where appropriate.

Ethnomusicology

This component engages with music traditions from around the world through the theoretical model of ethnomusicology. The module component involves two principle strands:

1. Area Studies comprises of case studies of music from the following regions: India, Sub-Saharan Africa, China and Mongolia, North America, Celtic traditions, or other selected case studies.
2. Theory and methods in ethnomusicology which introduces the history of the discipline and the central importance of fieldwork in ethnomusicological research. Through engagement with relevant literature, students consider ways to construct and implement short fieldwork projects. Musical area studies consider key theoretical themes.

Teaching and Learning Methods

History of Western Art Music (Semesters 1 and 2)

This component is taught through weekly 1.5-hour lectures that include listening to music, analysing scores, and directed reading assignments.

Irish Traditional Music (Semester 1)

The Irish Traditional Music Strand is taught through a series of 1-hour weekly lectures that focus on topics of the tradition.

Ethnomusicology (Semester 2)

The ethnomusicology strand is taught through a series of 1-hour weekly lectures. Literature-based research and fieldwork. Students are expected to take an active part in class discussions and are assigned additional reading material on a regular basis to supplement the in-class learning.

Assessment

	TUD	RIAM
History of Western Art Music	S1: Essay (12.5%) and Listening Exam (12.5%). S2: Essay (12.5%) and Listening Exam (12.5%).	S1: Academic Writing Assignment (7.5%) and Essay/Podcast (17.5%). S2: Essay/Podcast preparation/Resource bank (7.5%) and Essay/Podcast (17.5%).

Irish Music	S1: Essay (12.5%) and Listening Exam (12.5%).	S1: Essay (12.5%) and Listening Exam (12.5%).
Ethnomusicology	S2: Essay (12.5%) and Listening Exam (12.5%).	S2: Fieldwork project or essay (15%) and listening diary (10%).

Please note: students must achieve a minimum of 40% in each component of their assessment to pass this module. It may be possible to compensate parts of this module, please see the compensation section at the front of this handbook for further information.

Reassessment

Resubmission at the supplemental examination period.

Contact Hours and Workload

Contact hours: 55 hours

Independent study hours: 145 hours

Recommended Reading List

Western Art Music:

Burkholder, J.P., Grout, D.J. and Palisca, C.V. (2019). *A history of western music*, 10th edn. Norton and Co.

Taruskin, R. (2006). *Music in the seventeenth and eighteenth centuries*. Oxford University Press.

Schulenberg, D. (2014). *Music of the baroque*. Oxford University Press.

Irish Traditional Music:

Breathnach, B. (1971). *Folk music and dances of Ireland*. Mercier Press.

Brennan, H. (1999). *The story of Irish dance*. Mount Eagle Publications Ltd.

Carolan, N. (1997). *A harvest saved*. Ossian Publications.

Cawley, J. (2021). *Becoming an Irish traditional musician, learning and embodying musical culture*. Routledge.

- Hast, D. and Scott, S. (2004). *Music in Ireland: Experiencing music, expressing culture*. Oxford University Press.
- Joyce, S. and Lawlor, H. (Eds.). (2016). *Harp studies: Perspectives on the Irish harp*. Four Courts Press.
- Lawlor, H. (2012). *Irish harping 1900-2010*. Four Courts Press.
- McCarthy, M. (1999). *Passing it on: the transmission of music in Irish culture*. Cork University Press.
- O'Canainn, T. (1978). *Traditional music in Ireland*. Routledge.
- O' Curry, E. (1873). *On the manners and customs of the ancient Irish*. Williams and Norgate.
- O'Donnell, M.L. (2012). *Ireland's harp, the shaping of Irish identity C.1770–1880*. University College Dublin Press.
- O'Riada, S. (1982). *Our musical heritage*. Dolmen Press.
- O'Sullivan, D. (1958). *Carolán: The life, times and music of an Irish harper*. Routledge.
- O'Sullivan, D. (1974). *Irish folk music: Song and dance*. The Mercier Press.
- Shields, H., Carolan, N. and Smith, T. (Eds.). (1972–2001). *Irish folk music studies – Éigse cheol tírevois 1-6*. Folk Music Society of Ireland.
- Shields, H. (1998). *Tunes of the munster pipers*. Irish Traditional Music Archive.
- Shields, H. and Shields, L. (2013). *Tunes of the munster pipers, Volume two*. Irish Traditional Music Archive.
- Smith, T. (Ed.). (2012). *Ancestral imprints: histories of Irish traditional music and dance*. Cork University Press.
- Smith, T. and Ó Súilleabháin, M. (Eds.). (1997). *Blás: the local accent in traditional Irish music*. Irish World Music Centre.
- Vallely, F. (2011). *Companion to Irish traditional music*. Cork University Press.
- Vallely et al (Eds.). (2003). *Crosbhealach an Cheoil – The Crossroads Conference 2003*. Whinstone Music, Dublin.
- Williams, S. (2020). *Focus: Irish traditional music*. Routledge.

Ethnomusicology

- Berger, H. M. and Stone, R. (2019). *Theory for ethnomusicology*, 2nd edn. Routledge.

- Nettl, B. (2015). *The Study of ethnomusicology: Thirty-three discussions*. University of Illinois Press.
- Merriam, A. (1964). *The anthropology of music*. Northwestern University Press.
- Miller, T.E. and Shahriari, A. (2020). *World music, a global journey*. Routledge.
- Post, J.C. (2018). *Ethnomusicology, a contemporary reader*, 2nd edn. Routledge.

Year 1 Module 5: EDU11023 Music Education 1

Module Code	EDU11023
Module Name	Music Education 1
ECTS Weighting	5 ECTS
Semester taught	Semester 1 and 2
Module Coordinators	TCD: Dr Susan McCormick; RIAM: Ms Grainne Deery; TU Dublin: Dr Lorraine O'Connell

Learning Outcomes

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

- LO1. Source, create and critically evaluate a range of creative materials, including digital resources. Draw on a range of appropriate music pedagogical approaches suitable for an inclusive and diverse early Years and primary music context.
- LO2. Identify opportunities for and creatively engage in active, collaborative, and independent music-making and self-expression in the classroom context.
- LO3. Demonstrate an understanding of the role of global citizenship and sustainability within music education.
- LO4. Identify and articulate as appropriate, the links between theory and practice by drawing on relevant music education research and contemporary developments.
- LO5. Critique models of self-reflection in the context of lesson planning.

Module Content:

This module consists of one component which is Practice of Music Education 1. The module is a two-semester module taken by all students in Year 1. The module introduces practical and theoretical perspectives on music teaching, learning and assessment in the context of early years and primary school settings. Specific attention is paid to the primary school music curriculum in Ireland. The module enables students to explore how young children learn music, the pedagogical approaches that facilitate the development of musicianship and intercultural competence, particularly in an inclusive, creative and collaborative classroom environment, and how to apply this knowledge to activities in the primary classroom including lesson planning. In-class tasks,

related school-based assignments and alignment with the other professional modules and module components such as Practical Music Skills, Music Technology, Conducting and Introduction to School Placement facilitate students to reflect on their own as well as their pupils' learning and development. In line with the primary music curriculum this module adopts an integrated perspective on music learning, valuing and including the musical and cultural repertoires of the pupils. The module assumes an active, inclusive, creative, and collaborative music-making classroom environment, cognisant of the importance of the development of literacy, numeracy, and digital skills.

Teaching and Learning Methods

Weekly workshops form the basis of learning and teaching. These take place in a collaborative interactive environment with a focus on peer learning. The emphasis is on experiential and procedural learning grounded in theoretical understanding and supported by reflective practice.

Assessment

Planning and development of creative resources for teaching and learning in early years and primary school context. Students may be required to give a presentation.

Please note: students must achieve a minimum of 40% in their assessment to pass this module.

Reassessment

Resubmission at Supplemental Period.

Contact Hours and Workload

Contact hours: 22 hours

Independent study hours: 78 hours

Recommended Reading List

Daubney, A. (2017). *Teaching primary music*. Sage.

Evans, J., and Spruce, G. (2010). *Making music in the primary school*. Routledge.

- McPherson, G. (2015). *The child as musician: a handbook of musical development*. 2nd ed. Oxford University Press.
- National Council for Curriculum and Assessment. (1999). *Primary school curriculum: Music*. The Stationary Office. <https://www.curriculumonline.ie/Primary/Curriculum-Areas/The-Arts-Education/Music/>
- Sepp, A., Kangas, J., Hietanen L. and Ruismäki, H. (2023). Sources influencing primary school student teachers' self-efficacy beliefs in their music studies. *Music Education Research*, (25)1, 36-48. DOI: 10.1080/14613808.2022.2118249

Year 1 Module 6: EDU11025 Music Technology for the classroom

Module Code	EDU11025
Module Name	Music Technology for the classroom
ECTS Weighting	5 ECTS
Semester taught	Semester 1 and 2
Module Coordinators	TU Dublin: Shigato Wada RIAM: Mr Jonathan Nangle

Learning Outcomes

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

- LO1. Demonstrate the ability to input notes, dynamics and articulations, edit, layout and optimise a computer-based score within notation software such as MuseScore, Finale and Sibelius.
- LO2. Extract musical examples from notation software for use in word processor or image-based programs as a means of developing classroom content and preparing parts for performance, including transposing scores.
- LO3. Capture and import audio into a Digital Audio Workstation platform and perform basic editing (extract selections, fades, volume and pan manipulation, corrective editing, audio splicing).
- LO4. Creatively manipulate digital audio generating new and engaging sonic material from pre-existing files through the use of effects and sequence VST (Virtual Studio Technology) instruments to create original compositions and backing tracks.
- LO5. Creatively and correctively manipulate digital audio and display proficient typesetting ability.

Module Content

This module consists of one component:

- 1) Music Technology for the Classroom.

The module provides a solid foundation in music technology focusing on developing the skill set necessary for classroom-based teaching both in the production of user content (scores, worksheets, recordings) and creative pursuits (audio manipulation, sequencing, composition).

This module consists of three strands:

- provides a step-by-step introduction to computer-based music notation software to produce professional-standard printed musical scores and content for worksheets and other teaching materials
- provides a step-by-step introduction to digital audio editing techniques within a Digital Audio Workstation context, while learning the skills to capture and creatively manipulate digital audio
- provides a step-by-step introduction to sequencing techniques of VST instruments to compose original compositions or arrange high-quality backing tracks

Topics include:

- basic typesetting in music notation software (note input, dynamics and articulations)
- figured-bass notation and typesetting lyrics (solo songs, soprano, alto, tenor and bass)
- transposition of scores and transposing instruments
- score editing (layout and score optimisation) and preparation of parts
- extracting musical examples from notation software for use in a word processor or image-based program
- capturing digital audio from basic techniques (e.g. a smart phone) through portable recorders, stereo microphone arrays, and multitrack recording setups.
- manipulating digital audio correctively (audio splicing, EQ, noise reduction, mixing techniques) and creatively (effects processing)
- syncing video and audio in a software environment (Da Vinci Resolve, Premiere Pro) and basic video editing
- sequencing in a Digital Audio Workstation through the use of VST instruments
- Composition for video (TV advertisement), sound design for film (sound design, foley techniques), backing tracks

Teaching and Learning Methods

The module involves weekly one-hour lectures. Students are expected to take an active part in the lectures and are expected to undertake directed tasks.

Topic One: Computer Notation and Typesetting (MuseScore, Finale, Sibelius)

Each week focuses on a systematic, guided approach, introducing a particular set of tools within the software. For example:

- Week 1: methods for inputting notes, dynamics and articulations
- Week 2: expand on the first week to include smart shapes (slurs, cresc, decresc), inputting lyrics
- Week 3: figured bass symbols, transposing scores
- Week 4: score optimisation and layout, methods for how to present your score in preparation for printing and producing parts
- Week 5: advanced layout and special tools, tricks and tips sequencing in a Digital Audio Workstation (Reaper, Ableton Live, Cubase)

Topic Two: Digital Audio Editing Techniques

Each week focuses on a systematic, guided approach, introducing a particular set of tools within the software. For example:

- Week 1: inserting Virtual Instrument Tracks. Inputting MIDI data (note data), quantization, looping techniques, event manipulation, arpeggiators
- Week 2: generating drum or percussion tracks, adding to material from week 1
- Week 3: automation (volume, pan, insert and send effects)
- Week 4: inserting video tracks. How to sync sequenced data with video
- Week 5: mix and basic mastering techniques. Rendering audio and video from a Digital Audio Workstation

Topic 3: Digital Sequencing

Each week focuses on a systematic, guided approach, introducing a particular set of tools.

- Week 1–4: how one can capture audio from simple recording devices, advancing to basic stereo mic'ing techniques and multitrack recording.
- Week 4–6: manipulating digital audio. Creating a composite recording through audio splicing (selecting takes, matching and crossfading). Applying corrective effects (EQ) and mixing (volume fades, pan and general ambience, i.e. reverb).
- Week 6–8: syncing audio video in a video editor. Basic video editing, splicing, crossfades, basic colour correction, rendering.
- Week 8–10: creative audio manipulation. Using existing audio files and processing them through effects to generate new sonic material for use in sound design or composition.

Assessment

Assessment is in three parts and is due at the end of each Semester.

1. Computer notation (30%)
2. Digital audio editing techniques (35%)
3. Sequencing in DAW (35%)

Please note: students must achieve a minimum of 40% in each part of their assessment to pass this module. It may be possible to compensate parts of this module, please see the compensation section at the front of this handbook for further information.

Reassessment

Resubmission at the supplemental examination period.

Contact Hours and Workload

Contact hours: 22 hours

Independent study: 78 hours

Recommended Reading List

Cox, C. (2017). *Audio culture: readings in modern music*. Bloomsbury.

DeSantis, D. (2015): *Making music: 74 creative strategies for electronic music producers*. Ableton AG.

Emmerson, S. (1986). *The language of electroacoustic music*. Macmillan-Palgrave.

Holmes, T. (2020). *Electronic and experimental music: Technology, music and culture*. Routledge.

Year 1 Module 7: EDU11026 Fundamentals of Music Pedagogy (School Placement Preparation)

Module Code	EDU11026
Module Name	Fundamentals of Music Pedagogy (School Placement Preparation)
ECTS Weighting	10 ECTS
Semester taught	Semester 1 and 2
Module Coordinators	TU Dublin: Ms Helen Blackmore, Dr Bernie Sherlock, Dr Adrian Smith RIAM: Ms Amy Ryan, Mr Gavin Moloney, Ms Marie Moran

Learning Outcomes

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

- LO1. Sing a range of melodic lines at sight (e.g. pentatonic melodies to simple folksongs and art songs).
- LO2. Demonstrate the ability to sing, accompany and conduct pieces incorporating multiple melodic lines.
- LO3. Identify aurally, dictate and perform diatonic intervals, triads, basic chord progressions, simple two-part melodies and basic rhythms.
- LO4. Demonstrate fundamental conducting skills.
- LO5. Demonstrate basic competence in a range of keyboard skills.
- LO6. Play guitar, recorder and some percussion instruments at a level commensurate with the classroom-teaching environment.

Module Content

This module consists of two components:

1. Aural Awareness (40%)
2. Classroom Musicianship (60%)
 - a. Fundamentals of Conducting (25%)

- b. Keyboard Skills (25%)
- c. Classroom Instrumental Skills (10%)

Aural Awareness

The aim of this component is to establish a basic level of aural competency and literacy so that students can perceive and vocalise fundamental musical structures (melodic, harmonic and rhythmic) through reading and listening. Topics include:

- sight-singing: pentatonic melodies, simple folksongs and art songs
- aural skills: develop the ability to sing and aurally identify diatonic intervals, triads and basic chord progressions
- musicianship: the performance of two-part canons, Bach chorales and two-part vocal or orchestral excerpts from Mozart, Haydn etc. (i.e. group performance, sing one line and play the other)
- dictation: intervallic, triadic, rhythmic, melodic single, two-part textures drawing from the above material

Classroom Musicianship

Fundamentals of Conducting

This component introduces students to basic conducting skills. Elementary technical skills and methods of non-verbal communication are explored. Score-reading is given a solid foundation. The component consists of two strands: technical and theoretical.

- technical: a systematic approach to standard metric patterns, sub-divided time-signatures, and dynamics. The baton is utilised as a tool for non-verbal communication
- theoretical: the study of short-form and four-part scores, moving on to the assimilation of more complex elements

Keyboard Skills

This component provides students with sufficient keyboard skills to assist their work in the classroom, facilitate composition and support the aural strand. Topics may include:

- chord patterns and cadences in major and minor keys
- figured bass: may include 5/3, 6/3, 6/4 and 7
- basic score reading including transposition and alto clef
- melody harmonisation: block chords and simple left-hand accompaniment figurations
- basic accompaniment skills
- sight-reading: simple piano pieces of appropriate standard
- pop song arrangement

Classroom Instrumental Skills

The aim of this component is to establish fundamental musicianship skills on a range of instruments (guitar, recorder and percussion) that are essential to teaching in the classroom.

Topics include:

- guitar or ukulele: basic strumming patterns, open and barre chords (guitar)
- recorder: students are taught basic fingering, breathing and tonguing and how to play simple melodies in solo and group contexts
- percussion: students are introduced to a range of percussion instruments and will practice fundamental rhythmic patterns and syncopation in a group setting

Teaching and Learning Methods

Aural Awareness

The aural awareness classes run throughout both semesters for 1.5 hours per week. The student's aural skills are developed through interactive exercises, performances and ensemble work. Active participation in class sessions and weekly preparation outside of class time is essential.

Classroom Musicianship

Fundamentals of Conducting

The conducting classes run throughout both semesters for one hour per week. Students are expected to undertake directed tasks. They respond mimetically to technical demonstrations. Analysis of scores will be discursive. Singing and playing are considered essential parts of the learning process.

Keyboard Skills

Students are assessed at the beginning of the year and allocated to a class commensurate with their current level of keyboard ability. Four hours are assigned per week for this component and students with less keyboard experience receive a larger proportion of this time. Students are taught on a one-to-one or small group basis and are assigned weekly exercises. Self-directed learning and daily practice are an essential part of this component.

Classroom Instrumental Skills

In Semester 2 students are given a weekly one-hour workshop-style class divided between percussion, recorder and guitar. Students who are already accomplished on any of these instruments may be exempt from certain classes on the recommendation of the programme chair.

Assessment

There are four components to assessment.

1. Aural Awareness is worth 40% of overall module grade and is assessed using continuous assessment (10% x 2) in each semester and a short examination at the end of each semester (10% x 2)
2. Conducting is worth 25% of overall module grade and is assessed in both semesters. Students are graded on their weekly performance in terms of preparedness and progression (6.25% x 2). End-of-semester examination (6.25% x 2)
3. Keyboard skills is worth 25% of the overall module grade and is assessed using continuous assessment (6.25% x 2) in each semester and a short examination at the end of each semester (6.25% x 2)
4. Classroom Instrumental Skills is worth 10% of the overall module grade and is assessed via a short exam at the end of Semester 2

Please note: students must achieve a minimum of 40% in each component of their assessment to pass this module. It may be possible to compensate parts of this module, please see the compensation section at the front of this handbook for further information.

Reassessment

Resubmission at the supplemental examination period.

Contact Hours and Workload

Contact hours: 74 hours

Independent study: 106 hours

Recommended Reading List

Cleland, K.D., and Dobrea-Grindahl, M. (2020). *Developing musicianship through aural skills: a holistic approach to sight singing and ear training*, 3rd ed. Routledge.

Labuta, J.A., and Matthews, W.K. (2023). *Basic conducting techniques*, 8th ed. Routledge.

Year 1 Module 8: EDU11027 School Placement 1

<i>Module Code</i>	EDU11027
<i>Module Name</i>	School Placement 1
<i>ECTS Weighting</i>	5 ECTS
<i>Semester taught</i>	Semester 1 and 2
<i>Module Coordinators</i>	Dr Susan McCormick

Learning Outcomes

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

- LO1. Compile, articulate and discuss a set of observations on teaching and learning in the primary school setting focusing on the use of literacy, numeracy, and digital skills in the general classroom context.
- LO2. Apply practical music skills in the classroom.
- LO3. Demonstrate appropriate competence as musician co-teacher in the primary classroom with responsibility for co-planning, co-teaching and co-reflecting on weekly lessons.
- LO4. Develop a set of creative resources (incorporating technology) for teaching and learning music at primary level.
- LO5. Collaborate professionally with partner co-teacher in developing responsive, creative, inclusive and environmentally aware classroom music lessons for an inclusive and diverse population of pupils in a primary school setting.
- LO6. Engage constructively with feedback from placement tutor, co-teacher, and school management.

Module Content:

The aim of this module is to offer students an introduction to School Placement through practical experience of co-teaching music in the primary school classroom. This programme is based on an established partnership with a local primary school where co-teachers and BMusEd students focus on the joint development of a particular mutually agreed topic from the primary school music curriculum.

Furthermore, the module aims to:

- introduce students to co-planning, co-practice and co-evaluation of jointly taught music lessons
- create culturally responsive, creative and inclusive lesson plans in response to suggestions from partner co-teachers
- study and critique the key literature on co-teaching
- develop an awareness of the pivotal role of relationship in the context of the school setting

Fundamental to the professional development of a student-teacher is an understanding and critical appraisal of the macro contexts in which education systems are positioned. During the module students develop; an awareness of themselves as teacher-musicians; the skills of professional relationship-building; the appropriate organisational and behaviour management skills, the ability to observe and learn from the practice of experienced teachers and the skills to work independently and collaboratively as part of a team with responsibility for a short musical performance. Students attend preparation and reflection sessions with course coordinator immediately before and after co-taught lessons.

Teaching and Learning Methods

The teaching and learning methods are highly collaborative with relationship building at the core. The subject matter is chosen by the school/teachers. The music lessons and resources are drafted by students-teachers and edited by each partner teacher. Preparation and reflection seminars offer support in planning, teaching, and reflecting, situating the practical experience in the context of the relevant literature. Lectures include the principles of co-teaching, Vygotskian theories of learning and planning.

Assessment

Students submit a school placement portfolio (An Taisce). Students will be asked to consider inclusive education, professionalism and their understanding of working with parents. Students may also be required to give a presentation, reflecting on the Teaching Placement experience.

Please note: students must achieve a minimum of 40% in each component of their assessment to pass this module. **It is not possible to compensate this module.**

Reassessment

Resubmission of portfolio at the supplemental period.

Contact Hours and Workload

Contact hours and placement school: 24 hours

Preparation and Assessment: 76 hours

Recommended Reading List

Biddulph, J., and Flutter, J. (Eds.). (2020). *Inspiring Primary Curriculum Design*. Routledge.

Daubney, A. (2017). *Teaching Primary Music*. Sage.

Evans, J., and Spruce, G. (2010). *Making music in the primary school*. Routledge.

Kerin, M., and Murphy, C. (2015). Exploring the impact of coteaching on pre-service music teachers. *Asia-Pacific Journal of Teacher Education*, 43(4), 309-323.

Murphy, C. (2016). *Coteaching in teacher education: Innovative pedagogy for excellence*. Critical Publishing.

National Council for Curriculum and Assessment. (1999). *Primary school curriculum: Music*. The Stationary Office. <https://www.curriculumonline.ie/Primary/Curriculum-Areas/The-Arts-Education/Music/>

National Council for Curriculum and Assessment. (2024). *Draft Primary Arts Education Specification* <https://ncca.ie/en/resources/draft-primary-arts-education-specification/>

The Teaching Council. (2020). *Céim: Standards for initial teacher education*. <https://www.teachingcouncil.ie/en/news-events/latest-news/ceim-standards-for-initial-teacher-education.pdf>

Dabbledoo. (September 2022). *Irish primary music curriculum*. <https://dabbledoomusic.com/p/irish-primary-music-curriculum>

Year 2 Module Descriptors



Year 2 Module 1: EDU20020 Music Performance 2

<i>Module Code:</i>	EDU20020
<i>Module Name:</i>	Music Performance 2
<i>ECTS Weighting:</i>	10 ECTS
<i>Semester taught:</i>	Semesters 1 and 2
<i>Module Coordinators:</i>	RIAM/TU Dublin instrumental or vocal teacher

Learning Outcomes

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

- LO1. Display an assured level of artistic and technical competence.
- LO2. Critically choose and prepare pieces to produce a varied and balanced programme.
- LO3. Perform with a sense of communication and value.
- LO4. Perform music, showing musical and intellectual understanding of the pieces, through appropriate phrasing, choice of tempo and articulation.

Module Content

The module consists of two components:

- 1) Solo Performance (100%)
- 2) Ensemble (Pass/Fail)

Solo Performance: all instruments/voice including traditional instruments

Solo performance may be either vocal or instrumental. The component will continue to develop specific instrumental/vocal technique, overall musicianship and expand on the knowledge of instrument-specific repertoire. This should be reflected in the programme presented for the end-of-year examination.

The component will include a programme of studies, scales and sight-reading, and will continue to build on core instrumental /vocal skills. All students should make significant progress in technique and repertoire, building on the foundation achieved in Year 1. In the case of students playing traditional repertoire, they must interpret a broad range of the Irish traditional tune repertoire in a manner appropriate to the instrument and style and employ appropriate improvisation and

creativity in the playing of different rotations of tunes. The component has strong cross-curricular links with all elements of the degree programme, both music and educational modules. It is critical to the School Placement component.

The aim of the component is to:

- Develop the student's instrumental/vocal awareness for instrumental/vocal performance
- develop further the student's technical skills, building on those attained in Year 1
- increase the scope of the student's independence in both learning and practice
- continue to introduce students to a wide variety of repertoire
- build on and develop confidence in stylistic and interpretive issues

Ensemble

Students are expected to fulfil the ensemble requirements as detailed in the front matter of the handbook.

Teaching and Learning Methods

Solo Component

The component is taught through weekly instrumental/vocal lessons (1 hour per week x 22 weeks). Students will be expected to practice daily. The music to be studied will be chosen by the teacher with relevance to the student's current level of attainment. Underlying deficiencies and weaknesses in technique will continue to be addressed using appropriate technical studies and carefully selected repertoire. The end-of-year examination programme must be submitted to the first study teacher, the programme chair and the relevant head of faculty.

Ensemble Component

Students are assigned to an ensemble group corresponding to their major performance study or will attend suitable performance spotlight weeks.

Second Instrument

In exceptional cases, students who are proficient on more than one instrument may apply to take

two instruments for performance. In this case the weighting is 50-50 for each instrument. Students 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 student's 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 in the 'Traditional Irish instrument' section apply.

Assessment

Solo Performance – instrument or vocal 100% of overall grade or 50% if a second instrument is played

Presentation of a balanced programme of contrasting styles [20 minutes duration]. The programme must be presented in writing to the examination panel. Should the 20-minute duration be exceeded the performance may be interrupted at the discretion of the examiners. Scales and arpeggios/technical exercises must be performed to a standard commensurate with the standard of the programme presented. The time taken to perform these exercises is in addition to the 20-minute duration of the recital. A list should be drawn up in consultation with the teacher and presented to the examiners. Students are not allowed to repeat material that was performed in previous recitals though an allowance is given if the student wishes to perform a complete sonata, where one movement was performed in a previous practical exam.

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

*Students are examined by two examiners from the host institution.

Traditional 100% of overall grade or 50% if a second instrument is played.

Presentation of a balanced programme of contrasting styles [20 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 should also be interactive with Students expected to be able to discuss their programme, instrument, influences and other performers. There will be a sight-reading test in

which the student will be asked to play a simple tune with appropriate ornamentation.

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, 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, the programme chair and the relevant head of faculty. Students' ability to use appropriate improvisation and creativity in the playing of different rotations of tunes should be evident.

*Students are examined by two examiners from the host institution. The examination panel will include a traditional music specialist.

Ensemble

Students are expected to fulfil the ensemble requirements as detailed in the front matter of the handbook.

* Failure to attend ensemble will result in a deduction in overall performance mark for this module.

Reassessment

Repeat performance examination at the supplemental period.

Contact Hours and Workload

Contact hours: 22 hours solo

Ensemble: 48 hours

Independent study: 180 hours

Recommended Reading List

Repertoire as suggested by individual practical teacher.

Year 2 Module 2: EDU20024 Aural Skills 2

Module Code:	EDU20024
Module Name:	Aural Skills 2
ECTS Weighting:	5 ECTS
Semester taught:	Semester 1 and 2
Module Coordinators:	RIAM: Ms Amy Ryan TU Dublin: Ms Helen Blackmore

Learning Outcomes:

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

- LO1. Perform and analyse, with stylistic and structural understanding, a wide variety of repertoire in the Baroque, late Classical and early Romantic styles.
- LO2. Engage with complex melodic, rhythmic, harmonic and stylistic features in a variety of contexts, including, dictation, improvisation, sight-singing and aural analysis.
- LO3. Critically discuss a variety of musical repertoire.
- LO4. Identify with increasing confidence salient stylistic and structural features in the repertoire of the Classical and early Romantic periods.

Module Content

This module consists of two components:

- 1) Aural Development and Perception
- 2) Style and Structure (Analysis)

Aural Development and Perception

This component seeks to further develop students' musicianship skills building upon the knowledge and understanding gained in Year 1. Materials will be derived from musical repertoire, to support cross-curricular connections across a broad spectrum of modules.

Topics to include:

- part-work: group singing in two, three and four parts; sing and play exercises in multiple parts (dependent on piano skill), drawn from repertoire in the Baroque, late Classical and early-Romantic styles
- memory work: performing and writing a variety of vocally idiomatic excerpts from the instrumental and vocal repertoire
- sight-singing: major and minor keys featuring chromatic alterations and modulations to related keys in the classical, Baroque and Romantic styles
- rhythm: performing and manipulating increasingly complex rhythmic patterns in simple and compound time signatures
- dictation: intervals, triads and inversions, melodic, rhythmic, two-part, three-part extracts. Soprano, alto, tenor, bass (SATB) chorales (outer parts) drawn from musical repertoire linked with concepts covered (as played on piano or from recordings)
- harmonic progressions featuring seventh chords, secondary dominants and secondary leading-tone chords. Progressions will be derived from multiple genres to support cross-curricular connections across a broad spectrum of modules
- modal scales developed through the exploration of folk, popular or jazz styles
- developing facility with pedagogical tools relevant to musicianship training in the classroom: relative solfa, hand signs, absolute pitch names and rhythm syllables
- structured improvisation tasks based on the melodic, rhythmic, harmonic and stylistic features studied

Style and Structure (Analysis)

Developing on the knowledge, skills and understanding developed in Year 1, students will explore these topics in greater depth, through the study of repertoire in the late Classical and Romantic styles utilising repertoire studied in the Aural Development strand where possible. Repertoire studied will feature an expanded range of harmonic and structural features forging links with the harmony and counterpoint, practical musicianship and history modules.

Teaching and Learning Methods

This module consists of weekly practical-based classes in both semesters. The student's musicianship skills will be developed through the performance and exploration of repertoire from which concepts will be extracted to connect with dictation, sight-reading and analysis-based tasks. Singing, part-work, dictation tasks and class discussion will constitute a core part of the class activity. Active participation in class sessions and weekly preparation outside of class times is essential.

Assessment

Aural Development and Perception:

Semesters 1 and 2

- 1) Continuous assessment (40%): Weekly presentation of practical work
- 2) End-of-Semester written examination (25%): Dictation
- 3) End-of-Semester practical examination (10%): Sight-singing and clapping

Style and Structure (Analysis):

Semesters 1 and 2

- 1) End-of-Semester written examination (25%)

Please note: students must achieve a minimum of 40% in each component of their assessment to pass this module. It may be possible to compensate parts of this module, please see the compensation section at the front of this handbook for further information.

Reassessment

Resubmission of any failed component during the supplemental examination period.

Contact Hours and Workload

Contact hours: 33 hours

Independent study: 67 hours

Recommended Reading List

- Berkowitz, S., Fontrier G., Goldstein, P. and Smaldone, E. (2017). *A new approach to sight-singing*, 6th ed. W.W. Norton and Co
- Bowman, D. and Terry, P. (1993). *Aural matters: a student's guide to aural perception at advanced level*. Schott
- Kazez, D. (1997). *Rhythm reading: Elementary through advanced training*. 2nd ed. W.W. Norton and Co
- Laitz S. G. (2012). *The complete musician: An Integrated Approach to Tonal Theory Analysis and listening* (3rd ed.). Oxford University Press
- Molnár. A. (2003). *Classical canons*. Editio Musica Budapest. Németh, N.P. (2015). *Solfézs antologia*. Editio Musica Budapest

Year 2 Module 3: EDU22021 Compositional Techniques 2

Module Code:	EDU22021
Module Name:	Compositional Techniques 2
ECTS Weighting:	10
Semester taught:	Semester 1 and 2
Module Coordinators:	RIAM: Ms Marie Moran, Ms. Gráinne Deery TU Dublin: Dr David Bremner, Dr Daragh Black Hynes

Learning Outcomes

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

- LO1. Demonstrate an advanced technique in composition in the chorale idiom, the two-part invention and Classical-style variation form.
- LO2. Incorporate the theoretical knowledge underpinning musical composition in the context of practical application in the post-primary music classroom.
- LO3. Display creativity through free composition and arrangement for various choral, popular music and mixed instrumental resources.

Module Content

This module consists of 2 components:

- 1) Harmony and Counterpoint Stylistic
- 2) Harmony and Counterpoint Applied

Harmony and Counterpoint Stylistic

The rationale for this component is to introduce the student to compositional writing in specific stylistic genres building on the foundation established in Year 1. The component will equip students with the necessary skills and techniques (harmonic usage, melodic contour and phrase structure) appropriate to the relevant style.

Topics will include:

- Bach chorale
- Two-part invention
- Theme and variations

Harmony and Counterpoint Applied

The rationale for this module is to build and develop further the skills and techniques associated with free composition and arrangement introduced in Year 1. This course supports the student's creative output in a performance-led environment through the study of a range of styles (e.g. folk, popular, jazz, traditional). Upon completion of the module students will have a thorough understanding of compositional techniques appropriate to the style (e.g. the role and function of text, and appropriate application of harmonic language, melodic contour and phrase structure etc.). Careful consideration will be given to materials selected to ensure inclusion and diversity.

Topics will include all/some of the following:

- vocal writing (accompanied/ unaccompanied/ two- and three-part writing)
- Instrumental ensemble writing (classroom ensemble arrangements in a variety of musical styles)
- Free composition appropriate to school setting (style to be determined by student)
- Popular music (arrangement/song/new composition)

Teaching and Learning Methods

Both components are taught through a combination of weekly lectures and workshops. Students are expected to take an active part in the lectures and will be expected to undertake directed tasks.

Harmony and Counterpoint Stylistic

Bach chorales: the acquisition of appropriate harmonic vocabulary and stylistic idiom (including figured bass) will be taught through examples in class and the completion of weekly assignments to acquire the skills and secure knowledge.

Counterpoint: a firm contrapuntal technique will be obtained through the study, analysis and stylistic imitation of appropriate works from the Baroque era (e.g. Bach's *Two-part Inventions*). Students will complete weekly assignments leading to the completion of a portfolio.

Theme and variations: thematic structure and variation technique will be acquired through the study and analysis of appropriate works from the Classical period (Mozart, Haydn and Beethoven). Students will work through examples in class and will undertake regular assignments leading to the completion of a portfolio.

Harmony and Counterpoint Applied

Compositional and arrangement techniques will be taught through the analysis of relevant examples in various styles. The work-shopping of student compositions will be a central part of the experience and will be conducted in a performance-led environment where possible. Playful, exploratory and improvisatory approaches will be encouraged while peer-based critique/methodologies will be utilised as appropriate. A music technology aspect may be included. Students will complete regular assignments and receive feedback leading to the completion of a portfolio.

Assessment

Harmony and Counterpoint Stylistic (50%)

1. Bach chorale portfolio: Assessment at the end of semester 1 will consist of a portfolio submission, comprising of four-part harmonisations (both figured bass and soprano line) of the Bach chorale (approx. 4 chorales).
2. Two-part invention portfolio: Assessment at the end of semester 2 involves the composition of sections 1 and 2 of at least one two-part invention from a given opening.
3. Theme and variation portfolio: Assessment at the end of semester 2 will involve the composition of two variations based on the theme.

Harmony and Counterpoint Applied (50%)

Assessment for Harmony and Counterpoint Applied will consist of a portfolio. Students will submit a portion of their portfolio at the end of Semester 1 and the remainder at the end of semester 2. Students are required to compose a minimum of 3 pieces representing the content acknowledged above.

Please note: students must achieve a minimum of 40% in each component of their assessment to pass this module. It may be possible to compensate parts of this module, please see the compensation section at the front of this handbook for further information.

Reassessment

Repeat portfolio requirements at supplemental examination period.

Contact Hours and Workload

Contact hours: 66 hours

Independent study: 134 hours

Recommended Reading List

Harmony and Counterpoint Stylistic:

Harmony:

Archibald, J. and Moran, M. (2023) *Harmony Notes Book 1*

Archibald, J. and Moran, M. (2023) *Harmony Notes Book 2*

Riemenschneider. A. (Ed.). (1941). *Johann Sebastian Bach: 371 harmonised chorales and 69 chorale melodies with figured bass*. G. Schirmer

Counterpoint:

Steglich. R. (Ed.) (1979). *Johann Sebastian Bach: Inventionen and Sinfonien*. G. Henle Verlag

Theme and Variations:

Please see various editions of the piano sonatas of Mozart, Haydn and Beethoven.

Harmony and Counterpoint Applied:

A wide range of resources appropriate to the style will be recommended throughout the module.

Year 2 Module 4: EDU20022 Music History 2

Module Code:	EDU20022
Module Name:	Music History 2
ECTS Weighting:	10 ECTS
Semester taught:	Semester 1 and 2
Module Coordinators:	RIAM: Dr Orla Shannon, Mr Mark Redmond TU Dublin: Dr Adrian Smith, Dr Helen Lawlor, Mr Mark Redmond

Learning Outcomes

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

- LO1. Critique aurally, verbally and in writing the evolution of music history pertaining to Western Art Music (1600–1945), Popular Music and Irish Traditional Music.
- LO2. Differentiate between composers/prominent exponents and styles of the periods/genres studied.
- LO3. Engage critically with relevant recordings and demonstrate knowledge of the repertoire through analysis and commentary.
- LO4. Discuss the various methodological approaches to the type of music studied.
- LO5. Write about popular music in an academic manner and analyse music using appropriate theoretical frameworks.

Module Content

This module consists of three components:

- 1) History of Western Art Music
- 2) Irish Traditional Music
- 3) Popular Music Studies

Module Content

History of Western Art Music

This module builds on the knowledge from Year 1 providing an overview of the development of music from 1600 to 1945. Students in TU Dublin will study the music through periodisation (Baroque, Classical, etc.). Students in the RIAM will study the music through genre (Orchestral, Opera, etc.). While students will be introduced to significant composers and compositions that are considered canonic, they will also study the work of underrepresented composers in an attempt to subject the canon to reasoned critique. The material will include in-depth discussion of the broader socio-political and cultural context. There will be a strong emphasis on engaging with scores and recordings where applicable.

Irish Traditional Music

This component will introduce students to various aspects of the piping and song traditions. The module will consist of the following topics:

- the uilleann piping tradition: its history, styles, ornamentation, repertoire, and prominent exponents
- Sean-nós singing: its song types, ornamentation, regional styles, and prominent exponents
- the English language song tradition in Ireland: political song, prominent themes, Irish and international ballads
- the Irish Traditional Music curriculum at both Junior Cycle and Leaving Certificate levels

Themes discussed will include cultural nationalism and current methodological approaches within the field of Irish traditional music studies. The course will draw the student's attention to important sociological, political and historical factors in the music's development as well as examining features and aesthetics of sound and performance practice.

Popular Music Studies

This component will cover the development of popular music from the mid-20th century to the present. Topics will include:

- the study of a number of representative genres and their cultural context and significance (e.g. rock, punk, hip-hop, etc.)
- theoretical frameworks for the study of popular music – performativity, authenticity, theories of race, gender and identity, etc.
- popular music outside the anglophone world
- the impact of technology, recording formats and the music video
- how to write about popular music

Teaching and Learning Methods

History of Western Art Music (Semesters 1 and 2)

This component is taught through weekly 1.5-hour lectures that include listening to music, analysing scores, and directed-reading assignments.

Irish Traditional Music (Semester 1)

The Irish Traditional Music Strand will be taught through a series of weekly 1-hour lectures that focus on topics of the tradition as outlined in the module content.

Popular Music Studies (Semester 2)

Popular Music Studies will be taught through weekly 1-hour lectures which will focus on specific topics. Students will be assigned listening material and a selection of required reading.

Assessment

	TU Dublin	RIAM
History of Western Art Music (50%)	S1: Listening test (12.5%) and essay c. 1500–2000 words (12.5%). S2: Listening test (12.5%) and essay c. 1500–2000 words (12.5%).	S1: Assessment c. 600-800 words or 10–15-minute presentation (7.5) due mid Semester 1. Essay 1500- 2000 or a 10–15-minute podcast (17.5%) due end of Semester 1.

		S2: Assessment c. 600-800 words or 10–15-minute presentation (7.5%) due mid Semester 2. Essay 1500- 2000 or a 10–15-minute podcast (17.5%) due end of Semester 2.
Irish Music (25%)	S1: Essay c. 1500–2000 words (12.5%). Listening test (12.5%).	S1: Essay c. 1500-2000 words (12.5%). Listening test (12.5%).
Popular Music Studies (25%)	S2: Essay c. 1500–2000 (25%) due end of Semester 2.	S2: Essay c. 1500–2000 (25%) due end of Semester 2.

Please note: students must achieve a minimum of 40% in each component of their assessment to pass this module. It may be possible to compensate parts of this module, please see the compensation section at the front of this handbook for further information.

Reassessment

Resubmission of failed component at supplemental exam period.

Contact Hours and Workload

Contact hours: 55 hours

Independent study: 145 hours

Recommended Reading List

History of Western Art Music

Burkholder, J.P., Grout, D.J. and Palisca, C.V. (2019). *A History of Western Music*, 10th ed. Norton and Co.

Dahlhaus, C. (1991). *Nineteenth-century music*. University of California Press.

Taylor, B. (Ed.) (2021). *The Cambridge Companion to Music and Romanticism*. Cambridge: Cambridge University Press.

Cook, N. and Pople, A. (2004). *The Cambridge History of Twentieth-Century Music*. Cambridge University Press.

Morgan, R.P. (1991). *Twentieth Century Music: A History of Musical Style in Modern Europe and America*. W. W. Norton and Co.

Irish Traditional Music

Bériou, J.Y. (2008). *Dord an dúchais, The connemara sound, Le chant profond de l'quest, El canto jondo del oeste*. Coiscéim Press.

Breathnach, B. (1971). *Folk music and dances of Ireland*. Mercier Press.

Cawley, J. (2021). *Becoming an Irish traditional musician, learning and embodying musical culture*. Routledge.

Clune, A. (Ed.). (2007). *Dear far voiced veteran: Essays in honour of Tom Munnely*. The Old Kilfarboy Society.

Dowling, M. (2014). *Traditional music and Irish society: Historical perspectives*. Ashgate.

Flood, W. H. (1911). *The Story of the bagpipe*. The Walter Scott Publishing Co.

Harper, C. (2015). *The wheels of the world, 300 Years of Irish uilleann pipers*. Jawbone.

Hast, D. and Scott, S. (2004). *Music in Ireland: Experiencing music, expressing culture*. Oxford University Press.

McCarthy, M. (1999). *Passing it on: the transmission of music in Irish culture*. Cork University Press.

Moylan, T. (2020). *A living voice: the Frank Harte song collection*. Craft Recordings.

Moylan, T. (2016). *The indignant muse: Poetry and songs of the Irish revolution 1887–1926*. Lilliput Press.

O'Canainn, T. (1978). *Traditional Music in Ireland*. Routledge.

Ó hAllmhuráin, G. (2017). *A short history of Irish traditional music*. O'Brien Press.

O'Madagain, B. (2005). *Caointe agus seancheolta eile – Keening and other old Irish musics*. Clolar–Chonnachta Teo.

O'Madagain, B. (1989). Gaelic lullaby: a charm to protect the baby? *Journal of Scottish Studies*, 29, 29–38.

O'Neill, F. (1910). *Irish folk music: a fascinating hobby*. The Regan Printing House.

O'Neill, F. (1913). *Irish minstrels and musicians*. The Regan Printing House.

- Ó Riada, S. (1982). *Our musical heritage*. Dolmen Press.
- O'Sullivan, D. (1974). *Irish folk music: Song and dance*. The Mercier Press.
- Potts, S., Moylan, T. and McNulty, L. (Eds.). (1996). *The man and his music: an anthology of the writings of Breandán Breathnach*. Na Piobairi Uilleann.
- Rowsome, L. (1936). *Leo Rowsome's tutor for the uilleann pipes*. Waltons.
- Shields, H., Carolan, N. and Smith, T. (Eds.). (1972–2001). *Irish folk music studies – Éigse Cheol Tírevols 1-6*. Folk Music Society of Ireland.
- Slominski, T. (2020). Trad Nation. Wesleyan University Press.
- Smith, T., and Ó Súilleabháin, M. (Eds.). (1997). *Blás: the local accent in Traditional Irish music*. Irish World Music Centre.
- Vallely, F. (2011). *Companion to Irish traditional music*. Cork University Press.
- Vallely et al (Eds.). (2003). *Crosbhealach an Cheoil – The Crossroads Conference 2003*. Whinstone Music, Dublin.
- Williams, S. (2004). 'Melodic ornamentation in the Connemara sean-nós singing of Joe Heaney'. *New Hibernia Review*, 8(1), 122–145.
- Williams, S. (2020). *Focus: Irish traditional music*. Routledge.

Popular Music Studies

- Machin, D. (2010). *Analysing popular music: Image, sound and text*. Sage Publications.
- Middleton, R. (1993). *Studying popular music*. Open University Press.
- Moore, A.F. (2012). *Song Means: analysing and interpreting recorded popular song*. Routledge.
- Swiss, T. and Horner, B. (1999). *Key terms in popular music and culture*. Wiley-Blackwell.

Year 2 Module 5: EDU20023 Music Education 2

Module Code:	EDU20023
Module Name:	Music Education 2
ECTS Weighting:	10 ECTS
Semester taught:	Semester 1 and Semester 2
Module Coordinators:	TCD: Dr Susan McCormick and Dr Helen Doyle; TU Dublin: Dr Lorraine O'Connell; RIAM: Ms Gráinne Deery

Learning Outcomes

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

- LO1. Source, create and critically evaluate a range of creative materials, including digital resources. Draw on a range of appropriate music pedagogical approaches suitable for an inclusive and diverse early adolescent music environment with specific focus on the Junior Cycle programme.
- LO2. Identify opportunities for and creatively engage in active, collaborative, and independent music-making and self-expression in the classroom context.
- LO3. Demonstrate an understanding of the role of global citizenship and sustainability within music education.
- LO4. Integrate theory and practice by adopting a research-informed approach to teaching and learning music.
- LO5. Demonstrate self-reflection in relation to professional knowledge and skills.
- LO6. Articulate a coherent perspective (synthesising theory and practice) on selected critical issues.

Module Content

This module consists of two components:

- 1) Practice of Music Education
- 2) Critical and Sociological Perspectives in Music Education

Practice of Music Education

Practice of Music Education is a component taken by all students. The component continues to develop the practical and theoretical perspectives on music teaching, learning and assessment with a focus on the Junior Cycle and music in early adolescence. Specific attention is paid to the Post-Primary school music curriculum and planning in support of school placement. The component will enable students to explore how young people learn music, the pedagogical approaches that facilitate the development of musicianship and intercultural competence, and how to apply this knowledge to activities in the Junior Cycle classroom.

In-class tasks, related school-based assignments, and alignment with the other professional components such as Practical Music Skills, Music Technology, Conducting and School Placement facilitates students to reflect on their pupils' learning and development. In line with the Junior Cycle music specifications this module adopts an integrated perspective on music learning, valuing and including the musical and cultural repertoires of the pupils. The component assumes an active, collaborative music-making classroom environment

Critical and Sociological Perspectives in Music Education

Critical and Sociological Perspectives in Music Education is a one-Semester component taken by all students. The content will address current critical and sociological issues relating to music education. Topics will be chosen by the lecturer with due regard to the composition of the student group and to current issues. The syllabus will be built around journal articles, relevant publications, and policy documents.

Teaching and Learning Methods

Practice of Music Education weekly workshops will form the basis of learning and teaching. These will take place in a collaborative interactive environment with a focus on peer learning. The emphasis will be on experiential and procedural learning grounded in theoretical understanding and supported by reflective practice.

Critical and Sociological Perspectives in Music Education is taught through weekly seminars with an emphasis on discursive and interactive approaches. Students will be expected to engage in pre-

reading and research as appropriate with a strong emphasis on the development of independent study techniques.

Assessment

Practice of Music Education (50%)

Planning and resources for teaching and learning in the Junior Cycle. Students may be required to give a presentation.

Critical Issues (50%)

Classroom presentation given towards the end of Semester 2 and 800 -1000 word written report due end of Semester 2.

Please note: students must achieve a minimum of 40% in each component of their assessment to pass this module. It may be possible to compensate parts of this module, please see the compensation section at the front of this handbook for further information.

Reassessment

Resubmission of failed component at supplemental examination period.

Contact Hours and Workload

Contact hours: 33 hours

Independent study: 167 hours

Recommended Reading List

Cooke, C., Evans, K., Philpott, C., and Spruce, G. (2016). *Learning to teach music in the secondary school*. Abingdon.

D'Amore, A. (2014). *Musical Futures: An approach to teaching and learning. resource pack*. 2nd ed. London: Paul Hamlyn Foundation.

Elliott, D. and Silverman, M. (2015). *Music Matters*. New York: Oxford University Press.

Evans, J. and Philpott, C. (Eds.). (2009). *A practical guide to teaching music in the secondary school*. Routledge.

- Green, L. (2008). *Music, informal learning and the school: A new classroom pedagogy*. Aldershot: Ashgate.
- Hallam, S., Creech, A. and McQueen, H. (2017). What impact does teaching music informally in the classroom have on teachers, and their pedagogy? *Music Education Research*, 19(1), 42–59.
- National Council for Curriculum and Assessment. (2017). *Junior cycle music*. <https://www.curriculumonline.ie/Junior-cycle/Junior-Cycle-Subjects/Music/>
- National Council for Curriculum and Assessment. (2021). *Junior cycle music. Guidelines for the classroom-based assessments*. https://www.curriculumonline.ie/getmedia/38743663-f701-4574-8c8e-702d6dc315c1/AssessmentGuidelines_Music.pdf

Year 2 Module 6: EDU44110 Inclusive Education

Module Code:	EDU44110
Module Name:	Inclusive Education
ECTS Weighting:	5 ECTS
Semester taught:	Semesters 1
Module Coordinators:	TCD: Dr Joanne Banks

Learning Outcomes

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

- LO1. Critically discuss the range of theories, concepts and principles in special education, inclusive education and student diversity in education at both national and international levels.
- LO2. Critically reflect on school and system level factors that influence student disengagement and school exclusion (including student outcomes).
- LO3. Critically engage with national and international education policies which seek to address barriers to learning (such as educational disadvantage due to disability, socio-economic status, ethnicity etc).
- LO4. Critically reflect on the UDL pedagogical framework including some or all of the UDL principles; multiple means of representation and multiple means of action and expression.

Module Content

This module introduces learners to issues of educational equality, diversity and inclusion in Ireland and internationally. The module provides an understanding of conceptual understandings of inclusion as well as the legislative and rights perspective on inclusion and exclusion in education. The module provides learners with an understanding of how we as a society define and view difference by focusing on how systems of education are structured. It highlights the increased diversity in our student population and provides insights into the educational experiences of students with additional learning needs (due to disability, educational disadvantage, ethnicity, sexuality). This module aims to enhance the student's knowledge of Universal Design for Learning

(UDL) and inclusive pedagogy within their planning and practices. As such the main aims of this module is to stimulate debate and discussion around inclusive and special education, educational inequality, educational disadvantage and how systems can be structured to both include and exclude students from school. The module also seeks to:

- challenge assumptions held around how society ‘treats’ or ‘responds’ to difference with a focus on students who experience barriers to learning or exclusion from school due to disability, ethnicity, socio-economic background and sexuality
- provide students with a strong policy and legislative understanding of inclusion within the context of ongoing theoretical debates on inclusion and exclusion
- situate their own experiences as educators within these contentious debates
- develop an understanding of key literature on Universal Design for Learning
- develop a capacity to review, reflect upon and critically evaluate planning, teaching, learning and assessment practices through a UDL lens.

Teaching and Learning Methods

The Inclusive Education module is designed using the principles in Universal Design for Learning framework. At the core of UDL are three principles: multiple ways for students to engage in their learning (principle one: Engagement), multiple means of representation to provide students with equitable access to the learning content (principle two: Representation), and multiple ways for students to demonstrate and express their knowledge, understanding and skills (principle three: Action and Expression)

The first principle, providing multiple means of engagement is implemented by:

- designing learning experiences that B.Mus.Ed students can connect with
- engaging students by encouraging them to bring their identity, prior knowledge, and experiences into the learning;
- ensuring students can access the language, background, and skills to engage in the learning experience;

- identifying any barriers to students' meaningful participation.

The second principle underpinning UDL, providing multiple means of representation is implemented by:

- presenting information in multiple ways to students (video, audio and text sources for class reading list; use digital as well as tactile tools and materials as appropriate to the topic and the class medium and preferences; offer some online and some face to face classes with recordings of online; provide and discuss glossaries of key terminology for sessions; use cooperative methodologies for in-class development, discussion and synthesis of material; use online tools (e.g. miro) for visual synthesis and record of activity)
- facilitating different levels of prior knowledge, experience, skills and capacity
- acknowledging and honouring students' diverse backgrounds and identities

The third principle underpinning UDL, providing multiple means of action and expression is implemented by:

- offering personalised (through choice and flexibility) continuous formative and summative assessment where the means of demonstrating and expressing their knowledge, understanding, skills, and values is chosen by the learner in line with the goal or learning been assessed
- offering a variety of options for students to demonstrate their learning and capacity on the understanding that as there is no one-size-fits-all method
- building planning competence through in class and online collaborative planning
- using assessment as and for learning methods to develop and guide goal-setting for students for planning and practice
- offering alternatives for assignment submission (text or video options).

Assessment

The module uses the UDL framework where students are offered Multiple Means of Action and Expression and given flexibility and choice in how they can submit their assignment and show their learning. The mode of assessment submission includes:

Essay (1800–2200 words) or the production of a short (8-10 minute) video or podcast

The assignment also offers choice in relation to content. Three options are given the first of which focus on 1) conceptual understandings of inclusion; 2) a UDL redesign reflective activity based on students' professional practice; 3) a policy assignment.

Assignment option 1: Conceptual understanding/critical analysis

Provide analysis of global debates, theories, concepts and policies on special and inclusive education (incl an understanding of the UDL) and learner diversity at national and international contexts

Assignment option 2: Application to practice

Within the context of broader theoretical, conceptual and policy debates on special and inclusive education, complete a UDL for learning, redesign activity based on their own professional practice.

Assignment option 3 Policy analysis

Within the context of broader theoretical and conceptual debates on special and inclusive education, provide an indepth overview of inclusive education policy (Irish and international) and describe the implications for teaching practice (including UDL)

Reassessment

Resubmission of assignment and video/podcast at the supplemental assessment period.

Contact Hours and Workload

Contact hours: 14 hours

Independent study: 86 hours

Recommended Reading List

Banks, J. (2025). [*Conversations and Key Debates on Inclusive and Special Education, Global Insights from 'The Inclusion Dialogue'*](#), London: Routledge Education.

Banks, J. (2023). [*The Inclusion Dialogue: Debating issues, challenges and tensions with global experts*](#), London: Routledge Education.

Florian, L. (2014) *The SAGE Handbook of Special Education*, London: SAGE (2nd edition).

Thomas, G. and Loxley, A., (2021) *Deconstructing Special Education and Constructing Inclusion: Third Edition*, 3, UK, Open University Press.

Rose, R. and Shevlin, M. (2021) *Establishing Pathways to Inclusion Investigating the Experiences and Outcomes for Students with Special Educational Needs*, London: Routledge.

Graham, L.J. (2020) *Inclusive Education for the 21st Century, Theory, Policy and Practice*, London: Routledge.

Schuelka, Matthew, J.; Johnstone, Christopher; Thomas, Gary and Artiles, Alfredo, J. (Eds) (2019) *The Sage Handbook of Inclusion and Diversity in Education*, London: Sage Publications Ltd

Year 2 Module 7: EDU20025 School Placement 2

Module Code:	EDU20025
Module Name:	School Placement 2
ECTS Weighting:	10 ECTS
Semester taught:	Semester 1 and 2
Module Coordinators:	TCD: Dr Susan McCormick; RIAM: Ms. Marie Moran, Ms Gráinne Deery; TU Dublin: Dr Adrian Smith, Dr Bernie Sherlock, Dr Lorraine O'Connell

Learning Outcomes

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

- LO1. Identify and discuss elements of good practice including creativity, inclusivity, diversity, technology, integration of numeracy and literacy, and the promotion of global citizenship in a post-primary school context.
- LO2. Build a professional relationship with the *Treoraí* to co-plan, co-teach and co-reflect on culturally responsive music lessons.
- LO3. Display, both in teaching and the *Taisce*, a familiarity with all aspects of the Junior Cycle Music Programme.
- LO4. Participate in a professional team with college tutors, school management, *treoraí*, pupils, and where appropriate, parents.
- LO5. Reflect constructively, using a variety of mediational frameworks, on practical experiences and on feedback from placement tutors, *treoraí* and school management.
- LO6. Display an assured competence in a range of rehearsal, conducting and keyboard skills including figured bass, melodic harmonisation, accompaniment, and improvisation in both studio and post-primary school setting.

Module Content

This module consists of three components:

- 1) Micro-teaching
- 2) Classroom Musicianship Skills
- 3) Intermediate School Placement

Micro-teaching

Micro-teaching is a one-term component that takes place in Semester 1. This component will begin with the introduction of concepts such as learning intentions, learning objectives, lesson openers and closers, and assessment for learning/assessment of learning/assessment as learning, and will culminate in a series of sessions dedicated to small-group micro-teaching, with structured observation and peer feedback. In this way, students' understanding of the key concepts that underpin good lesson design is reinforced and solidified during each session, allowing for a logical progression from simple to more complex ideas.

Classroom Musicianship Skills

This component consists of keyboard skills and conducting:

Keyboard Skills

Building on the skills acquired in Year 1, this component equips students with a broad range of keyboard techniques that are beneficial in a classroom setting. The content is tailored to the standard of each student based on their current level of keyboard technique. In addition to working on piano technique (particularly for non-pianists), the curriculum may consist of the following:

- Sight-reading: sight read a simple piano piece or piano accompaniment according to the student's individual standard
- Figured Bass: students will realise a figured bass that may include suspensions, applied dominant and leading-tone chords, and inversions (including seventh chords)
- Melodic improvisation: after being given a 4-bar opening, students will add an answering phrase that modulates to the dominant or subdominant
- Transposition: students will read a clarinet part from a full score and play this at concert pitch
- Accompaniment:
 - (1) Students will further develop skills at reading lead sheets and develop a variety of accompaniment styles (whilst playing the melody) that will specifically deal with popular

song

(2) Students will accompany an instrumentalist/vocalist

- Tenor clef: students will play a tenor clef instrumental line on the piano

Conducting

Building upon the foundation component in Year 1 students are required to coordinate the various aspects of conducting technique in a more assured and confident manner. Topics will include:

- Technique: the thorough assimilation of fundamental technical elements
- Choral conducting: developing an awareness of specific technical elements such as the blending of voices; intonation diction and their contextualisation for primary and post-primary curricula
- Score-reading: the study and assimilation of vocal and orchestral scores.
- Context: the history of conducting

Intermediate School Placement

Building on the Year 1 Introduction to School Placement course and on Year 2 micro-teaching, Intermediate School Placement addresses the concept of *teacher as reflective practitioner* aiming to offer Year 2 students practical experience of both co-teaching and solo teaching in the context of the post-primary music classroom at Junior Cycle level.

Furthermore, the module aims to:

- Introduce Year 2 students to planning, practice and evaluation of jointly and solo-taught post-primary Junior Cycle music lessons
- Facilitate Year 2 students to create culturally responsive, creative, and inclusive lesson plans in response to the unique placement setting and in line with suggestions from *treoraithe*
- Offer opportunities to Year 2 students to study and critique the key documentation in relation to the Junior Cycle music programme
- Situate their practice in the context of relevant literature
- Encourage the employment of various mediational frameworks for reflective practice

All aspects of this module have at their core opportunities for developing the skills of reflective practice. Students will spend four weeks on placement in a post-primary school during January of their second year. Year 2 students will complete a week of structured observation in the post-primary school before embarking on teaching.

Students will begin to develop classroom, organisational and behaviour management skills and work independently and collaboratively as part of a team with sole responsibility for a number of solo-teaching classes over the final two weeks of placement. The school placement module is designed as a context for learning in accordance with the requirements of the School of Education TCD and the Teaching Council Standards for professional registration.

Teaching and Learning Methods

School Placement

Practical placement of four weeks in a post-primary school setting involving co-and solo planning, co- and solo-teaching and co- and solo reflecting with a partner post-primary *treoraí*.

Micro-Teaching

In class peer teaching and learning observation and reflection.

Classroom Musicianship Skills

Keyboard Skills

Students are assessed at the beginning of the year and allocated to a class commensurate with their current level of keyboard ability. Four hours are assigned per week for this component and students with less keyboard experience receive a larger proportion of this time. Students are taught on a one-to-one/small group basis and are assigned weekly exercises. Self-directed learning and daily practice is an essential part of this component.

Conducting

Conducting is taught through weekly 1-hour classes throughout the year. Students are expected

to undertake directed tasks and respond mimetically to technical demonstrations. Scores are analysed and discussed, while singing and playing are considered essential parts of the learning process.

Assessment

School Placement (50%)

- Teaching Practice (20%): 1 formative and 2 summative school placement visits.
- School Placement Portfolio (30%): at the end of the placement students will be required to submit a school placement portfolio (An Taisce). Students will be asked to consider inclusive education, professionalism and their understanding of working with parents. Students will be required to submit samples of good practice: planning, resourcing and reflection. Students may also be required to give a presentation, reflecting on the teaching placement experience.
- Micro-Teaching (Pass/Fail): continuous assessment in class

Classroom Musicianship (50%)

Keyboard Skills (30%):

Semester 1:

Continuous assessment on weekly performance; students are assessed in terms of preparedness and progression. 15-minute exam, which may include a selection of the following tasks:

1. Playing chord patterns and cadences in major keys with the possibility of using figured bass/roman numerals.
2. Harmonise a simple figured bass using the harmonic vocabulary studied (in the keys of C, G, D, F major and A, E, D, minor).
3. Sight-read a simple piano piece or piano accompaniment.
4. Prepared transposition of a two-part piece up or down a tone in the key of C, G and F major (one week preparation).
5. 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.
6. Sight-read a single B-flat instrumental part from full score at the correct pitch.

7. Pop song arrangement and accompaniment.

Continuous Assessment 1 and Exam 1 are 15% of the overall grade. Exam 1 is due at the end of Semester 1.

Semester 2:

Continuous assessment on weekly performance; students are assessed in terms of preparedness and progression. 15-minute exam, which may include a selection of the following tasks:

1. Cadences in major and minor keys (prepared).
2. Harmonise a simple melody in the keys of C, G, D and F major and A, E, and D minor.
3. Sight-read a single line melody in the tenor clef.
4. Play a prepared accompaniment to an instrumental/vocal solo (one month's preparation).
5. Transpose at sight a simple two-part piece in the keys of C, G, and F major up or down a tone.
6. Pop song arrangement and accompaniment.

Continuous Assessment 2 and Exam 2 are 15% of the overall grade. Exam 2 is due at the end of Semester 2.

Conducting (20%):

Semester 1 and 2:

Continuous assessment based on interactive class activities including performing, conducting, discussion and score study.

Please note: it may be possible to compensate non-School Placement components of this module, please see the compensation section at the front of this handbook for further information.

However, it is not possible to compensate this module as a whole.

Reassessment

Resubmission of any failed component at the supplemental examination period.

Contact Hours and Workload

School Placement and Micro Teaching: 50 hours

Classroom Musicianship: 50 hours

Independent study: 100 hours

Recommended Reading List

Cooke, C., Evans, K., Philpott, C., and Spruce, G. (2016). *Learning to teach music in the secondary school*. Routledge.

Evans, J., and Philpott, C. (Eds.). (2009). *A practical guide to teaching music in the secondary school*. Routledge.

Lucas, B. (2022). *A Field Guide to Assessing Creative Thinking in Schools*. FORM.

Lucas, B. (2022). Rethinking assessment in schools: Moving from a deficit to a strengths- based model. *Psychology of Education Section*, 46(1), 5–15.

McCormick, S., and Kerin, M. (2021). Putting the A in STEAM: Arts education in junior cycle. In D. Murchan and K. Johnston (Eds.), *Curriculum Change within Policy and Practice* (pp. 143-159). Palgrave Macmillan.

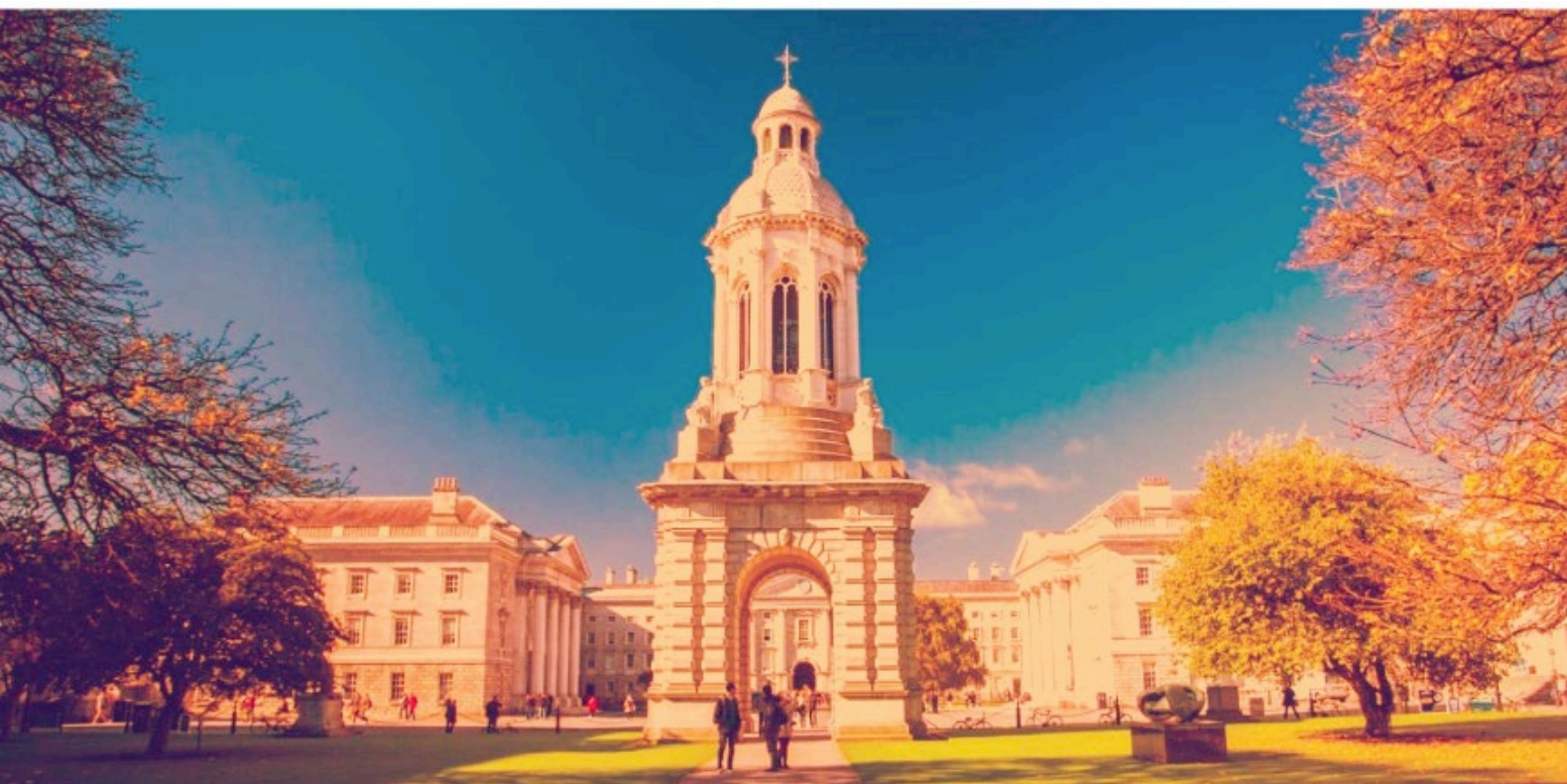
Moore, G. (2019). Musical futures in Ireland: findings from a pilot study in primary and secondary schools. *Music Education Research*, 21(3), 243– 256.

National Council for Curriculum and Assessment. (2017). *Junior cycle music*. <https://www.curriculumonline.ie/Junior-cycle/Junior-Cycle-Subjects/Music/>

National Council for Curriculum and Assessment. (2021). *Junior cycle music. Guidelines for the classroom-based assessments*.

https://www.curriculumonline.ie/getmedia/38743663-f701-4574-8c8e-702d6dc315c1/AssessmentGuidelines_Music.pdf

Year 3 Module Descriptors



Year 3 Module 1: EDU33100 Music Performance 3

<i>Module Code:</i>	EDU33100
<i>Module Name:</i>	Music Performance 3
<i>ECTS Weighting:</i>	10 ECTS
<i>Semester taught:</i>	Semesters 1 and 2
<i>Module Coordinators:</i>	RIAM/TU Dublin instrumental or vocal teacher

Learning Outcomes

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

- LO1. Display a confident level of artistic and technical ability.
- LO2. Critically choose and prepare pieces to produce a varied and balanced programme.
- LO3. Perform with a convincing sense of interpretation, displaying an informed musical awareness of the various stylistic genres presented.
- LO4. Display a musical, expressive, and intellectual understanding of the music performed.

Module Content

The module consists of two components:

- 1) Solo Performance (100%)
- 2) Ensemble (Pass/Fail)

Solo Performance: all instruments/voice including traditional instruments.

The component will continue to develop specific instrumental/vocal technique, overall musicianship and expand on the instrument-specific repertoire knowledge studied in Years 1 and 2. All students should make significant progress in technique and repertoire building on that achieved in Years 1 and 2. Classical instrumental/vocal students should make significant progress towards the equivalent of a Teacher's Diploma Level (e.g. ARIAM Diploma). This should be reflected in the repertoire presented for the end-of-year examination. The component will include a programme of studies, scales and sight-reading, and will continue to build on core instrumental/vocal skills.

In the case of traditional performances, students are expected to interpret a broad range of the Irish traditional tune repertoire in a manner appropriate to the instrument and style; and to employ appropriate improvisation and creativity in the playing of different rotations of tunes. Additionally, students must demonstrate via repertoire choices that the programme, instrument, influences and prominent exponents, selected for performance have been well-researched. Students must be able to demonstrate, certain stylistic features, if requested and furthermore they must discuss their programme. The component has strong cross-curricular links with all elements of the degree programme, both music and educational modules. It is critical to the School Placement component.

The aim of the module is to:

- further develop the student's technical skills for instrumental/vocal performance
- further develop student's musical awareness building on Years 1 and 2
- establish the necessary skills for productive practice and independent learning when tackling large-scale works
- continue to introduce the student to a wide variety of repertoire
- build on and develop confidence in stylistic and interpretive issues

Ensemble

Students are expected to fulfil the ensemble requirements as detailed in the front matter of the handbook.

Teaching and Learning Methods

Solo Component

The solo component is taught through weekly instrumental/vocal lessons (1 hour per week x 22 weeks). Students will be expected to practice daily. The repertoire to be studied will be chosen in partnership with the teacher with a relevance to the student's current level of attainment. Underlying deficiencies and weakness in technique will continued to be addressed although by this stage it is expected that the student will have attained a secure technical facility on their instrument. The end-of-year examination programme must be submitted to the first study teacher,

the programme chair and the relevant head of faculty for approval.

Second Instrument

In exceptional cases, students who are proficient on more than one instrument may apply to take two instruments for performance. In this case the weighting is 50-50 for each instrument. Students must present a balanced programme of works in contrasting styles of 25 minutes duration divided equally between the two instruments (should the 25-minute duration be exceeded, the student's 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 in the 'Traditional Irish instrument' section apply.

Ensemble

Students are assigned to an ensemble group corresponding to their major performance study or will attend suitable performance spotlight weeks.

Assessment

Solo Performance - instrumental or vocal 100% of overall grade, or 50% if a second instrument is played.

Presentation of a balanced programme of contrasting styles [25 minutes duration]. The programme must be presented in writing to the examination panel. Should the 25-minute duration be exceeded the performance may be interrupted at the discretion of the examiners. Scales and arpeggios/technical exercises must be performed to a standard commensurate with the standard of the programme presented. The time taken to perform these exercises is in addition to the 25-minute duration of the recital. A list should be drawn up in consultation with the teacher and presented to the examiners. Students are not allowed to repeat material that was performed in previous recitals, though an allowance is given if the student wishes to perform a complete sonata, where one movement was performed in a previous practical exam.

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

* Students will be examined by two examiners from the host institute. The programme chairs from RIAM and TU Dublin will each moderate the examinations of the corresponding institute to ensure consistency.

Traditional 100% of overall grade or 50% if a second instrument is played.

Presentation of a balanced programme of contrasting styles [25 minutes duration]. The programme must be presented in writing to the examination panel and show evidence of being well researched. Titles (where available) and sources of all tunes (recordings, printed sources etc.) should be listed. The examination, which should be a solo performance, should also be interactive with the student expected to be able to discuss their programme, instrument, influences and other performers, as well as being able to demonstrate certain stylistic features, if required to do so. Up to ten minutes of the programme may be accompanied or presented as part of an ensemble of melody instruments. The student will be required to sightread a tune with appropriate ornamentation.

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, 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, the programme chair and the relevant head of faculty. The student's ability to use appropriate improvisation and creativity should by this stage be well established.

* Students will be examined by two examiners from the host institute. The examination panel will include a traditional music specialist. The programme chairs from RIAM and TU Dublin will each moderate the examinations of the corresponding institute to ensure consistency.

Ensemble

Students are expected to fulfil the ensemble requirements as detailed in the front matter of the handbook.

* Failure to attend ensemble will result in a deduction in overall performance mark for this module.

Reassessment

Repeat performance examination at the supplemental examination period.

Contact Hours and Workload

Contact hours: Practical Lessons: 22 hours, Ensemble: 48 hours

Independent study: 180 hours.

Recommended Reading List

Repertoire as suggested by individual practical teacher.

Year 3 Module 2: EDU33101 Aural Skills 3

Module Code:	EDU33101
Module Name:	Aural Skills 3
ECTS Weighting:	5 ECTS
Semester taught:	Semester 2
Module Coordinators:	RIAM: Ms Marie Moran, Mr Jonathan Nangle TUD: Dr Bernie Sherlock, Dr Adrian Smith

Learning Outcomes

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

- LO1. Demonstrate aural skills including dictation and sight singing at an advanced level.
- LO2. Perceive multiple dimensions of a musical work (melodic/harmonic/rhythmic /formal) simultaneously and articulate the structure both verbally and in writing.
- LO3. Analyse a work in sonata form from the Classical period using the theory of formal functions.
- LO4. Explore the implications of formal analysis for performance and criticism.

Module Content

This module consists of two components:

1. Advanced Aural Perception I
2. Introduction to Formal Analysis

Advanced Aural Perception I

This component seeks to further develop the student's aural skills building upon the knowledge and understanding gained in Year 2. Materials will be derived from musical repertoire that possesses an advanced harmonic, melodic and rhythmic character.

Topics to include:

- Dictations: single line and two-part (both melodic and rhythmic) up to four parts from instrumental and choral repertoire; basic clusters/seventh chords
- Sight-singing of an appropriate level of difficulty (unaccompanied) to include altered

notes, simple modulations and short atonal melodies

- Ensemble vocal work: the singing of madrigals and other appropriate vocal/instrumental repertoire.

Introduction to Formal Analysis

This component will introduce students to the principles of musical analysis chiefly through the technique known as ‘the theory of formal functions’. Through examining works by Haydn, Mozart, and Beethoven. Students will become proficient in applying this technique to articulate the structure of the music and gain an understanding of the implications for criticism and performance.

Teaching and Learning Methods

Advanced Aural Perception I

This component consists of weekly, practical-based 1-hour classes. The student’s aural skills will be developed through class activities that incorporate singing, ensemble work and dictation tasks (melodic and rhythmic). Active participation in class sessions and weekly preparation outside of class time is essential.

Introduction to Formal Analysis

This component is taught through a weekly 1-hour class. The class will involve peer-to-peer learning in which students will be broken into small groups (2-3 students) and practice applying the technique of analysis to an unseen piece of music.

Assessment

Advanced Aural Perception I (50%)

End-of-Semester exam:

Written paper: to include rhythmic and melodic dictations (single line, 2/3-part, SATB, seventh chords, clusters, memory work). (25%)

Practical exam: To consist of rhythmic clapping, sight-singing and ensemble activities. (25%)

Introduction to Formal Analysis (50%)

Continuous assessment consisting of two short assignments throughout the assessments of equal weighting.

Please note: students must achieve a minimum of 40% in each component of their assessment to pass this module. It may be possible to compensate parts of this module, please see the compensation section at the front of this handbook for further information.

Ressment

Repeat failed component at the supplemental examination period.

Contact Hours and Workload

Contact hours: 22 hours

Independent study: 78 hours

Recommended Reading List

Caplin, W.E. (1998). Classical Form: A theory of formal functions for the instrumental music of Haydn, Mozart and Beethoven. Oxford University Press.

Kazez, D. (1997). Rhythm reading: Elementary through advanced training. 2nd ed. W.W. Norton and Co.

Murphy, P. and Phillips, J. (2016). The musician's guide to aural skills: Ear-training. W.W. Norton and Co.

Year 3 Module 3: EDU33102 Advanced Compositional Techniques 1 and Contemporary Music Studies

Module Code:	EDU33102
Module Name:	Advanced Compositional Techniques 1 and Contemporary music studies
ECTS Weighting:	5 ECTS
Semester taught:	Semester 2
Module Coordinators:	RIAM: Ms Marie Moran, Mr Jonathan Nangle, Dr Jennifer McCay TUD: Dr Darragh Black-Hynes, Dr Adrian Smith, Dr David Bremner

Learning Outcomes

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

- LO1. Compose in a variety of styles (Classical/Romantic/Contemporary).
- LO2. Critically discuss the main developments in art music from 1945/1900 to the present.
- LO3. Critically evaluate the aesthetic ideas and philosophies behind the various styles.
- LO4. Devise innovative approaches to teaching contemporary music in the Junior Cycle and Leaving Cert curricula.

Module Content

This module consists of 3 components:

1. Advanced Stylistic Composition
2. Contemporary Composition
3. Music History since 1945 (TUD), 1900 (RIAM)

Advanced Stylistic Composition

The aim of this component is to further develop techniques associated with composition. Students will compose an exposition of a piano sonata in the Classical style or a short piece

(20–30 bars approx.) in the Romantic style, closely mirroring the relevant idioms associated with both periods in terms of melody, harmony, rhythm and texture.

Contemporary Composition

The aim of this component is to introduce students to compositional techniques associated with modernist and contemporary movements. Students will compose a series of short works that utilise techniques such as graphic notation, visual stimuli, serialism, aleatoric techniques, etc.

Music History: 1945 to the Present (TUD)/1900 to the present (RIAM)

This component serves as an introduction to modernist and contemporary music from 1945/1900 to the present day. The component covers the major compositional trends such as integral serialism, minimalism, aleatoricism and postmodernism with the aim of familiarising students with the textures and techniques used in this music. As such, this component complements the practical application of such techniques in the Contemporary Composition component.

Teaching and Learning Methods

Advanced Stylistic Composition and Contemporary Composition

These components will be taught through two weekly 1.5-hour alternating lecture/workshop-style classes in which students will practice various techniques and receive feedback on their compositions as they are taking shape.

Music History: 1945/1900 to the Present

This component will be taught through a series of 1-hour weekly lectures that focus on a particular movement or style.

Assessment

Advanced Stylistic Composition (40%)

Portfolio Submission: piano sonata exposition or one Romantic piece due end of semester 2.

Contemporary Composition (40%)

Composition Portfolio: 3 short works in a modern/contemporary style, due end of semester 2.

Music History: 1945/1900 to the Present (20%)

Listening Test or Listening Diary: an informed account of four works (500 words each) to five works (400 words each) from the listening list due end of semester 2.

Please note: students must achieve a minimum of 40% in each component of their assessment to pass this module. It may be possible to compensate parts of this module, please see the compensation section at the front of this handbook for further information.

Ressmentment

Resubmission of any failed component during the supplemental examination period.

Contact Hours and Workload

Contact hours: 44 hours

Independent study: 56 hours

Recommended Reading List

Auner, J. and Frisch, W. (2013). *Music in the twentieth and twenty-first centuries*. W.W. Norton and Co.

Gottschalk, J. (2016). *Experimental Music since 1970*. Bloomsbury Academic.

Ross, A. (2008). *The rest is noise: Listening to the twentieth century*. Farrar, Straus and Giroux.

Taruskin, R. (2010). *The Oxford history of western music; Music in the late twentieth century*. Oxford University Press.

Year 3 Module 4: EDU33103 Educational Philosophy and Theory

Module Code:	EDU33103
Module Name:	Educational Philosophy and Theory
ECTS Weighting:	5 ECTS
Semester taught:	Semester 2
Module Coordinators:	Dr. Andrew Gibson

Learning Outcomes:

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

- LO1. To examine and evaluate modern concepts of knowledge, particularly subject knowledge.
- LO2 To identify, compare and contrast models of the human learner.
- LO3. To summarise, argue coherently for and defend or refute different models of education employing educational theory literature.
- LO4. To construct a personal professional ethical position based on a critical engagement with the Code of Professional Conduct for Teachers.
- LO5. To construct a personal philosophy of education that might be applied to practice, based on research evidence and/or philosophical argument from academic literature.

Module Content:

The lectures are divided into 4 main sections:

Introduction to philosophy and education, and classical approaches (2 lectures)
Ethics and the educator (2 lectures)
Philosophies of education and society (2 lectures)
Education in a time of transformation (3 lectures)

Teaching and Learning Methods

Teaching is by lectures. Learning materials for each lecture [slides, readings, videos...] are available on the module's 'Blackboard' facility. Also available here are the module

specifications, reading lists, suggestions for essay titles, assessment criteria and a blog.

Assessment

Summative assessment is by a 2,500 word essay (but the format is open to discussion – it can be straightforwardly ‘academic’, or take an alternative and more creative format). The essay is assessed according to five criteria closely aligned to the learning outcomes: content and connection to practice; quality of analysis and criticality; structure, logical argument and academic citation conventions; personal and professional reflection; evidence of reading and research-based response. The assessment criteria documentation provides marking descriptors for each of the criteria. Formative assessment is by student engagement in lectures. A question and answer element is included in most lectures.

Students must achieve a minimum of 40% in their assessment to pass this module.

Reassessment

Resubmission of assignment

Contact Hours and Workload

Contact hours: 11 hours (10 lectures and 1 tutorial)

Independent study: 100 hours

Recommended Reading List

- <https://plato.stanford.edu/> The *Stanford Encyclopedia of Philosophy* (SEP) is the primary online and peer-reviewed reference for philosophy. While it’s aimed more at scholars, or those at a more advanced stage in their literature reading, it’s a good place to get stuck in. It’s regularly updated and revised, so a good indicator of contemporary work on a topic.
- <https://iep.utm.edu/> The *Internet Encyclopedia of Philosophy*. Also peer-reviewed, and with a similar focus as the SEP.

Anthologies

Available on the ground floor of the Lecky Library.

Bailey, R. et al. eds. (2010). *The SAGE Handbook of Philosophy of Education*. Sage.

Blake, N. et al. (2003). *The Blackwell Guide to the Philosophy of Education*. Blackwell.

Curren, R. (2003). (ed.) *A Companion to the Philosophy of Education*. Blackwell.

Curren, R. (2007). (ed.) *Philosophy of Education: An Anthology*. Blackwell.

Noddings, N. (2007) *Philosophy of Education* (second ed.). Westview.

Rorty, A. E. (1998). *Philosophers on Education: New Historical Perspectives*. Routledge.

Walsh, B. (2011). (ed.) *Education Studies in Ireland*. Gill and Macmillan

Introduction to Philosophy and Education

Baggini, Julian (2018). *How the World Thinks: A Global History of Philosophy*. Granta. [A good, and very readable general introduction to philosophy from around the world]

Biesta, G. (2007). Why “what works” won’t work: Evidence-based practice and the democratic deficit in educational research. *Educational Theory*, 57(1), 1–22.
<http://doi.wiley.com/10.1111/j.1741-5446.2006.00241.x>

Dunne, J. (2005) An Intricate Fabric: understanding rationality of practice. *Pedagogy, Culture and Society*, 13(3), 367–389.

Gallie, W. B. (1956). Essentially Contested Concepts. *Proceedings of the Aristotelian Society*, 56, 167–198.

Hansen, D. T. (1995). Teaching and the Moral Life of Classrooms. *Journal for a Just and Caring Education*, 2(1), 59–74.

Hogan, P (2005). The Integrity of Learning and the Search for Truth, *Educational Theory*, 55 (2), 185–200.

Millett, S. (2017). Why teach philosophy in a world dominated by science? *Budhi: A Journal of Ideas and Culture*, 21(3), 65–81.

Mulcahy, D. (2011). Assembling the ‘Accomplished’ Teacher: The performativity and politics of professional teaching standards. *Educational Philosophy and Theory*, 43(S1), 94–113.

Seery, A. (2011). Philosophy of Education. In B. Walsh (Ed.), *Education Studies in Ireland* (pp. 5–33). Gill and Macmillan.

- Siegel H. (2003). Cultivating Reason in R. Curren (ed.) *A Companion to the Philosophy of Education* (pp. 305-319). Blackwell.
- Park, P. K. J. (2013). *Africa, Asia, and the History of Philosophy*. State University of New York Press.
- Rorty, R. (1999). Education as Socialization and as Individualization. In *Philosophy and Social Hope*. Penguin.
- Van Norden, B. W. (2017). *Taking Back Philosophy: A Multicultural Manifesto*. Columbia University Press. [see also some of his blog posts on this area]

Ethics and the Educator

- Aristotle. (2020). *The Nichomachean Ethics*, trans. Adam Beresford. Penguin.
- Annas, J. (2004). Being Virtuous and Doing the Right Thing. *Proceedings and Addresses of the American Philosophical Association*, 78(2), 61–75.
- Biesta, G. J. J. (2016). *Beautiful Risk of Education*. Routledge.
- Daston, L. (2022). *Rules: A Short History of What We Live By*. Princeton University Press.
- Higgins, C. (2011). *The Good Life of Teaching: An Ethics of Professional Practice*. Wiley-Blackwell. [really worth reading in its entirety – and its available online open source!]
- MacIntyre, A. (2002) *A Short History of Ethics*. Routledge. [chapters 1 and 10 if nothing else]
- Reeve, C. D. C. (1998). Aristotelian Education, in A. O. Rorty (ed.), *Philosophers on Education*. (pp. 51-65), London: Routledge.
- Sim, M. (2017). The Phronimos and the Sage. *The Oxford Handbook of Virtue*, May, 1–19. <https://doi.org/10.1093/oxfordhb/9780199385195.013.33>
- Strike, K. A. (2003). The Ethics of Teaching in R. Curran (ed.) *A Companion to the Philosophy of Education* (pp. 509-524). Blackwell.

Philosophies of Education and Society

- Althusser, L. (2020/1971). *On Ideology*. Verso.
- Arendt, H. (2006). The Crisis in Education. In *Between Past and Future*. Penguin.
- Dewey, J. (1900). *The School and Society*. Chicago: University of Chicago Press.
- Dewey, J. (1916). *Democracy and Education: An Introduction to the Philosophy of Education*

<http://www.gutenberg.org/ebooks/852> [A dull read, but such an important book. Try a chapter!]

Freire, P. (1973). *Pedagogy of the Oppressed*. Penguin. [A short read, but important] Freire, P. (1995). *Pedagogy of Hope. Reliving Pedagogy of the Oppressed*. Continuum.

Galloway, S. (2012). Reconsidering Emancipatory Education: Staging a conversation between Paolo Freire and Jacques Rancière. *Educational Theory* 62 (2), 185-201.

Hooks, bell. (1994). *Teaching To Transgress*. Routledge. Kazepides, T. (2012). Dialogue in the Shadow of Ideologies. *Educational Philosophy and Theory*. 44 (9), 959-965.

Parker, M. (2015). Critical and revolutionary pedagogies for today's education and society. In J. Haynes, K. Gale, and M. Parker (Eds.), *Philosophy and education: An introduction to key questions and themes* (pp. 34–46). Routledge.

Spring, J. (1994). *Wheels in the Head: Educational Philosophies of Authority, Freedom, and Culture from Socrates to Paulo Freire*. McGraw-Hill.

Standish, P. (2003). The Nature and Purposes of Education in R. Curren (ed.) *A Companion to the Philosophy of Education* (pp. 221-231). Blackwell.

Education in a Time of Transformation

Bakewell, Sarah (2016). *At the Existentialist Café*. Vintage. [A more general read, but good insight into the personalities and history of C20th European **philosophy**]

Collins, P. H. (2019). *Intersectionality as Critical Social Theory*. Duke University Press.

Crenshaw, Kimberlé W. (1989). Demarginalizing the intersection of race and sex: A black feminist critique of antidiscrimination doctrine, feminist theory and anti-racist politics. *University of Chicago Legal Forum* 1:139–167.

<https://chicagounbound.uchicago.edu/uclf/vol1989/iss1/8/>

Du Bois, W. E. B. (Aug 1897). "Strivings of the Negro People", *The Atlantic*.

<https://www.theatlantic.com/magazine/archive/1897/08/strivings-of-the-negro-people/305446/>

Du Bois, W. E. B. (1903/2018). *The Souls of Black Folk*. Penguin.

Dunn, F. (1993). The Educational Philosophies of Washington, DuBois, and Houston: Laying the Foundations for Afrocentrism and Multiculturalism. *The Journal of Negro Education*, 62(1), 24. <https://doi.org/10.2307/2295397>

- Haraway, Donna. (2016). "A Cyborg Manifesto" in *Manifestly Haraway*. University of Minnesota Press. [Search online for this, and you'll find it]
- Kuhn, T. (2012). *The Structure of Scientific Revolutions*. (4th ed.). University of Chicago Press.
- Latour, Bruno. (2018). *Down to Earth: Politics in the New Climatic Regime*. Polity.
- Lyotard, Jean-Francois. (1979/1984). *The Postmodern Condition: A Report on Knowledge*. Manchester University Press.
- Mills, Charles W. (1999). *The Racial Contract*. Cornell University Press.
- Nagel, T. (1974). "What is it like to be a bat?". *The Philosophical Review*. LXXXIII(4): 435-450. <http://www.philosopher.eu/others-writings/nagel-what-is-it-like-to-be-a-bat/>
- Nicholson, Carol (1989). Postmodernism, Feminism, and Education: The Need for Solidarity. *Educational Theory* 39 (3), pp. 197-205.

Year 3 Module 5: EDU33104 Sociology of Education

Module Code:	EDU33103
Module Name:	Sociology of Education
ECTS Weighting:	5 ECTS
Semester taught:	Semester 2
Module Coordinators:	Dr Patricia McCarthy and Prof Andrew Loxley

Learning Outcomes

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

- LO1. Critically discuss a range of sociological perspectives and concepts in relation to the field of schooling and education.
- LO2. Propose and articulate a sociologically informed stance in relation to issues in Irish schooling and education.
- LO3. Appraise the significance and impact of these perspectives and concepts presented to their own professional contexts.
- LO4. Identify and explain the importance of key sociological perspectives and concepts relative to their own professional development.

Module Content

The purpose of this module is to introduce students to key sociological frameworks and concepts which have been developed to explain the relationship between schooling, education and society. In particular the module will provide students with the opportunity to develop a range of critical 'thinking tools' through they can situate their work as educators vis-a-vis wider societal processes and social phenomena. In particular it will explore the way in which schooling and other forms of educational organisations are implicated in both the reproduction and distribution (as well as attempted re-distributions), of life chances and social 'goods' and 'bads', relative to different of social groups (e.g., gender, social class, sexuality, ethnicity, disability). As such it will take as its central theme Michel Foucault's notion of the productive/oppressive function of schooling as a form of social institution.

The module will firstly introduce students to the main theoretical perspectives in a deliberate chronological order of their 'appearance' within the discipline. We will begin with the structural-functionalism of for example Emile Durkheim and Talcott Parsons, followed by the re-discovery in the early 1970s of Marxism, Weber and Critical Theory and the emergence of feminist critiques. Lastly, we will introduce the various ideas associated with postmodernism and poststructuralism and education. The second aim is to build on this introduction to explore a range of contemporary social issues additional ones (such as gender, socio-ethnic linguistics, ethnicity, inclusion and social disadvantage) as they relate to schooling and education.

Module 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 poststructuralism 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

Teaching and Learning Methods

The main mode of teaching is mainly expository (i.e. lectures) with the use of paired work where appropriate. Materials in the form of powerpoint slides, lecture notes and readings are housed on 'my blackboard' and categorized by theme. Students will be asked to engage in pre-reading of specific material prior to each lecture.

Assessment

One written assignment (3,000 words) designed to assess the student's:

- ability to use appropriate academic conventions as per the PME regulations
- criticality and depth of understanding commensurate to masters standards

- range and depth of reading commensurate to masters standards
- critical application of concepts covered in the module
- logic and coherent development of a scholarly argument based on the use of a range of sources and perspectives
- critical synthesis of theory and practice.

Students must achieve a minimum of 40% in their assessment to pass this module.

Reassessment

Resubmission of assignment.

Contact Hours and Workload

Contact hours: 13 hours (Ten 1 hour lectures and three 1 hour tutorials)

Independent study: 100 hours

Recommended Reading List

Apple, M. (1995) Education and power. London: Routledge.

Bourdieu, P. and Passeron, J. (1977) Reproduction in Education, Culture and Society. London: Sage.

Ball, S. (2004) The RoutledgeFalmer reader in sociology of education. London: Routledge Falmer.

Bowles, H. and Gintis, S. (1975). Schooling in Capitalist America. London: RKP. Coolahan, J. (1981) Irish Education history and structure. Dublin: IPA.

Drudy, S. and Lynch, K. (1993) Schooling and society in Ireland. Dublin: Gill and MacMillan.

Edwards, R. and Usher, R. (1994) Postmodernism and education. London: Routledge.

Foucault, M. (1977) Discipline and Punish: The birth of the prison. Harmondsworth: Penguin.

Gewirtz, S., Ball, S. and Bowe, R. (1995). Markets, Choice and Equity in Education. Buckingham: Open University Press.

- Giddens, A. (1995) *Politics, Sociology and Social Theory*. London: Polity Press. Giddens, A. (2001) *Sociology*. London: Polity Press.
- Giroux, H. (1984) *Ideology, Culture and the Process of Schooling*. Lewes: Falmer.
- Giroux, H. and McLaren, P. (1994) *Border Crossings and Cultural Workers and the Politics of Education*. New York: Routledge.
- Green, A. (1990). *Education and State Formation: the rise of education systems in England, France and the USA*. London: Macmillan.
- Grenfell, M. (2008) *Pierre Bourdieu: key concepts*. Stocksfield, UK: Acumen.
- Halsey, A., Lauder, H., Brown, P. and Wells, A. (2001) *Education, Culture, Economy and Society*. Oxford: Oxford University Press.
- Harvey, D. (1990) *The Condition of Postmodernity*. Oxford: Blackwell.
- Harvey, D. (2011) *A Brief History of Neoliberalism*. Oxford: Oxford University Press
- Lynch, K. (1999) *Equality in education*. Dublin: Gill and MacMillan.
- Lynch, K. (1989) *The hidden curriculum: Reproduction in education, reappraisal*. London: Falmer Press.
- McLaren, P. (1993) *Schooling as a ritual performance: Towards a political economy of educational symbols and gestures*. London: Routledge.
- Morais, A., Neves, I., Davies, B. and Daniels, H. (eds.) *Towards a sociology of pedagogy: The contribution of Basil Bernstein to Research*. Bern: Peter Lang Publishing.
- Morrow, R.A. and Torres, C.A. (1995) *Social theory and education: A critique of theories of social and cultural reproduction*. Albany, NY: SUNY Press.
- Mulcahy, D.G. and O'Sullivan, D. (1989) (eds) *Irish Education Policy Process and Substance*. Dublin: IPA.
- Ó Buachalla, S (1988) *Educational Policy in Twentieth Century Ireland*. Wolfhound Press.
- Pollard, A. (1985) *The Social World of the Primary School*. Eastbourne: Holt Rinehard.
- Rabinow, P. (1991) *The Foucault Reader: An introduction to Foucault's thought*. Penguin: Harmondsworth.
- Ritzer, G. (2000) *Sociological Theory*. New York: McGraw-Hill.
- Torres, C.A. and Antikainen, A. (eds) *The international handbook on the sociology of education: an international assessment of new research and theory*. Oxford: Rowman and Littlefield.

- Sadovnik, A. (2011) *Sociology of education: a critical reader*. London: Routledge.
- Savage, M. (2000) *Class analysis and social transformation*. Buckingham: OUP.
- Share, P, Tovey, H. and Cochoran, M. (2007) *A sociology of Ireland*. Dublin: Gill and MacMillan.
- Skeggs, B. (2004) *Class, self, culture*. London: Routledge.
- Thomas, G. and Loxley, A. (2007) *Deconstructing Special Education Reconstructing Inclusion*. Maidenhead: OUP.

Year 3 Module 6: EDU33105 Music Education 3

Module Code:	EDU33105
Module Name:	Music Education 3
ECTS Weighting:	5 ECTS
Semester taught:	Semester 1 and 2
Module Coordinators:	TCD: Dr Susan McCormick; RIAM: Ms Grainne Deery; TU Dublin: Dr Lorraine O'Connell

Learning Outcomes:

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

- LO1. Source, create and critically evaluate a range of creative materials / resources including digital, drawing on a range of appropriate music pedagogical approaches suitable for an inclusive and diverse later adolescent music environment with specific focus on the Senior Cycle programme
- LO2. Identify opportunities for and creatively engage in active, collaborative, and independent music-making and self-expression in the classroom context
- LO3. Integrate into their lesson planning the concept of global citizenship
- LO4. Demonstrate in their planning an awareness of current theoretical perspectives on music education.
- LO5. Reflect on their own teaching, to improve their practice, identifying and meeting their developing academic and professional needs.

Module Content:

This module consists of one component which is Practice of Music Education 3. Practice of Music Education is a two-Semester module taken by all students in the third Year of the BMusEd. The module further develops the practical and theoretical perspectives on music teaching, learning and assessment in the Senior Cycle and music in later adolescence. Specific attention is paid to the Post-Primary school music curriculum and planning in support of the extended school placement. The module will enable students to explore how young people learn music, the pedagogical approaches that facilitate the development of musicianship and

intercultural competence, particularly in a collaborative classroom environment, and how to apply this knowledge to activities within the Post-Primary music classroom including lesson planning.

In-class tasks, related school-based assignments, and alignment with the other professional component such as Classroom Musicianship Skills, Music Technology for the classroom, Conducting and School Placement facilitate students to reflect on their own as well as their pupils' learning and development in and through music. In line with the Senior Cycle Music Specifications this module adopts an integrated perspective on music learning, valuing, and including the musical and cultural repertoires of the pupils. The module assumes an active, collaborative music-making classroom environment.

Teaching and Learning Methods

Weekly workshops will form the basis of learning and teaching. These will take place in a collaborative interactive environment with a focus on peer learning. The emphasis will be on experiential and procedural learning grounded in theoretical understanding and supported by reflective practice.

Assessment

Planning and resources for teaching and learning in the post-primary school, with a particular focus on senior cycle. Students may be required to give a presentation.

Students must achieve a minimum of 40% in their assessment to pass this module

Reassessment

Resubmission of Portfolio

Contact Hours and Workload

Contact hours: 22 hours

Independent study: 78 hours

Recommended Reading List

- Department of Education. (1996). *The leaving certificate music syllabus*. Stationery Office.
- Fautley, M. (2010). *Assessment in music education*. Oxford University Press.
- Hallam, S. (2019). *Psychology of music (the psychology of everything)*. Routledge.
- Harris, P. (2021). *Unconditional Teaching: a groundbreaking journey towards a new style of music teaching*. Faber Music Ltd.
- Harris, P. (2014). *Simultaneous learning*. Faber Music Ltd.
- Lucas, B. (2022). *A field guide to assessing creative thinking in schools*. FORM.
- Lucas, B. (2022). Rethinking assessment in schools: Moving from a deficit to a strengths-based model. *Psychology of Education Section*, 46(1), 5–15.
- Swanwick, K. (1999). *Teaching music musically*. Routledge.

Year 3 Module 7: EDU33106 School Placement 3

Module Code:	EDU33106
Module Name:	School Placement 3
ECTS Weighting:	25
Semester taught:	Semesters 1 and 2
Module Coordinators:	TCD: Dr Susan McCormick , Dr Andrew Loxley RIAM: Ms Marie Moran, Ms Grainne Deery TUDublin: Mr Eoin Tierney, Dr Lorraine O’Connell

Learning Outcomes

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

- LO1. Work effectively and respectfully as part of a professional team employing a range of teaching methods and resources (including technological) that help to establish and maintain an inclusive, stimulating, purposeful and collaborative learning environment.
- LO2. Identify in their teaching and lesson plans, opportunities for the development of literacy and numeracy, creativity, inclusivity, global citizenship and diversity promoting through active music-making a spirit of co-operative engagement.
- LO3. Evidence in teaching and reflecting, an alignment with the junior and senior cycle post-primary school music curriculum.
- LO4. Employ appropriate forms of assessment to inform the future direction of the learning. LO5. Demonstrate a high level of musicianship and organizational skills in the context of curricular and extra-curricular music making.
- LO6. Conduct structured research on the improvement of an aspect of their practice focusing on the identification of research questions, the dimensions involved in research design and the ethical implications of the chosen research approach and methods.
- LO7. Reflect critically on their own practice as relationship builder, reflective practitioner, and researcher.

- LO8. Display an assured competence in a range of keyboard skills including score reading, melodic harmonisation, accompaniment, and improvisation.
- LO9. Demonstrate competence in vocal and score reading (including tenor transposing instruments).

Module Content:

This module consists of three components:

- 1) Advanced School Placement
- 2) Research Methods
- 3) Keyboard Skills

Advanced School Placement

Building on the intermediate school placement, and focusing now on teacher as researcher, the 16-week advanced school placement module offers Year 3 students practical experience of co-teaching and solo teaching in the Post-Primary school music classroom at both Junior and Senior Cycle level, advancing their identities as relationship-builders and reflective practitioners while creating opportunities for the development of professional inquiry and to contribution to practice.

Furthermore, the module helps Year 3 students to:

- advance the knowledge, skills and values involved in planning, teaching, and reflecting on post-primary junior and senior cycle music lessons
- create culturally relevant, inclusive, creative Senior Cycle curriculum and extra-curricular opportunities for learning
- develop an awareness of and the skills associated with research in the context of the school setting

All aspects of this module have inquiry and research at their core. The Advanced Placement module offers Year 3 students opportunities to reflect on themselves as relationship builders, reflective practitioners, and researchers as they move incrementally from co-teaching to solo-teaching in the context of both junior and senior cycle levels in line with the *Ceim: Standards for Initial Teacher Education* (2020) and the *Code of Professional Standards for Teaching* (2016), and guided by the support of the treoraithe and the college tutor(s).

The placement begins in the last week of August with a period of structured observation, before students assume a co-teaching role. Students will gradually take on sole responsibility for the teaching of an incrementally increasing number of classes over the following 4 weeks until after the mid-term break when students will assume a solo-teaching role for their full timetable.

Students receive weekly support sessions from the course coordinator focusing on pre-arranged topics such as *developing and sustaining professional relationships* (dealing with co-teacher, student, parent, subject-knowledge), *the Junior Cycle programme* (resources and materials, integration of technology and literacy and numeracy), *inquiry into aspects of self as teacher* (in the context of being culturally responsive and creating inclusive classrooms), *class management* (atmosphere, behavior, pacing) and *communication skills* (clarity of expression, questioning, leading discussion).

Research Methods

The purpose of this component is to provide 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 dissertation work, hence the focus is on helping develop understanding, skills, and knowledge of the research process in this context. This component covers:

- Main research approaches used in education and the social sciences
- Key ethical issues involved in undertaking educational and social science research

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

Keyboard skills

Building on the skills acquired in Years 1 and 2, this module component equips students with a broad range of keyboard techniques that will be beneficial in a classroom setting. The content will be tailored to the standard of each student based on their current level of keyboard technique. In addition to working on piano technique (particularly for non-pianists, the curriculum consists of:

- Sight-reading: sight read a short piano piece or piano accompaniment according to students' individual standard
- Score reading: vocal and orchestral score reading (three-part open vocal score and string quartet)
- Accompaniment: the study of more advanced songs including the preparation and improvisation of appropriate accompaniments. The study of a variety of songs in different styles (popular/jazz/musical/Irish traditional)

Teaching and Learning Methods

Advanced School Placement

Teaching and Learning methods comprise of University and School supports. Students spend 16 weeks on school placement at a partner Post Primary school. The Treoraí in partnership with course coordinator supports the orientation and development of practice ensuring that the student:

- receives all documentation e.g., timetable; school policy documents and staff and student lists
- attends the preparatory seminars
- attends a school induction and welcome session
- co-plans, co-teaches and co-reflects with the Treorai
- receives advice on areas for improvement

- receives guidance over the 16-week placement
- receives 2 supervisory visits and 2 formative feedback sessions
- receives support with extra-curricular task and with research on improved practice

Research Methods

Lectures, practical workshops, and seminar sessions, incorporating group work, collaborative learning and whole class teacher input and discussion, are the teaching methods 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.

Keyboard skills

Students will be reassessed at the beginning of the year and allocated to a class commensurate with their current level of keyboard ability. Four hours in total (20 mins per student per week) are assigned per week for this component and students with less keyboard experience will receive a larger proportion of this time. Students will be taught on a one-to-one/small group basis and are assigned weekly exercises. Self-directed learning and daily practice is an essential part of this component.

Assessment

Students must achieve a minimum of 40% in their assessments to pass this module.

Advanced School Placement (75%):

Assessments of Teaching (35%): Two internal assessments of teaching, conducted by the Treoraí. Student invites the Treoraí on two occasions to critique a lesson taught after careful planning. The Treoraí and student teacher co-reflect on the lessons and evaluate particular aspects. The Treoraí provides verbal feedback. Students records and reflects on this feedback in writing and the Treoraí signs to indicate that all aspects have been captured. Two external assessments of

teaching conducted by Tutors. Two visits by two independent university tutors to make a final assessment of practice (20%), due weeks 11- 14.

An Taisce (25%): Focus: Development in professional agency. Over the long placement period students develop as agentic teachers consciously moving from Shared Cooperation to Conscious Contribution (Coteaching Developmental Model, Kerin, 2019). Student teachers are expected to contribute to the music department by focusing and developing an area for improvement. This may be either a curricular aspect e.g. assisting pupils in need of extra support or more generally, an extra-curricular area e.g. establishing a traditional music/folk music/ vocal group and supporting its development over the Semester. Students are also asked to consider Inclusive Education and working with parents in their Taisce. In addition, students will submit planning documents and reflections.

Research Methods (15%): Students are required to identify a topic or issue of interest that has emerged from their experience in school placement. Students will be required to investigate this topic by engaging with treoiraithe, colleagues, and relevant literature. Based on their reflection students will develop a reflective response that critically explores their findings and personal learning. Students may also be required to give a presentation.

Keyboard skills (25%)

Continuous Assessment: (12.5%)

Students are graded on their weekly performance in terms of preparedness and progression.

End-of-semester examination (12.5%) may include topics such as:

1. Sight-read a short piano piece or accompaniment.
2. Play two extracts, one each of vocal and orchestral score reading (prepared)
3. Play two accompaniments of contrasting styles (prepared)
4. Arrangement and accompaniment of popular music (prepared)

Please note: it may be possible to compensate non-School Placement components of this module, please see the compensation section at the front of this handbook for further information. However, it is not possible to compensate this module as a whole.

Reassessment

Repeat Advanced School Placement component at the next available opportunity. For the other two components, these may be repeated at the Supplemental Examination Period.

Contact Hours and Workload

Advanced school placement: 120 hours

Research methods: 11 hours

Keyboard Skills: 4 hours per week (20 mins. per student)

Independent study: 365 hours

Recommended Reading List

Cooke, C., Evans, K., Philpott, C., and Spruce, G. (2016). *Learning to teach music in the secondary school*. Abingdon.

Department of Education. (1996). *The leaving certificate music syllabus*. Stationery Office.

Evans, J. and Philpott, C. (Eds.). (2009). *A practical guide to teaching music in the secondary school*. Routledge.

Fautley, M. (2010). *Assessment in music education*. Oxford University Press.

Lucas, B. (2022). *A Field Guide to Assessing Creative Thinking in Schools*. FORM.

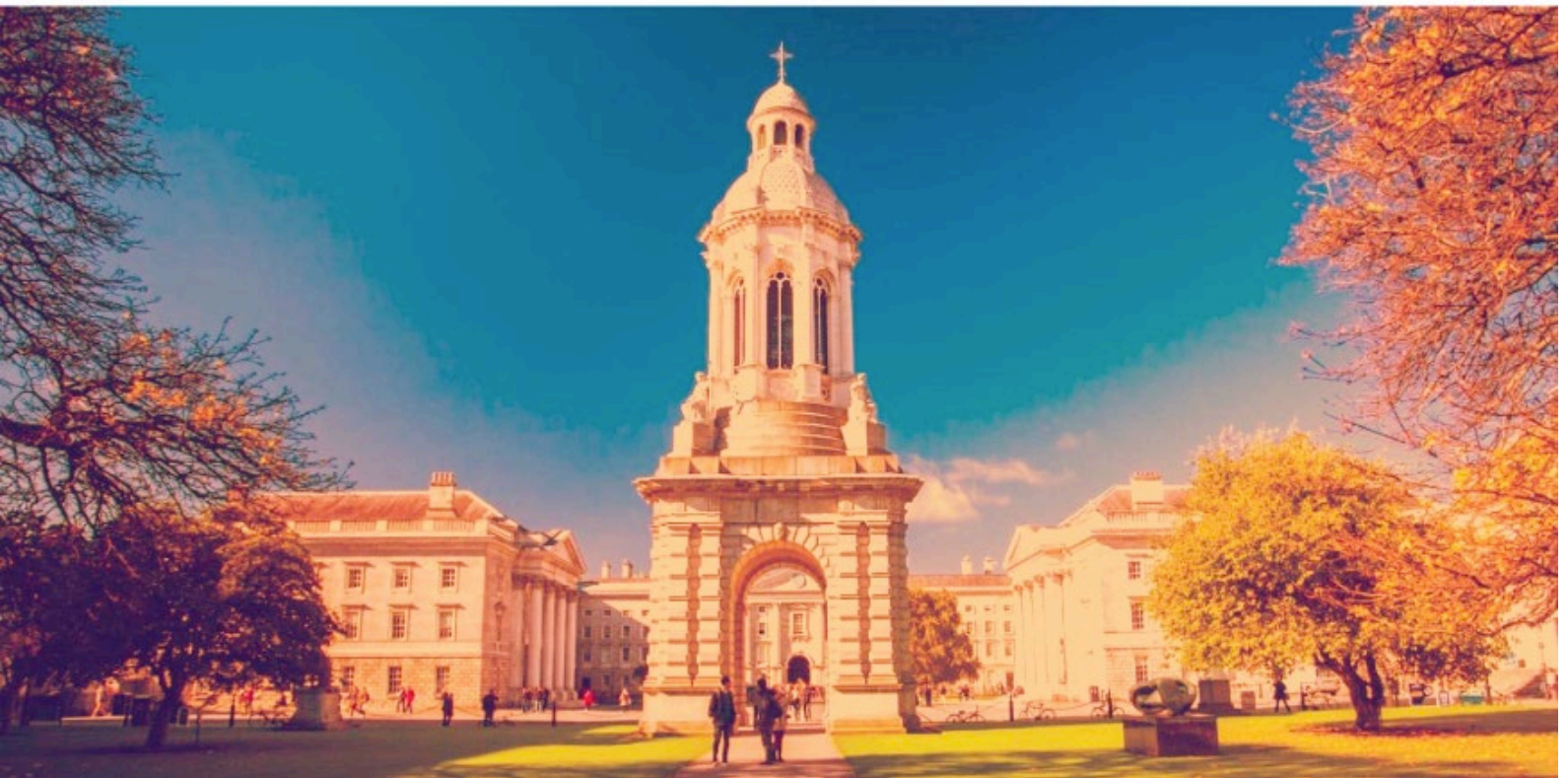
Lucas, B. (2022). Rethinking assessment in schools: Moving from a deficit to a strengths- based model. *Psychology of Education Section*, 46(1), 5–15.

McCormick, S., and Kerin, M. (2021). Putting the A in STEAM: Arts education in junior cycle.

In D. Murchan and K. Johnston (Eds.), *Curriculum Change within Policy and Practice* (pp. 143-159). Palgrave Macmillan.

- Moore, G. (2019). Musical futures in Ireland: findings from a pilot study in primary and secondary schools. *Music Education Research*, 21(3), 243–256.
- National Council for Curriculum and Assessment. (2017). *Junior cycle music*.
<https://www.curriculumonline.ie/Junior-cycle/Junior-Cycle-Subjects/Music/>
- National Council for Curriculum and Assessment. (2021). *Junior cycle music. Guidelines for the classroom-based assessments*.
https://www.curriculumonline.ie/getmedia/38743663-f701-4574-8c8e-702d6dc315c1/AssessmentGuidelines_Music.pdf
- Thomas, G. (2017). *How to do your research project: A guide for students*. Sage.

Year 4 Module Descriptors



Year 4 Capstone 1: EDU44100 Solo Recital and Minor Dissertation

<i>Module Code:</i>	EDU44100
<i>Module Name:</i>	Solo Recital and Minor Dissertation
<i>ECTS Weighting:</i>	20 ECTS
<i>Semester taught:</i>	Semesters 1 and 2
<i>Module Coordinators:</i>	RIAM/TU Dublin instrumental or vocal teacher

Please note:

Recital: students are expected to have received a minimum grade of 65% in their Year 3 practical exam in order to choose the Capstone Option 1 (Solo Recital and Minor Dissertation). Students who received a result between 60–64% must consult with both the programme chair and their instrumental/vocal teacher. It is not permissible to choose this option if a student scores below 60% in their Year 3 practical Exam.

Learning Outcomes

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

- LO1. Display an appropriate level of artistic and technical competence.
- LO2. Critically choose and prepare pieces of music to produce a varied and balanced programme.
- LO3. Perform with insight, sensitivity and with a sense of individuality and flair.
- LO4. Articulate an appropriate musical and intellectual understanding of the music performed.
- LO5. Prepare and structure a practice routine commensurate with a full-length recital.
- LO6. Produce a research project in a manner that demonstrates a clear and consistent line of argument and demonstrates the application of appropriate conventions
- LO7. Collect and evaluate a range of relevant secondary resources.

Module Content

The module consists of two components:

- 1) Solo Recital (75%)
- 2) Minor Dissertation (25%)

Major Solo Recital Component: All Instruments including Traditional/ Voice

This option is suitable for students who demonstrate a particular flair for performance. Students will undertake a full-length public recital (40 minutes). Programme notes of a professional standard should likewise be provided for the actual recital. The recital programme must be submitted to the relevant course committee for approval.

Students will continue to develop specific instrumental/vocal technique, overall musicianship and expand on instrument/vocal-specific repertoire knowledge studied in year 3. All students should make significant progress in technique and repertoire.

Minor Dissertation Component

This will consist of a piece of research presented as a short academic project of between 3000 and 5000 words. Topics may be of either a pedagogical or musicological nature.

Teaching and Learning Methods

Major Solo Recital Component

The component is taught through weekly instrumental/vocal lessons. Students will receive 30 hours of tuition. Students will be expected to practice daily. The programme opted for by the student will be carefully chosen in consultation with the teacher. In order to support students in creating an optimal performance, deficiencies and weaknesses in technique will be addressed using appropriate technical studies and carefully selected repertoire.

Minor Dissertation Component

Students will receive 6 hours of supervision throughout the course of the year. The supervisor's role is to set targets, offer feedback and generally guide the project forward. However, it should be emphasised that the main responsibility is on the student and a large amount of self-directed learning is required.

Assessment

Major Solo Recital Component Classical/ voice

Presentation of a balanced programme of commensurate with their chosen instrument of contrasting styles (40 minutes duration). Programme notes of a professional standard should be provided for the actual recital. Should the 40-minute duration be exceeded the performance may be interrupted at the discretion of the examiners. Students are not allowed to repeat material that was performed in previous recitals, though an allowance is given if the student wishes to perform a complete sonata/multi-movement work, where one movement was performed in a previous practical exam. The programme must be submitted to the first study teacher, the programme chair and the relevant head of faculty for approval.

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

** Students are examined by two instrumental-specialist examiners, one from the RIAM and TU Dublin Conservatoire respectively. A moderator from the host institute will be in attendance for all recitals.*

Major Solo Recital Component Traditional Instruments

Students must present a public recital programme of 40 minutes duration. This should be primarily a solo performance. Up to 10 minutes may be accompanied or presented as part of an ensemble of melody instruments. The 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 if approved by the student's teacher and the programme chair. The programme must be submitted to the first study teacher, the programme chair and the relevant head of faculty for approval.

** Students are examined by two instrumental-specialist examiners, one from the RIAM and TU Dublin Conservatoire respectively. A moderator from the host institute will be in attendance for all recitals.*

Minor Dissertation Component

Dissertation submission 3000-5000 words approx.

* Students must achieve a minimum of 40% in each component of their assessment to pass this module. Please note it is not possible to compensate this module.

Contact Hours and Workload

Instrumental/vocal individual lessons: 30 hours

Dissertation supervision: 6 hours

Independent practice/study: 364

Resassessment

Repeat performance examination and/or dissertation submission at the supplemental examination period, as relevant.

Recommended Reading List

Repertoire as suggested by individual practical teacher.

Year 4 Capstone 2: EDU44101 Composition and Minor Recital

Module Code:	EDU44101
Module Name:	Major Composition and Minor Recital
ECTS Weighting:	20 ECTS
Semester taught:	Semesters 1 and 2
Module Coordinators:	Dr David Bremner (TU Dublin) and Mr Jonathan Nangle (RIAM)

Learning Outcomes

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

- LO1. Compose pieces which showcase a range of musical genres and exhibit an original compositional voice.
- LO2. Utilise, through creative and reflective practice, advanced techniques used in the composition of modern and contemporary music in the form of a composition portfolio.
- LO3. Critically discuss the aesthetic ideas and philosophies behind contemporary music's various styles and movements.
- LO4. Reflect on their music compositions through the completion of a written commentary on their work.
- LO5. Critically choose and prepare pieces to produce a varied and balanced programme.
- LO6. Display a polished level of artistic and technical competence evincing insight, sensitivity and a sense of individuality in music performance.

Module Content

The module consists of two components:

- 1) Composition (75%)
- 2) Solo Recital (25%)

Major Composition Component

This option is for students who have already shown a strong flair for composition in the year 3 advanced composition module and who exhibit a desire to further develop and explore their compositional technique in a contemporary/modern idiom. The student will produce a portfolio of work in varied musical genres showing a firm grasp of technique and a degree of original thought. In addition, the portfolio should demonstrate an advanced level of creative thinking and development in aspects of harmony, rhythm, and texture. Finally, the student should reflect on and communicate creative decisions through a written commentary.

Minor Solo Recital Component: All Instruments including Traditional/ Voice

The component will continue to develop specific instrumental/vocal technique, overall musicianship and expand on instrumental/vocal-specific repertoire knowledge studied in year 3. All students should make significant progress in technique and repertoire (moving towards post-Associate Diploma teacher standard). The component has strong cross-curricular links with all elements of the degree programme, both music and educational modules. It is critical to the School Placement component.

Traditional Instruments: The student is expected to have a repertoire of approximately 150 tunes by the end of the fourth year.

Teaching and Learning Methods

Major Composition Component

This will be taught through weekly 1-hour one-on-one supervision totalling 16 hours. Students will bring work-in-progress and receive feedback on their compositions as they are taking shape. Additionally, composition seminars with invited guests will bring all the departmental composers together to hear from leading professionals. These will provide invaluable insight into the creative landscape and practical aspects of a creative life, as well as offering opportunity for discussion. Students are encouraged to attend these seminars, providing there is no timetable conflict.

Minor Solo Recital Component

This component is taught through weekly instrumental/vocal lessons (totalling 22 hours). Students will be expected to practice daily. The music to be studied will be chosen by the teacher with a relevance to the student's current level of attainment. Remaining deficiencies and weaknesses in technique will continue to be addressed although by this stage it is expected that the student will have attained a reasonably advanced technical facility on their instrument. The end-of-year examination programme must be submitted to the first study teacher, the programme chair and the relevant head of faculty for approval.

Assessment

Major Composition Component

Composition Portfolio: 3-5 works in a modern/contemporary style that demonstrate the ability to work within a variety of idioms, for a range of solo, ensemble combinations and media (including electronics). The portfolio, of 18-25 minutes in duration, may be submitted in the form of written notation or electronically. A written commentary (2500-3000 words) reflecting on the composition portfolio should also be submitted, demonstrating a detailed analytical insight into the student's work.

Minor Solo Recital Component Classical/Voice

Presentation of a balanced programme of commensurate with their chosen instrument of contrasting styles [approximately 20 minutes duration]. Programme notes of a professional standard should be provided for the actual recital. Should the 20-minute duration be exceeded the performance may be interrupted at the discretion of the examiners. Students are not allowed to repeat material that was performed in previous recitals, though an allowance is given if the student wishes to perform a complete sonata/multi-movement work, where one movement was performed in a previous practical exam. The programme must be submitted to the first study teacher, the programme chair and the relevant head of faculty for approval.

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

** Students are examined by two instrumental-specialist examiners, one from the RIAM and TU Dublin Conservatoire respectively. A moderator from the host institute will be in attendance for all recitals.*

Minor Solo Recital Component Traditional Instruments

Students must present a public recital programme of 20 minutes duration. This should be primarily a solo performance. Up to 5 minutes may be accompanied or presented as part of an ensemble of melody instruments. The 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 if approved by the student's teacher and the programme chair. The programme must be submitted to the first study teacher, the programme chair and the relevant head of faculty for approval.

** Students are examined by two instrumental-specialist examiners, one from the RIAM and TU Dublin Conservatoire respectively. A moderator from the host institute will be in attendance for all recitals.*

* Students must achieve a minimum of 40% in each component of their assessment to pass this module. Please note it is not possible to compensate this module.

Reassessment

Repeat composition portfolio submission and/or performance examination at the supplemental examination period, as relevant.

Contact Hours and Workload

Composition supervision and seminars: 20 hours (16 + 6)

Instrumental/vocal individual lessons: 22 hours

Independent practice/study/composition: 358 hours

Recommended Reading List

Auner, Joseph and Frisch, Walter: Music in the Twentieth and Twenty-First Centuries (Norton, 2013).

Gann, Kyle: American Music in the Twentieth-Century (Wadsworth, 2005). Griffiths, Paul: Modern Music and After (Oxford, 2011).

Gottschalk, Jennie: Experimental Music since 1970 (Bloomsbury Academic, 2016).

Kostka, Stefan: Materials and Techniques of Twentieth-Century Music (Prentice Hall, 2006).

Ross, Alex: The Rest is Noise: Listening to the Twentieth Century (Farrar, Straus & Giroux, 2007).

Taruskin, Richard: The Oxford History of Western Music – Music in the Late Twentieth Century (Oxford, 2010).

Adler, Samuel: The Study of Orchestration (W.W. Norton, 3rd edition, 2002).

Repertoire as suggested by individual practical teacher.

Year 4 Capstone 3: EDU44102 Dissertation and Minor Recital

Module Code:	EDU44102
Module Name:	Dissertation and Minor Recital
ECTS Weighting:	20 ECTS
Semester taught:	Semesters 1 and 2
Module Coordinators:	Various supervisors (TU Dublin) and Dr Marita Kerin (RIAM)

Learning Outcomes

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

- LO1. Formulate a music-related research question(s) on a topic of interest.
- LO2. Demonstrate the application of appropriate research technique through the generation of empirical data in a systematic and methodologically trustworthy manner.
- LO3. Structure a dissertation which articulates a consistent line of argumentation in relation to the proffered research questions.
- LO4. Create a research report which demonstrates the application of appropriate narrative and academic conventions.
- LO5. Critically choose and prepare pieces to produce a varied and balanced programme.
- LO6. Display a polished level of artistic and technical competence evincing insight, sensitivity, and a sense of individuality in music performance.

Module Content

The module consists of two components:

- 1) Dissertation (75%)
- 2) Minor Recital (25%)

Major Dissertation Component

This component involves the research and writing of a dissertation on a music-related topic of approximately 8,000-10,000 words. The topic will be chosen in collaboration with the student's supervisor and can be purely musicological, analytical or deal with a topic related to music education.

Clear research objectives should be stated at the outset of the project and the student will be expected to bring a sound analytical judgment and research rigor to their treatment of the topic. In addition, the investigation into the subject matter should incorporate a substantial addition of original insight and critical comment.

Minor Solo Recital Component: All Instruments including Traditional/ Voice

The component will continue to develop specific instrumental/vocal technique, overall musicianship and expand on instrumental/vocal-specific repertoire knowledge studied in Year 3. All students should make significant progress in technique and repertoire (moving towards post-Associate Diploma teacher standard). The component has strong cross-curricular links with all elements of the degree programme, both music and educational modules. It is critical to the School Placement component.

Traditional Instruments: The student is expected to have a repertoire of approximately 150 tunes by the end of the fourth year.

Teaching and Learning Methods

Major Dissertation Component

Students will meet with their assigned supervisor on a weekly basis totalling 16 hours. The supervisor's role is to set targets, offer feedback and generally guide the project forward. However, it should be emphasised that the main responsibility is on the student and a large amount of self-directed learning is required. Additionally, students are expected to attend four

research seminars that bring all the departmental UG researchers together. These provide invaluable insight into the research landscape and practical aspects of a researcher, as well as offering opportunity for discussion. Students are encouraged to attend these seminars, providing there is no timetable conflict.

Minor Solo Recital Component

This component is taught through weekly instrumental/vocal lessons (totalling 22 hours). Students will be expected to practice daily. The music to be studied will be chosen by the teacher with a relevance to the student's current level of attainment. Remaining deficiencies and weaknesses in technique will continue to be addressed although by this stage it is expected that the student will have attained a reasonably advanced technical facility on their instrument. The end-of-year examination programme must be submitted to the first study teacher, the programme chair and the relevant head of faculty for approval.

Assessment

Major Dissertation Component

A dissertation of between 8,000 –10,000 words on an approved research topic.

Minor Solo Recital Component Classical/Voice

Presentation of a balanced programme of commensurate with their chosen instrument of contrasting styles [approximately 20 minutes duration]. Programme notes of a professional standard should be provided for the actual recital. Should the 20-minute duration be exceeded the performance may be interrupted at the discretion of the examiners. Students are not allowed to repeat material that was performed in previous recitals, though an allowance is given if the student wishes to perform a complete sonata/multi-movement work, where one movement was performed in a previous practical exam. The programme must be submitted to the first study teacher, the programme chair and the relevant head of faculty for approval.

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

** Students are examined by two instrumental-specialist examiners, one from the RIAM and TU Dublin Conservatoire respectively. A moderator from the host institute will be in attendance for all recitals.*

Minor Solo Recital Component Traditional Instruments

Students must present a public recital programme of 20 minutes duration. This should be primarily a solo performance. Up to 5 minutes may be accompanied or presented as part of an ensemble of melody instruments. The 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 if approved by the student's teacher and the programme chair. The programme must be submitted to the first study teacher, the programme chair and the relevant head of faculty for approval.

** Students are examined by two instrumental-specialist examiners, one from the RIAM and TU Dublin Conservatoire respectively. A moderator from the host institute will be in attendance for all recitals.*

Reassessment

Repeat dissertation submission and/or performance examination at the supplemental examination period, as relevant.

Contact Hours

Dissertation supervision and seminars: 20 hours (16 + 6)

Instrumental/vocal individual lessons: 22 hours

Independent practice/study: 358 hours

Recommended Reading List

Repertoire as suggested by individual practical teacher.

Thomas, G. (2017). How to do your research project: A guide for students. Sage.

Year 4 Capstone 4: EDU44104 Solo Recital and Minor Composition

Module Code:	EDU44104
Module Name:	Solo Recital and Minor Composition
ECTS Weighting:	20 ECTS
Semester taught:	Semesters 1 and 2
Module Coordinators:	RIAM/TU Dublin instrumental or vocal teacher

Learning Outcomes

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

- LO1. Display an appropriate level of artistic and technical competence.
- LO2. Critically choose and prepare pieces of music to produce a varied and balanced programme.
- LO3. Perform with insight, sensitivity and with a sense of individuality and flair.
- LO4. Articulate an appropriate musical and intellectual understanding of the music performed.
- LO5. Prepare and structure a practice routine commensurate with a full-length recital.
- LO6. Compose pieces which showcase a range of musical genres and exhibit original compositional voice.
- LO7. Utilise, through creative and reflective practice, advanced techniques used in the composition of modern and contemporary music in the form of a composition portfolio.
- LO8. Critically discuss the aesthetic ideas and philosophies behind contemporary music's various styles and movements.
- LO9. Reflect on their music compositions through the completion of a written commentary on their work.

Module Content

The module consists of two components:

1) Solo Recital (75%)

2) Minor Composition (25%)

Major Solo Recital Component: All Instruments including Traditional/ Voice

This option is suitable for students who demonstrate a particular flair for performance. Students will undertake a full-length public recital (40 minutes). Programme notes of a professional standard should likewise be provided for the actual recital. The recital programme must be submitted to the relevant course committee for approval.

Students will continue to develop specific instrumental/vocal technique, overall musicianship and expand on instrument/vocal-specific repertoire knowledge studied in the Junior Sophister year. All students should make significant progress in technique and repertoire.

Minor Composition Component

Students produce a portfolio of compositions showing a firm grasp of technique and a degree of original thought. In addition, the portfolio should demonstrate an advanced level of creative thinking and development in aspects of harmony, rhythm and texture. Finally, students should reflect on and communicate creative decisions through a written commentary.

Teaching and Learning Methods

Major Solo Recital Component

The component is taught through weekly instrumental/vocal lessons. Students will receive 30 hours of tuition. Students will be expected to practice daily. The programme opted for by the student will be carefully chosen in consultation with the teacher. In order to support students in creating an optimal performance, deficiencies and weaknesses in technique will be addressed using appropriate technical studies and carefully selected repertoire.

Minor Composition Component

This will be taught through one-on-one supervision sessions totalling 10 hours. Students will bring work-in-progress and receive feedback on their compositions as they are taking shape.

Assessment

Major Solo Recital Component

Presentation of a balanced programme of commensurate with their chosen instrument of contrasting styles [40 minutes duration]. Programme notes of a professional standard should be provided for the actual recital. Should the 40-minute duration be exceeded the performance may be interrupted at the discretion of the examiners. Students are not allowed to repeat material that was performed in previous recitals, though an allowance is given if the student wishes to perform a complete sonata/multi-movement work, where one movement was performed in a previous practical exam. The programme must be submitted to the first study teacher, the programme chair and the relevant head of faculty for approval.

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

** Students are examined by two instrumental-specialist examiners, one from the RIAM and TU Dublin Conservatoire respectively. A moderator from the host institute will be in attendance for all recitals.*

Minor Composition Component

The minor composition portfolio should consist of at least two works (duration 10–12 minutes) in contrasting styles (electronics may be included). A portfolio of shorter works or a single longer

work is possible if approved by the composition supervisor. A short written commentary must be provided reflecting on and communicating the creative decisions taken (c. 1000–1500 words).

Reassessment

Repeat performance and/or portfolio submission at the supplemental examination period, as relevant.

Contact Hours

Instrumental/vocal individual lessons: 30 hours

Composition supervision: 10 hours

Independent practice/study: 360 hours

Recommended Reading List

Repertoire and literature suggested by individual lecturer throughout the module.

Auner, Joseph and Frisch, Walter: *Music in the Twentieth and Twenty-First Centuries* (Norton, 2013).

Gann, Kyle: *American Music in the Twentieth-Century* (Wadsworth, 2005). Griffiths, Paul: *Modern Music and After* (Oxford, 2011).

Gottschalk, Jennie: *Experimental Music since 1970* (Bloomsbury Academic, 2016).

Kostka, Stefan: *Materials and Techniques of Twentieth-Century Music* (Prentice Hall, 2006).

Ross, Alex: *The Rest is Noise: Listening to the Twentieth Century* (Farrar, Straus and Giroux, 2007).

Taruskin, Richard: *The Oxford History of Western Music – Music in the Late Twentieth Century* (Oxford, 2010).

Adler, Samuel: *The Study of Orchestration* (W.W. Norton, 3rd edition, 2002).

Year 4 Module 2: EDU44106 Advanced Musicianship

<i>Module Code:</i>	EDU44106
<i>Module Name:</i>	Advanced Musicianship
<i>ECTS Weighting:</i>	5 ECTS
<i>Semester Taught:</i>	Semesters 1 and 2
<i>Module Coordinators</i>	RIAM: Mr Gavin Maloney, Ms Marie Moran, Mr Jonathan Nangle TU Dublin: Dr Bernie Sherlock, Dr Adrian Smith

Learning Outcomes:

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

- LO1. Direct an ensemble (vocal or instrumental) by non-verbally communicating multiple aspects of a score.
- LO2. Structure rehearsal time efficiently and organise a variety of materials in order to engage, support and challenge pupils of varying potentialities, backgrounds, identities and learning dispositions.
- LO3. Prepare scores showing a strong understanding of context and analysis.
- LO4. Apply analytical technique to more challenging repertoire from the Romantic period that incorporates advanced harmony, voice leading issues and motivic/ thematic development.
- LO5. Incorporate critical observation and understand the value of analysis for criticism, performance and research activities.
- LO6. Demonstrate advanced aural skills including dictation and sight-singing with material that incorporates significant technical difficulties.
- LO7. Analyse complex musical works of considerable harmonic, rhythmic and melodic complexity.

Module Content:

This module consists of three components:

- 1) Advanced Conducting
- 2) Advanced Aural Skills
- 3) Advanced Formal Analysis 2

Advanced Aural Skills

The students will hone their aural skills and demonstrate advanced technical skills. This component will consist of two strands:

Advanced practical work: this will include elements from the following: rhythmic, melodic and harmonic dictations (single, two-three-four-part). Sight singing (modal, 20th century, atonal). Seventh chords/clusters. Sing and play (repertoire to include 20th-century lieder and orchestral excerpts).

Advanced rhythmic training: this will include the study of advanced rhythmic material consisting of solo and ensemble material (5-week module in Semester 2)

Advanced Formal Analysis 2

This component will be based on the analysis of repertoire from the early to mid-Romantic period with an emphasis on advanced harmonic progression and voice leading/motivic components

Advanced Conducting

This component builds upon the skills and competencies developed in previous years. It is geared toward practice in context. Topics include:

- Practical implementation of skills and knowledge at an advanced level: a confident and secure conducting technique and a strategic and responsive approach to rehearsals
- Strategic thinking about the values and purposes of director-led ensembles in a post-primary context
- Historical and musical understanding: understanding and being able to communicate the historical and analytical components of music and giving the performers context to their performance
- Responding to challenges in respect of pupils' strengths, needs, dispositions and capacities
- Score annotation: score preparation and the basics of analysis: context, phrase structure, important lines, tempo, metre, dynamics, articulation etc
- Repertoire and concert planning: planning repertoire for performance that is of high artistic quality and is appropriate to the setting in which it will be performed

Teaching and Learning Methods:

Advanced Aural Skills (Semester 1 + 2)

The component is taught through weekly 1-hour classes. Classes are participatory and students are expected to undertake directed tasks.

Advanced Formal Analysis 2 (Semester 1)

This component is taught through a weekly 1-hour class. The class will involve peer-to-peer learning in which the students will be broken into small groups (2-3 students) and practice applying the technique of analysis to unseen pieces of music.

Advanced Conducting (Semester 2)

Conducting is taught through weekly 1-hour classes in Semester 2 in a laboratory-type environment where the students form the performance group (vocal and instrumental

ensembles). Additionally, if possible, students may have the opportunity to work with existing ensembles. Students are expected to undertake weekly directed tasks outside of class.

Assessment

Advanced Aural Skills (50%):

End-of-Semester 1 assessment: Dictation and practical exam, based on material covered in Semester 1 (20%)

Mid-Semester 2 assessment: Advanced rhythmic training: selection of solo and ensemble rhythmic clapping (10%)

End-of-Semester 2 assessment: Dictation and practical exam, based on material covered in weeks 6-11 of Semester 2 (20%)

Advanced Formal Analysis 2 (25%)

Two assignments based on music analysis

Advanced Conducting (25%):

End-of-Semester 2 assessment: Rehearse and conduct an ensemble (15%)

Continuous assessment: based on weekly assignments and performance in class, including a copy of 2 prepared scores (annotated) (10%)

Reassessment

Repeat failed component at supplemental examination period.

Contact hours and workload

Contact Hours and Workload

Contact hours: 44 hours

Independent study: 56 hours

Recommended Reading List

Bowen, Jose Antonio: The Cambridge Companion to Conducting (Cambridge University Press, 2003)

Piston, Walter: Orchestration (University of California Press, 1981)

Del Mar, Norman: Anatomy of the Orchestra (University of California Press, 1981)

Holden, Raymond: The Virtuoso Conductors (Yale University Press, 2005)

Jacob, Gordon: How to Read a Score (Boosey & Hawkes, 1944)

Year 4 Module 3: EDU44105 Advanced Compositional Techniques 2

Module Code:	EDU44105
Module Name:	Advanced Compositional Techniques 2
ECTS Weighting:	5 ECTS
Semester taught:	Semesters 1 and 2
Module Coordinators:	RIAM: Ms Marie Moran and Dr Kevin O'Connell TU Dublin: Mr David Bremner and Dr Daragh Black Hynes

Learning Outcomes

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

- LO1. Compose music using key features of contrapuntal writing and fugue form
- LO2. Critically assess and analyse orchestral scores and orchestrate for appropriate orchestral forces.
- LO3. Orchestrate arrangements appropriate to the musical forces typically found in a school environment.

Module Content

This module consists of two components:

1. Fugue (40%)
2. Orchestration (60%)

Fugue

This component will consolidate the student's knowledge of Baroque harmonic and contrapuntal technique through the study of fugue. Students will learn how to control melodic contour, phrasing, harmonic vocabulary and implication, formal compositional design and structure.

Orchestration

This component will secure a more formal understanding of the principles of orchestration building on compositional aspects introduced in Advanced Compositional Techniques 1 in year 3, thus deepening the student's understanding of ensemble writing. Students will gain an in-depth knowledge of individual instruments, instrumental combinations, and orchestration technique. It addresses appropriate scoring techniques for various ensembles including school based ensembles at advance post-primary level.

Teaching and Learning Methods

Fugue

Students will attend 1.5 hour weekly lectures in Semester 1. Compositional skill and security will be garnered through analysis, the study of fugues and their composition. The component will be paced appropriately so as to build up the student's technique in a structured and progressive fashion. Students will complete regular assignments across the semester leading to the completion of a portfolio.

Orchestration

Students will attend 1.5 hour weekly lectures in Semester 2. Material will be gradually introduced in order to build up knowledge of the constituent members of each orchestral family. Students will acquire an aural awareness of instrumental combinations, developing an ear for orchestral colour, culminating in the potential to score for full orchestra. Students will complete regular assignments across the semester leading to the completion of a portfolio.

Assessment

Fugue (40%)

Compose two expositions (7.5% each) and one full fugue at (25%)

Orchestration (60%)

Submit 3 orchestrations including one for school orchestra – students will be guided on the use of appropriate school forces.

Ressment

Repeat failed component at supplemental examination period.

Contact hours and workload

Contact hours: 33 hours

Independent study: 67 hours

Recommended Reading List

Johann Sebastian Bach, *The Well-Tempered Clavier*, Book 1, Urtext Edition, ed. Christoph Wolff (Munich: G. Henle Verlag, 2010).

Johann Sebastian Bach, *The Well-Tempered Clavier*, Book 2, Urtext Edition, ed. Christoph Wolff (Munich: G. Henle Verlag, 2010), pp. 15-17, mm. 1-8.

Samuel Adler, *The Study of Orchestration*, 4th ed. (New York: W.W. Norton & Company, 2016).

Year 4 Module 4: EDU44110 Inclusive Education

Module Code:	EDU44110
Module Name:	Inclusive Education
ECTS Weighting:	5 ECTS
Semester taught:	Semesters 1
Module Coordinators:	TCD: Dr Joanne Banks

Learning Outcomes

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

- LO1. Critically discuss the range of theories, concepts and principles in special education, inclusive education and student diversity in education at both national and international levels.
- LO2. Critically reflect on school and system level factors that influence student disengagement and school exclusion (including student outcomes).
- LO3. Critically engage with national and international education policies which seek to address barriers to learning (such as educational disadvantage due to disability, socio-economic status, ethnicity etc).
- LO4. Critically reflect on the UDL pedagogical framework including some or all of the UDL principles; multiple means of representation and multiple means of action and expression.

Module Content

This module introduces learners to issues of educational equality, diversity and inclusion in Ireland and internationally. The module provides an understanding of conceptual understandings of inclusion as well as the legislative and rights perspective on inclusion and exclusion in education. The module provides learners with an understanding of how we as a society define and view difference by focusing on how systems of education are structured. It highlights the

increased diversity in our student population and provides insights into the educational experiences of students with additional learning needs (due to disability, educational disadvantage, ethnicity, sexuality). This module aims to enhance the student's knowledge of Universal Design for Learning (UDL) and inclusive pedagogy within their planning and practices. As such the main aims of this module is to stimulate debate and discussion around inclusive and special education, educational inequality, educational disadvantage and how systems can be structured to both include and exclude students from school. The module also seeks to:

- challenge assumptions held around how society 'treats' or 'responds' to difference with a focus on students who experience barriers to learning or exclusion from school due to disability, ethnicity, socio-economic background and sexuality
- provide students with a strong policy and legislative understanding of inclusion within the context of ongoing theoretical debates on inclusion and exclusion
- situate their own experiences as educators within these contentious debates
- develop an understanding of key literature on Universal Design for Learning
- develop a capacity to review, reflect upon and critically evaluate planning, teaching, learning and assessment practices through a UDL lens.

Teaching and Learning Methods

The Inclusive Education module is designed using the principles in Universal Design for Learning framework. At the core of UDL are three principles: multiple ways for students to engage in their learning (principle one: Engagement), multiple means of representation to provide students with equitable access to the learning content (principle two: Representation), and multiple ways for students to demonstrate and express their knowledge, understanding and skills (principle three: Action and Expression)

The first principle, providing multiple means of engagement is implemented by:

- designing learning experiences that B.Mus.Ed students can connect with
- engaging students by encouraging them to bring their identity, prior knowledge, and experiences into the learning;
- ensuring students can access the language, background, and skills to engage in the learning experience;
- identifying any barriers to students' meaningful participation.

The second principle underpinning UDL, providing multiple means of representation is implemented by:

- presenting information in multiple ways to students (video, audio and text sources for class reading list; use digital as well as tactile tools and materials as appropriate to the topic and the class medium and preferences; offer some online and some face to face classes with recordings of online; provide and discuss glossaries of key terminology for sessions; use cooperative methodologies for in-class development, discussion and synthesis of material; use online tools (e.g. miro) for visual synthesis and record of activity)
- facilitating different levels of prior knowledge, experience, skills and capacity
- acknowledging and honouring students' diverse backgrounds and identities

The third principle underpinning UDL, providing multiple means of action and expression is implemented by:

- offering personalised (through choice and flexibility) continuous formative and summative assessment where the means of demonstrating and expressing their knowledge, understanding, skills, and values is chosen by the learner in line with the goal or learning been assessed
- offering a variety of options for students to demonstrate their learning and capacity on the understanding that as there is no one-size-fits-all method
- building planning competence through in class and online collaborative planning

- using assessment as and for learning methods to develop and guide goal-setting for students for planning and practice
- offering alternatives for assignment submission (text or video options).

Assessment

The module uses the UDL framework where students are offered Multiple Means of Action and Expression and given flexibility and choice in how they can submit their assignment and show their learning. The mode of assessment submission includes:

Essay (1800–2200 words) or the production of a short (8-10 minute) video or podcast

The assignment also offers choice in relation to content. Three options are given the first of which focus on 1) conceptual understandings of inclusion; 2) a UDL redesign reflective activity based on students' professional practice; 3) a policy assignment.

Assignment option 1: Conceptual understanding/critical analysis

Provide analysis of global debates, theories, concepts and policies on special and inclusive education (incl an understanding of the UDL) and learner diversity at national and international contexts

Assignment option 2: Application to practice

Within the context of broader theoretical, conceptual and policy debates on special and inclusive education, complete a UDL for learning, redesign activity based on their own professional practice.

Assignment option 3 Policy analysis

Within the context of broader theoretical and conceptual debates on special and inclusive education, provide an indepth overview of inclusive education policy (Irish and international) and

describe the implications for teaching practice (including UDL)

Reassessment

Resubmission of assignment and video/podcast at the supplemental assessment period.

Contact Hours and Workload

Contact hours: 14 hours

Independent study: 86 hours

Recommended Reading List

Banks, J. (2025). [*Conversations and Key Debates on Inclusive and Special Education, Global Insights from 'The Inclusion Dialogue'*](#), London: Routledge Education.

Banks, J. (2023). [*The Inclusion Dialogue: Debating issues, challenges and tensions with global experts*](#), London: Routledge Education.

Florian, L. (2014) *The SAGE Handbook of Special Education*, London: SAGE (2nd edition).

Thomas, G. and Loxley, A., (2021) *Deconstructing Special Education and Constructing Inclusion: Third Edition*, 3, UK, Open University Press.

Rose, R. and Shevlin, M. (2021) *Establishing Pathways to Inclusion Investigating the Experiences and Outcomes for Students with Special Educational Needs*, London: Routledge.

Graham, L.J. (2020) *Inclusive Education for the 21st Century, Theory, Policy and Practice*, London: Routledge.

Schuelka, Matthew, J.; Johnstone, Christopher; Thomas, Gary and Artiles, Alfredo, J. (Eds) (2019) *The Sage Handbook of Inclusion and Diversity in Education*, London: Sage Publications Ltd

Year 4 Module 5: EDU44103 Digital Learning

Module Code:

EDU44103

Module Name:	Digital Learning
ECTS Weighting:	5 ECTS
Semester taught:	Semesters 1
Module Coordinators:	Prof Keith Johnston

Learning Outcomes

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

- LO1. Analyse the trajectory of perspectives on teaching and learning, especially in light of developments in digital media and articulate a rationale for technology and digital media in the teaching of their curriculum subject areas
- LO2. Critique the role of technology in education with reference to the related research and literature
- LO3. Plan for, and reflect on, the use of digital technologies in the context of the Junior Cycle curriculum with reference to Key Skills and curriculum learning outcomes, in particular in their curriculum areas of study
- LO4. Articulate principles of learning design for 21st century pedagogy and apply these to the design of learning experiences underpinned by these principles and related learning models
- LO5. Apply the principles of multimodality and UDL to the design and creation of digital artefacts applicable to teaching and learning contexts
- LO6. Identify principles underpinning approaches to online learning and analyse how these approaches apply in the context of teaching their subject
- LO7. Critically analyse the role of numeracy and digital literacy in the context of the post-primary curriculum and critique their relevance in the context of teaching music

Module Content

The module content is sub-divided into three units. Unit 1 focuses on pedagogy in a digital world and develops an understanding of the changing nature of teaching, learning, and schooling in the

contemporary world, enabled by technology. The unit explores the trajectory of thinking in respect of technology in education, addresses the dominate rationales for technology in education and analyses some of the key frameworks that frame contemporary approaches to the utilisation and adoption of technology in educational environments. This unit also considers how the learning space has been extended into the online environment; addressing principles and pedagogical approaches to online learning and prompts consideration of how these may apply in the teaching of participants' curriculum subjects.

Unit 2 focuses on principles of learning design for contemporary pedagogy, tracing the origin of such principles and their application in the context of related pedagogical models and frameworks. Participants will be facilitated in applying these principles (and related learning models) to the design of learning units in their curriculum area. In addition, principles of multimodality and UDL will inform design and critique of digital learning artefacts aligned with participants curriculum subjects. Reflective of the nature of the pedagogical approaches being explored, this unit of the module will afford participants an experiential learning dimension, designing learning units and related digital artefacts in collaboration with their peers.

Unit 3 addresses how personal technologies and related platforms can be used to facilitated professional lifelong learning, underpinned by ideas such as the 'networked' teacher and the development of a PLN (professional learning network). The unit will also address digital literacy and digital media literacy in the context of participants' professional practice: key areas to be explored include responsible and ethical use of digital learning technologies, critiquing data and information, and ensuring online safety and privacy.

Teaching and Learning Methods

The module will utilise a blended method comprising a mix of online and face- to-face sessions.

Assessment

2,500 word written assignment consisting of two parts.

1. The design of a learning unit for a student-centered project within which learners will use a selected application to create an artefact which facilitates and illustrates their learning.
2. Create an excellent "student example" of the artefact you would expect learners to produce if you were to implement your planned learning unit.

Reassessment

Resubmission of assignment at the supplemental assessment period.

Contact Hours and Workload

Contact hours: 11 hours

Independent study: 89 hours

Recommended Reading List

- Bates, A.W. (2019). *Teaching in a Digital Age* – Second Edition. Vancouver, B.C.: Tony Bates Associates Ltd.
- Dede, C. (2010). 'Comparing frameworks for 21st century skills'. In J. Bellance, & R. Brandt (Eds.), *21st century skills Rethinking how students learn* (pp. 51-76). Bloomington, IN: Solution Tree Press.
- DES (2015). *Framework for Junior Cycle*. Dublin: Department of Education and Skills.
- DES (2017). *Digital Learning Framework for Post-Primary Schools*. Dublin: Department of Education and Skills.
- Johnston, K., Conneely, C., Murchan, D. & Tangney, B. (2015). 'Enacting key skills-based curricula in secondary education: Lessons from a technology-mediated, group-based learning initiative'. *Journal of Technology, Pedagogy and Education*, 24(4), 423-442.
- OECD (2018). *The future of education and skills Education 2030*. OECD Publishing.
- Rehn, N., Maor, D. and McConney, A. (2017), 'Navigating the challenges of delivering secondary school courses by video conference'. *British Journal of Educational Technology*, 48: 802-813.

- Reynolds, C. & Johnston, K., 'The role of Twitter in the Professional Learning of Irish Primary Teachers, International Technology', Education and Development Conference (INTED), Valencia, 10-13 March 2019, edited by L. Gomez Chova, A. Lopez Martinez, I. Candel Torres , 2019, pp4275 – 4284
- Trust, T. & Prestridge, S. (2021). The interplay of five elements of influence on educators' online actions. *Teaching and Teacher Education*.
- Voogt, J. & Roblin, N.P. (2012) A comparative analysis of international frameworks for 21st century competences: Implications for national curriculum policies. *Journal of Curriculum Studies*, 44, 3, 299-321, DOI: 10.1080/00220272.2012.668938
- Voogt, J., Erstad, O., Dede, C., Mishra, P. (2013). Challenges to learning and schooling in the digital networked world of the 21st century. *Journal of Computer Assisted Learning*, 29, 403–413

Year 4 Module 6: EDU44108 Psychology of Education

Module Code:	EDU44108
Module Name:	Psychology of Education
ECTS Weighting:	5 ECTS
Semester taught:	Semesters 1
Module Coordinators:	TCD: Dr Aoife Lynam

Learning Outcomes

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

- LO1. Describe and discuss how psychological knowledge may be applied in the practice of post-primary education;
- LO2. Discuss and explain how module content can facilitate the development of positive learning experiences;
- LO3. Identify and explain areas of debate and concern within chosen topic areas;
- LO4. Appraise broader and fundamental ideas within the psychology of education, such as what motivates / hinders the learning process; and,
- LO5. Describe and evaluate contemporary ideas within educational practice, such as Growth Mindset and the notion of learning styles.

Module Content:

Psychology seeks to understand the developing person and the context of their life. This module introduces a broad range of important issues for the contemporary teacher. 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.

The aims of the module are:

1. to enable the student to apply key areas of psychology in the understanding and practice of post-primary education; and

2. to specifically provide a clear, reflective, critical knowledge of areas such as adolescent development, identity development through adolescence, bully/victim problems, Growth Mindset, intelligence, and applied issues pertinent to BeSAD (bereavement, separation, and divorce).

Teaching and Learning Methods

Teaching and learning on the module will consist of two main methods: 1) lectures, 2) tutorials. Materials for students will be made available via the College's VLE.

Assessment

2,500 word written assignment

Students will be expected to select and answer one essay title. Students will be expected to select and answer one essay title from a choice of five.

Reassessment

Resubmission of assignment and video/podcast at the supplemental assessment period.

Contact Hours and Workload

Contact hours: 14 hours

Independent study: 86 hours

Recommended Reading List

Berger, K. S. (2019). *Developing person through the life span (11th Edn)*. Worth Publishers.

Crain, W. (2011). *Theories of development: Concepts and applications (6th Edn)*. London: Routledge.

Dweck, C. (2017). *Mindset: Changing the way you think to fulfil your potential*. Hachette UK.

Lynam, A. M., McConnell, B., & Mc Guckin, C. (2018). *BeSAD (Bereavement, Separation, and Divorce): The response of pre-service teachers to pupil well-being*. A Report for the

- Standing Conference on Teacher Education North and South (SCoTENS). Armagh, Northern Ireland. Available at <http://hdl.handle.net/2262/91508>
- Mc Guckin, C., & Corcoran, L. (Eds.) (2016). *Bullying and cyberbullying: Prevalence, psychological impacts and intervention strategies*. Hauppauge, NY: Nova Science.
- Mc Guckin, C., & Corcoran, L. (Eds.) (2016). *Cyberbullying: Where are we now? A cross-national understanding*. Basel, Switzerland: MDPI AG. Available at: <https://www.mdpi.com/books/pdfview/book/248>
- Minton, S. J. (2012). *Using psychology in the classroom*. London: Sage.
- Santrock, J. W. (2017). *Educational psychology (6th Edn)*. London: McGraw-Hill.
- Snowman, J., & McCown, R. (2015). *Psychology applied to teaching (14th Edn)*. London: Wadsworth Publishing Co.
- Völlink, T., Dehue, F., & Mc Guckin, C. (Eds). (2016). *Cyberbullying: From theory to intervention*. London and New York: Routledge.
- Woolfolk, A., Hughes, M., & Walkup, V. (2013). *Psychology in education (2nd Edn)*. Harlow, UK: Pearson Education.

Year 4 Module 7: EDU44109 Introduction to Assessment & Examinations in Post-Primary Education

<i>Module Code:</i>	EDU44109
<i>Module Name:</i>	Introduction to Assessment & Examinations in Post-Primary Education
<i>ECTS Weighting:</i>	5 ECTS
<i>Semester taught:</i>	Semesters 1
<i>Module Coordinators:</i>	TCD: Prof Damien Murchan

Learning Outcomes

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

- LO1. Identify, describe, and critically engage with theoretical, policy, professional and societal issues relating to assessment and testing.
- LO2. Illustrate, apply and communicate effectively about relevant assessment- related concepts with reference to post-primary education in Ireland in general and their own current and future roles on the teaching continuum.
- LO3. Demonstrate capacity to choose and employ appropriate knowledge, skills and techniques, including digital formats, to monitor students' learning using established protocols and/or creative solutions
- LO4. Demonstrate capacity to engage in research-informed self-reflection relevant to the application of assessment principles and practices in their own teaching, including the role of assessment in diverse and inclusive educational environments.
- LO5. Assemble and critically interpret information and resources from a variety of quality sources to support their awareness, understanding and competencies in relation to relevant concepts.

Module Content

Introduction to Assessment and Examinations in Post-primary Education is a core module of the BMusEd programme bridging the link between foundation studies in education, post-primary programmes and subject specifications, school placement, and relevant methods of assessment and evaluation. The module aims to provide aspiring teachers with appropriate knowledge, skills and competencies consistent with their future role as reflective practitioners working within the context of the diversity and inclusivity reflected in post-primary schools.

More specifically 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:

- understanding the broad policy context for assessment in post-primary education, including emphases on literacy, numeracy, other key skills and educational equity
- applying assessment in teaching and learning
- implications for assessment of curriculum review and development at Junior and Senior Cycles
- formative and summative assessment and their practical implications in the classroom
- methods and policy impact of international assessments of educational achievement
- design and use of classroom assessments to monitor student achievement and ensure inclusive participation of all students
- incorporating digital technology in assessment
- planning, conducting, and facilitating classroom- based assessment

Teaching and Learning Methods

Introduction to Assessment and Examinations in Post-primary Education is a core module of the B.Mus Ed. programme, bridging the link between foundation studies in education, post-primary programmes and subject specifications, school placement, and relevant methods of assessment and evaluation. The module aims to provide aspiring teachers with appropriate knowledge, skills

and competencies consistent with their future role as reflective practitioners working within the context of the diversity and inclusivity reflected in post-primary schools.

The module aims to:

- provide students with an introduction to the theory, policy and national and international best practice in relation to student assessment and examinations
- help students critically explore options, implications and responsibilities for assessment in light of policies and curricula enacted nationally and relevant professional teaching standards
- support students in reflecting on, selecting, developing, critically appraising and communicating in relation to relevant assessment and examination techniques for use in their professional lives
- provide opportunities for students to engage in individual and collaborative professional reflection and dialogue on a range of concepts and issues relevant to the module.

Assessment

Written assignment (2,000 words) or video-format equivalent

Reassessment

Resubmission of assignment or video at the supplemental assessment period.

Contact Hours and Workload

Contact hours: 14 hours

Independent study: 86 hours

Recommended Reading List

Selected primary sources associated with the module may draw from the following. Additional readings may be provided to students during the module.

Black, P., & Wiliam, D. (1998). Inside the black box: Raising standards through classroom assessment. *Phi Delta Kappan*, 80(2), 139–148.

Black, P., & Wiliam, D. (2009). Developing the theory of formative assessment. *Educational Assessment, Evaluation and Accountability*, 21(5), 5–31.

Department of Education. (2022). *Chief Inspector's Report September 2016 – December 2020*. Dublin: DE Inspectorate

Department of Education and Skills. (2015). *A Framework for Junior Cycle*. Department of Education and Skills.

Guskey, T. R. (2018). Does Pre-Assessment Work? *Educational Leadership*, 75(5), 52–57.

Kellaghan, T., & Greaney, V. (2020). *Public examinations examined*. Washington, DC: World Bank.

Looney, A. (2006). Assessment in the Republic of Ireland. *Assessment in Education: Principles, Policy & Practice*, 13(January 2015), 345–353.

McKeown, C. Denner, S., McAteer, S., Shiel, G., & O'Keefe, L. (2019). *Learning for the future: The performance of 15-year olds in Ireland on reading literacy, mathematics and science in PISA 2018*. Dublin: Educational Research Centre.

Miller, M.D., Linn, R.L & Gronlund, N. (2013). *Measurement and assessment in teaching*. Eleventh Edition / Pearson International Edition. Upper Saddle River, NJ: Pearson.

Murchan, D. (2018). Introducing school-based assessment as part of Junior cycle reform in Ireland. *Educational Assessment, Evaluation and Accountability*, 30, 97-131.

Murchan, D. (2020, 8th September). Standardisation of Leaving Cert grades happens each year – but usually far from the spotlight. *Irish Independent*.

Murchan, D. (2022) Exploring contemporary assessment policy and practice in the context of Dewey's philosophy of education. In J. Ávila, AG Rud, L. Waks & E. Ring (Eds) *The Contemporary Relevance of John Dewey's Theories on Teaching and Learning*.

- Deweyan Perspectives on Standardization, Accountability, and Assessment in Education*, (pp. 221-238). NY: Routledge.
- Murchan, D. & Johnston, K. (Eds.). (2021). *Curriculum change within policy and practice: Reforming second-level education in Ireland*. London: Palgrave Macmillan.
- Murchan, D., & Shiel, G. (2017). *Understanding and Applying Assessment in Education*. SAGE Publications.
- National Council for Curriculum and Assessment (2022). *Senior cycle review. Advisory report*. Dublin: Author.
- Nitko A.J. & Brookhart, S. M. (2014). *Educational assessment of students*. 6th Ed. Harlow, Essex: Pearson Education.
- Smyth, E. (2009). *Junior cycle education: Insights from a longitudinal study*. ESRI Research Bulletin 4(1).
- Smyth, E. (2009). Junior cycle education: Insights from a longitudinal study of students. *ESRI Research Bulletin*, 1–5.
- Smyth, E. (2019). *Senior cycle review: analysis of discussions in schools on senior cycle pathways and structures in Ireland*. Dublin: ESRI.
- Smyth, E, Dunne, A., Darmody, M., & McCoy, S. (2007). *Gearing Up for the Exam? The Experience of Junior Certificate Students*. Dublin: The Liffey Press.
- State Examinations Commission (2021). *Accredited grades for Leaving Certificate 2021. Report on the national standardisation process*. Athlone: Author.
- State Examinations Commission (2021). *Reasonable accommodations at the 2022 certificate examinations. Instructions for schools*. Athlone: Author.

Selected websites

ncca.ie jct.ie; examinations.ie ; curriculumonline.ie; esri.ie; erc.ie; quizlet.com; diagnosticquestions.com; quizizz.com; studyclix.ie

Year 4 Module 8: EDU44107 School Placement 4

Module Code:	EDU44107
Module Name:	School Placement 4
ECTS Weighting:	5 ECTS
Semester taught:	Semesters 1
Module Coordinators:	TCD: Dr Susan McCormick RIAM: Ms Grainne Deery TUD: Dr Lorraine O Connell

Learning Outcomes

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

- LO1. Display through their teaching a strong personal philosophy of music education and appropriate to the theoretical underpinnings of research in teaching and learning to positively influence pupil motivation, behaviour, learning and classroom management
- LO2. Plan, implement and assess culturally responsive and curricular appropriate class plans and schemes of work which are inclusive by design, appropriate for a range of learners, coherent with the Junior and Senior Cycle Music Syllabi and employ a range of resources, including technological for all post-primary music classes
- LO3. Demonstrate independence of judgement together with the required competences in the context of teaching music at all stages of post primary education.
- LO4. Collaborate in a professional manner as part of a professional team with school management, teachers, pupils and where appropriate, parents
- LO5. Engage constructively with feedback from *An Treorai*, placement tutor, and school management
- LO6. Display appropriate ethical values and professional standards.
- LO7. Demonstrate an enthusiasm for music in the context of post primary teaching and for the diverse musical tastes of pupils encouraging intercultural and multi-cultural perspectives conducive to the promotion of global citizenship

LO8. Exhibit a self-reflective approach to their own teaching, reflecting on and improving their practice, and taking responsibility for identifying and meeting their developing academic and professional needs.

Module Content

This module consists of one component entitled 'Consolidated Solo-teaching School Placement' which offers final year B Mus Eds opportunities to exhibit and further explore quality in the context of their placement in the post-primary school and to consider their own professional learning post-graduation.

Building on *Advanced School Placement*, this module offers practical, solo-teaching experience in the post-primary music classroom at the senior cycle level, advancing the SS BMusEd preservice teacher identity as relationship-builder and reflective practitioner while promoting the notion of *the enquiring professional* (teacher as researcher). Consolidation will focus on performance and quality assurance, preparation for *Droichead* through an understanding of and commitment to career-long professional learning.

There is one 4-week placement in September of Year 4. *Consolidated solo-teaching school placement* focuses primarily on solo-teaching where the student demonstrates independence, confidence, and competence as a member of a post-primary music department and school paving the way for the induction year, *Droichead*. Teaching at this level the student is expected to reveal their own personal philosophical stance and their ability to appropriate the relevant theories to positively influence their practice. Professional skills will be demonstrated in the quality of the planning, teaching and reflection and in the ability to build and sustain rich reciprocally beneficial relationships, to undertake critical reflection as enquiring professional. Additionally, the quality of the development of professional identity and agency will be reflected in *An Taisce*.

In completing their final placement, student will be required to display teaching skills and judgement commensurate with the stage of professional development, and in accordance with

the School of Education requirements, the policies of the partner post-primary-level placement school, the TCI Code of Practice for Teachers and the TCD Trinity Graduate Attributes. They will also be required to meet the ethical values and professional standard set out in the Teaching Council's *Code of Professional Conduct for Teachers* and the BMusEd School of Education's School Placement Handbook.

Students must attend a minimum of 90% of their school placement.

Teaching and Learning Methods

Students will receive a preparatory online planning seminars approximately one week prior to placement. During the placement itself students will receive online support as well as two supervisory on-site visits. Formative and summative feedback will be provided.

Assessment

Assessments of Teaching (60%): The student is assessed on classroom teaching on two occasions by two independent college tutors

An Taisce (40%)

Reassessment

However, it is not possible to compensate this module as a whole.

Contact Hours and Workload

Contact hours: 40 hours (20 hours [seminars and online support] plus 20 hours classroom teaching)

Independent study: 160 hours

Recommended Reading List

<https://www.curriculumonline.ie/Junior-cycle/Junior-Cycle-Subjects/Music/>

<https://www.curriculumonline.ie/Senior-cycle/>

<https://www.teachingcouncil.ie/en/publications/teacher-education/policy-on-the-continuum-of-teacher-education.pdf>

<https://www.teachingcouncil.ie/en/research-croi-/research-library/commissioned-and-funded-research/commissioned-research/school-placement-report.pdf>

<https://www.teachingcouncil.ie/en/publications/ite-professional-accreditation/school-placement-guidelines-updated-march-2022.pdf>

<https://ncca.ie/en/senior-cycle/>

Registration

The BMusEd is a 4-year professional programme, which must be completed successfully in full to be eligible for registration by the Teaching Council of Ireland.

Coursework Requirements

The BMusEd programme employs a variety of assessment strategies, including formative and summative assessments, alongside peer feedback and self-reflection to support student development. BMusEd students also engage in assessment as learning, which is underpinned by the focus on critical reflective practice where students are scaffolded to interrogate their own practice and identify action plans for their own development. Self-reflection plays a key role throughout all four years of the programme and is central to helping students become autonomous, independent and critically reflective practitioners.

Assessment includes written reports, presentations, music performance, composition portfolios, essays, blogs and podcasts. Submitted written work should be in line with Trinity's Accessible Information Policy (i.e. use of sans serif font [e.g. calibri]; minimum size 12):

[Accessible Information Policy](#)

Students may be asked for verification/validation of their work or submitted assignment via a viva voce or discussion/interactive session with their lecturer. Such verification would be intended to uphold quality assurance and to verify that students have met the learning outcomes. This is separate to an academic integrity meeting, which may subsequently be called if some form of plagiarism or fraudulent/dishonest behaviour was suspected (please see section 3.2).

BMusEd students are advised to access the range of services offered by the [Student Learning Development](#)

All assignments should be accompanied by a signed coversheet declaration and should be within the specified wordcount (where specified). There is an allowance of 10% above/below the specified wordcount.

Late submission of assessments will be penalised at the following rate:

- a) 2% deduction per day for up to 10 working days
- b) Work submitted after 10 working days will be capped at 40%

Feedback on Assignments/Coursework

Feedback may take various forms and be provided individually, by group or cohort, and through the use of peer-to-peer feedback. Feedback to students may be provided through:

- written feedback (e.g. annotations on an assignment, model/sample answers or evaluations against a rubric)
- verbal feedback (e.g. individual or group discussions in in-person or online formats)

Feedback on formative assessment (i.e. assessment that counts towards the overall grade of the module) will be made available to students within a time frame that allows students to action change based on the feedback received. This time frame should be no later than 20 working days after the assessment is submitted. Where this is not logistically possible or academically appropriate, students will be informed in advance and provided with an alternative date for the return of feedback along with clear reasons for the alternative return date. Feedback on formative assessment that does not count towards the overall grade of the module (e.g. tutorial work or practice questions) does not fall within the 20/30 day deadline.

For summative assessments which are completed within the teaching period (continuous assessment), feedback should be provided to students before the end of the module and within 20 working days of assessment completion.

For summative assessments completed at the end of the teaching period (end-of module assessments/examinations), provision of feedback within the 20-day time frame may not be possible due to the proximity of assessment submission dates to the completion of teaching periods or to exam boards.

Students may seek further feedback by contacting academic staff during office-hours.

Grading of Written Work

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, assessors must make a balanced evaluation that takes into account the quality of the work in a holistic way. Inevitably, therefore, the judgement of the assessor is to some extent subjective and based upon experience and traditional practice. It is for this reason that the grading of novice assessors 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, 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. Assessors 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 assessors 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 assessment: they can be applied equally to students in their first and final year. Assessors 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 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 zero or only the most minimal amount of information relating to the question, or may demonstrate a complete misunderstanding of the question, or a misunderstanding of the material relevant to its answer such as to render the answer meaningless. Work at fail level tends to have few positive characteristics, except possibly when the grade has been awarded because of the inclusion of a major error, the presence of which is sufficiently important to outweigh any positive features of the answer. It is also possible for an otherwise good piece of work to be awarded a fail grade because it fails to answer the question posed. The absence of positive characteristics could also result from the fact that the answer is very short (e.g., when a student runs out of time in an examination and writes very little).

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

- represents a failure to answer the question (though may be an answer to a different question).
- shows no or only a little evidence of understanding of the topic.
- shows no or only very little evidence of relevant reading or research.
- includes zero 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 an 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 a 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 a lower second-class level displays 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 a 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 a 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.

CRITERIA FOR MARKING SOLO PERFORMANCE EXAM

Marks (%)	Detailed Comments Interpretation Technique Presentation and Programme	Overall Impression
90-100	<p>Individual and original interpretation. Displays deep insight and research.</p> <p>Flawless technique. Programme exceptionally executed.</p> <p>Sense of flair and confidence/security never in doubt. A communicative performance which displays a high level of individuality and sense of involvement.</p>	Exceptional/ Professional Standard
80-89	<p>Imaginative and expressive interpretation, displaying insight and research.</p> <p>Excellent technical performance with no reservations.</p> <p>Sense of flair and confidence/security never in doubt. An engaging and individual performance.</p>	Outstanding/ Professional Standard
70-79	<p>Mature interpretation, with insight, perhaps lacks flair needed for mark over 80%. Musically mature and displaying excellent sensitivity.</p> <p>Excellent technical performance with virtually no reservations. A versatile and fluent technique. Excellent control.</p> <p>An accomplished and confident performance, displaying excellence both technically and musically, with a sense of involvement.</p>	Musically mature. Excellent technical ability and control.
66-69	<p>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.</p>	Very Good

	<p>Mostly technically assured, with small technical misjudgements/lapses/errors, which only mar performance in the short term. Well controlled overall</p> <p>A confident and communicative performance. Well-presented programme.</p>	
60-65	<p>Convincing interpretation for most part, but requires a wider variety of expression and awareness of musical form etc. for a higher mark. Shows good potential, but requires more preparation, insight and/or research.</p> <p>Some technical limitations, which slightly marred overall performance. In general, well controlled.</p> <p>A generally confidently presented performance with some sense of involvement.</p>	Good
56-59	<p>Reliable performance, displaying some large-scale musical understanding. Standard approach lacks individuality.</p> <p><i>Overall technically reliable, but lacks versatility and ease. Flaws in technical control management of tone and intonation mar overall impression.</i></p> <p><i>Reasonably confident presentation, but lacks involvement.</i></p>	Reliable
50-55	<p>Displays some musical understanding, but lacks variety and style.</p> <p>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.</p> <p>Presentation is satisfactory and fairly confident, but lacking in involvement.</p>	Satisfactory Average
46-49	<p>Displays some musical understanding, but lacks <u>overall</u> variety and style. Evidence of some overall coherence.</p>	Fair Adequate

	<p>Technically limited or displaying lack of preparation, however still keeps a sense of continuity.</p> <p>Lack of interest. Not engaged. Somewhat hesitant, but keeps a sense of continuity.</p>	
40-45	<p>Basic level of musical understanding. Perhaps some small-scale evidence of musical understanding/interpretation, but displays no overall sense of direction or plan.</p> <p>Technically limited or displaying some lack of preparation. Keeps some sense of continuity.</p> <p>Lacks assurance/displaying nerves. Hesitant, but still keeps a sense of continuity.</p>	Fair
30-39	<p>Little evidence of musical understanding or interpretation. Performance may be seriously technically weak that it becomes difficult to judge interpretation.</p> <p>Serious technical limitations, which seriously mar the overall performance and/or seriously under prepared. Lack of continuity.</p> <p>Disjointed and faltering performance. Not in control.</p>	Poor Inadequate
29 and below	<p>No evidence of musical understanding or interpretation</p> <p>Technically incoherent. No evidence of adequate preparation.</p> <p>Extremely disjointed.</p>	Very Poor

Criteria for Marking Composition Portfolio

80+

This mark should only rarely be awarded and 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 skill. It will be stylistically assured, displaying complete command of all musical material and will display a high degree of originality. The presentation should be virtually flawless.

70 -79

The work will be of excellent quality, displaying compositional flair and an original voice that embodies technical and stylistic assurance. The presentation should be impeccable.

60–69

The work should be solid, well crafted, 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 levels of execution. 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 a certain knowledge of style and structure but lacks the technical facility to develop the work further.

35–39

Work contains evidence of some 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 compositional competence. It is not of original quality.

Late Submissions, Extension Requests and Deferrals

The late submission of assessments will be penalised at the following rate:

- a) 2% deduction per day for up to 10 working days
- b) Work submitted after 10 working days will be capped at 40%

To request an extension students must complete the following form.

<https://forms.office.com/e/LfDQGm7vp6>

Students with LENS reports should not be required/asked to produce any additional documentation in support of an extension request **if this is covered by the LENS' reports reasonable accommodation.**

Deferral applications must be made through TCD college tutor. For more information on the college's late submissions policy see the following [link](#).

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. Students are granted an exemption when on school placement but are still strongly encouraged to attend if possible. The success of each ensemble depends on the commitment of students in attending rehearsals. Aside from placement, 100% attendance is compulsory. If, in exceptional circumstances, a student is unable to attend a rehearsal, the appropriate ensemble director and the programme chair must be contacted. Permission to be absent is at the discretion of the ensemble manager and the TU Dublin Conservatoire. Students must be present in advance of the rehearsal start time and 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 without the relevant permission granted for absence.

Attendance Percentage	Reduction Percentage
100	-
95	5
90	10
85	15
80	20

75	25
70	30
65	35
60	40
55	45
50	50

RIAM Ensemble Regulations

The ensemble activities take place over the course of six intensive ‘performance spotlight weeks’ of which BMusEd students are obliged to do two weeks. During this period students are totally immersed in a performance activity. The formats provided consist of chorale for vocalists and pianists, and orchestral podium for those playing orchestral instruments. Other performance activities may also be on offer. The ensemble module is not a requirement for final year BMusEd students in the RIAM.

To accommodate attendance and participation there are no academic lectures in RIAM during the performance spotlight weeks. The two performance spotlight weeks may fall in line with the Trinity reading weeks and in the other weeks 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.

Capstone Project

In year 4, 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 areas will be moderated by the external examiner.

The capstone option must be declared in writing to the TU Dublin/RIAM programme chair towards the end of year 3. On completion of the year 3 examinations, students may be advised to reconsider their choice of capstone option. For details on each of the capstone options please see the entries in the year 4 section of this handbook.

Marking Scale

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%)

Please note that the final result for this degree will comprise of 30% for year 3 and 70% for year 4.

Requirements

For professional reasons, attendance at lectures, tutorials, ensembles and practice placements is compulsory in all years. The coordinating committee has set a minimum requirement of 75%

attendance in all components of the degree (see TCD Calendar for further information: [Calendar Part II, B: General Regulations and Information, 'Attendance'](#)).

If a student cannot attend a lecture for reasons other than medical, written consent must be obtained from the course coordinator of the relevant college. Consent is given at the course coordinator's discretion. A copy of this consent and any medical certificates must be sent to the course coordinator. Regarding ensemble attendance, students are advised to adhere to the regulations in TU Dublin Conservatoire and RIAM.

Absence from Examinations

Students who may be prevented from sitting an examination or examinations (or any part thereof) due to illness should seek, through their tutor, permission from the Senior Lecturer in advance of the assessment session to defer the examination(s) to the reassessment session.

Students who have commenced the assessment session and are prevented from completing the session due to illness should seek, through their tutor, permission to defer the outstanding examination(s)/assessment(s) to the reassessment session.

In cases where the assessment session has commenced, requests to defer the outstanding examination(s) on medical grounds, should be submitted by the tutor to the relevant school/departmental/course office. If non-medical grounds are stated, such deferral requests should be made to the Senior Lecturer as normal.

Where such permission is sought, it must be evidenced appropriately: (a) For illness: medical certificates must state that the student is unfit to sit the examination(s) or complete the assessment(s) and specify the date(s) of the illness and the date(s) on which the student is not fit

to sit the examination(s) or complete the assessment(s). Medical certificates must be submitted to the student's tutor within three days of the beginning of the period of absence from the assessment/examination; (b) For other grave causes appropriate evidence must be submitted to the student's tutor within three days of the beginning of the period of absence from the assessment/examination.

Where illness occurs during the writing of an examination paper, it should be reported immediately to the chief invigilator. Students will then be escorted to the college health centre. Every effort will be made to assist the student to complete the writing of the examination paper.

Where an examination/assessment has been completed, retrospective withdrawal will not be granted by the Senior Lecturer nor will medical certificates be accepted in explanation for poor performance.

Please also see:

[Calendar Part II, B: General Regulations and Information, 'Absence'](#)

[Academic Policies](#)

External Examiner

The external examiner on the BMusEd programme is Dr Claire Connolly (St. Mary's University College Belfast). The function of the external examiner is to act as an independent evaluator for the content, organisation and assessment of the BMusEd 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. A number of students from years 3 and 4 may be selected to be visited on school placement by the external examiner. Students seen by the external examiner will be considered as representative of the whole range of abilities and levels on the programme.

ECTS and Progression Regulations

The European Credit Transfer and Accumulation System (ECTS) is an academic credit system based on the estimated student workload required to achieve the objectives of a module or programme of study. It is designed to enable academic recognition for periods of study, to facilitate student mobility and credit accumulation and transfer. The ECTS is the recommended credit system for higher education in Ireland and across the European Higher Education Area.

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. The European norm for full-time study over one academic year is 60 credits. 1 credit represents 20-25 hours estimated student input, so a 10-credit module will be designed to require 200-250 hours of student input including class contact time, assessments and examinations. ECTS credits are awarded to a student only upon successful completion of the programme year. Progression from one year to the next is determined by the programme regulations. Students who fail a year of their programme will not obtain credit for that year even if they have passed certain component. Exceptions to this rule are one-year and part-year visiting students, who are awarded credit for individual modules successfully completed.

Compensation

Compensation in examinations (Harmonisation)

The course is structured in modules, some of which consist of a number of components. These components can often consist of several individual elements of assessment. All elements of assessment must be undertaken in each module. Failure to submit an element for assessment will require resubmission of that element during the supplemental examination period.

Compensation at Component Level

If a candidate fails one component (but not more than one component) they may not be required to repeat that component provided they have obtained a minimum mark of 35% within the failed component.

If a candidate fails more than one component, they will not be eligible for compensation. In this case the student will be required to repeat those assessments in the supplemental examinations in the autumn.

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 the supplemental examinations in order to progress to the next year.

It is not possible to pass school placement or the capstone project 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 (overall mark for module)

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%, they may compensate provided they have not failed more than 10 ECTS credits. A student therefore must achieve 50 ECTS credits in order to be considered for compensation.

Should a student fail a 10-credit module, they must have achieved a minimum mark of 35% in order to be considered for compensation

or

Should a student fail two 5-credit modules, they must have achieved a minimum mark of 35% in each module in order to be considered for compensation

or

Should a student fail one 5-credit module, they must have achieved a minimum mark of 30% in order to be considered for compensation.

In summary, compensation is considered if a student either

- (1) fails one 10 ECTS credit module in this year but achieves a minimum mark of 35% or
- (2) fails two 5 ECTS credit modules but achieves a minimum mark of 35% in each or
- (3) 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.

Please note: all students, who for whatever reason (deferral to the reassessment session or repeating a module off-books) do not rise with their year after the annual examination session, are required to repeat any modules in which they gained a qualified pass. Please see the full policy at the following [link](#).

All marks at component level will not be rounded to the nearest whole number.

Module marks will be rounded to the nearest number (e.g. 59.5 and over is 60, 59.4 and under is 59).

Please see Section 4.6 and [Calendar II, Part B: General Regulations and Information](#)

Awards

With the agreement of the court of examiners, students may be awarded an ordinary degree after completing three years of the programme. **In this case the student will not be qualified to register with the Teaching Council of Ireland.**

A student may apply, through their tutor, for permission to transfer to another course, providing the application is made before the specified closing date. To transfer to another college, students are required to apply directly to those colleges, with the entry requirements subject to those regulations. For more information see: <https://www.tcd.ie/study/apply/making-an-application/undergraduate/>

Graduate Attributes

Trinity provides a distinctive education based on academic excellence and a transformative student experience that encourages you to be an active participant in your learning. The Trinity Education is characterised by four graduate attributes – to think independently, to communicate effectively, to act responsibly and to develop continuously – that comprise the qualities, skills and abilities that you will develop throughout your entire university experience, both in and outside the classroom. These four attributes are central to the BMusEd programme and to becoming a professional post-primary music teacher.

Trinity Graduate Attributes



Professional and Statutory Body Accreditation

This programme is accredited by the Teaching Council of Ireland. Further details can be found on their website. <https://www.teachingcouncil.ie/>

Student Feedback and Evaluation

Please see [Student Evaluation and Feedback](#)

Module evaluations are an essential part of improving teaching quality and enhancing the learning experience.

You will be given an opportunity to give feedback at the end of each TCD module. This will take the form of an online survey using Microsoft Forms. An example of this provided here: <https://forms.office.com/e/SxDpjuzu4d>

RIAM and TU Dublin Conservatoire will conduct their own in-house evaluations.

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 coordinator at least **two weeks** before the proposed absence.

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:

Please list all academic classes that will be missed:

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

☐

Yes, please list:

☐

No.

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: _____

Course Coordinator

☐

Permission Granted

☐

Permission Denied

Signed : _____ Date: _____

Please **send a copy** of this document to the relevant programme chair in TU Dublin Conservatoire/RIAM.