

Bachelor in Music Education Course Handbook 2023–2024

SCHOOL OF EDUCATION

In association with



**TU DUBLIN
CONSERVATOIRE**

**ROYAL IRISH
ACADEMY OF
MUSIC**

A Note on this Handbook

This handbook applies to students taking the Bachelor in Music Education programme 2023-2024. It provides a guide to what is expected on this programme, and the academic and personal support available. Please retain for future reference.

This handbook is available in alternative format upon request.

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

Please note that, in the event of any conflict or inconsistency between the General Regulations published in the University Calendar and information contained in course handbooks, the handbook does not supersede the University regulations in the College Calendar and the provisions of the General Regulations will prevail.

Welcome from Head of School

Fáilte romhat go Coláiste na Tríonóide, Ollscoil Átha Cliath, don bhliain atá romhainn. Tá súil agam go mbainfidh tú aoibhneas as do chuid ama linn is go n-éireoidh leat le do chúrsa i mbliana.

Let me welcome you to Trinity College, the University of Dublin, for the coming year. I wish you every success and enjoyment in your studies this year.

For over 400 years Trinity has occupied a central place in the academic, cultural and social fabric of Irish society and is a university with immense global recognition and impact. As part of that tradition, the School of Education thanks you for joining our community and we hope that your educational journey and future potential will be enriched as a result.

The School of Education is one of the largest professional schools in Trinity College, and is committed to engaging in teaching and research at all levels of its provision including initial teacher education, postgraduate education and research, and continuing professional development. The School of Education is dedicated to high quality research that permeates teaching at both undergraduate and postgraduate levels. The results of this scholarly activity have gained national and international recognition in both the academic and professional communities and contribute to the understanding and practice of education. In 2023 the School was ranked 70th in the top 100 QS World University Subject Rankings. The continued growth of the School is a reflection of the welcome, care and attention we extend to all students, both new and established. 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.

To the Senior Fresh, Junior Sophister and Senior Sophister groups, welcome back. We are delighted to see you return to continue your studies. To our first-year students, welcome to the B.Mus. Ed., to the School of Education, to Trinity, and to TU Dublin. We have been awaiting your arrival, and colleagues have worked hard to maintain our course as a premier teaching qualification, highly valued by post-primary schools.

We continue to focus on equipping students with professional preparation, subject-specific pedagogy, understanding and application of educational foundations and opportunity for practical placement. Our partnership with post-primary and primary schools throughout the greater Dublin region represents a wonderful opportunity for you to experience and develop theory into practice during placement.

This handbook contains a wealth of information that will help you understand and negotiate your way through the B.Mus. Ed. and in accessing the many resources available in the School, wider University and Associated Colleges.

The B.Mus. Ed. operates as a partnership model, and we warmly welcome your input and voice in shaping and informing the programme. Together, we will make it a success, ensuring that you learn new knowledge and skills while engaging with fellow students, with staff, and with our partnership schools in an enriching manner.

I wish you every success in the year ahead and look forward to meeting you during your time on the programme.

Professor Carmel O'Sullivan

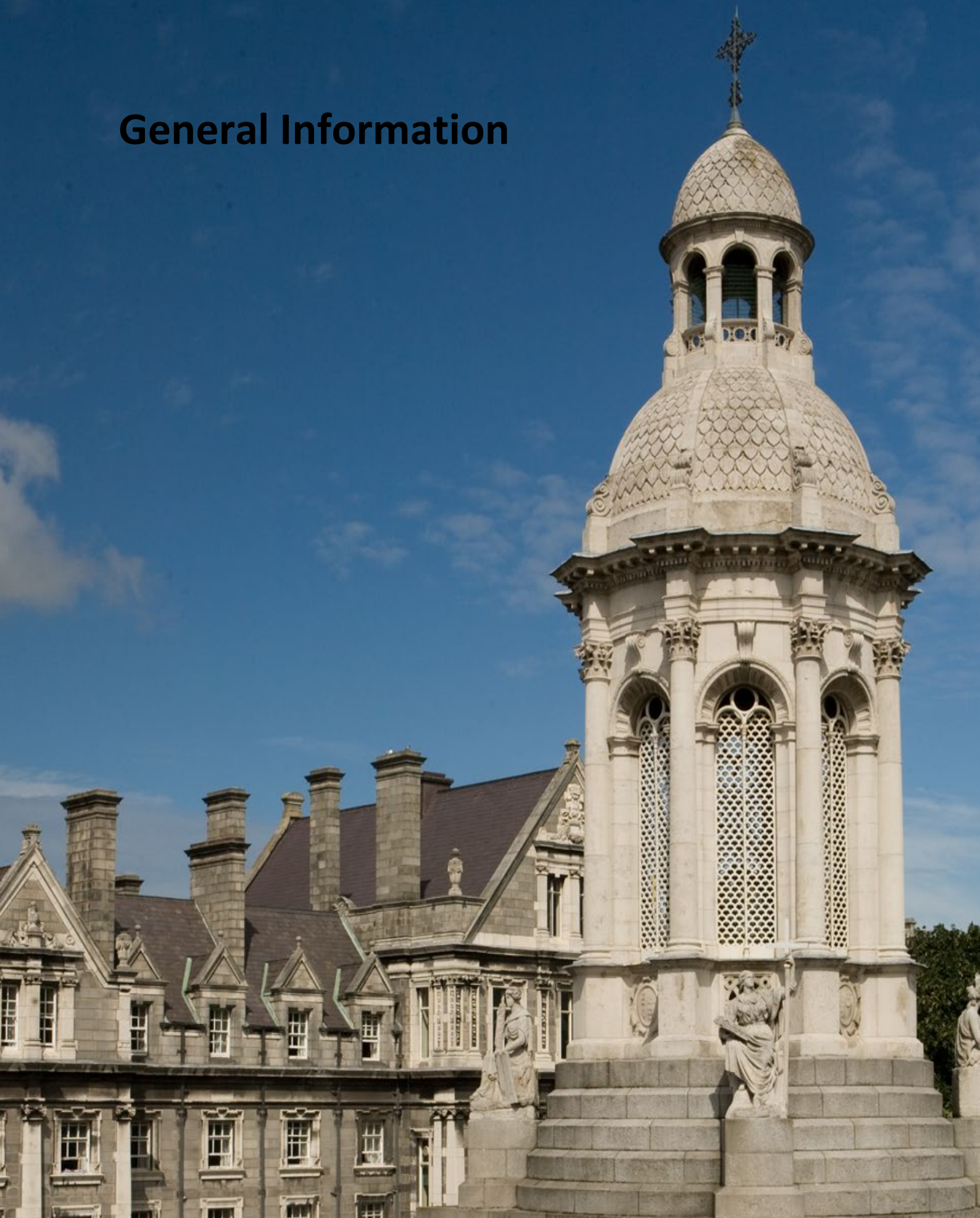
Head of School

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General Information



Staff Contacts

TCD

Office: Room 3087

Telephone: +353 1 8961488

Opening hours: MONDAY – THURSDAY 10:00-1:00 and 2:00-4:30

Role	Name	Email
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B.Mus.Ed. Course Coordinator	Dr. Susan McCormick	mccorms5@tcd.ie
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School Placement Tutors	Dr Susan McCormick	mccorms5@tcd.ie
	Helen Doyle	hedoyle@tcd.ie

Bachelor in Music Education - Important Dates 2023/24

Date	Event
Monday 28 th August to Sunday 17 th December 2023	Michaelmas Term
Monday 11 th September 2023	Semester 1 lectures start SF, JS, SS
Monday 25 th September 2023	Semester 1 lectures start JF
2 nd November 2023	Last day for giving notice for Foundation Scholarship
Monday 23 th October to Friday 27 th October 2023	Study Week
Monday 30 th October to Friday 3 rd November 2023	School mid-term break
Week of Monday 8 th January 2024	Foundation Scholarship Examinations
Monday 15 th January to Sunday 21 st April 2024	Hilary Term
Monday 22 nd January 2024	Semester 2 Lectures Start
Monday 12 th February to Friday 16 th February 2024	School mid-term break
Monday 4 th March to Friday 8 th March 2024	Study Week
Monday 22 nd April to Sunday 2 nd June 2024	Trinity Term
Monday 29 th April to Friday 3 rd May 2024	Annual Examinations 2024
TBC	Supplemental Examinations 2024

Senior Sophister, Junior Sophister and Senior Fresh students, please refer to Appendix VII to view when lectures are not running for joint PME Foundation studies and Pedagogy subjects. Reading week and directed study are noted in the PME Semester Calendar (Appendix VI). These modules include *Irish Educational History and Policy, Educational Philosophy and Theory; Sociology of Education; Introduction to Assessment and Examinations and the pedagogy modules respectively.*

TU DUBLIN CONSERVATOIRE

Administration Office

General Enquiries: conservatoire@tudublin.ie +353 (0)1 2205031

Student Services: Michelle Moloney registrations.conservatoire@tudublin.ie +353 (0)1 2206272

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RIAM

Telephone: +353 1 6325300

Fax Administration Office

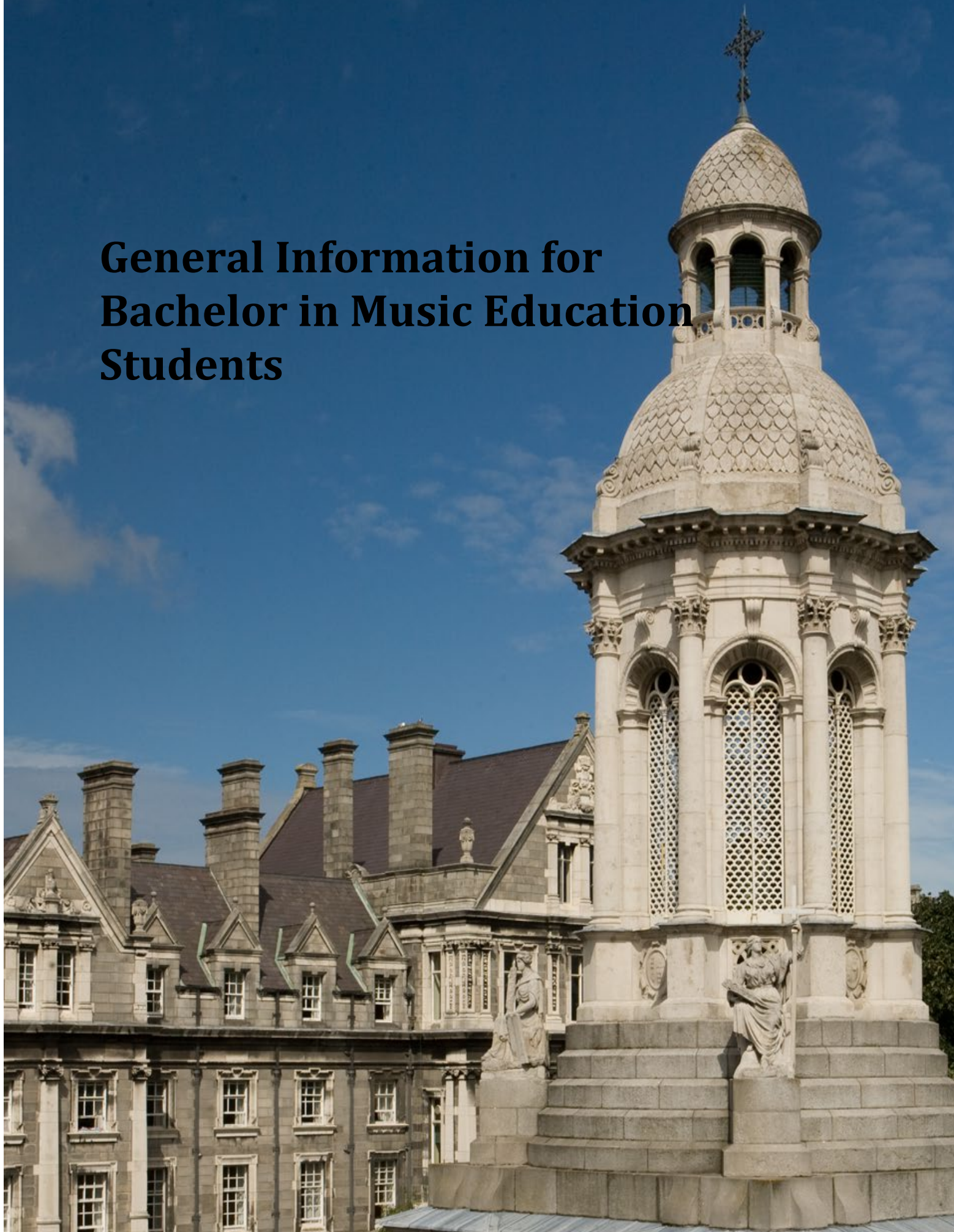
+ 353 1 6622798

Email: info@riam.ieOpening hours (Term time); *Monday, 9am - 9pm* ; Tuesday - Friday, 8:30am - 9pm ;
Saturday, 8:30am - 7pm ; Sunday, 10am - 5pm

Role	Name	Email
Head of RIAM	Ms. Deborah Kelleher	deborahkelleher@riam.ie
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Yoga	Ms Nabin Thapa	nabinthapa@riam.ie

General Information for Bachelor in Music Education Students



General Information for Students

Introduction

The Bachelor in Music Education is a four-year honors degree course, it is conducted by the University of Dublin, Trinity College (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, Dearbhail Gallagher, gallagd7@tcd.ie

Co-ordinating Committee

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

Tuesday 10th October 2023

Tuesday 12th March 2024

Personal Tutors/Student Representation

Every undergraduate student is assigned a tutor when s/he is admitted to college. The tutor, who is a member of the teaching staff in Trinity College, takes a personal interest in the student's progress, represents the student before the College's authorities, and will give confidential advice on matters relating to academic progress, examinations, fees, etc.

Students who have problems arising from illness, academic, financial or other personal difficulties are advised to seek their tutor's advice and assistance. All matters discussed between a student and his/her tutors are treated with the utmost confidentiality.

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

- permission to defer or withdraw from examinations;
- permission to 'go off-books' (i.e. take a year out);
- submitting an academic appeal;
- transfer to a different course of study;
- application for financial assistance.

Queries

For queries regarding the content of your Course Handbook 2022/23, please contact either the Course Coordinator, Dr Susan McCormick at mccorms5@tcd.ie or the B.Mus.Ed. Admin Team, Dearbhail Gallagher at bmuseduc@tcd.ie

Examinations and Assessments

Examination timetables will be published in advance of the dates of examinations on the TCD website. The onus lies on each student to establish the dates of examinations by consulting the website. Consult your lecturer for submission dates for continuous assessments.

No timetable or reminder will be sent to individual students.

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

Examination results will be published to the TCD Portal and displayed on the noticeboard outside Room 3081 in the Arts Building. Students who have failed the annual examination, or who are required to repeat any part of an examination, should consult their tutor following the publication of results.

Please use the below link to request an extension. <https://forms.office.com/e/LfDQGm7vp6>

Marking system

The marking system for all subjects is as follows:

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

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

Compensation in examinations *(Harmonization)*

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

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

Compensation at Component Level

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

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

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

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

It is not possible to pass School Placement by compensation.

Components within modules which are assessed on a PASS/FAIL basis if failed will not be considered for compensation.

Compensation at Module Level

The following compensation rules are at module level only. In modules that are non-compensatable, a student must achieve a 40% pass mark to proceed to the next year of the course.

If a student has achieved an end-of-year credit weighted average of at least 40%, (s)he may compensate provided (s)he has not failed more than 10 ECTS credits (Grade III). A student therefore must achieve 50 ECTS credits in order to be considered for compensation.

Should a student fail a 10 credit module, (s)he must have achieved a minimum mark of 35% in order to be considered for compensation: or

Should a student fail two 5 credit modules, (s) he must have achieved a minimum mark of 35% in each module in order to be considered for compensation: or

Should a student fail one 5 credit module, (s) he must have achieved a minimum mark of 30% in order to be considered for compensation.

In summary, compensation is considered if a student either (i) fails one 10 ECTS credit module in this year but achieves a minimum mark of 35% or (ii) fails two 5 ECTS credit

modules but achieves a minimum mark of 35% in each or (iii) fails one 5 ECTS credit but achieves a minimum mark of 30%.

Students returned by the annual Court of Examiners with an overall Fail grade must present for a supplemental examination in the subjects required by the Court of Examiners. Students who successfully achieve the 60 ECTS credits at Supplementals will be recorded as PASS AT SUPPLEMENTAL for the year, regardless of the overall result attained. This rule is to preclude students from gaining an unfair advantage through the supplemental examinations over those students who were successful in the annual examinations.

See Appendix 1 for information on the grading of examinations.

Year 1 Junior Fresh

This year comprises 8 modules; 4 X 10 ECTS credit modules and 4 x 5 ECTS credit modules. School placement 1 (10 ECTS) is non-compensatable.

Year 2 Senior Fresh

This year comprises 7 modules: 5 X 10 ECTS credit modules, 2 X 5 ECTS credit modules. School placement 2 (10 ECTS) is non-compensatable.

Assessment

In all subjects, records are kept of student progress including attendance and application. In most cases a percentage of the final end of year mark includes a continuous assessment mark (details of assessments and weightings for this year are in the 4 summary tables of this handbook). Except where there is duly certified or other approved reason, work submitted up to one week late will bear a 10% deduction of the mark allocated. Work submitted between one and two weeks late will bear an additional 10% deduction. Work submitted more than two weeks late will **not** be accepted. Every piece of course work must be accompanied by a cover sheet.

Submission of assignments/course work to Trinity should be submitted through Blackboard for Foundation modules (there may be some exceptions to this, but you will be advised of same). Professional Development Portfolios (PDPs) should be submitted via email (TUD: mccorms5@tcd.ie and lorraine.oconnell@tudublin.ie or RIAM: mccorms5@tcd.ie and grainnedeery@riam.ie) this must be done by 5pm on the submission due date.

Feedback on Assignment/ Examinations

In the interest of student feedback provisional results of continuous assessment may be supplied to students throughout the year. Provisional results are subject to ratification at the Court of Examiners in Trinity Term of each year. Please note the examination scripts

and assignments are retained for a maximum period of 13 months from the date of the meeting of the Court of Examiners which moderates the marks in question and may not be available for consultation after this time period (Trinity College Dublin Calendar Part 1, General Regulations and Information).

Transcripts are available on written request from the School of Education, Room 3087, Arts Building, Trinity College (email: gallagd7@tcd.ie). The normal waiting period for transcripts is two to four weeks.

Awards

A commendation in final School placement may be awarded, at the discretion of the school placement supervisory team, as a mark of distinction in Teaching. A Gold Medal may be awarded as an overall mark of excellence in Senior Sophister.

Exit and Transfer

Students on the B.Mus.Ed. 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/>

Ethics

Research projects may require ethical approval by the relevant institution.

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

Attendance

For professional reasons, attendance at lectures, tutorials, ensembles and practice placements is compulsory. The Co-ordinating Committee has set a minimum requirement of 75% attendance in all components of the degree see Calendar 2022-23.

If a student cannot attend a lecture for reasons other than medical, written consent must be obtained from the Course Coordinator of the relevant colleges. Consent is given at the Course 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 the relevant College (see pages 20 and 21).

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 Hilary Term in the Senior Fresh year only. Students must indicate their intentions by applying in writing to the Course Coordinator in Junior Fresh Year (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 during Semester 1 in the Senior Fresh year. Upon application students will be required to provide: 1) academic transcript with subjects-grades from Junior Fresh year; 2) a recording of 1 piano and 1 vocal piece.

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

Garda/police vetting

Students must complete Garda vetting by Trinity College before beginning their School Placement. Details on how to apply for Garda vetting is available on the Academic Registry website. Please see University Calendar entry H6 §27.

Fitness to Practice

Please see University Calendar entry H7, H8§28.

Performance Opportunities

Regular performance opportunities are provided in TU Dublin Conservatoire and the Royal Irish Academy of Music.

Major Option

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

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

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

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

Ensemble

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

TU Dublin Conservatoire Ensemble Regulations

Ensemble attendance is compulsory in all four years of the degree course, with the exception of Semester one in the Junior Sophister year when the students are on School Placement. The success of Ensembles depends on the commitment of students to attend rehearsals. 100% attendance is compulsory. If, in exceptional circumstances, a student is unable to attend any form of orchestral-based rehearsal, the appropriate Ensembles Manager must be contacted. Absence from other Ensembles should be directed to the appropriate coordinator/director—not the programme Chair. Permission to be absent is at the discretion of the Ensemble manager and the TU Dublin Conservatoire. Students are responsible for communicating their attendance to the relevant director in the Choral Society and Chamber Choir. Students must be present in advance of the rehearsal start time. Students must not arrive late or leave during rehearsal as this causes disruption.

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

Attendance Percentage	Reduction Percentage
100	-
95	5
90	10
85	15
80	20
75	25
70	30
65	35
60	40
55	45

RIAM Ensemble Regulations

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

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

[Performance projects may include weekends and evening hours].

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

School Placement

The aims of school placement are to enable students;

- to acquire confidence in handling the data and ideas of the subject they teach in the classroom and
- to participate, collaborate and contribute within a professional team
- to develop confidence and skill in classroom management.

Preparation for classroom practice is closely related to the Practice of Music Education module and directly to the courses in Teaching Methodology and Microteaching. Please note that all students should complete the [TUSLA Children First E-Learning Programme](#) prior to School Placement.

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

Junior Fresh Music Education 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 every Monday during Hilary term. Students prepare for this placement during their Practice of Music Education lectures in the Michaelmas term of first year. Students report on their observations in the Practice of Music Education lectures in the Hilary term of first 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?

B.Mus.Ed. students carry out their first Post-Primary School Placement in Senior Fresh year (4 weeks either side of Christmas). Prior to this placement students participate in activities designed to help them acquire skills in classroom management, lesson planning and implementation and presentation. These will include practical work and microteaching, which is a video technique designed to help teachers evaluate their own performance.

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

Senior Sophister students commence their final year with a 4-week School Placement during September.

The timing of the Hilary Term School Placement is a function of the University term, school mid-term breaks and other holidays, and the position of Easter.

Schedule of School Placement

JF	Semester 2	JF students will observe and co-teach in a primary school Assessment: Taisce (written and presentation)
SF	Semester 2	SF 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 Taisce
JS	Semester 1	JS 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 Taisce, including contribution to the school
SS	Semester 1	SS students will observe, co-teach and solo-teach for 4 weeks in a Post-Primary school. Assessment: 2x summative supervisions and Taisce During this final visit the external examiner may visit some students. Students may be awarded a <i>commendation</i> for outstanding levels of teaching.

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

Careful overall schemes and detailed daily lesson notes must be prepared in a 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 and the placement tutors be notified as far in advance as possible.

School Placement Tutor Visits

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

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

Discussion of Supervision Visit

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

Grading and Assessment of School Placement

School Placement planning documents and attendance sheet must be submitted to the Course Coordinator and are an essential part of the assessment procedure. School Placement is a pass/fail component in Fresh years. However, in both Sophister years, a mark is awarded. A *commendation* for excellence may also be awarded at the discretion of the school placement team.

In the event of a failure in school placement there will be **no** compensation.

Specialist Lectures

Students are encouraged to attend all Specialist Lectures during the year. Practising post-primary music teachers will lead workshops on choir and musical theatre, for example. Details will be available from the B.Mus.Ed. Programme Coordinator.

General Regulations of the College

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

Plagiarism

Plagiarism, interpreted by the College as the act of presenting the work of others as one's own work without acknowledgement, is regarded as a very serious offence and is subject to College disciplinary procedures.

The College's policy on plagiarism is outlined in the general regulations and information (Part II of the Calendar). Students should read the new online central repository which consolidates all information and resources on plagiarism which is located at: <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, eg. Turnitin

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

Submitted assignments to Blackboard will be submitted through Turnitin, the College's plagiarism software.

Referencing guide for TCD

Introduction

Using citations in your writing allows you to credit the ideas of others, whilst simultaneously increasing the credibility of your work. Citations also enable the reader to find the sources you have used. The citation style adopted by the School of Education is that of the American Psychological Association (APA), 7th Edition. The full APA 7th Edition guide can be found through the Trinity Library:

https://stella.catalogue.tcd.ie/iii/encore/record/C_Rb20328570_Smanual%20of%20the%20american%20psychological%20association_Orightresult_U_X6?lang=eng&suite=cobalt

If using citation software, you should format all entries as APA (7th Edition). It is the responsibility of the student to ensure that in-text and reference list citations are formatted according to the APA 7th Edition conventions, whether using citation software or not.

There are two primary components of a citation, **IN-TEXT** citations, and **REFERENCE LIST** citations. The following indicates how cited work should be included both in the text of your written coursework and in the list of references at the end of the assignment.

In-text citations:

When you reference another source, use an **IN-TEXT** citation in the main body of your submission. The APA citation style uses two types of in-text citations, **parenthetical**, and **narrative**.

Parenthetical: includes the author(s) and the date of publication within parentheses.

Narrative: links the author as part of the sentence with the date of publication (in parentheses).

Type of Author	Parenthetical:	Narrative:
1 Author	(Bruen, 2013)	According to Bruen (2013) ...
2 Authors	(Braun & Clarke, 2006)	Braun and Clarke (2013) argue that...
3-20 Authors	(Devine et al., 2008)	Research by Devine et al. (2008) suggests that...
21+ Authors	(Vos et al., 2019)	Vos et al.'s (2019) research indicates that...

Group/ Corporate Author	First time with an abbreviation: (Organisation for Economic Co-operation and Development [OECD], 2019) Then all subsequent citations: (OECD, 2019)	According to the Organisation for Economic Cooperation and Development (OECD, 2019)...
Unknown Author	Cite the source by its title. Titles of books and reports are italicized; titles of articles, chapters, and web pages are in quotation marks: <i>(How to Reference Correctly, 2003)</i>	In the book, <i>How to Reference Correctly</i> (2003) it is highlighted that...

Direct Quotations:

Paraphrasing or summarizing the key findings from a research article is the preferred method of citing sources in APA style, however if you are directly quoting or borrowing from another work, you should include the page number at the end of the citation. Short quotations of 40 words or less are quoted in the text, however long quotations over 40 words (block quotes) are laid out in a separate, indented paragraph of text without quotation marks.

1. Direct Short Quotation with Narrative Reference:

According to the Irish National Teachers' Organisation (INTO, 2022): "Access to home language instruction (including teaching materials), encouragement to speak existing languages on a day-to-day basis and the creation of a welcoming environment for children that values their languages, culture and home backgrounds is crucial" (p. 4).

2. Direct Short Quotation with Parenthetical Reference:

Effective teams can be difficult to describe because "high performance along one domain does not translate to high performance along another" (Ervin et al., 2018, p. 470).

NOTE: For quotes spanning multiple pages, use the abbreviation "pp." and separate the page range with an en dash (e.g., pp. 47–48).

3. Quoting References that Cite Other Works:

It is preferable to cite primary sources. However, when using secondary sources, cite the original author in parentheses followed by the author of the secondary source. Include page numbers if possible.

In text Citation: Include the author and year of both the original and secondary sources. Add "as cited in" between the sources in the in-text citation.

In Winne and Butler's (1994) study (as cited in Hattie & Timperley, 2007), it is argued that the benefits of feedback are heavily dependent...

...on which the benefits of feedback are heavily dependent (Winne & Butler, 1994, as cited in Hattie & Timperley, 2007).

Reference List: provide the details of the work in which you found the quotation or idea (i.e. the secondary source).

Hattie, J., & Timperley, H. (2007). The power of feedback. *Review of Educational Research*, 77(1), 81–112. <https://doi.org/10.3102/003465430298487>

Reference List Citations:

Complete citations for all the sources you have used in your assignment should be presented in a **REFERENCE LIST** at the end of your submission. References are organised by the author's last name in alphabetical (A-Z) order.

Basic Format:

Author, A. A., & Author, B. B. (Date). Title of the work. Source where you can retrieve the work. URL or DOI if available.

Reference list general rules:

1. Begin your list of references on a new page, headed with the word "References" in bold at the top and centred;
2. References are to be in a hanging indent format, meaning that the first line of each reference is set flush to the left-hand margin, with subsequent lines indented 0.5 in.;
3. Order the list of references alphabetically by author's last name. Authors' first and middle names should be written as initials;
4. Give the last name and first/middle initials for all authors of a particular work up to and including 20 authors;
5. If there is no author given, start with the first significant word in the title;
6. For several works by the same author, or authors listed in the same order, list the works in chronological order (earliest to most recent);
7. For titles of works, capitalise only the first word of the title and subtitle, and proper names;
8. Periodical titles should be written in full with both capital and lower case letters, and in italics;
9. Double space the entire list.

What is a DOI / URL?

The DOI (Digital Object Identifier) or URL (Uniform Resource Locator) is the last entry in a reference. A DOI is a unique identifier that provides a link to the original location of the source on the internet. The URL is a similar method of specifying the digital location of information on the internet. The URL is what is found in the address bar of your internet browser. According to APA 7th edition, DOI's should be included for all sources that have them. Failing the presence of a DOI, a URL should be used when referencing websites. The DOI or URL should be presented as hyperlinks (usually blue font, underlined), as follows:

<https://doi.org/xxxxx.....>

Example:

McCauley, S. M., & Christiansen, M. H. (2019). Language learning as language use: A cross-linguistic model of child language development. *Psychological Review*, 126(1), 1–51. <https://doi.org/10.1037/rev0000126>

Single Vs. Multiple Authors

The following rules for sources by a single/multiple authors apply to **ALL** references in your reference list, regardless of the type of work (book, article, electronic resource, etc.).

Type of Author:	Guidance:	Reference:
1 Author	Last name first, followed by author initials.	Bruen, J. (2013). Towards a national policy for languages in education: The case of Ireland. <i>European Journal of Language Policy</i> , 5(1), 99–114. https://doi.org/10.3828/ejlp.2013.5
2 Authors	List by their last names and initials. Separate author names with a comma. Use the ampersand instead of "and."	Braun, V., & Clarke, V. (2006). Using thematic analysis in psychology. <i>Qualitative Research in Psychology</i> , 3(2), 77–101. https://doi.org/10.1191/1478088706qp063oa
3-20 Authors	List by last names and initials; commas separate author names, while the last author name is preceded again by ampersand.	Devine, D., Kenny, M., & Macneela, E. (2008). Naming the 'other': Children's construction and experience of racism in Irish primary schools. <i>Race, Ethnicity and Education</i> , 11(4), 369–385. https://doi.org/10.1080/13613320802478879

21+ Authors	List by last names and initials; include the first 19 authors' names, insert an ellipsis (three dots) but no ampersand, and then add the final author's name.	Vos, T., Lim, S. S., Abbafati, C., Abbas, K. M., Abbasi, M., Abbasifard, M., Abbasi-Kangevari, M., Abbastabar, H., Abd-Allah, F., Abdelalim, A., Abdollahi, M., Abdollahpour, I., Abolhassani, H., Aboyans, V., Abrams, E. M., Abreu, L. G., Abrigo, M. R. M., Abu-Raddad, L. J., Abushouk, A. I., ...Murray, C, J. L. (2020). Global burden of 369 diseases and injuries in 204 countries and territories, 1990–2019: A systematic analysis for the Global Burden of Disease Study 2019. <i>The Lancet</i> , 396(10258), 1204–1222. https://doi.org/10.1016/S0140-6736(20)30925-9
Group/ Corporate Author	Treat the organisation the same way you treat the author's name and format the rest of the citation as normal. Be sure to give the full name of the group author in your reference list.	Organisation for Economic Co-operation and Development. (2019). <i>Education at a glance 2019: OECD indicators</i> . OECD Publishing. https://doi.org/10.1787/f8d7880d-en .
Unknown Author:	Move the title of the work to the beginning of the references; follow with the date of publication.	<i>How to Reference Correctly</i> . (2003). Merriam-Webster.

Examples of References from different sources:

1. Textual Works:

1.1 Periodicals:

Article without DOI:

Scruton, R. (1996). The eclipse of listening. *The New Criterion*, 15(3), 5–13.

Article with DOI/URL:

Bielsa, E. (2005). Globalisation and translation: A theoretical approach. *Language and Intercultural Communication*, 5(2), 131–144. <https://doi.org/10.1080/14708470508668889>

Magazine Article without DOI:

Rodgers, J. (2006, July). Extreme psychology. *Psychology Today*, 39(4), 86–93.

Magazine Article with DOI/URL:

Freedman, D. H. (2012, June). The perfected self. *The Atlantic*.
http://www.theatlantic.com/magazine/archive/2012/06/the-perfected-self/8970/4/?single_page=true

Newspaper Article without DOI:

Schultz, S. (2001, August 3). New drug appears to sharply cut risk of death from heart failure. *The Washington Post*, 1A, 2A.

News Article with DOI/URL:

Johnson, K. (2017, January 16). Rwanda takes vital baby steps for preschool education. *East African*. <https://www.theeastafrican.co.ke/Rwanda/News/Rwanda-takes-vital-baby-steps-for-pre-school-education/1433218-3519704-bi37kl/index.html>

Special Issue of a Journal

Daller, M., Kuiken, F., Trenkic, D., & Vedder, I. (2021). Linguistic predictors of academic achievement amongst international students and home students in higher education [Special Issue]. *International Journal of Bilingual Education and Bilingualism*, 24(10).
<https://doi.org/10.1080/13670050.2021.1909452>

1.2. Books and Reference Works:

Book without DOI:

Bourdieu, P. (1991). *Language and symbolic power*. Polity Press.

Bloomberg, L. D., & Volpe, M. (2015). *Completing your qualitative dissertation: A road map from beginning to end*. Sage.

Book with DOI/URL:

Baker, C., & Wright, W. E. (2021). *Foundations of bilingual education and bilingualism*. Multilingual Matters. <https://www.multilingual-matters.com/page/detail/?k=9781788929899>

Edited Book without DOI:

Strathern, M. (Ed.). (2000). *Audit cultures: Anthropological studies in accountability, ethics and the academy*. Routledge.

Edited Book with DOI/URL:

Triandafyllidou, A. (Ed.). (2018). *Handbook of migration and globalisation*. Edward Elgar.
<https://doi.org/10.4337/9781785367519>

Chapter in a Book without DOI:

Kawulich, B., & Holland, L. (2012). Qualitative data analysis. In C. Wagner, B. Kawulich, & M. Garner (Eds.), *Doing social research: A global perspective* (pp. 228–245). McGraw-Hill Higher Education.

Chapter in a Book with DOI/URL:

Blackledge, A., & Creese, A. (2016). A linguistic ethnography of identity: Adopting a heteroglossic frame. In S. Preece (Ed.), *The Routledge handbook of language and identity* (pp. 272–288). Routledge. <https://doi.org/10.4324/9781315669816>

Electronic/ Kindle/ Audio Books without a DOI or database URL:

Cain, S. (2012). *Quiet: The power of introverts in a world that can't stop talking* (K. Mazur, Narr.) [Audiobook]. Random House Audio. <http://bit.ly/2G0Bpbl>

1.3. Reports

ERIC Document

Asio, J. M. R., & Gadia, E. D. (2019). *Awareness and understanding of college students towards teacher bullying: Basis for policy inclusion in the student handbook* (ED595107). ERIC. <https://eric.ed.gov/?id=ED595107>

Government Report (Group Author)

United States Government Accountability Office. (2019). *Performance and accountability report: Fiscal year 2019*. <https://www.gao.gov/assets/710/702715.pdf>

National Cancer Institute. (2019). *Taking time: Support for people with cancer* (NIH Publication No. 18-2059). U.S. Department of Health and Human Services, National Institutes of Health. <https://www.cancer.gov/publications/patient-education/takingtime.pdf>

Government Report (Individual Author)

Gilmore, J., Woollam, P., Campbell, T., McLean, B., Roch, J., & Stephens, T. (1999). *Statistical report on the health of Canadians: Prepared by the Federal, Provincial and Territorial Advisory Committee on Population Health*. Health Canada, Statistics Canada, Canadian Institute for Health Information. <https://www150.statcan.gc.ca/n1/pub/82-570-x/4227736-eng.pdf>

Pearson, C. (2015). *The impact of mental health problems on family members*. Statistics Canada. <https://www150.statcan.gc.ca/n1/pub/82-624-x/2015001/article/14214-eng.pdf>

Reviews

Book Review without DOI:

King, N. (2009). The psychology of personal constructs [Review of the book *George Kelly: The psychology of personal constructs*, by T. Butt]. *History & Philosophy of Psychology*, 11(1), 44–47.

Book Review with DOI/URL:

Amrita, K. (2021). Book review: Writing about learning and teaching in higher education: Creating and contributing to scholarly conversations across a range of genres [Review of the book *Writing About Learning and Teaching in Higher Education: Creating and Contributing to Scholarly Conversations Across a Range of Genres*, by Healy, M., Matthews, K., & Cook-Sather, A.]. *Frontiers in Education*, 6 (6), 58–59. <https://doi.org/10.3389/feduc.2021.649647>

1. Reference Sources:

Entry In A Dictionary, Thesaurus, Or Encyclopaedia (Group Author)

Merriam-Webster, Incorporated. (1997). Goat. In *Merriam Webster's collegiate dictionary* (10th ed., pp. 499-500). Merriam-Webster, Incorporated.

Entry In A Dictionary, Thesaurus, Or Encyclopaedia (Individual Author)

Martin, M. (2018). Animals. In L. A. Schintler & C. L. McNeely (Eds), *Encyclopaedia of big data*. SpringerLink. https://doi.org/10.1007/978-3-319-32001-4_7-1

1 Dissertations:

Unpublished Dissertation:

O'Regan, M. (2022). *Networked in or networked out? Learners' experiences of completing a PhD on a part-time basis* [Unpublished doctoral dissertation]. University of Dublin.

2 Other Electronic Sources

Webpage on a website:

National Institute of Mental Health. (2018, July). *Anxiety disorders*. U.S. Department of Health and Human Services, National Institutes of Health. <https://www.nimh.nih.gov/health/topics/anxiety-disorders/index.shtml>

Film or Movie:

Fleming, V. (Director). (1939). *Gone with the wind* [Film]. Selznick International Pictures; Metro-Goldwyn-Mayer.

TV Series:

Benioff, D., Casady, G., Doelger, F., Gerardis, V., & Weiss, D. B. (Executive Producers). (2011–2019). *Game of thrones* [TV series]. Television 360; Grok! Studio; Generator Entertainment; Bighead Littlehead; Home Box Office.

TV Series Episode:

Moran, D. (Writer), Linehan, G. (Writer & Director), & Wood, N. (Director). (2000). Cooking the books (Series 1, Episode 1) [TV series episode]. In W. Burdett-Coutts (Executive producer), *Black books*. Big Talk.

Data-set:

Grantmakers in the Arts. (2019). *Arts funding trends, United States, 1994-present* (ICPSR 37337) [Data set]. National Archive of Data on Arts & Culture. <https://www.icpsr.umich.edu/icpsrweb/NADAC/studies/37337>

PowerPoint Slides:

Jones, J. (2016, March 23). *Guided reading: Making the most of it* [PowerPoint slides]. SlideShare. <https://www.slideshare.net/hellojenjones/guided-reading-making-the-most-of-it>

Online Forum Post:

Lowry, L. [Lois-Lowry]. (2015, June 18). *Hi reddit! I am Lois Lowry, author of The Giver - AMA!* [Online forum post]. Reddit. <https://bit.ly/2CoiOTq>

Tweet:

National Geographic [@NatGeo]. (2020, January 12). *Scientists knew African grays are clever, but now they've been documented assisting other members of their species—even strangers* [Tweet]. Twitter. <https://twitter.com/NatGeo/status/1216346352063537154>

Blog Post:

Flores, N. (2020, August 26). *Nice white parents and dual language education* [Blog post]. The Educational Linguist. <https://educationallinguist.wordpress.com/2020/08/26/nice-white-parents-and-dual-language-education/>

Podcast:

Meraji, S. M., & Demby, G. (Hosts). (2016–present). *Code switch* [Audio podcast]. National Public Radio. <https://www.npr.org/podcasts/510312/codeswitch>

Podcast Episode:

Delaney, S. (Host). (2022, June 05). Social and emotional learning with Sara Rimm-Kaufman (No. 425) [Audio podcast episode]. In *Inside Education*. Spotify. <https://open.spotify.com/episode/2rh0P2YRNOpFRrtPaqjF2H>

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>

Course Credits (ECTS)

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

External Examiner

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

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

Student Support

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

Student Learning Development Services, website: <http://www.tcd.ie/Student-Counselling/student-learning/index.php>

Disability Service, website: <http://www.tcd.ie/disability/>

Careers Advisory Service, website: <http://www.tcd.ie/Careers/>

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

College Chaplaincy, website: <http://www.tcd.ie/Chaplaincy/>

Students' Union, website: <http://www.tcdsu.org/>

Information on Academic Resources

Library & IT Facilities

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

The central point of contact for all services should be the Helpdesk, website: <http://isservices.tcd.ie/> where problems can be reported or advice. For IS Services training see <http://isservices.tcd.ie/training/index.php>

TU Dublin Conservatoire



TU Dublin Conservatoire

Introduction

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

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

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

Locations

Accommodation for full-time programmes is at:

TU Dublin Conservatoire, East Quad, Grangegorman, Dublin 7

Term-Time Opening Hours

East Quad and Lower House: 8.00am–22.00pm (Mon-Fri), 8.00am – 17.00pm (Sat), Sunday is closed.

The 400-seat Concert Hall and the 80-seat Recital Hall in the East Quad are the main venues for concerts, recitals and opera productions. The 80-seat Black Box Theatre, also located in the East Quad, hosts drama productions.

Library [Park House, Grangegorman]

Opening Hours:

Monday 9.00am – 21.00pm

Tuesday 9.00am – 21.00pm

Wednesday 9.00am – 21.00pm

Thursday 9.00am – 17.00pm

Friday 9.00am – 17.00pm

Saturday 10.00am – 17.00pm

Tel: 353 1 220 6092

Website: <https://www.tudublin.ie/library/cc/location-and-opening-hours/>

Library [Park House]

Park House houses the **Interim Library**, until the new Academic Hub will be completed in 2023. The library is providing the following services:

- Bookable study and computer spaces [L] [SEP]
- Book borrowing and renewal [L] [SEP]

There will be library information sessions for new students in October. Students may also access the full range of library databases and catalogues from home (outside TU Dublin) with their username and pin number [please contact library staff for further information on this]. [L] [SEP]

Practice Facilities/Music Technology Studios

Practice spaces are available in both the East Quad and the Lower House. Lecture/teaching rooms may only be used outside of teaching hours. Food and drink (except water) are prohibited. [L] [SEP]

TU Dublin Student Services

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

Student Counselling, website: <https://www.tudublin.ie/for-students/student-services-and-support/student-wellbeing/counselling-service/>

Disability Service, website: <https://www.tudublin.ie/for-students/student-services-and-support/student-wellbeing/disability-support-services/>

Career Development Centre, website: <https://www.tudublin.ie/for-students/career-development-centre/>

Student Health Service, website: <https://www.tudublin.ie/for-students/student-services-and-support/student-wellbeing/student-health-centres/>

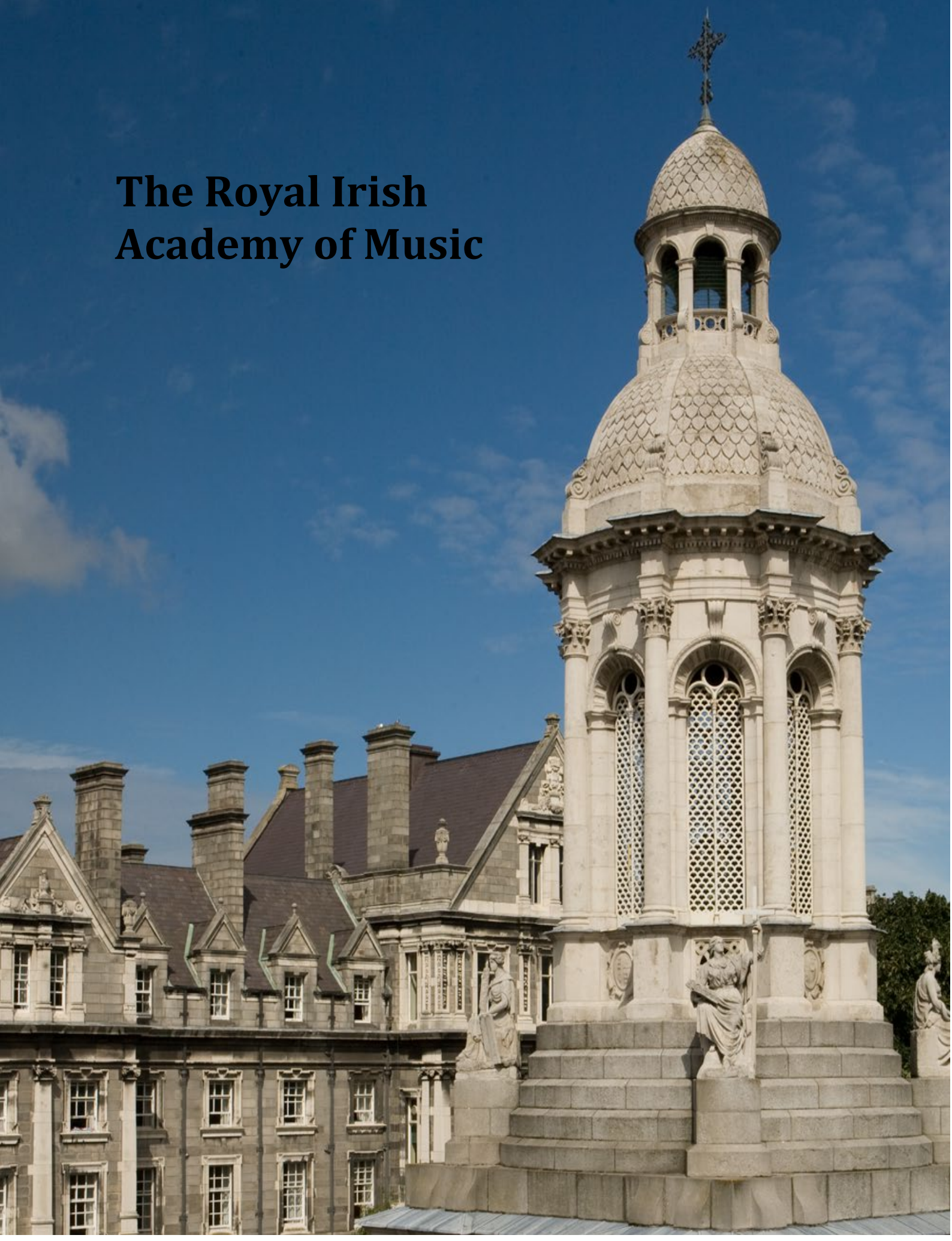
TU Dublin Pastoral Care & Chaplaincy, website: <https://www.tudublin.ie/for-students/student-services-and-support/student-wellbeing/pastoral-care-chaplaincy/>

Students' Union, website: <https://www.tudublinsu.ie/>

TU Dublin Email & Student Contact Information

All students are issued with a TU Dublin email address. Students MUST inform the registrations office and the programme chair of any changes to their contact details: this includes permanent/term-time addresses and phone numbers (including mobile numbers). In addition to formal registration, all students must complete a *Student Contact Details* form and submit it to the programme chair by Friday 4th Nov 2022. Students must also inform the programme chair if any of the details change during the year (for example, a change of teacher/accompanist).

The Royal Irish Academy of Music



The Royal Irish Academy of Music

The Royal Irish Academy of Music is a home of musical excellence and dynamism, a place of teaching and learning which consistently achieves its objective of transmitting and maintaining the highest standards of performance and appreciation in all musical disciplines. Founded in 1848 the Academy is Ireland's oldest conservatoire, ranked in the top 50 institutions in the world for the performing arts. We train gifted musicians from all over the world for careers in music performance, composition and pedagogy. Our graduates are innovative and reflective, with skills that enable them to take on the challenge of a life in the creative arts with confidence and zest.

Our teaching staff includes many international prize-winners and principals of professional orchestras in Ireland. It also includes individuals whose names have become synonymous with music education in Ireland. These experienced teachers are passionate about working with talented students to unlock their artistic potential.

Regular visitors include international artists such as:

- Sir James Galway, Ann Murray DBE,
- guitarist Xuefei Yang and
- violinist Daniel Rowland.

Our performing groups are celebrated for the vitality and passion of their performances. These groups are regularly invited to perform at significant venues both in Ireland and overseas.

Graduate Successes

In recent years students of the RIAM have been finalists and winners of some of the world's most prestigious international competitions. This includes the Clara Haskil International Piano Competition, the Cardiff Singer of the World Competition, the China International Vocal Competition, the Cologne International Piano Competition, the Dublin International Piano Competition and the Kohn Foundation Wigmore Hall Song Prize.

On the international stage, former students are currently members of leading orchestras: the London Symphony Orchestra, the Philharmonia Orchestra, Hong Kong Philharmonic Orchestra, as well as opera houses from the Royal Opera House at Covent Garden to La Scala, Milan.

Still more RIAM graduates are busy chamber, community and contemporary musicians and teachers, using their flexible skills to forge successful portfolio careers.

RIAM Exams

RIAM Exams, founded in 1894, cater for 42,000 students in 1,700 centres across the island of Ireland. Over 7,000 private music teachers enter their students for these exams. As the

national quality mark for music, the RIAM has developed a portfolio of teacher training programmes, sharing the expertise of our faculty with music teachers nationally.

Junior RIAM

1,500 pre-college students attend the RIAM between the ages of 4 and 18. Students have practical lessons supported by musicianship classes, chamber music and orchestra, choir or band. RIAM's Young Scholar Programme supports especially gifted school age children through bursaries, international exchanges, masterclasses and mentoring.

Philanthropy & Financial Aid

We re-invest more than 10% of our tuition income in financial aid programmes for school-age students. This allows young people from any socio-economic background to access a quality music education.

Through the 1848 Scholar Programme, we offer bursaries at bachelor, master and doctorate level. We provide these on the understanding that recipients will give back to the institution through administrative assistance, junior teaching or joining RIAM's outreach projects.

Campus Redevelopment

The new RIAM Campus, opened February 2023 will double the number of teaching and practice rooms, provide new and enhanced facilities, and create a space for collaboration to flourish.

The new academic year in September 2023 will see pre-school, second and third-level music education, professional training and development, research, and exceptional performance work in harmony together in one dynamic and creative space.

Key Features include:

300 Seat Recital Hall

This will be the first in Ireland primarily devoted to chamber music and small ensemble and its state of the art acoustics and design will match the highest international standards. From a student perspective, the opportunity to perform in a venue of this quality is unsurpassed.

Library & Research Hub

The new RIAM library will become a vital resource for researchers, practitioners and students. This will provide a cutting-edge learning hub for our full-time graduate - level students and, for junior students, a bespoke 'zoned area' for homework and private study.

Opera Studio

An opera studio space, with floor measurements to match a typical opera stage and a ceiling height to optimize acoustics will provide a stunning home for opera rehearsal on site.

Music Discovery & Therapy Facilities

For the first time RIAM will be able to offer a consistent musical experience to people of all ages who would benefit from tailor-made programmes, including children who are on the autistic spectrum and older people who are recovering from strokes and other debilitating conditions.

Sonic Arts Hub

The bespoke Sonic Arts Hub will include a state-of-the-art recording studio and all the latest technology to develop student skills and facilitate next generation electro-acoustic composition.

RIAM Library

The RIAM Library offers music books, scores, orchestral and choral sets, and recordings in multiple formats. Online research databases and journals are also available. We also provide listening stations, computers and printers, as well as copying and scanning facilities.

RIAM Library opening hours

Monday	10.00-6.00pm
Tuesday	10.00-6.00pm
Wednesday	10.00-7.00pm
Thursday	10.00-7.00pm
Friday	10.00-6.00pm
Saturday	10.00-1.00pm 2.00-5.00pm

Library Services Handbook: A copy will be circulated to students and a copy is also available on [Moodle](#)

Library cards: New students post induction and the library tour students will be notified of when their cards are available for collection

Library Information: Website www.riam.ie/library and on [Moodle](#) (login required)

Electronic resources: Grove Online, the Naxos Music Library, JSTOR, IPA source and others. See Electronic Resources section in [Moodle](#) or on [Website](#)

Library computers: we have a number of PCs and Macs. Finale, Sibelius, Word, Office and other music tech software are loaded on these

ICT Services: Check details of ICT services and support on [Moodle](#)

Library Queries: Please do not hesitate to contact either Philip (philipshields@riam.ie) or Laoise (laoisedoherty@riam.ie). Queries to library@riam.ie will reach both staff members.

RIAM Student Supports

We are committed to giving you practical, emotional and learning support you need while you are studying with us at the RIAM. Our aim is that every student at RIAM thrives in our friendly and inclusive environment.

We welcome students with additional support needs and value diversity and multiple perspectives in all that we are and all that we do.

Our students' safety and wellbeing is our number one priority. You can read the RIAM Child Protection, Health and Safety, Protected Disclosures, Dignity and Respect, and Equality and Diversity policies on our [Policies page](#). Third-Level Students have access to useful resources on the Student Well-being section in Moodle.

Who to contact

If you have support needs please contact the RIAM Third level Office (thirdlevel@riam.ie) who will connect you directly with the Trinity Disability service who will plan with you how to have your best learning and development experience with us.

RIAM also have a team of Student Support Leaders (both staff and students) who are happy to meet and answer questions for new students. This friendly bunch are delighted to help you settle in.

View the list of Student Support Leaders on our Student support pages on Moodle (login required)

Performing Opportunities

RIAM students perform in over 100 public events annually. Given the small numbers of full-time students on our courses (just over 150) this means that all of our students have the opportunity to take part in multiple settings to gain stage confidence.

Performance opportunities include:

- Weekly group performance classes
- Masterclasses with internationally acclaimed artists
- Solo and chamber music recitals in RIAM's popular coffee morning concerts, called the '11.11 Series'
- Large ensemble performances with the RIAM Philharmonia, RIAM Baroque Ensemble, RIAM Opera Orchestra, RIAM Contemporary Music Ensemble as part of the RIAM Podium Centre for Performing Ensembles
- Mentoring opportunities for orchestral players in Ireland's professional orchestras
- Concerto solos with the RTE National Symphony Orchestra of Ireland
- Side by Side performances with RIAM staff in prestige locations such as the National Gallery of Ireland, National Museum of Ireland, National Concert Hall and Russborough House.

Bachelor in Music Education Programme 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 the 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.

Junior Fresh



Junior Fresh 2023/24 Timetable

All Lectures Commence the week of Monday 26th September 2023

Day	From	To	Subject	Lecturer	Venue
MONDAY	12.00	13.00	School Placement 1 (S1)	Susan McCormick	Room 3098 (TCD, Arts Building)
MONDAY	11.00	15.00	School Placement 1 (S2)	Susan McCormick	Various Schools
TUESDAY	10.00	11.00	Instrumental Musicianship	Various	Room EQ-224
TUESDAY	11.00	12.35	Aural Awareness	Helen Blackmore	Room EQ-223
TUESDAY	13.30	15.00	Music History 1: Western Music	Helen Lawlor	Room EQ-223
TUESDAY	15.00	16.00	History of Music 1: Irish Music (S1)	Mark Redmond	Room EQ-211
WEDNESDAY	11.00	13.00	Keyboard Techniques (S1 + S2)	Adrian Smith	Room EQ-224
WEDNESDAY	15.00	16.00	H&C Stylistic	Kerry Houston	Room EQ-116 (EQ-208 for S2)
THURSDAY	10.00	11.00	Academic Writing (from 2 Nov)	Adrian Smith	Room EQ-110
THURSDAY	11.00	12.00	History of Music 1: Ethnomusicology (S2)	Helen Lawlor	Room EQ-112
THURSDAY	12.00	13.00	Conducting	Bernie Sherlock	Room EQ-204
THURSDAY	14.00	15.00	Aural Skills 1	Helen Lawlor	Room EQ-224
FRIDAY	9.00	11.00	Keyboard Techniques (S1)	Adrian Smith	Room EQ-224
FRIDAY	9.30	11.00	H&C Applied (S2)	David Bremner	Room EQ-109
FRIDAY	11.00	12.00	Music Education 1 (S2)	Lorraine O'Connell	Room EQ-110
FRIDAY	13.00	14.00	Music Technology	Shigeto Wada	Room EQ-223

FRIDAY	15.00	16.30	H&C Stylistic (S1)	Kerry Houston	Room EQ-111
FRIDAY	15.00	17.00	Keyboard Techniques (S2)	Adrian Smith	Room TBC

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>	1&2
<i>Module Coordinators:</i>	RIAM/TUD Instrumental/Vocal Teacher

Learning Outcomes:

This module consists of 2 components including Solo Performance and Ensemble. On successful completion of this module, students should be able to:

- LO1. Display a level of artistic expression and technical facility for instrumental/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:

Solo Performance: All Instruments/Voice including Traditional instruments.

Solo performance may be either vocal or instrumental, classical, or traditional. The component will develop specific instrumental/vocal technique, overall musicianship, and repertoire knowledge. 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 in order to build core instrumental /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 students' instrumental/vocal technique for performance
- establish the foundation for productive practice and independent learning
- introduce the student to a wide variety of repertoire
- develop confidence in stylistic and interpretive issues

Ensemble 10% of overall grade

Students are expected to fulfil the ensemble requirements as detailed in the handbook for RIAM and TU Dublin Conservatoire.

Teaching and Learning Methods

Solo Component

The Solo component is taught through weekly instrumental/vocal lessons (1 hour per week). Students will be expected to practice daily. The repertoire to be studied will be chosen in partnership with the teacher at a level commensurate with their level of their instrumental proficiency. Deficiencies and weakness in technique will be addressed using appropriate technical studies and carefully selected repertoire. The end-of-year examination programme must be submitted to the relevant degree course committee for approval.

Ensemble Component

The Ensemble component including the attendance requirement is detailed in the handbook. Students are assigned to an ensemble group corresponding to their major performance study.

Assessment

Presentation of a balanced programme of contrasting styles [15 minutes 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/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 will include instrumental examiners the specific instrumental expertise may not include every instrument.

Traditional Instrument

The presentation of a balanced programme of contrasting styles [15 minutes duration]. The programme must be professionally presented in writing to the examination panel. Titles (where available) and sources of all tunes (recordings, printed sources etc.) should be listed. The examination should also be interactive with the student expected to be able to discuss their programme and instrument, influences and other performers.

Sight-reading test: To play a simple piece.

*The student will be examined by two examiners from the host institute. The examination panel will include a traditional music specialist.

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

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 the students own compositions/arrangements may also be included in consultation with the first study teacher and the relevant degree course committee.

Second Instrument

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

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 (page 16) of this handbook for further information.

Reassessment

Repeat Performance Examination

*Failure to attend Ensemble will result in a deduction in overall Performance mark for this module.

Contact Hours and Workload

Contact hours: 22 hours for solo, 48 hours for Ensemble. Independent study hours: 100 hours for practice, 80 hours for assessment.

Recommended Reading List

Repertoire as suggested by individual practical teacher.

MODULE 2: EDU11024 Aural Skills 1 (Professional and Pedagogic)

Module Code:	EDU11024
Module Name:	Aural Skills 1 (Professional and Pedagogic)
ECTS Weighting:	5 ECTS
Semester taught:	1&2
Module Coordinators:	RIAM: Ms. Amy Ryan TUD: Dr. Helen Lawlor

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 primary school classroom

Module Content:

Students will learn to listen to music in an engaged and critical fashion. Core competencies will include aural recognition of intervals and triads, and the recognition of functional bass lines in repertoire.

This module will expose 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 will 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 will be taught through hour-long, weekly sessions in both semesters of first year. The class will be aurally-led supported by reference to the score and students will be expected to undertake regular assignments.

Group listening and class discussion will support 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) will be further explored in a practical fashion through singing. Students will learn to annotate the score, indicating the features discussed. Some simple analytical graphs or diagrams may be 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.

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 (page 16) of this handbook for further information.

Reassessment

Repeat assessment and/or project.

Contact Hours and Workload

Contact hours: 22 hours. Independent study hours: 39 hours for review of materials, 39 hours for assessment.

Recommended Reading List

Berkowitz, S., Fontrier G., Goldstein, P. & Smaldone, E. (2017). *A new approach to sight-singing*, 6th edn. W.W. Norton & Co.

Bowman, D. & Terry, P. (1993). *Aural matters: a student's guide to aural perception at advanced level*. Schott.

Kodály, Z. (2004) 333 Reading Exercises, Boosey & Hawkes

Laitz S. G. (2012). *The complete musician : an integrated approach to tonal theory*

analysis and listening (3rd ed.). Oxford University Press.

Merritt, J. & Castro, D. (2016). *Comprehensive aural skills*. RoutledgeMolnár.

A. (2003). *Classical canons*. Editio Musica Budapest. Németh, N.P. (2015).

Solfézs antologia. Editio Musica Budapest.

MODULE 3: EDU11021 Compositional Techniques 1

Module Code:	EDU11021
Module Name:	Compositional Techniques 1
ECTS Weighting:	10 ECTS
Semester taught:	1&2
Module Coordinators:	RIAM Ms Marie Moran, Ms Tegan Sutherland TUD Dr Kerry Houston, Dr David Bremner

Learning Outcomes:

This module consists of 2 components H&C Stylistic and H&C Applied.

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

- LO1. Compose a 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 will consist of two components:

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

The H&C Stylistic component will provide a foundation for the Harmony and Counterpoint Applied strand which commences in Semester 2.

Harmony and Counterpoint Stylistic

This component consists of two strands:

- A systematic approach to the teaching of four-part tonal harmony beginning with the basic four-part chord, moving onto successful progressions involving an understanding of appropriate voice leading and forms of decoration. This will include the study of figured bass.
- 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 vocal or instrumental idiom addressing imitation, rhythmic contrast, cycle of 5ths 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 H&C 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 will learn how to choose appropriate chords when harmonising a melody, and how to realise this harmonisation idiomatically for the ensemble concerned.
- Text-setting will be covered, including an analysis of the metre, meaning and atmosphere of a given text, and how these can be responded to in composition.
- Students will be 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.

Topics will 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 students' individual backgrounds 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 will be expected to undertake directed tasks.

Harmony and Counterpoint Stylistic

Four-Part tonal harmony: will be taught through a systematic, carefully graded and paced approach. Harmonic Vocabulary will be acquired through the study of harmonic analysis and figured bass and will also include singing, playing and the writing of exercises. Students will work through examples in class and receive weekly feedback on assignments to acquire the skills and secure the knowledge.

Counterpoint: The study and analysis of appropriate works from the Baroque era will form part of the learning. Students will work through examples in class, writing, listening and playing. Material will be carefully paced in a manner which builds up the core contrapuntal skills. Specific weekly skill-assignments with feedback will form part of the learning activity.

Harmony and Counterpoint Applied

Students will be introduced to a variety of techniques which will then be applied with guidance during the compositional process. As far as is feasible, compositions (both in-progress and complete) will be performed in lectures, by an ensemble of students, or by available lecturers. They will then be 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

H&C Stylistic is worth 7.5 of 10 credits Students to complete:

H&C Stylistic Portfolios

1. SATB Portfolio (12.5%): This may consist of a proportion of weekly work across the Semester and/or a separate portfolio set at the end of the Semester, which will consist of four-part harmonisations including figured bass (Exercises 10 bars approx.)
2. Counterpoint Portfolio (12.5%): This may consist of a proportion of weekly work across the Semester and/or a separate portfolio set at the end of the Semester, which will consist

of the addition a contrapuntal strand to a given soprano/bass line.

H&C Applied Portfolio

Portfolio (25%) containing 3 composed pieces

H&C Stylistic Written Examination (3 hours)

Three questions to be answered (50%):

1. Harmonise one simple hymn tune (from a choice of 2)
2. Realise a figured bass for four-parts.
3. Complete a simple two-part contrapuntal piece.

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 (page 16) of this handbook for further information.

Reassessment

Repeat Examination and/or Portfolio Requirements

Contact Hours and Workload

Contact hours: 66 hours. Independent study hours: 20 hours for preparation, 114 hours for assessment.

Recommended Reading List

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

Archibald, J. & Moran, M. (2023). *Harmony Notes*. Book 1. Peter Lang.

Archibald, J. & Moran, M. (2023). *Harmony Notes*. Book 2. Peter Lang.

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

MODULE 4: EDU11022 Music History 1

Module Code:	EDU11022
Module Name:	Music History 1
ECTS Weighting:	10 ECTS
Semester taught:	1&2
Module Coordinators:	RIAM: Dr Lynsey Callaghan, Mr Mark Redmond, Ms Maria McGarry, Mr Jonathan Nangle, Ms Deborah Kelleher TUD: Dr Mark Redmond, Dr Helen Lawlor

Learning Outcomes:

This module consists of 3 components including History of Western Art Music, Irish Music and Ethnomusicology.

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:

History of Western Art Music

This component provides an overview of the development of music from c. 1600 to 1945. Students in TUD 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 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 where applicable, which will develop students' analytical skills as well as listening to recordings which will develop aural skills.

Irish Traditional Music

This component will introduce students to various aspects of the instrumental tradition with particular emphasis on the harp tradition. The module component will consist 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 will be made to the Irish music strand of the Junior 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 will involve two principle strands: i) Area Studies (studying musics of the world); ii) Theory and Methods in Ethnomusicology.

Area Studies will comprise case studies of musics from the following regions: Music in India, Sub-Saharan African Traditions, Traditional music in China & Mongolia, North-American Indigenous Traditions, Celtic Traditions, or other selected case studies.

Theory and methods introduces the history of the discipline and the central importance of fieldwork in ethnomusicological research. Through engagement with relevant literature students will consider ways to construct and implement short fieldwork projects. Musical area studies will also 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 will be taught through a series of 1-hour weekly lectures that focus on topics of the tradition.

Ethnomusicology (Semester2)

Lectures will be taught through weekly lectures. Literature-based research and fieldwork will also contribute to the teaching and learning of this module.

Lectures will emphasize the development of the student’s ability to differentiate regional styles and prominent exponents through aural engagement with recordings and video footage. Students are expected to take an active part in class discussion and will be assigned additional reading material on a regular basis to supplement the in-class learning.

Assessment

	TUD	RIAM
History of Western Art Music	S1: Essay and Listening Exam S2: Essay and Listening Exam	S1: Academic Writing Assignment [7.5%] and Essay/Podcast [17.5%] S2: Essay preparation/Resource bank [7.5%] and Essay Podcast [17.5%]
Irish Music	S1: Essay and Listening Exam	S1: Essay [15%] and Listening Exam [10%]
Ethnomusicology	S2: Essay and Listening Exam	S2: Fieldwork project or essay [15%] and listening diary [10%]

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 (page 16) of this handbook for further information.

Reassessment

Resit and/or resubmit relevant exams/assessments at supplemental

Contact Hours and Workload

Contact hours: 55 hours. Independent study hours: 45 hours for preparation, 100 hours for assessment.

Recommended Reading List

Western Art Music:

Burkholder, J.P., Grout, D.J. & Palisca, C.V. (2019). *A history of western music*, 10th edn. Norton & 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. & 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 & 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). *Carolan: 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. & Smith, T. (Eds.). (1972–2001). *Irish folk music studies – Éigse cheol tíreolaí 1-6*. Folk Music Society of Ireland.

Shields, H. (1998). *Tunes of the munster pipers*. Irish Traditional Music Archive.

Shields, H. & 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. & 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. & 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. & Shahriari, A. (2020). *World music, a global journey*. Routledge.

Post, J.C. (2018). *Ethnomusicology, a contemporary reader*, 2nd edn. Routledge.

MODULE 5: EDU11023 Music Education 1

Module Code:	EDU11023
Module Name:	Music Education 1
ECTS Weighting:	5 ECTS
Semester taught:	1&2
Module Coordinators:	Dr. Susan McCormick, Dr. Lorraine O'Connell and Grainne Deery

Learning Outcomes:

This module consists of 1 component which is Practice of Music Education 1.

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 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. Discuss global citizenship in the context of lesson planning
- 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:

Music Education 1 is a two-semester module taken by all students in the first year of the Bachelor in Music in Education. 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 will enable 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 and through music. 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 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

A portfolio containing lesson plans, resources for teaching and learning in early years and primary school context, and reflections due at the end of semester 2, worth 100% of the final overall grade.

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 hours: 39 hours for preparation, 39 hours for assessment.

Recommended Reading List

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

Evans, J., & 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. & 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

MODULE 6: EDU11025 Music Technology for the classroom

Module Code:	EDU11025
Module Name:	Music Technology for the classroom
ECTS Weighting:	5 ECTS
Semester taught:	1&2
Module Coordinators:	RIAM: Mr Jonathan Nangle TUD: Mr Shigeto Wada

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 optimize a computer-based score within notation software.
(MuseScore/Finale/Sibelius)
- LO2. Extract musical examples from notation software for use in word processor/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, Music Technology for the Classroom.

The module will provide 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:

1. Provide a step-by-step introduction to computer-based music notation software (MuseScore/Finale/Sibelius) to produce professional-standard printed musical scores and parts and content for worksheets and other teaching materials.
2. Provide a step-by-step introduction to digital audio editing techniques within a Digital Audio Workstation (Reaper/Ableton Live/Cubase), learning the skills to capture and creatively manipulate digital audio.
3. Provide a step by step introduction to sequencing techniques of VST(Virtual Studio Technology) instruments to compose original compositions or arrange high-quality backing tracks

Topics will include/ Topics covered:

- 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 optimization) and preparation of parts.
- Extracting musical examples from notation software for use in a word processor/image-based program.
- Capturing digital audio from basic techniques (e.g. a 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 will be expected to undertake directed tasks.

Computer Notation and Typesetting (MuseScore/Finale/Sibelius)

Each week will focus 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 optimization 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)*

Each week will focus 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 /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.

Digital Audio (Reaper/Ableton Live/Cubase/Audition) (Da Vinci Resolve/Premiere Pro/Final Cut)

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

For example, a five-to-ten week module would typically cover:

Week 1-2/1-4: How one can capture audio, from the basic (a phone), through portable recorders and advancing to basic stereo mic'ing techniques to multitrack recording.

Week 3/4-6: 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 (reverb)).

Week 4/6-8: Syncing audio and video in a video editor. Basic video editing, splicing, crossfades, basic colour correction, rendering.

Week 5/8-10: Creative audio manipulation. Using existing audio files and processing those via effects to generate new sonic material for use in sound design or composition.

Assessment

Assessment is in three parts, computer notation (30%), sequencing in DAW (35%), and digital audio (35%) Assessment is due at the end of each semester.

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 (page 16) of this handbook for further information.

Reassessment

Repeat failed component at supplemental examinations

Contact Hours and Workload

Contact hours: 22 hours. Independent study hours: 28 hours for preparation, 50 hours for assessment.

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.

MODULE 7: EDU11026 Fundamental Music Pedagogy (School Placement Preparation)

Module Code:	EDU11026
Module Name:	Fundamentals of Music Pedagogy (School Placement Preparation)
ECTS Weighting:	10 ECTS
Semester taught:	1&2
Module Coordinators:	RIAM: Ms Amy Ryan Mr Richard O Donnell Mr Gavin Maloney, Dr Michael O Toole and Mr David Mc Gauran TUD: Dr Bernie Sherlock, Dr Rachel Talbot, Mr Noel Eccles, Dr Adrian Smith

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 will consist of four components: 1) Aural Awareness, 2) Conducting (Foundation) 3) Keyboard Skills and 4) Classroom Instrumental Skills.

Aural Awareness

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

- Sight singing – pentatonic melodies, simple folksongs and art-songs
- Aural skills – developing the ability to sing and identify aurally diatonic intervals, triads and basic chord progressions
- Musicianship – the performance of two-part canons, Bach Chorales and two-part vocal/orchestral excerpts from Mozart, Haydn etc. (i.e. Group performance/Sing one line and play the other). To include two-part rhythmic exercises.
- Dictation – intervallic, triadic, rhythmic, melodic single/two-part textures drawing from the above material

Fundamentals of Conducting

This component introduces the 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 4-part scores, moving onto to the assimilation of more complex elements.

Keyboard Skills

The component will provide the student with sufficient keyboard skills to assist their work in the classroom, facilitate composition and support the aural strand. Topics will 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

Instrumental Musicianship

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 will include:

- Guitar/Ukulele – basic strumming patterns, open and barre chords (guitar)
- Recorder – Students will be taught basic fingering, breathing and tonguing and how to play simple melodies in solo and group contexts

Percussion – students will be 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 will run throughout both semesters for 1.5 hours per week. Student's aural skills will be developed through interactive exercises, performances and ensemble work. Active participation in class sessions and weekly preparation outside of class time is essential.

Fundamentals of Conducting

Conducting will be taught through weekly 1-hour classes throughout the year. Students will be expected to undertake directed tasks. They will respond mimetically to technical demonstrations. Analysis of scores will be discursive. Singing and playing are considered essential parts of the learning process.

Keyboard Skills I

Students will be 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 will receive a larger proportion of this time. Students will be taught on a one-to-one/small group basis and will assigned weekly exercises. Self-directed learning and daily practice is an essential part of this component.

Classroom Musicianship

In Semester two, students will be given a weekly 1-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.

Aural Awareness will be assessed using Continuous Assessment (10%) in each semester and a short examination at the end of each semester. (10%). Aural Awareness is worth 40% of the overall grade in this module.

Conducting will be assessed on Semester 1 and 2: Students are graded on their weekly performance in terms of preparedness and progression (6.25%). End-of-Semester examination (6.25%).

Keyboard skills will be assessed using Continuous Assessment (6.25%) in each semester and a short examination at the end of each semester. (6.25%).

These modules are worth 25% of the overall grade each.

Instrumental Musicianship skills will be assessed at the end of semester 2 (short exam) and is worth 10% of the overall grade.

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 (page 16) of this handbook for further information.

Reassessment

Repeat failed component at supplemental examinations

Contact Hours and Workload

Contact hours 74 hours. Independent study hours: 84. Preparation and Assessment hours: 42

Recommended Reading List

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

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

MODULE 8: EDU11027 School Placement 1

Module Code:	EDU11027
Module Name:	School Placement 1
ECTS Weighting:	5 ECTS
Semester taught:	1 & 2
Module Coordinators:	Dr. Susan McCormick

Learning Outcomes:

On successful completion of this module, JF 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 Junior Fresh 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 (treoraithe and B.Mus.Ed. 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 (treoraithe)
- 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. Starting with one semester of placement as co-teacher in a primary school setting students have opportunities to integrate theory and practice and to co-plan, co-teach, and co-reflect on class teaching, learning, and assessment using a wide range of strategies. During the module students will 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 the student-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 + planning Practical placements in a primary school setting involve co-planning, co-teaching and co-reflecting with a partner primary co-teacher.

Assessment

An Taisce: Students submit a portfolio containing 6 co-planned, co-taught and co-evaluated lessons (60%), and a critique of co-taught lessons via video-analysis (20%). Students also give a 10-minute presentation, in which students are asked to reflect on the successes and challenges of their placement, to consider inclusive education and their understanding of working with parents. Students also identify an area for improvement.

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 Supplemental Examination

Contact Hours and Workload

Contact hours: 12 hours TCD, 24 hours in placement school, 30 hours of preparation and 40 hours of assessment.

Recommended Reading List

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

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

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

Kerin, M., & 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/>

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>

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

Junior Fresh Year 1							
Module	Module Code	Semester	Assessment	Module %	Contact (hours)	ECTS	Mark Weighting
1. Music Performance 1	EDU11020					10	2/12
<i>Solo Performance</i>		S1, S2	Solo performance exam (15mins)	90%	Teacher contact: 70 Student effort: 180		
<i>Ensemble</i>			Ensemble performance: attendance and Participation	10%			
2. Aural Skills 1	EDU11024					5	1/12
<i>Professional and Pedagogic</i>		S1 & S2	Listening Test (1 hour)	50%	Teacher contact: 22 Student effort: 78		
			Project 600 -800 words	50%			
3. Compositional Techniques 1	EDU11021	S1 & S2					
<i>Harmony & Counterpoint Stylistic</i>			Portfolio Exam 3 hours	25%	Teacher contact: 66 Student effort: 134	10	2/12
<i>Harmony & Counterpoint Applied</i>			Portfolio	50%			
				25%			
4. Music History 1	EDU11022						
<i>History of Western Art Music</i>		S1 & S2	TUD S1: Listening test and essay S2: Listening test and essay RIAM	50%	Teacher contact: 55 Student effort 145	10	2/12

Irish Music (S1)			S1: Academic writing assignment 600-800 words, essay prep/resourcebank S2: Essay 1500 words/Podcast 10-15mins x 2 TUD + RIAM Listening test 15mins Essay 1500 words	25%			
Ethnomusicology (S2)			TUD Listening test and essay RIAM Field work/essay 1500 words Listening Diary	25%			
5. Music Education 1	EDU11023						
<i>Practice of music education</i>		S1 & S2	Portfolio containing 3 assignments: Lesson plans Teaching Resources Reflection	100%	Teacher contact: 22 Student effort: 78	5	1/12
6. Music Technology for the Classroom	EDU11025						

		S1 & S2	Portfolio containing 3 assignments: -Computer Notation -Sequencing -Digital Audio	30% 35% 35%	Teacher contact: 22 Student effort: 78	5	1/12
7&8. Fundamental Music Pedagogy (School Placement Preparation) and School Placement 1	EDU11026 & EDU11027						
		S1 & S2	Awareness Conducting Keyboard Skills Classroom Instrumental Skills An Taisce: Planning documentation/ Video analysis of lesson/ Presentation	40% 25% 25% 10% 60%/20%/20%	Teacher contact: 124 Student effort: 182	15	3/12

Junior Fresh Submission and Examination Dates 2023-24

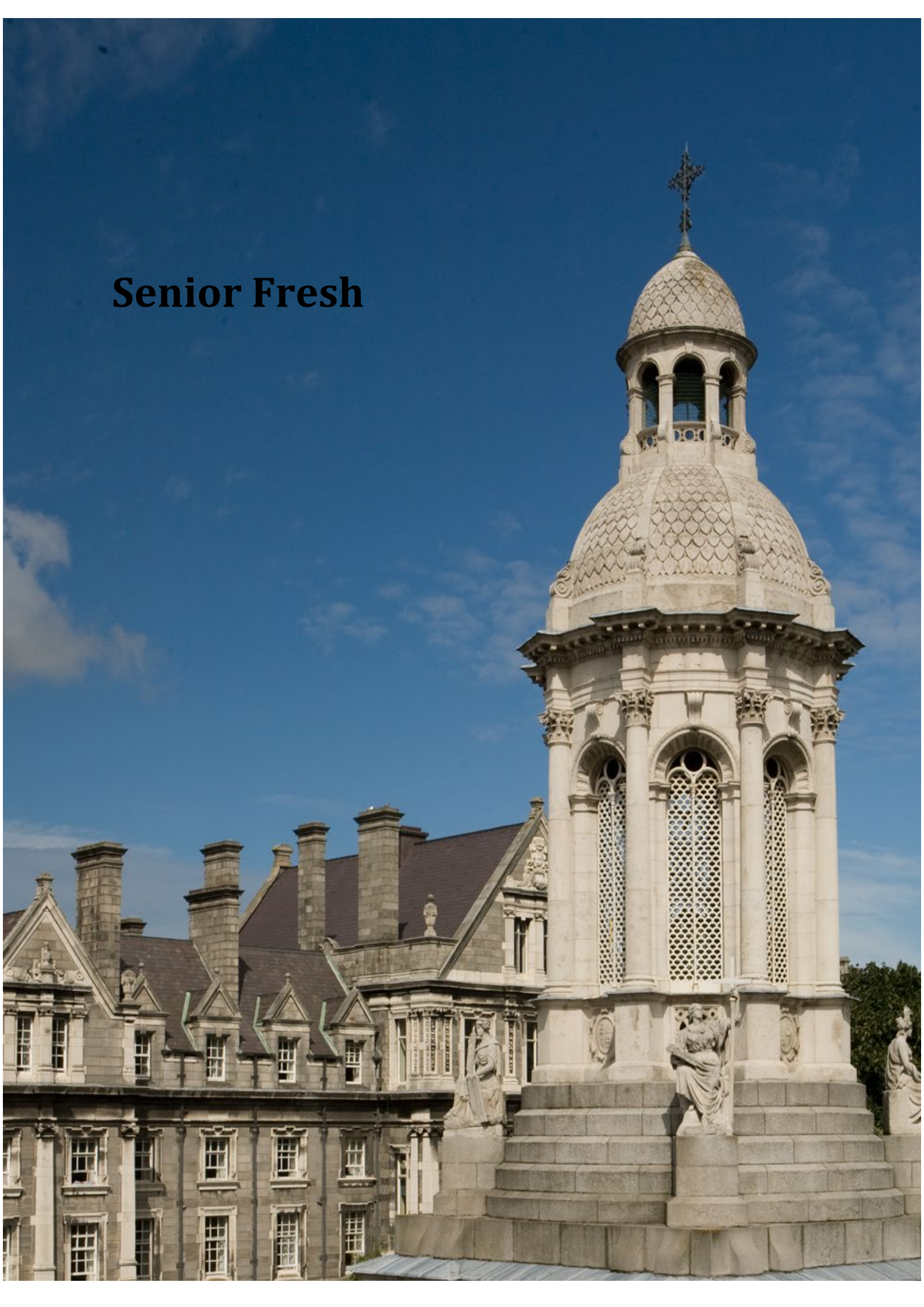
Module	Assessment	Deadlines
Music Performance 1	Solo performance exam (15mins) Ensemble performance: attendance and Participation	Week of 6 May As per ensemble requirements
Aural Skills 1 (Professional and Pedagogic)	Listening Test (1 hr) Project (600-800 words)	Week of 27 Nov Week of 8 April
Compositional Techniques 1	Weekly Exercises Exam (3 hrs) Portfolio	Weekly Week of 29 April Due week of 15 April
Music History 1	Western Art Music: TUD S1: Listening test S1: Essay S2: Listening test S2: Essay Irish Music S1: Listening test Essay Ethnomusicology S2: Listening test Essay	Week of 27 Nov Week of 15 Jan Week of 8 April Week of 15 April Week of 27 Nov Week of 15 Jan Week of 8 April Week of 22 April

Music Education 1	Portfolio containing 3 assignments: -Lesson plans -Teaching Resources -Reflection	Due week of 22 April
Music Technology for the Classroom	Portfolio containing 3 assignments: -Computer Notation -Sequencing -Digital Audio	Due Week of 27 Nov Due Week of 8 April
Fundamental Music Pedagogy & School Placement 1	<p>Aural Awareness Continuous assessment</p> <p>Exam 1 (S1)</p> <p>Exam 2 (S2)</p> <p>Conducting Continuous assessment</p> <p>Exam 1 (S1)</p> <p>Exam 2 (S2)</p> <p>Keyboard Skills Continuous assessment</p> <p>Exam 1 (S1)</p> <p>Exam 2 (S2)</p> <p>Classroom Instrumental Skills</p> <p>Exam (S2)</p> <p>Professional Development Portfolio</p> <p>Portfolio</p> <p>Critique</p>	<p>Week of 11 Dec</p> <p>Week of 29 April</p> <p>Week of 11 Dec</p> <p>Week of 29 April</p> <p>Week of 11 Dec</p> <p>Week of 29 April</p> <p>Week of 29 April</p>

Study Abroad/Erasmus

Students wishing to apply to study abroad during Hilary Term of Senior Fresh Year should consult the Study Abroad/Erasmus section under the General Regulations section of this handbook.

Senior Fresh



Senior Fresh 2022/23 Timetable

Lectures in semester one will commence on Monday 11th September 2023

Lectures in semester two will commence on Monday 22nd January 2024

School Placement Dates: December 11th – 22nd 2023 and Jan 8th – 19th 2024

Day	From	To	Subject	Lecturer	Venue
MONDAY	9.00	10.30	H&C Applied	Tegan Sutherland	Room B001
MONDAY	10.30	10.45	H&C Applied Tutorial	Tegan Sutherland	Room B001
MONDAY	11.30	12.00	Music Education 2	Susan McCormick	TCD Room 3098 (Semester 1 only)
MONDAY	13.00	14.00	Education Modules: Critical Issues + POME	Grainne Deery	Room G021
MONDAY	15.30	17.30	Keyboard Skills	Marie Moran	Room G020 (Semester 2 only)
TUESDAY	9.00	10.00	Yoga	Nabin Thapa	Vernon Studio
TUESDAY	10.45	11.30	Aural Perception	Amy Ryan	Room B002
TUESDAY	11.45	13.00	Keyboard Skills	Marie Moran	Room G020 (Semester 1 only)
TUESDAY	13.15	14.15	Irish Music	Mark Redmond	Board Room (Semester 1 only)
TUESDAY	16.00	17.00	Keyboard Skills	Marie Moran	Room G020 (Semester 1 only)
WEDNESDAY	9.30	11.00	Keyboard Skills	Marie Moran	Room G020
WEDNESDAY	11.00	12.30	Music History Orchestral/ Chamber Music Music in Society	Orla Shannon Kevin O Connell	Online Lecture Students B001
WDNESDAY	12.30	13.00	Keyboard Skills	Marie Moran	Room G020
WEDNESDAY	14.00	15.30	H&C Stylistic	Marie Moran	Room G020

WEDNESDAY	15.30	15.45	H&C Stylistic Tutorial	Marie Moran	Room G020
THURSDAY	9.00	10.00	Popular Music Studies	Timothy Norris	Lecture Theatre (Semester 2 only)
THURSDAY	10.30	11.30	Conducting	Gavin Maloney	Organ Room
THURSDAY	12.00	1300	Irish Educational History and Policy	John Walsh	TCD Uí Chadhain Lecture Theatre (Semester 1 only)
THURSDAY	13.30	14.15	Aural Perception	Amy Ryan	Room B002
THURSDAY	14.30	16.30	Micro Teaching	Grainne Deery	Room G021 (Semester 1 only)

MODULE 1: EDU20020 Music Performance 2

Module Code:	EDU20020
Module Name:	Music Performance 2
ECTS Weighting:	10 ECTS
Semester taught:	Semesters 1 and 2
Module Coordinators:	RIAM Instrumental/vocal teacher TUD Instrumental/vocal teacher

Learning Outcomes:

This module consists of 2 components Solo Performance and Ensemble. 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: Solo performance and ensemble.

Solo Performance: All Instruments/Voice including Traditional instruments.

Solo performance may be either vocal or instrumental, classical, or traditional. 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 Junior Fresh.

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 students' instrumental/vocal awareness for instrumental/vocal performance
- develop further students' technical skills, building on those attained in Junior FreshYear
- increase the scope of the students independence in both learning and practice
- 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 detailed on the course handbook for RIAM and TU Dublin Conservatoire

Teaching and Learning Methods

Solo Component

The component is taught through weekly instrumental/vocal lessons (1 hour per week). 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. Underlying deficiencies and weaknesses in technique will continued to be addressed using appropriate technical studies and carefully selected repertoire.

The end-of-year examination programme must be submitted to the relevant degree course committee for approval.

Ensemble Component

The Ensemble component is outlined in the handbook. Students are assigned to an ensemble group corresponding to their major performance study.

Assessment

Solo Performance – Instrument or Vocal 90% of overall grade or 45% 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.

* The student will be examined by two examiners from the host institute.

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

Traditional 90% of overall grade or 45% 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 the student expected to be able to discuss their programme and instrument, influences and other performers.

Sight-reading test: To play a simple melody with appropriate ornamentation.

* The student will be examined by two examiners from the host institute. The examination panel will include a traditional music specialist.

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

The programme should reflect and illustrate both the tradition and breadth of the repertoire. Categories from which tunes may be chosen include jigs, slides, reels, hornpipes, marches, polkas, slow airs and the music of the harpers. Other categories, e.g.

the music of other Celtic countries, or the students own compositions/arrangements may also be included in consultation with the first study teacher and the relevant degree course committee. The student's ability to use appropriate improvisation and creativity in the playing of different rotations of tunes should be evident.

Second Instrument

In exceptional cases, students who are proficient on more than one instrument may take two instruments for performance. In that case the weighting is 50-50 for each instrument.

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

Ensemble 10% of overall grade

Students either sing in a choral group or play in an instrumental ensemble.

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 (page 16) of this handbook for further information.

Reassessment

Repeat Examination

Contact Hours and Workload

Contact hours: 22 hours solo, 48 hours Ensemble, Independent study 100 hours, preparation for assessment 80 hours.

Recommended Reading List

Repertoire as suggested by individual practical teacher.

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 TUD: 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 includes of two components 1) Aural Development and 2) Style and Structure (Analysis)

Aural Development (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 and Soprano, Alto, Tenor, Bass (SATB) chorales (outerparts) 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 and components.

Teaching and Learning Methods

This module consists of weekly practical-based classes, in both semesters.

Students' 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

In semester 1 assessment will be continuous assessment of a weekly presentation of practical work (20%). A written examination in week 12 on the topics of Dictation and Style and Structure (25%). A practical examination in week 12 on sight singing and clapping (5%).

In semester 2 assessment will be continuous assessment of a weekly presentation of practical work (20%). A written examination in week 12 on the topics of Dictation and Style and Structure (25%). A practical examination in week 12 on sight singing and clapping (5%).

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 (page 16) of this handbook for further information.

Reassessment

Resubmission of failed component during the Supplemental Examination Period.

Contact Hours and Workload

Contact hours: 33 hours, independent study: 50 hours, assessment preparation: 17 hours.

Recommended Reading List

Berkowitz, S., Fonrier G., Goldstein, P. & Smaldone, E. (2017). *A new approach to sight-singing*, 6th edn. W.W. Norton & Co.

Bowman, D. & 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 edn. W.W. Norton & 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.

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 and Ms Tegan Sutherland TUD Dr Paul Mc Nulty and Dr David Bremner

Learning Outcomes:

This module consists of 2 components including H&C Stylistic and H&C Applied.

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:

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 Junior Fresh. The component will equip the 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 further build and develop the skills and techniques associated with free composition and arrangement introduced in Junior Fresh. This course supports the students' 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/ 2-3 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 by 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 & Variations: Thematic structure and variation technique will be acquired through the study and analysis of appropriate works from the Classical period (Mozart, Haydn, Beethoven). Students will work through examples in class and will complete 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 workshopping 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.

Compose a minimum of 4 pieces representing the content acknowledged above.

Assessment

Bach Chorale Portfolio

Assessment for H&C Stylistic at the end of semester 1 will consist of a Portfolio submission, which will consist of four-part both figured bass and soprano line harmonisations including Bach Chorale.

Two-part Invention Portfolio

To compose sections 1 & 2 of at least one, two part intervention from a given opening.

Assessment

Theme and Variation Portfolio

H&C Applied

Assessment for H&C Applied will be assessed by 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.

Reassessment

Repeat Portfolio Requirements

Contact Hours and Workload

Contact hours: 66 hours, independent study: 20 hours, assessment preparation: 114 hours.

Recommended Reading List

H & C Stylistic:

Chorales:

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

Archibald, J. & 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 & Sinfonien*. G. Henle Verlag.
JS Bach Two-Part Inventions.

Theme and Variations:

Mozart piano sonatas

Haydn piano sonatas

Beethoven piano sonatas

H & C applied:

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

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 Lynsey Callaghan, Mr Jonathan Nangle, Mr Mark Redmond, Timothy Norris
TUD: Dr Adrian Smith, Dr Helen Lawlor, Dr Marion Deasy Dr Paul McNulty

Learning Outcomes:

This module consists of 3 components: History of Western Art Music, Irish Music and Popular Music Studies.

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, and evaluate the different aesthetic approaches taken.
- LO3. Engage critically with recordings from the periods/genres studied 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:

History of Western Art Music

This module builds on the knowledge from year 1 providing an overview of the development of music from c. 1600 to 1945. Students in TUD 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 where applicable, which will develop students' analytical skills as well as listening to recordings which will develop aural skills.

Irish Traditional Music

This component will introduce students to various aspects of the piping and song tradition. 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: prominent themes, Irish and international ballads, and political song.
- The Irish Traditional Music curriculum at both Junior 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 students' 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 1-hour weekly lectures that focus on topics of the tradition, as outlined in the Module Content.

Popular Music Studies (Semester 2)

Lectures will be taught through weekly lectures. Each lecture will focus on a specific topic and students will be assigned a listening material and a selection of required reading

Assessment

History of Western Art Music (RIAM) (50%)

Assignment approx. 600 – 800 words **or** a 10 – 15 minute presentation (7.5%). Due mid semester 1. 1500 -2000 word essay **or** 10 – 15 minute podcast. (17.5%). Due end of semester 1. Assignment approx. 600 – 800 words **or** a 10 – 15 minute presentation (7.5%). Due mid semester 2. 1500 -2000 word essay **or** 10 – 15 minute podcast. (17.5%). Due end of semester 2.

History of Western Art Music (TU Dublin) (50%)

Listening test 1: Students will identify (composer/work) and comment on the stylistic features of the music discussed in semester 1. (7.5%) Written report: Students will write a formal essay (c. 1500 words) on a topic drawn from the semester 1 content. (17.5%)

Listening test 2: Students will identify (composer/work) and comment on the stylistic features of the music discussed in semester 2. (7.5%) Written report: Students will write a formal essay (c. 1500 words) on a topic drawn from the semester 2 content. (17.5%)

Irish Traditional Music (25%)

1500-2000 word essay (15%) due the end of semester 1 and a listening exam (10%) completed in the last class in semester 1.

Popular Music Studies (25%)

600 – 800 word critical report on an academic paper. (10%) Due week 7 of semester 2. 1500 – 2000 word essay. (15%) Due end of semester 2.

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 (page 16) of this handbook for further information.

Reassessment

Resubmission of failed component at Supplemental Exam.

Contact Hours and Workload

Contact hours: 55 hours, independent study: 45 hours, assessment preparation: 100 hours.

Recommended Reading List

History of Western Art Music

Burkholder, J.P., Grout, D.J. & Palisca, C.V. (2019). *A history of western music*, 10th edn. Norton & 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. & 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 & 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 Munnally*. 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. & 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. & 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. & 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., & 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. & Horner, B. (1999). *Key terms in popular music and culture*. Wiley-Blackwell.

MODULE 5: EDU20023 Music Education 2

Module Code:	EDU20023
Module Name:	Music Education 2
ECTS Weighting:	10 ECTS
Semester taught:	Semester 1 and 2
Module Coordinators:	Dr Susan McCormick, Dr Lorraine O'Connell, Ms Grainne Deery, Ms Helen Doyle

Learning Outcomes:

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

- LO1. Sources, 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 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. Include in their lesson planning the concept of global citizenship
- LO4. Integrate theory and practice by adopting a research-informed approach to teaching and learning music.
- LO5. Demonstrate self-reflection taking responsibility for identifying and meeting their continuing academic and professional knowledge and skills
- LO6. Articulate a coherent perspective (synthesise theory and practice) on selected critical issues.

Module Content:

Practice of Music Education is a two-semester component taken by all students in the second year of the Bachelor in Music Education. 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,

particularly in a collaborative classroom environment, and how to apply this knowledge to activities in the Junior Cycle classroom including lesson planning.

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 facilitate students to reflect on their own as well as their pupils' learning and development in and through music. 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 is a one-semester component taken by all students in the second year of the Bachelor in Music in Education. 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 a weekly seminar 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

Portfolio due the end of the year (50%).

Critical Issues

Classroom presentation given towards the end of semester 2 (25%), 800 -1000 word written report (25%) due end of semester 2.

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 (page 16) of this handbook for further information.

Reassessment

Resubmission of failed component at Supplemental Examinations.

Contact Hours and Workload

Contact hours: 33 hours, independent study: 67 hours, assessment preparation: 100 hours.

Recommended Reading List

Cooke, C., Evans, K., Philpott, C., & 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. & Silverman, M. (2015). *Music Matters*. New York: Oxford University Press.

Evans, J. & 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. & 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

MODULE 6: EDU22026 Irish Educational History and Policy

Module Code:	EDU22026
Module Name:	Irish Educational History and Policy
ECTS Weighting:	5 ECTS
Semester taught:	Semester 1
Module Coordinators:	Dr. John Walsh

Learning Outcomes:

The module sets out to offer students an introduction to the development of educational policy in the Irish state since 1922 and to contemporary policy issues in Irish education. The module explores the historical context for the development of the modern educational system since the mid-nineteenth century and seeks to examine key policy issues and concerns in contemporary Irish education. Important strands within this module include the development and persistence of a denominational system as a result of the distinctive interaction between church and state in Ireland; the interaction between the state and private stakeholders in the reform and expansion of the Irish educational system during the mid to late twentieth century; the adoption of inclusive policies and practice and the far-reaching influence of international organisations and networks (such as the OECD) on Irish educational policy from the 1960s until the contemporary period.

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

- LO1. Investigate educational policies at primary, post-primary and higher levels within an appropriate historical context;
- LO2. Evaluate the significant issues in contemporary Irish education including policy developments relating to inclusion in education, knowledge based economic development and the Global Education Reform Movement;
- LO3. Identify the implications of wider societal challenges for educational policy and practice, including intercultural diversity, climate change and social justice;
- LO4. Identify the implications of wider societal challenges for educational policy and practice, including intercultural diversity, climate change and social justice;
- LO5. Identify and evaluate the legislative and constitutional framework governing educational systems, policy and practice in Ireland;
- LO6. Analyse critically local, regional and global influences on Irish education through evaluation of primary sources and academic literature;

LO7. Synthesise theoretical frameworks and perspectives which may inform educational policies and understanding of practice;

LO8. Reflect critically on the importance of ideology in education, including political and religious ideologies and the dominant free market paradigm of the last generation.

Module Content:

The module will explore a variety of themes focusing on the historical development of education in Ireland; educational policy in the modern Irish state and contemporary issues and controversies in Irish education.

The principal content areas of the module will include:

- The Historical Context and origins of the modern educational sector.
- Cultural nationalism, the Irish language and education in early independent Ireland.
- Reform or stagnation? Irish educational policy at second level: 1932-59.
- The Politics of Expansion: 'Investment in Education' and the transformation of educational policy at primary and post-primary level, 1959-80 – exploring narratives of social justice and economic utilitarianism.
- Higher Education: Diversification, expansion and the binary system.
- contemporary policies in higher education: 'increasing' or 'widening' participation in higher education?
- Education and the Constitution – the legal and constitutional framework; the family as primary educator and the evolving role of parents.
- Secularisation in Irish education – interculturalism, cultural diversity and international influences.
- Contemporary policy issues at primary and post-primary levels: policy frameworks to underpin inclusion in schools; integration of literacy and numeracy, junior cycle curriculum reform; digital literacy and the Knowledge Based Economy.
- Review and evaluation.

Teaching and Learning Methods

Teaching takes the form of lectures. An interactive element is built into the lectures, so that a proportion of each lecture is devoted to questions and comments on the content of the class. Areas for discussion are explored further in tutorial sessions.

Assessment

One written assignment (maximum 2,500 words) to assess the students' abilities to:

- Demonstrate a range of knowledge and understanding of the specific field, indicative of extensive reading and individual research;

- Provide a critical interpretation of theoretical perspectives and issues covered in the module;
- Compose an assignment in an appropriate scholarly format with adequate referencing;
- Critically apply selected content of the module within the context of their own professional practice;
- Identify and articulate the relationship(s) between contemporary policies and historical issues.

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

Reassessment

Resubmission of failed assignment during supplemental exam period

Contact Hours and Workload

Contact hours: 13 hours, 11 one-hour lectures and 1 two-hour tutorial, independent study: 70 hours, assessment preparation: 55 hours.

Recommended Reading List

Apple, M. (2011). *Education and power*. Routledge.

Coolahan, J. (1981). *Irish Education: its history and structure*. IPA.

Coolahan, J & O'Donovan, P. (2010). *A History of Ireland's School Inspectorate, 1831-2008*. Four Courts Press.

Coolahan, J. (2017). *Towards the Era of Lifelong Learning: A History of Irish Education 1800-2016*. IPA.

Drudy, S. & Lynch, K. (1993). *Schooling and society in Ireland*. Gill & Macmillan.

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Giddens, A. (1995). *Politics, Sociology and Social Theory*. Polity Press.

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Gottesman, I. (2016). *The Critical Turn in Education*. Routledge.

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France and the USA. Macmillan.

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Keogh, D. (2008). *Edmund Rice And The First Christian Brothers*. Four Courts Press.

Lynch, K. (1999). *Equality in education*. Gill & Macmillan.

Loxley, A., Seery, A. and Walsh, J. (2014). *Higher Education in Ireland: Practices, Policies and Possibilities*. Palgrave Macmillan.

McGraw, S., & Tiernan, J. (2022). *The Politics of Irish Primary Education*. Peter Lang.

Mitchell, D. E., Shipps, D., & Crowson, R. L. (Eds.) (2017). *Shaping Education Policy*. 2nd edition. Routledge.

Mulcahy, D.G. & O'Sullivan, D. (1989) (Eds). *Irish Education Policy: Process and Substance*. IPA.

Murphy, M. (Ed.) (2022). *Social Theory and Education Research: Understanding Foucault, Habermas, Bourdieu and Derrida*. Routledge.

Ó Buachalla, S. (1988). *Educational Policy in Twentieth Century Ireland*. Wolfhound Press.

Parkes, S. M. (2010). *A Guide to Sources for the History of Irish Education 1780-1922*. Four Courts Press.

Walsh, J. (2008). *Patrick Hillery: The Official Biography*. New Island.

Walsh, J. (2009). *The Politics of Expansion: the transformation of educational policy in the Republic of Ireland*. MUP.

Walsh, J. (2018). *Higher Education in Ireland, 1922-2016, Politics, Policy and Power - a history of higher education in the Irish state*. Palgrave Macmillan.

Walsh, J. and Loxley, A. (2015). 'The Hunt report and higher education policy in the Republic of Ireland - an international solution to an Irish problem?' *Studies in Higher Education*, 40(6), pp. 1128-1145.

Walshe, J. (1999). *A New Partnership in Education in Ireland: from consultation to legislation in the 1990s*. IPA.

Walshe, J. (Ed.) (2016). *Essays in the History of Irish Education*. Palgrave Macmillan.

Official Documents

Department of Education and Skills (2011). *The National Strategy for Higher Education to 2030 (Hunt Report)*. Dublin: DES

Department of Enterprise, Trade and Employment (2006). *Strategy for Science, Technology and Innovation*. Dublin: Department of Enterprise, Trade and Employment.

Government of Ireland (1965). *Investment in Education: Report of the Survey Team appointed by the Minister for Education in October 1962*. Dublin: Stationery Office.

Government of Ireland (1980). *White Paper on Educational Development*. Dublin: Stationery Office.

Government of Ireland (1995). *White Paper: Charting our Education Future*. Dublin: Stationery Office.

Oireachtas Éireann (1998). *The Education Act 1998*. Oireachtas Éireann (2000). *The Education Welfare Act 2000*.

Government of Ireland (1999). *Ready to Learn: White Paper on Early Childhood Education*. Dublin: Stationery Office.

Department of Education and Science (2005). *Delivering Equality of Opportunity in Schools (DEIS): An action plan for educational inclusion*. Dublin: DES.

OECD (2004). *Review of Higher Education in Ireland: Examiners' Report*. Paris: OECD.

Websites

<http://www.education.ie>

<http://www.enterprise.gov.ie/>

<http://www.hea.ie>

<http://www.oecd.org/>

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:	Dr Susan McCormick, Ms Helen Doyle, Dr Adrian Smith, Dr Marie Moran. Mr Gavin Maloney, Dr David Adams Dr Bernie Sherlock, Dr Paul McNulty

Learning Outcomes:

This module consists of 3 components: Micro-Teaching, Classroom musicianship skills and Intermediate School Placement.

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 as exhibited by the Treoraí and observed in a post primary school context.
- LO2. Build a professional relationship with partner teacher (the Treoraí) to co-plan, co-teach and co-reflect on, culturally responsive, music lessons.
- LO3. Display in their teaching, professional portfolio 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, co-teacher, pupils, and where appropriate parents.
- LO5. Reflect constructively, using a variety of mediational frameworks, on practical experiences and on feedback from placement tutors, co-teacher 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:

Micro-Teaching

Micro teaching is a one-term component in SF, taking place in Michaelmas term. This process 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 microteaching, 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 includes keyboard skills and conducting.

Keyboard Skills

Building on the skills acquired in year one, this 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 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 dominants and leading tone chords and leading tone chords, and inversions (including seventh chords).
- Melodic Improvisation: 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 at 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

Students will build upon the foundation component in conducting in year 1 displaying an ability 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 blending of voices, intonation and diction and its 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 Junior Fresh Introduction to School Placement course, which focused on *teacher as relationship builder*, and on one semester of micro-teaching the Intermediate School Placement course, addresses *teacher as reflective practitioner* aiming to offer Senior Fresh students practical experience of both co-teaching and solo teaching in the context of the **post-primary school music classroom at the Junior Cycle level.**

Furthermore, the module aims to:

- Introduce SF students to co-planning, co-practice and co-evaluation of jointly and solo-taught Post-Primary Junior Cycle music lessons
- Facilitate SF students to create culturally responsive, creative, and inclusive lesson plans in response to the unique placement setting and in line with suggestions from partner co-teachers (treoraithe)
- Offer opportunities to SF students to study and critique the key documentation in relation of the Junior Cycle music programme
- Situate their practice in the context of the 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. The component consists of preparatory seminars, including 12 weeks of micro-teaching and Practice of Music Education in semester 1 in advance of placement. Students will spend one month, (four weeks) on placement in a Post-Primary school during December and January of their second year. Students will have opportunities to integrate theory and practice and to co- and solo-plan, co- and solo-teach and co- and solo-reflect on class teaching, learning and assessment using a wide range of mediational frameworks. The component is designed to offer the SF student practical experience of teaching Junior Cycle music in a post-primary school where they will begin to develop their own 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 in particular. 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. SF students will complete a week of structured observation in the Post-Primary school before embarking on teaching.

Teaching and Learning Methods

School Placement

Practical placement of four weeks in a Junior Cycle level Post-Primary school setting involving co-and solo planning, co- and solo-teaching and co- and solo reflecting with a partner Post-Primary teacher.

Micro-Teaching

In class peer teaching and learning observation and reflection.

Classroom Musician Skills

Keyboard Skills

Students will be 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 will receive a larger proportion of this time. Students will be taught on a one-to-one/small group basis and will be assigned weekly exercises, Self-directed learning and daily practice is an essential part of this component.

Conducting

Conducting will be taught through weekly 1-hour classes throughout the year. Students will be expected to undertake directed tasks. They will respond mimetically to technical demonstrations. Analysis of scores will be discursive. Singing and playing are considered essential parts of the learning process.

Assessment

School Placement (40%)

Teaching Practice (15%): 1 formative and 2 summative supervisions.

An Taisce (25%): An Taisce focuses on three elements including: (i) Self as teacher (links between philosophies of music education studied in Practice of Music Education and the reality of the classroom), (ii) Inclusivity in the context of Post-Primary Junior Cycle music participation (diversity in terms of access to music outside of school), (iii) Professional collaboration, using the co-teaching developmental model, students explore the development of their agency and identity by reflecting on their transition from Active Participation to Cooperation (Kerin, 2019). Students must submit samples of good practice: Planning, Resourcing and Reflection (due in February).

Micro-Teaching (10%)

Continuous assessment in class

Classroom Musicianship (50%)

Keyboard Skills (25%)

Continuous assessment on weekly performance; students are assessed in terms of preparedness and progression. 15 minute exam testing the following: (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 2-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 4-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. Continuous Assessment 1 and Exam 1 are 12.5% of the overall grade. Exam 1 is due the end of semester 1.

Continuous assessment on weekly performance; students are assessed in terms of preparedness and progression. 15-minute exam testing the following: (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 and instrumental/vocal solo (one month's preparation) (5) Transpose at sight a simple 2- part piece in the keys of C, G, and F major up or down a tone. Continuous Assessment 2 and Exam 2 are 12.5% of the overall grade. Exam 2 is due the end of semester 2.

Conducting (25%)

Continuous Assessment based on interactive class activities including performing, conducting, discussion and score study (12.5%). 1500 word essay on a relevant topic (12.5%) due end of semester 2.

Students must achieve a minimum of 40% in each component of their assessment to pass this module. It may be possible to compensate non-School Placement components of this module, please see the compensation section (page 16) of this handbook for further information.

Reassessment

Resubmission of failed component at Supplemental Exam.

Contact Hours and Workload

Contact hours: 50 hours for School Placement and Micro Teaching, 50 hours for Classroom Musicianship independent study: 60 hours, assessment preparation: 40 hours.

Recommended Reading List

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

Evans, J., & 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., & Kerin, M. (2021). Putting the A in STEAM: Arts education in junior cycle. In D. Murchan & 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

Senior Fresh Year 2							
Module	Module Code	Semester	Assessment	Module %	Contact (hours)	ECTS	Mark Weighting
1. Music Performance 2	EDU20020					10	2/12
<i>Solo Performance</i>		S1, S2	Solo performance exam (20 mins)	90%	Teacher contact: 70 Student effort: 180		
<i>Ensemble</i>			Ensemble performance: attendance and Participation	10%			
2. Aural Skills 2	EDU20024					5	1/12
<i>Aural Development (Perception)</i>		S1 & S2	Continuous Assessment	50%	Teacher contact: 33 Student effort: 67		
<i>Style and Structure (Analysis)</i>			Two Examinations	50%			
3. Compositional Techniques 2	EDU22021	S1 & S2					
<i>Harmony & Counterpoint Stylistic</i>			Portfolio	50%	Teacher contact: 66 Student effort: 134	10	2/12
<i>Harmony & Counterpoint Applied</i>			Portfolio	50%			
4. Music History 2	EDU20022						
<i>History of Western Art Music</i>		S1 & S2	RIAM Assignment/Presentation x2 Essay/Podcast x2	50%	Teacher contact: 55 Student effort 145	10	2/12

Irish Music		S1	TUD Listening Test x2 Written Report/Essay x2	25%			
Popular Music Studies		S2	RIAM + TUD Listening Test and Essay	25%			
5. Music Education 2	EDU20023						
<i>Practice of music education</i>		S1 & S2	Assignment Portfolio	50%	Teacher contact: 33 Student effort: 167	10	2/12
Critical and Sociological Perspectives in Music Education		S2	2 Assignments (Classroom presentation and a written report)	50%			
6. Irish Educational History and Policy	EDU22XXX	S1	Assignment	100%	Teacher contact: 13 Student effort: 125	5	1/12
7. School Placement 2	EDU20025						
Intermediate School Placement		S2	1 formative and 2 summative supervisions PDP and Presentation (An Taisce)	50%	Teacher contact: 100 Independent study and classroom teaching: 100	10	2/2
Micro-Teaching		S1	CA + 2 end of semester conducting exams	50%			

Classroom Musicianship 2		S1 & S2	CA + 2 end of semester keyboard skills exams				
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Senior Fresh Submission and Examination Dates 2023/24

Module	Assessment	Deadlines
Music Performance 2	Solo performance exam (20 mins)	End of Semester 2
	Ensemble performance: attendance and Participation	Various performance spotlight week activities
Aural Skills 2 (Professional and Pedagogic)	Continuous Assessment	End of each semester
	Two Examinations	End of each semester
Compositional Techniques 2	Portfolio	End of each semester
	Portfolio	End of each semester
Music History 2	Western Art Music:	End of each semester
	RIAM Assignment/Presentation x2 Essay/Podcast x2	
	TU Dublin Listening Test x2 Written Report/Essay x2	
	Irish Music: RIAM + TUD Listening Test and Essay	
Popular Music Studies:	RIAM + TUD Mid-term assignment and essay	End of semester 1
Music Education 2	Assignment Portfolio 2 Assignments (Classroom presentation and a written report)	End of Semester 2

Irish Educational History and Policy	Written Assignment	End of Semester 1
School Placement 2	<p>1 formative and 2 summative supervisions (School Placement) + An Taisce</p> <p>Micro-teaching – in-class assessment</p> <p>Continuous Assessment + 2 end of semester conducting exams</p> <p>Continuous Assessment + 2 end of semester keyboard skills exams</p>	<p>End of Semester 2</p> <p>End of Semester 1</p> <p>End of Semester 1</p> <p>End of Semester 2</p>

Appendices



Appendix I: The grading of examinations and other written work

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

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

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

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

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

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

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

Fail (0-39)

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

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

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

Third class (40-49)

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

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

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

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

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

- The attempt to answer the question may not be very successful.
- Does not contain a sufficiently well-structured argument.

- Does not offer sufficient evidence to justify assertions.
- Does not include sufficient relevant examples.
- Lacks lucidity.
- Contains one or more important errors.

Lower Second class (50-59)

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

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

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

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

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

- The attempt to answer the question may not be completely successful.
- Does not contain a sufficiently well-structured argument.
- Does not offer sufficient evidence to justify assertions.
- Does not include sufficient relevant examples.
- The style of writing could be improved.
- Lacks lucidity.
- May contain some minor errors.

Upper second class (60-69)

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

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

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

- Answers the question clearly and fully.
- Has a good structure and organisation.
- Shows evidence of a very good understanding of the topic.
- Shows clear evidence of relevant reading and research.
- Clearly explains relevant theory and cites relevant evidence.
- Contains reasoned argument and comes to a logical conclusion.
- Includes highly relevant ideas.
- Uses relevant examples.
- Demonstrates the ability to apply learning to new situations and to solve problems.
- Is well written.
- Lacks errors of any significant kind.

Upper Second class work usually has few negative characteristics, but may be limited in the sense that it:

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

First class (70-100)

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

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

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

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

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

Appendix II: 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> <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>	Very Good
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.</p>	Good

	<p>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>	
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> <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>	Fair Adequate
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>	Poor Inadequate

	Serious technical limitations, which seriously mar the overall performance and/or seriously under prepared. Lack of continuity. Disjointed and faltering performance. Not in control.	
29 and below	No evidence of musical understanding or interpretation Technically incoherent. No evidence of adequate preparation. Extremely disjointed.	Very Poor

Interpretation/musical understanding/expressiveness

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

Technique

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

Presentation and Programme:

Presentation:

- Stage presence and conduct
- Communication
- Confidence and assurance

Programme:

- Choice and balance of programme
- Level of difficulty v. level of student
- Level of difficulty v. year of study
- Instrument considerations with regard to repertoire

Appendix III: Criteria for Marking School Placement

<u>Grades</u>	Fail	III (Pass)	II.2	II.1	I	I
	<40%	40-49%	50-59%	60-69%	70%	80%+
<u>Grade Descriptor</u>	Poor	Fair	Good	Very good	Excellent	Outstanding
Criteria for Assessment						
<p><u>1. Planning: Learning outcomes are appropriate, meaningful, aligned, inclusive and student-focused</u></p> <p>The teacher is focusing on what the students will be able to do and communicates this clearly through the plan.</p> <p>They are directed at student learning.</p> <p>They are clearly expressed.</p> <p>They are achievable, graded (some, all, most)</p> <p>They are appropriate to the group, taking into account students with particular needs (special education needs, language background, gifted, etc).</p> <p>They present an appropriate level of challenge for the group.</p>			<p>Poor: none, or very few of the points listed are achieved.</p> <p>Fair: LOs are expressed and are mostly directed at student learning but do not achieve other points listed.</p> <p>Good: LOs are clearly expressed and all directed at student learning in a concise and meaningful way, may lack differentiation or challenge.</p> <p>Very good: As “good”, LOs expressed with great clarity and tailored to the particular characteristics of the class group, most points met.</p> <p>Excellent: As “very good”, LOs differentiated to meet all student needs with LOs which all students must achieve and additional which some or most may achieve.</p>			
<p><u>2. Planning: Activities and resources (including ICT) are well selected, well sequenced and varied.</u></p> <p>They follow through on the learning outcomes (ie completing the activities should allow the learner to achieve each of the learning outcomes).</p> <p>They scaffold the learner to achieve those outcomes in a systematic way. (ie they are in the right order and build on previous learning).</p> <p>They are planned to sustain this class’s focus and engagement (i.e. they are interesting, creative, appropriately challenging and varied (in terms of length, skill area, individual/group, etc.).</p> <p>Resources and materials are clear, well laid out and accurate.</p> <p>They require students to be active in their learning.</p> <p>They are designed to appeal to a range of learners (visuals, colour, sound, texture, etc.).</p>			<p>Poor: none, or very few of the points listed are achieved. The plan does not follow through on the learning outcomes.</p> <p>Fair: Activities and resources are planned and mostly follow through on the learning outcomes (e.g. all LOs addressed in plan to some extent) but they may not be coherently scaffolded or sequenced. In addition, the quality, variety and effectiveness of individual activities and resources may not be adequate. There may be an over-reliance on “chalk and talk”. Few of points listed met.</p> <p>Good: Activities follow through clearly on learning outcomes. They also achieve many of the points listed regarding quality, variety and interest. The sequence or scaffolding may still need work</p> <p>Very good: As “good” but with good sequencing and scaffolding, allowing learners to build towards new knowledge. The activities are varied, interesting, creative and cater for most individuals in the class but may need to be adapted and differentiated to the</p>			

<p>They take into account any students with particular needs (special education needs, language background, gifted).</p> <p>They demonstrate a knowledge/awareness of research-based effective practice generally and in the discipline (i.e. they use one / more approach(es) shown to enhance learning, such as: cooperative learning, critical thinking, problem-solving, active learning)</p>	<p>particular class group. All of the points listed met with regard to quality, variety and interest.</p> <p>Excellent: As very good and coherence and quality of class and resources is excellent, allowing learners to build towards new knowledge in a challenging and interesting way with evidence of research-based effective practice. All points listed met.</p> <p>Outstanding: As excellent. In addition the quality, coherence and creativity of the activities and resources is exceptional, catering to the needs and interests of individual students</p>
<p><u>3. Planning: Assessment strategies (including AfL) appropriate and aligned with learning outcomes</u></p> <p>The teacher has considered how they will gather evidence of learning in the class in formal and informal ways.</p> <p>The assessment strategies are specific and match the learning outcomes (e.g. specific planned questions, specific activities/observations).</p> <p>Homework is planned and appropriate.</p> <p>They allow opportunities for the full range of students to experience challenge and success.</p> <p>They allow opportunities for students to receive constructive feedback from a peer or teacher and/or to self-assess and reflect on their own learning.</p> <p>They demonstrate a knowledge/awareness of research-based effective practice generally and in the discipline (e.g using AfL techniques).</p>	<p>Poor: none, or very few of the points listed are achieved.</p> <p>Fair: Some assessment strategies are listed which are aligned to the learning outcomes but might not provide adequate/suitable evidence of learning. Few of points listed are met.</p> <p>Good: Assessment strategies noted that are aligned to learning outcomes and would provide evidence of learning. Opportunities provided for students to receive constructive feedback. Some points listed are met.</p> <p>Very good: As good with clear articulation of specifics of strategies (e.g. planned questions) and indication of planned differentiation, showing some awareness of research-based effective practice. Opportunities for the full range of students to experience success or challenge. Many points listed are met.</p> <p>Excellent: As very good but clearly differentiated for the individuals in the class and implementing research-based effective practice. Students engaged with feedback opportunities. All points listed are met.</p> <p>Outstanding: As excellent with evidence of creative, fair and research grounded practice.</p>
<p><u>4. Practice: Plan implemented effectively, flexibly and in response to class feedback and dynamics</u></p> <p>The teacher uses the plan as a roadmap rather than a checklist, showing a willingness to adapt the plan as appropriate.</p> <p>The teacher paces the class well, recognizing when it is time to pick up or slow down the pace to keep student focus.</p> <p>The activities, materials and resources designed are effective in practice in this class.</p>	<p>Poor: Plan not put into practice or put into practice ineffectively.</p> <p>Fair: Plan put into practice well. Some errors of judgment in terms of pacing and responsiveness to class dynamics or events. Resources and materials usable but may not be of good quality or not appropriate to the class group. Few of points listed met.</p> <p>Good: Plan put into practice well and begun and ended coherently. Few errors of judgment in terms of pacing. Good responsiveness to class dynamics and events. Resources and materials of good quality.</p>

<p>The teacher shows an awareness of student difficulties or misconceptions and adapts class accordingly.</p> <p>The teacher focuses the class promptly at the start and ends the class by drawing the threads together.</p> <p>The teacher deals with the unexpected as best they can (e.g. some of the class are out/late, technology does not work, has forgotten resources).</p>	<p>Some of points listed met.</p> <p>Very good: As “good” but with accurate pacing, evidence of understanding of the particular class group to adapt and run the class. Most of points listed met.</p> <p>Excellent: As “very good” with responsiveness based on a thorough understanding of the students and their learning. Coherence of the lesson internally and to previous and future learning drawn together at the start and the end of class. All points listed met.</p> <p>Outstanding: As excellent with exceptional creativity and strong research-based grounding</p>
<p><u>5. Practice: Positive atmosphere for learning established and maintained</u></p> <p>There is evidence of positive relationships between teacher and students.</p> <p>The teacher encourages and supports respectful and supportive behaviour between all in the classroom.</p> <p>Appropriate scaffolding and support is provided for students to work in groups when appropriate.</p> <p>The teacher uses positive reinforcement: praising, celebrating and encouraging student contributions, engagement and work.</p> <p>Appropriate high expectations are set and maintained for student work and participation.</p> <p>The value of learning generally and within the discipline is made explicit when appropriate (not just in relation to examinations).</p>	<p>Poor: Teacher makes little or no effort to form a rapport with students, or appears unable to do so even if s/he makes the attempt.</p> <p>Fair: Teacher establishes some rapport with students but fails to engage their interest for major periods of time. Few points listed are met.</p> <p>Good: Teacher establishes a rapport with students in which the majority of students are engaged with the work for the majority of the time. The teacher makes an effort to treat students as individuals rather than just treating the class as a single entity. Some points listed are met.</p> <p>Very good: As ‘Good; with a positive approach to learning and discipline encouraged and actively support in the classroom. Many of the points listed are met.</p> <p>Excellent: As ‘Very Good’; and also the student shows a dynamism that successfully engages the great majority of students in learning and encourages them collectively to take an active part in the lesson. All points listed are met.</p> <p>Outstanding: As excellent but a note-worthy atmosphere of cooperation and engagement is sustained between all individuals.</p>
<p><u>6. Practice: Subject mastery and pedagogy</u></p> <p>Teacher demonstrates comprehension of the subject.</p> <p>Teacher exhibits independence of judgement, insight, imagination and creativity.</p> <p>Skilled integration of theoretical and practical elements.</p>	<p>Poor: Inadequate comprehension of the subject, imagination, creativity, integration of activities and material. Inadequate Teaching, poorly executed with poor student engagement.</p> <p>Fair: Satisfactory to good comprehension of the subject, imagination, Creativity, integration of activities and material. Satisfactory to good teaching, adequately executed with good student engagement.</p> <p>Good: Good to very good comprehension of the subject, imagination, creativity, integration of activities and material. Good to very good teaching, well executed with good student engagement, some</p>

	<p>theoretical basis.</p> <p>Very good: Very good to excellent comprehension of the subject, exhibits independence of judgment, insight, imagination, creativity, integration of activities and material. Very good to excellent teaching, very well executed with high level of student engagement, sound theoretical basis.</p> <p>Excellent: Excellent comprehension of the subject, exhibits independence of judgment, deep insight, imagination, creativity, integration of activities and material. Excellent teaching, executed with high level of student engagement, sound theoretical basis.</p> <p>Outstanding: Outstanding comprehension of the subject, refined judgement, mature insight, imagination, creativity, integration of activities and material. Excellent teaching, exceptionally executed with high level of student engagement, sound theoretical basis.</p>
<p><u>7. Practice: Students experience effective classroom management</u></p> <p>Attention of class is focused and maintained from the start to the end of class.</p> <p>Homework is set in good time.</p> <p>Students use materials effectively, safely and respectfully.</p> <p>Discipline is fair, equitable and aligned with school policies.</p> <p>Incidents (if any) are dealt with appropriately.</p> <p>Teacher perceives incidents of ill-discipline and deals with them effectively.</p> <p>Teacher shows awareness of classroom dynamics and responds if necessary to maintain class focus.</p> <p>Teacher demonstrates professionalism.</p>	<p>Poor: None, or very few of the points listed are achieved. Inadequate professional behaviour.</p> <p>Fair: Teacher maintains discipline most of the time. Attempts to deal with issues that arise are occasionally badly judged e.g. not treating major incidents sufficiently seriously or over-reacting to minor infringements. Few points listed are met. Satisfactory to good, professional behaviour.</p> <p>Good: Teacher has a good presence in the classroom and her/his personality allows her/him to engage with the majority of students for the majority of the time. Major examples of ill-discipline are dealt with appropriately. Some points listed are met. Good to Very Good, professional behaviour.</p> <p>Very good: As “good” and teacher has a strong presence that results in few examples of ill-discipline. Equitable discipline is maintained as much by positive reinforcement as negative sanctions. Many points listed are met. Very good to excellent professional behaviour.</p> <p>Excellent: As ‘Very good’ and the teacher has a very strong presence in the classroom such that there are no, or just one or two isolated, examples of ill-discipline. All points listed are met. Excellent professional behaviour.</p> <p>Outstanding: All of the points are achieved exceptionally well. Outstanding professional</p>

	behaviour
<p><u>8. Practice: Clear communication of goals and content; good interaction in the class</u></p> <p>Teacher focuses the class promptly at the start of the class on relevant previous learning and intended learning outcomes.</p> <p>Teacher ends the class by drawing the threads together and linking back to the intended learning outcomes.</p> <p>Content communicated accurately, clearly and effectively, not just through the medium of voice where appropriate (ie use of visuals, ICT, audio, realia, etc).</p> <p>Activities are set up clearly through clear modelling and communication of goals and structure.</p> <p>Teacher makes explicit the relevance and/or links of content to issues outside the classroom.</p> <p>Teacher shows an awareness of student difficulties or misconceptions and adapts communication accordingly.</p> <p>Students have the opportunity to engage in group activities to develop their understanding where appropriate.</p> <p>Students have the opportunity to interact with the teacher to expand or clarify.</p>	<p>Poor: Goals and content of class and activities are expressed poorly with few links to previous learning or the world outside the classroom. Little interaction between students and teacher and each other to develop understanding. Very few points listed are met.</p> <p>Fair: Goals and content communicated adequately with adequate interaction between students and teacher and each other to develop understanding. Some of the points listed are met.</p> <p>Good: Goals and content communicated well and good pattern of interaction in the class with some variety in interaction patterns. Some points listed are met.</p> <p>Very good: As “good” with very effective communication and interactions between students and between the students and the teacher. Many points listed are met.</p> <p>Excellent: As “very good” with excellent communication using a range of media and a variety of interactions to develop understanding linked to the students’ experience where possible. Should include evidence of research-based practice (e.g. cooperative learning, use of ICT, etc). All points listed are met.</p> <p>Outstanding: As “excellent” with exceptional creativity and engagement and relevance to previous learning and the world beyond the classroom.</p>
<p><u>9. Practice: Assessment strategies implemented, allowing for challenge, success and feedback</u></p> <p>Planned assessment strategies are put into practice flexibly.</p> <p>Teacher uses open and closed questions and emphasises understanding, reflection and analysis (rather than just recall) in questioning.</p> <p>Students have thinking time for questions.</p> <p>Assessment is equitable and inclusive, e.g. using strategies to broaden the range of students responding to question, differentiation of assessment by task, text, etc).</p>	<p>Poor: Poor implementation of appropriate assessment strategies and few opportunities for students to show understanding.</p> <p>Fair: Clear attempt made to assess student learning through the class, few points listed are met.</p> <p>Good: Assessment strategies are put into practice with a focus on student understanding, some points listed are met.</p> <p>Very good: As “good” with flexibility and equity, allowing opportunities for appropriate challenge. Many points listed are met.</p> <p>Excellent: As “very good” and adapted for the individuals in the class. Students have the opportunity to consider their learning and feedback explicitly in the class. All points listed are met.</p> <p>Outstanding: As “excellent” with creativity and research-grounding.</p>

<p>10. Reflection: Evidence of constructive self-evaluation which feeds into planning and practice</p> <p>Demonstrates a willingness to consider their practice alone and with others in order to develop as a teacher.</p> <p>Can take more than one perspective (their own, their students, school management, etc) when evaluating their practice.</p> <p>Can take account of the social and ethical responsibilities and implications of their teaching. Can identify specific points of change to implement in their practice.</p> <p>Engages in constructive dialogue about their practice with others (placement tutor, cooperating teacher) Engages own students in providing feedback in order to inform their practice.</p> <p>Shows evidence of implementing change in teaching on the basis of own reflections or previous feedback.</p>	<p>Poor: Reflection on lessons absent or very perfunctory. Little or no analysis or engagement.</p> <p>Fair: Some evidence of reflection which may identify aspects for change. Few points listed are met.</p> <p>Good: Evidence of reflection and some analysis and perspective-taking which identifies aspects for change as a result. Some of the points listed are met.</p> <p>Very good: As “good” showing strong analytic skills, adopting alternate perspectives, particularly that of the students, leading to the identification of specific points for change. Many points listed are met.</p> <p>Excellent: As “very good” and showing evidence of an understanding of the social and ethical dimensions of teaching (e.g. social context of the school, the students, role of the teacher in this context, etc). All points listed are met.</p> <p>Outstanding: As “excellent” showing deep reflective skills and evidence of implementing change in teaching.</p>
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Please use the below link to request an extension. <https://forms.office.com/e/LfDQGm7vp6>

Appendix IV: Criteria for marking composition portfolio

80+

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

70 -79

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

60–69

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

50–59

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

40–49

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

35–39

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

30–34

The portfolio contains serious weaknesses throughout: devoid of technical facility and stylistic assurance. It is not of original quality.

APPENDIX V: European Credit Transfer System (ECTS)

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

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

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

Background

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

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

Key Features

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

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

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

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

[See also EU Commission website](#)

APPENDIX VI: B.Mus.Ed. Calendar:

Date	Event
11 th September 2023	Semester 1 lectures start SF, JS, SS
25 th September 2023	Semester 1 lectures start JF
23 rd -27 th October 2023	Reading Week – no lectures
30 th October- 3 rd November 2023	School mid-term break – no lectures
1 st December 2023	Semester 1 lectures end
4 th December 2023	Revision
18 th December 2023 – 1 st January 2024	Christmas period: no lectures
4 th January-19 th January 2024*	School Placement for those going on Erasmus Year 2
22 nd January 2024*	Erasmus Year start date SF
22 nd January 2024	Semester 2 lectures start
12 th – 16 th February 2024	School mid-term – no foundation lectures
4 th – 8 th March 2024	Reading week – no lectures
19 th 30 th March 2024*	School Placement Block SF (unless on Erasmus)
15 th April 2024	Semester 2 lectures end

*These dates may be subject to change

APPENDIX VII: FOR TUD STUDENTS ONLY – Permission for engagement in events outside **the Conservatory**

TU Dublin

College of Arts and Tourism

Conservatory of Music and Drama

Permission for engagement in events outside the Conservatory

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

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

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

Name: _____ Instrument: _____

Course: _____ Year: _____

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

Please list all academic and practical classes that will be missed:

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

Yes: Please list:

No

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

STUDENT DECLARATION

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

Signed: _____

Date: _____

For office use only

Principal Study Teacher

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

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

Signed: _____

Date: _____

Head of Department/Head of Academic Studies

Permission Granted

Permission Denied

Signed (HOD): _____

Date: _____

Heads of Department:

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

APPENDIX VIII: TCD Permission for engagement in outside events during teaching term

Bachelor in Music Education

School of Education

Trinity College Dublin

Permission for engagement in outside events during teaching term

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

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

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

Name: _____

Course: _____ Year: _____

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

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

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

Yes: Please list:

No

Please list all classes that will be missed:

STUDENT DECLARATION

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

Signed: _____

Date: _____

For office use only

Course Coordinator/Co-operating teacher

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

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

Signed: _____

Date: _____

Course Coordinator/ Co-operating teacher

Permission Granted

Permission Denied

Signed : _____ Date: _____

Please **send a copy** of this document to mccorms5@tc

[Appendix IX: Ethics Approval](#)

Trinity College Dublin

School of Education

Research Ethics Approval for all Students and Supervisors (2023/2024)

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

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

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

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