



Trinity College Dublin
Coláiste na Tríonóide, Baile Átha Cliath
The University of Dublin

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

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

Role	Name	Email
Head of School	Prof. Carmel O’Sullivan	carmel.osullivan@tcd.ie
B.Mus.Ed. Course Co-ordinator	Dr. Susan McCormick	mccorms5@tcd.ie
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SS – Introduction to Assessment & Examinations in Post-Primary Education	Dr. Conor Mc Guckin	conor.mcguckin@tcd.ie
SS – Inclusive Education	Dr. Joanne Banks	banksjo@tcd.ie
PME Course Co-ordinator	Dr. Louise Herran Flynn	heeranfl@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 and Junior Sophister and 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

Role	Name	E-mail
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RIAM

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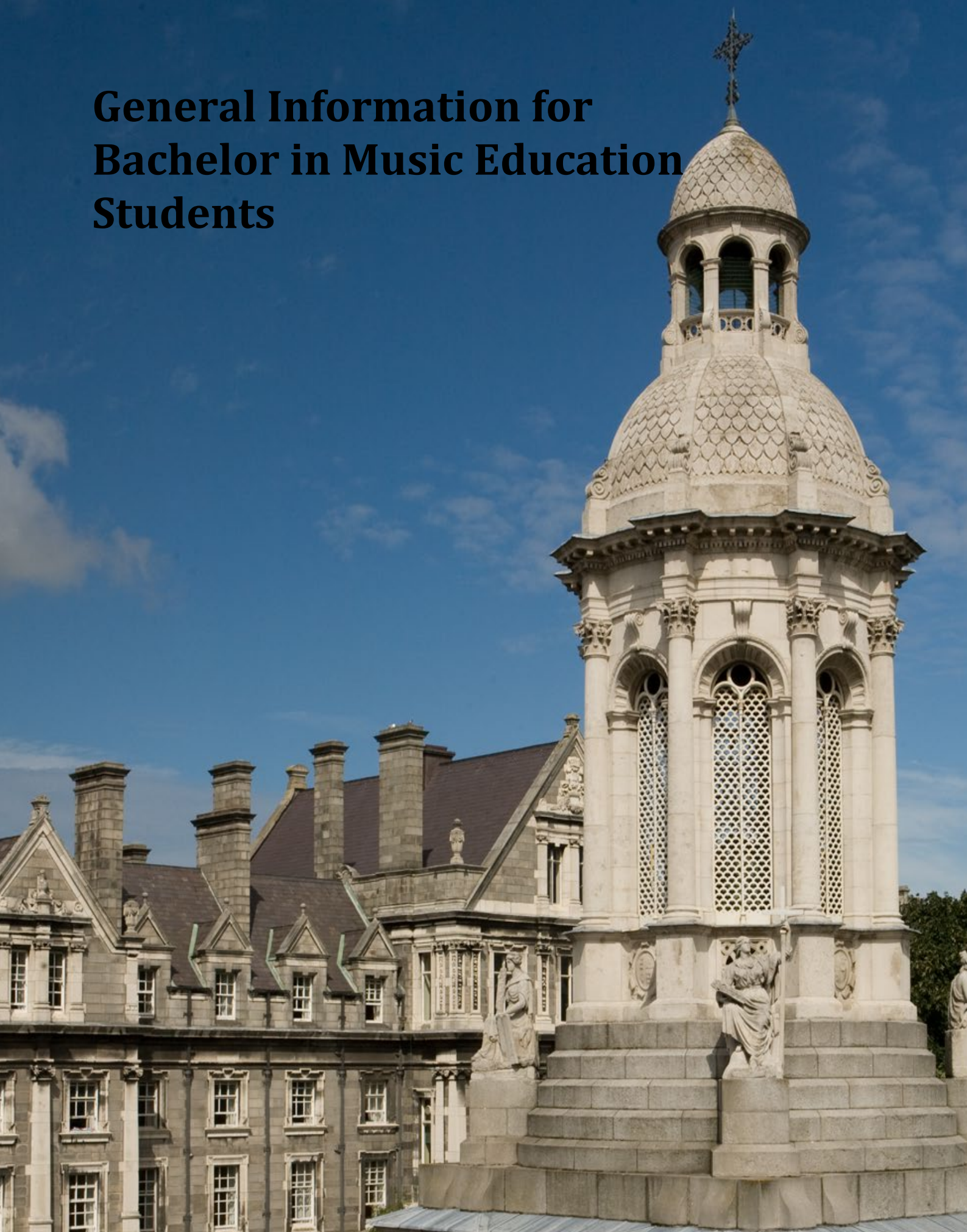
Email: info@riam.ie

Opening 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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General Information for Bachelor in Music Education Students



General Information for Students

Introduction

The Bachelor in Music Education is a four-year honors degree course, it is conducted by the University of Dublin, Trinity College (contact the Course Co-ordinator: Dr. Susan McCormick, mccorms5@tcd.ie) in association with the TU Dublin Conservatoire (contact Dr. Kerry Houston, kerry.houston@tudublin.ie) and the Royal Irish Academy of Music (contact: Ms. Marie Moran, mariemoran@riam.ie; Deborah Kelleher, director@riam.ie). Queries in relation to the B.Mus.Ed. degree programme should be directed to the Programme Co-ordinator, Dr. 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 2023/24, please contact either the Course Co-ordinator, Dr. Susan McCormick at mccorms5@tcd.ie or the B. Mus. Ed. Admin Team Dearbhail Gallagher at bmused@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-quire 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 3 Junior Sophister

This year comprises 7 modules: 1 X 25 ECTS credits, 1 x 10 ECTS credits and 5 x 5 ECTS credits. School placement (25 ECTS) is non-compensatable.

Year 4 Senior Sophister

This year comprises 7 modules: 1 x 20 ECTS credit module, 1 x 10 ECTS credit modules and 6 x 5 ECTS credit modules.

[Under *harmonization regulations* Major Option (20 ECTS credits) is mathematically impossible to compensate.]

Assessment

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

Submission of assignments/course work to Trinity should be submitted through Blackboard for Foundation modules (there may be some exceptions to this, but you will be advised of same). 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 (e-mail: bmuseduc@tcd.ie). The normal waiting period for transcripts is two to four weeks.

Awards

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

Ethics

Research projects may require ethical approval by the relevant institution.

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

Attendance

For professional reasons, attendance at lectures, tutorials, ensembles and practice placements is compulsory. The Co-ordinating Committee has set a minimum requirement of 75% attendance in all components of the degree see Calendar 2023/24.

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

Study Abroad/Erasmus

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

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

Garda/police vetting

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

Fitness to Practice

Please see University Calendar entry H7, H8&28.

Performance Opportunities

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

Major Option

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

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

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

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

Ensemble

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

TU Dublin Conservatoire Ensemble Regulations

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

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

Attendance Percentage	Reduction Percentage
100	-
95	5
90	10

85	15
80	20
75	25
70	30
65	35
60	40
55	45
50	50

RIAM Ensemble Regulations

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

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

[Performance projects may include weekends and evening hours].

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

School Placement

The aims of school placement are to enable students;

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

Preparation for classroom practice is closely related to the Music Education module and directly to the courses in Teaching Methodology and Microteaching.

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

In order to assist the student teacher acquire these skills, the first period of Junior Fresh School Placement at St. Vincent's Girls National School is devoted to the observation of classes in action. So that effective observation can be practised, a module is provided in classroom observation during the

Michaelmas term of the first year. Each student is required to complete a structured report on their observation, and this will be submitted immediately following the teacher observation period. This structured observation will be discussed during Music Education seminars.

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

Prior to the first period of post-primary teaching in the March of Senior Fresh year the student teachers will participate in activities designed to help them acquire skills in classroom management, lesson planning and implementation and presentation. These will include practical work and micro-teaching, which is a video technique designed to help teachers evaluate their own performance.

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

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

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

Schedule of School Placement

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

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 co-operate in every way possible. If, for any reason, a student cannot

teach an allocated class during School Placement, it is **essential** that the school principal and the placement tutors be notified as far in advance as possible.

School Placement Tutor Visits

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

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

Discussion of Supervision Visit

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

Grading and Assessment of School Placement

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

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

Specialist Lectures

Students are encouraged to attend all Specialist Lectures during the year. Details will be available from the B.Mus.Ed. Programme Co-ordinator.

General Regulations of the College

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

Plagiarism

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

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

https://stella.catalogue.tcd.ie/iii/encore/record/C_Rb19055433?lang=eng&ivts=TX%2F0uLJPw46mG12aZOjmlA%3D%3D&casts=mJN%2F3nXZlgN0BN6isNcAiQ%3D%3D

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</i> , 2003)	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 organized 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 organization 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;	<i>How to Reference Correctly</i> . (2003). Merriam-Webster.

	follow with the date of publication.	
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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>

2. 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>

3. 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

4. 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.

5. 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/

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

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

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

College Health Service, website: http://www.tcd.ie/College_Health/

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

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

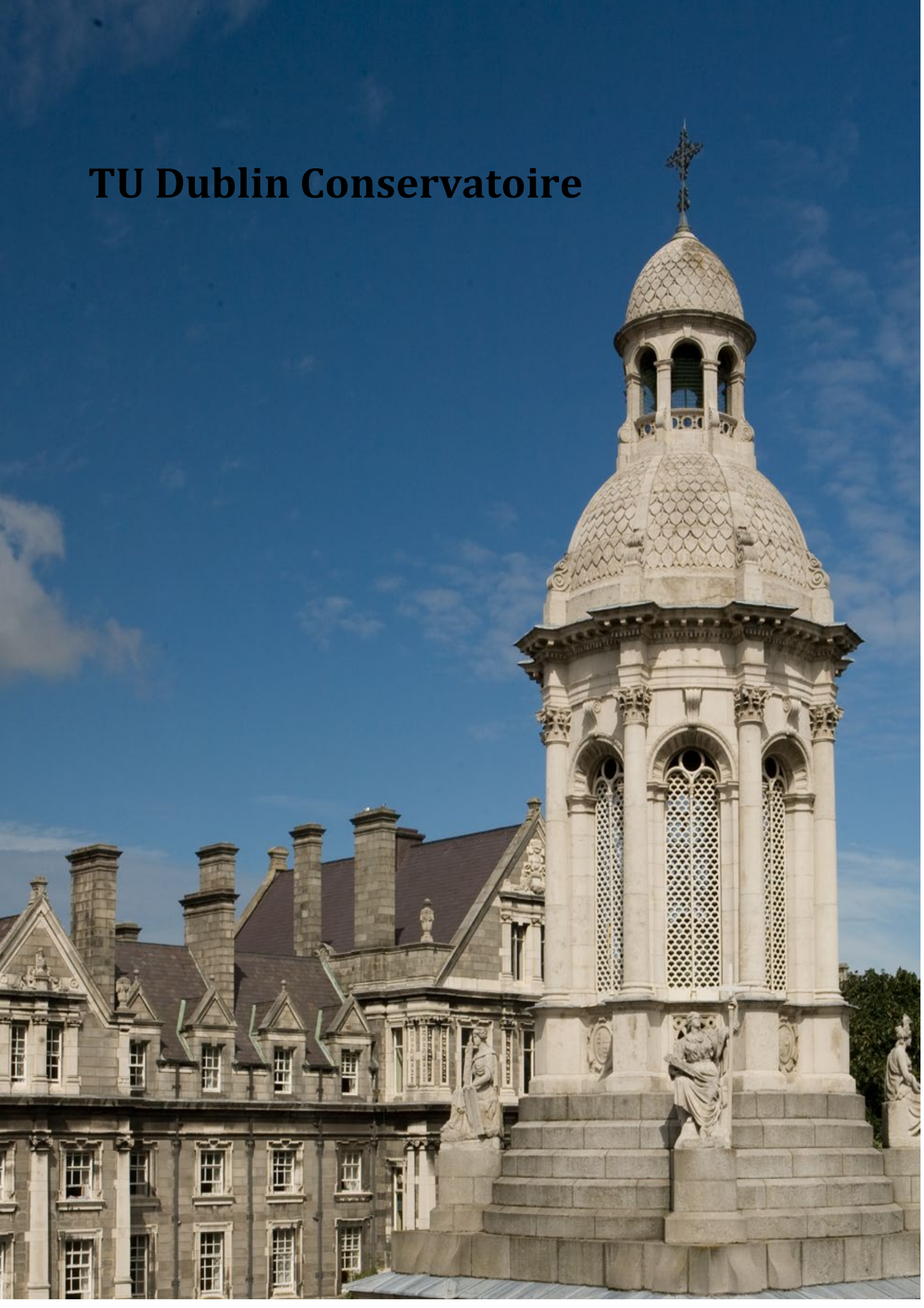
Information on Academic Resources

Library & IT Facilities

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

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

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, Aghrim 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 ^[L]_[SEP]

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 ^[L]_[SEP]

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/> ^[L]_[SEP]

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/>

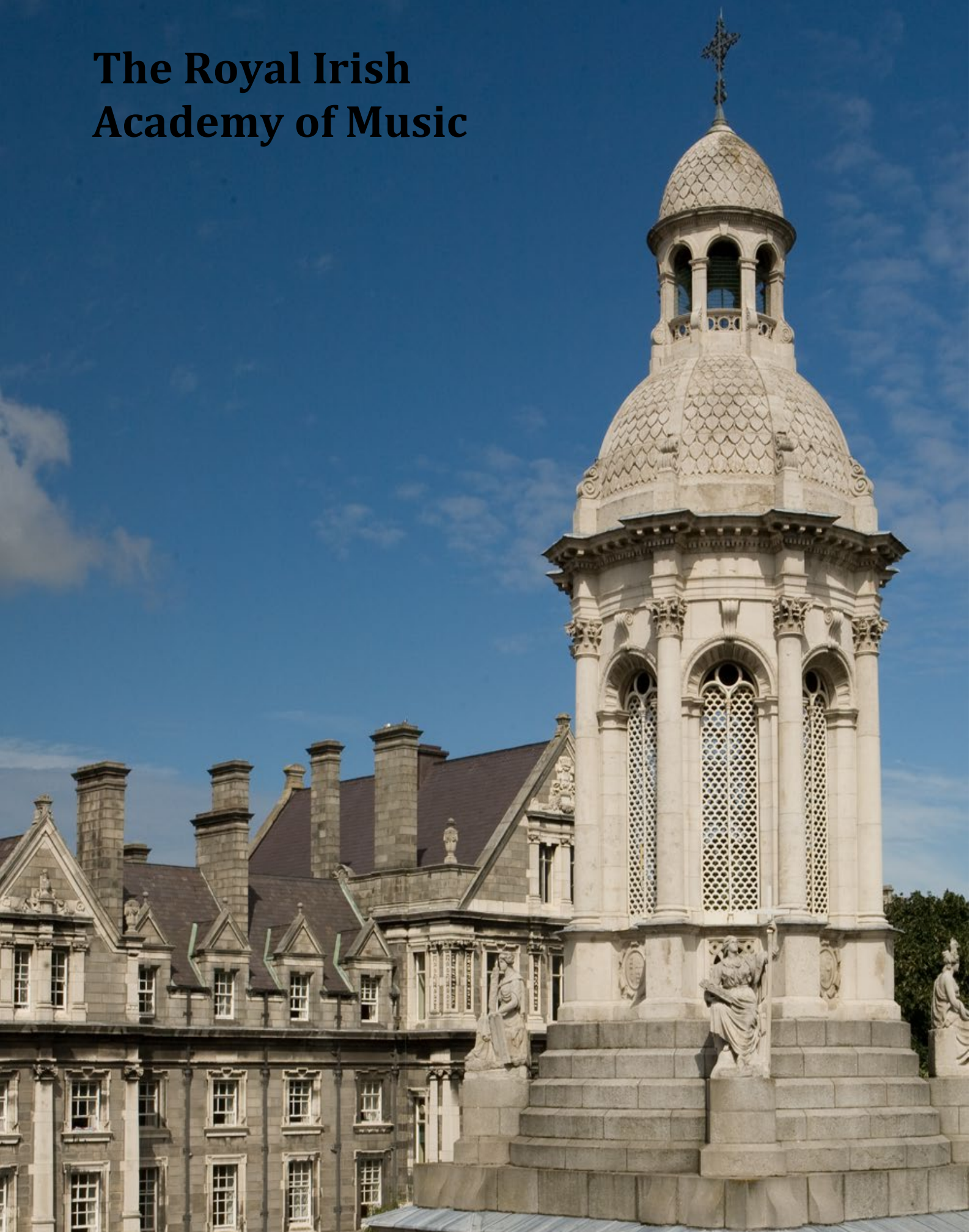
TU Dublin Pastoral Care & Chaplaincy, website: <https://www.tudublin.ie/for-students/student-services-and-support/student-wellbeing/pastoral-care-chaplaincy/>

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 27th October. 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:

- Articulate a sound personal philosophy of the aesthetic, cultural and practical value of music in relation to human development and educational curricula.
- Demonstrate a thorough understanding of the music curriculum specified for primary and post-primary schools and leading-edge methods for mediating the curriculum to students based on the informing disciplines of education and on the prevailing influences on educational practice.
- Develop high-quality plans and support material, predicated on thorough subject-matter and pedagogical understanding.
- Work effectively as a reflective teacher with a problem-solving orientation, drawing on best-practice methodologies in relation to planning, instruction, learning, classroom management and student assessment.
- Confidently relate to and work within differing school and teaching contexts, accommodating the range of student interests, abilities and home-support contexts.
- Work effectively as part of a professional team within the organisational and managerial structures prevailing in post-primary education.
- Demonstrate advanced knowledge, skills, competencies and performance in relation to music and music pedagogy, leading to lifelong personal interest and enjoyment in the field.
- Demonstrate high standards of musical performance commensurate with graduates' future status as role models for aspiring students of music in post-primary schools and as leaders of music curricular and extracurricular activities in schools.
- Articulate, practice and defend appropriate professional, ethical, compassionate, social and cultural positions in relation to teaching and learning.
- Be aware of the legal and professional obligations in respect of his/her role with young people and act professionally at all times in the best interests of the students and their parents.
- Value throughout life further learning opportunities and experiences in relation to education and music.

JUNIOR SOPHISTER



Junior Sophister 2023/24 Timetable

All lectures (with the exception of Practice of Music Education) will be in Semester 2 commencing on Monday 22nd January.

Day	From	To	Subject	Lecturer	Venue
MONDAY	13.30	15.00	H&C Stylistic	Daragh Black Hynes	EQ-119
MONDAY	15.00	16.00	Aural Perception	Bernie Sherlock	EQ-110
TUESDAY	16.30	18.30	Music Education 1	Susan McCormick	3098 (Sem 1)
TUESDAY	15.00	16.00	Education Philosophy & Theory	Andrew Gibson	Regent House
TUESDAY	16.00	17.00	Sociology of Education	Andrew Loxley	Jonathan Swift Lecture Theatre
WEDNESDAY	10.15	13.00	Research Methods	Andrew Loxley	3098
WEDNESDAY	14.00	15.00	Analysis	Adrian Smith	EQ-110
THURSDAY	9.00	13.00	Keyboard Techniques	Eoin Tierney	EQ-111
FRIDAY	10.00	12.00	History of Music	Adrian Smith	EQ-110
FRIDAY	12.00	13.00	Practice of Music Education	Lorraine O'Connell	EQ-110
FRIDAY	14.30	16.00	H&C Applied	David Bremner	EQ-224

MODULE 1: ET3016 Instrumental Performance

Module Code:	ET3016
Module Name:	Instrumental Performance
ECTS Weighting:	10
Semester taught:	2
Module Coordinators:	RIAM/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 a confident level of artistic and technical ability.
- LO2. Critically choose and prepare pieces to produce a varied and balanced programme.
- LO3. Perform with a convincing sense of interpretation, displaying an informed musical awareness of the various stylistic genres presented.
- LO4. Display a musical, expressive, and intellectual understanding of the music performed.

Module Content

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

In the case of traditional performances, students are expected to interpret a broad range of the Irish Traditional 'tune' repertoire in a manner appropriate to the instrument and style; and to employ appropriate improvisation and creativity in the playing of different rotations of tunes. Additionally, students must demonstrate via repertoire choices that the programme selected for performance has been well-researched and furthermore they must discuss their programme, instrument, influences

and prominent exponents, as well as being able to demonstrate certain stylistic features, if requested to do so.

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 weakness in technique will continued to be addressed although by this stage it is expected that the student will have attained a secure technical facility on their instrument. The end-of-year examination programme must be submitted to the 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. This includes the rehearsal and preparation for an ensemble performance.

Assessment

Solo Performance 90% and Ensemble 10%

Instrumental/Vocal:

Presentation of a balanced programme of contrasting styles [25 minutes duration]. The programme must be presented in writing to the examination panel. Should the 25 minute duration be exceeded the performance may be interrupted at the discretion of the examiners.

Scales and arpeggios/technical exercises must be performed to a standard commensurate with the standard of the programme presented. The time taken to perform these exercises is in addition to the 25-minute duration of the recital. A list should be drawn up in consultation with the teacher and presented to the examiners.

Students are not allowed to repeat material that was performed in previous recitals though an allowance is given if the student wishes to perform a complete Sonata where one movement was performed in a previous practical exam.

* 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:

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

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

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 25 minutes duration

divided equally between the two instruments (should the 25 minute duration be exceeded the students' performance may be interrupted at the discretion of the examiners). If one of the instruments is a traditional instrument then the regulations regarding presentation outlined above in the "Traditional Irish Instrument" apply.

Ensemble:

This includes the rehearsal and preparation for an ensemble performance.

Re-Assessment

Repeat Performance Examination at Supplemental Exam

Recommended Reading List

Repertoire as suggested by individual practical teacher.

MODULE 2: ET3017 Musicianship and Music History

Module Code:	ET3017
Module Name:	Musicianship and Music History
ECTS Weighting:	10
Semester taught:	Semester 2
Module Coordinators:	RIAM: Ms. Marie Moran, Mr. Jonathan Nangle, Dr. Jennifer McCay TUD: Dr. Adrian Smith, Dr. Bernie Sherlock

Module Content

This module will consist of three components: 1) Advanced Aural Perception and an Introduction to Formal Analysis 2) Keyboard Skills and 3) Music History.

1)Advanced Aural Perception and Introduction to Formal Analysis: Year 3 will introduce analysis and musical criticism, whilst continuing technical work throughout the semester.

Advanced Aural Perception I

This strand seeks to further develop students' aural skills building upon the knowledge and understanding gained in year 2. Technical work (dictations) will provide a synthesis of areas covered in Freshman years. Materials will be derived from musical repertoire that possesses an advanced harmonic, melodic and rhythmic character.

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

- Demonstrate aural skills including dictation and sight-singing at an advanced level.
- Perceive multiple dimensions of a musical work (melodic /harmonic /rhythmic /formal) simultaneously and articulate the structure both verbally and in writing.

Advanced Aural Perception I

This module consists of weekly, practical-based 1 hour classes in semester 2. Students' aural skills will be developed through class activities that incorporate singing, ensemble work and dictation tasks (melodic and rhythmic). Active participation in class sessions and weekly preparation outside of class time is essential.

Topics to include:

- Dictations – single line, two-part, three-part (both melodic and rhythmic); up to four parts from instrumental and choral repertoire; basic clusters/seventh chords
- Sight Singing – of an appropriate level of difficulty (unaccompanied) to include altered notes, simple modulations and short atonal melodies
- Ensemble vocal work – the singing of madrigals and other appropriate vocal/instrumental repertoire

Assessment

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

Introduction to Formal Analysis

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

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

- Analyse a work in sonata form from the classical period using the theory of formal functions
- Understand the implications of formal analysis for performance and criticism

Module Content

This component is taught through a weekly 1-hour class. The class will involve peer-to-peer learning in which the students will be broken into small groups (2-3 students) and practice applying the technique of analysis to an unseen piece of music. Bi-weekly assignments will provide further practice so that the student will have the ability to attempt a full analysis of a piece in the form of an analytical project by the end of the semester.

Assessment

Short bi-weekly assignment analysing a section of a work 40%

Project: Complete analysis of an unseen work 15%

2) Keyboard Skills

Building on the skills acquired in the Freshman years, this module 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.

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

- Demonstrate co-ordination skills at the keyboard.
- Demonstrate the skill of simple piano accompaniment.
- Demonstrate transposition and sight-reading skills.
- Demonstrate creativity through improvisation.
- Demonstrate harmonisation techniques at the keyboard.

Module Content

Students will be reassessed at the beginning of the year and allocated to a class commensurate with their current level of keyboard ability. Four hours 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,

In addition to working on piano technique (particularly for non-pianists), the curriculum consists of:

- Sight-reading: Sight read a short piano piece or piano accompaniment according to the student's individual standard.
- Score Reading: Vocal and orchestral score reading (three-part open vocal score and string quartet)
- Accompaniment: (1) students will study more advanced songs and prepare/improvise appropriate accompaniments, studying a variety of songs in different styles (popular/jazz/musical/Irish traditional)

Assessment

End-of-term assessment (S2)

Pass/Fail

3) Music History

This component surveys the major compositional movements of the 20th century from the Second Viennese School right through to more recent trends. Major compositional movements covered include serialism, neo-classicism, integral serialism, minimalism, postmodernism and spectralism. The component will look at the historical and artistic context behind each movement as well as familiarising students with the textures and techniques of the music itself through in-class analysis of scores and recordings.

On successful completion of this course, students should:

- Have a detailed knowledge of a number of works of the period.
- Have a basic knowledge of the musical and historical forces that led to the evolution of the major compositional techniques of 20th/21st century.
- Be able to distinguish the music of the major composers of the period.
- Critically reflect on the relationship between these major developments and their impact on the work of Irish contemporary composers-

Music History: will be taught through a series of 2-hour weekly lectures that focus on a particular movement or style.

Assessment

Listening Test (25%) and 2000-word Essay (25%)

Assessment

1) Advanced Aural Perception

Continuous assessment/class test (technical work and sight singing) 25%.

1) Introduction to Formal Analysis

Short bi-weekly assignment analysing a section of a work 15%

Project: Complete analysis of an unseen work 10%

2) Keyboard Skills

Pass/Fail

3) Music History:

RIAM:

Listening Diary: an informed account of 4 to 5 works from the listening list (c. 400 words each), due end of semester 2.

TUD:

Listening Exam and Essay, end Semester 2

Re-Assessment

Repeat examination/resubmit assignment at Supplemental

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.

Recommended Reading List

Aural Perception and introduction to formal analysis

All essential materials will be distributed via weekly handouts to students in class.

Caplin, William E.: *Classical Form – A Theory of Formal Functions for the Instrumental Music of Haydn, Mozart and Beethoven* (Oxford: Oxford University Press, 1998).

Kazeev, Danie, *Rhythm Reading, Elementary Through Advanced Training*, 2nd edition, WW Norton & Co, New York

Keyboard Skills

All essential materials will be distributed via weekly handouts to students in class.

History of Music

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

Gann, Kyle: *American Music in the Twentieth-Century* (Wadsworth, 2005).

Griffiths, Paul: *Modern Music and After* (Oxford, 2011).

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

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

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

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

There are no pre-requisite modules in order to complete this module.

MODULE 3: ET3009 Educational Philosophy & Theory

Module Code:	ET3009
Module Name:	Educational Philosophy & Theory
ECTS Weighting:	5
Semester taught:	2
Module Coordinators:	Andrew Gibson

An introduction to the theory and philosophy of education forms part of the preparation for teachers to become critical, reflective practitioners, educational agents and informed commentators on general educational matters by providing an opportunity to learn the concepts, language, politics and ethics of education and to develop the critical skills to analyse policy, research and practice

Aims

- To introduce students to the concepts, language and models of contemporary educational theory
- To develop a thoughtful, informed and critically reflective approach to education and teaching
- To develop a critical engagement with models and aims of education

Learning Outcomes

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

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

Course Content

The lectures are divided into 3 main sections:

Introduction to philosophy and education, and classical approaches (2 lectures)

Ethics and the educator (2 lectures)

Philosophies of education and society (2 lectures)

Education in a time of transformation (3 lectures)

Assessment

Summative assessment is by a 2,500 word essay. The essay is assessed according to five criteria closely aligned to the learning outcomes: *content and connection to practice; quality of analysis and criticality; structure, logical argument and academic citation conventions; personal and professional reflection; evidence of reading and research-based response*. The assessment criteria documentation provides marking descriptors for each of the criteria.

Formative assessment is by student questioning in lectures. A question-and-answer element is included in most lectures.

Reading List

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

Anthologies

All of these, to my knowledge, are available on the ground floor of the Lecky Library.

- Bailey, R. et al. eds. (2010). *The SAGE Handbook of Philosophy of Education*. Sage.
- Blake, N. et al. (2003). *The Blackwell Guide to the Philosophy of Education*. Blackwell.
- Curren R. (2003). (ed.) *A Companion to the Philosophy of Education*. Blackwell.
- Curren, R. (2007). (ed.) *Philosophy of Education: An Anthology*. Blackwell.
- Noddings, N. (2007) *Philosophy of Education* (second ed.). Westview.
- Rorty, A. E. (1998). *Philosophers on Education: New Historical Perspectives*. Routledge.
- Walsh, B. (2011). (ed.) *Education Studies in Ireland*. Gill and Macmillan

Introduction to Philosophy and Education

- Baggini, Julian (2018). *How the World Thinks: A Global History of Philosophy*. Granta. [A good, and very readable general introduction to philosophy from around the world]
- Biesta, G. (2007). Why "what works" won't work: Evidence-based practice and the democratic deficit in educational research. *Educational Theory*, 57(1), 1–22. <http://doi.wiley.com/10.1111/j.1741-5446.2006.00241.x>
- Dunne, J. (2005) An Intricate Fabric: understanding rationality of practice. *Pedagogy, Culture and Society*, 13(3), 367-389.
- Gallie, W. B. (1956). Essentially Contested Concepts. *Proceedings of the Aristotelian Society*, 56, 167–198.
- Hansen, D. T. (1995). Teaching and the Moral Life of Classrooms. *Journal for a Just and Caring Education*, 2(1), 59–74.
- Hogan, P (2005). The Integrity of Learning and the Search for Truth, *Educational Theory*, 55 (2), 185-200.

- Millett, S. (2017). Why teach philosophy in a world dominated by science? *Budhi: A Journal of Ideas and Culture*, 21(3), 65–81.
- Mulcahy, D. (2011). Assembling the ‘Accomplished’ Teacher: The performativity and politics of professional teaching standards. *Educational Philosophy and Theory*, 43(S1), 94–113.
- Seery, A. (2011). Philosophy of Education. In B. Walsh (Ed.), *Education Studies in Ireland* (pp. 5–33). Gill and Macmillan.
- Siegel H. (2003). Cultivating Reason in R. Curren (ed.) *A Companion to the Philosophy of Education* (pp. 305-319). Blackwell.
- Park, P. K. J. (2013). *Africa, Asia, and the History of Philosophy*. State University of New York Press.
- Rorty, R. (1999). Education as Socialization and as Individualization. In *Philosophy and Social Hope*. Penguin.
- Van Norden, B. W. (2017). *Taking Back Philosophy: A Multicultural Manifesto*. Columbia University Press. [see also some of his blog posts on this area]

Ethics and the educator

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

Philosophies of education and society

- Althusser, L. (2020/1971). *On Ideology*. Verso.
- Arendt, H. (2006). The Crisis in Education. In *Between Past and Future*. Penguin.
- Dewey, J. (1900). *The School and Society*. Chicago: University of Chicago Press.
- Dewey, J. (1916). *Democracy and Education: An Introduction to the Philosophy of Education*. <http://www.gutenberg.org/ebooks/852> [A dull read, but such an important book. Try a chapter!]
- Freire, P. (1973). *Pedagogy of the Oppressed*. Penguin. [A short read, but important]
- Freire, P. (1995). *Pedagogy of Hope. Reliving Pedagogy of the Oppressed*. Continuum.
- Galloway, S. (2012). Reconsidering Emancipatory Education: Staging a conversation between Paolo Freire and Jacques Rancière. *Educational Theory* 62 (2), 185-201.
- hooks, bell. (1994). *Teaching To Transgress*. Routledge.
- Kazepides, T. (2012). Dialogue in the Shadow of Ideologies. *Educational Philosophy and Theory*. 44 (9), 959-965.
- Parker, M. (2015). Critical and revolutionary pedagogies for today’s education and society. In J. Haynes, K. Gale, & M. Parker (Eds.), *Philosophy and education: An introduction to key questions and themes* (pp. 34–46). Routledge.

- Spring, J. (1994). *Wheels in the Head: Educational Philosophies of Authority, Freedom, and Culture from Socrates to Paulo Freire*. McGraw-Hill.
- Standish, P. (2003). The Nature and Purposes of Education in R. Curren (ed.) *A Companion to the Philosophy of Education* (pp. 221-231). Blackwell.

Education in a time of transformation

- Bakewell, Sarah (2016). *At the Existentialist Café*. Vintage. [A more general read, but good insight into the personalities and history of C20th European philosophy]
- Crenshaw, Kimberlé W. (1989). Demarginalizing the intersection of race and sex: A black feminist critique of antidiscrimination doctrine, feminist theory and antiracist politics. *University of Chicago Legal Forum* 1:139–167. <https://chicagounbound.uchicago.edu/uclf/vol1989/iss1/8/>
- Du Bois, W. E. B. (Aug 1897). “Strivings of the Negro People”, *The Atlantic*. <https://www.theatlantic.com/magazine/archive/1897/08/strivings-of-the-negro-people/305446/>
- Du Bois, W. E. B. (1903/2018). *The Souls of Black Folk*. Penguin.
- Dunn, F. (1993). The Educational Philosophies of Washington, DuBois, and Houston: Laying the Foundations for Afrocentrism and Multiculturalism. *The Journal of Negro Education*, 62(1), 24. <https://doi.org/10.2307/2295397>
- Haraway, Donna. (2016). “A Cyborg Manifesto” in *Manifestly Haraway*. University of Minnesota Press. [Search online for this, and you’ll find it]
- Kuhn, T. (2012). *The Structure of Scientific Revolutions*. (4th ed.). University of Chicago Press.
- Latour, Bruno. (2018). *Down to Earth: Politics in the New Climatic Regime*. Polity.
- Lyotard, Jean-Francois. (1979/1984). *The Postmodern Condition: A Report on Knowledge*. Manchester University Press.
- Mills, Charles W. (1999). *The Racial Contract*. Cornell University Press.
- Nagel, T. (1974). “What is it like to be a bat?”. *The Philosophical Review*. LXXXIII(4): 435-450. <http://www.philosopher.eu/others-writings/nagel-what-is-it-like-to-be-a-bat/>
- Nicholson, Carol (1989). Postmodernism, Feminism, and Education: The Need for Solidarity. *Educational Theory* 39 (3), pp. 197-205.

MODULE 4: ET3023 Sociology of Education

Module Code:	ET3023
Module Name:	Sociology of Education
ECTS Weighting:	5
Semester taught:	2
Module Coordinators:	Dr. Patricia Mc Carthy

Learning Outcomes:

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

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

Module Content

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

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

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

Teaching and Learning Methods

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

Assessment

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

- ability to use appropriate academic conventions as per the PME regulations
- criticality and depth of understanding commensurate to masters standards
- range and depth of reading commensurate to masters standards
- critical application of concepts covered in the module
- logic and coherent development of a scholarly argument based on the use of a range of sources and perspectives
- critical synthesis of theory and practice.

Re-Assessment

Repeat assignment

Recommended Reading List

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

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

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

Bowles, H. and Gintis, S. (1975). *Schooling in Capitalist America*. London: RKP.

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

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

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

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

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

Share, P, Tovey, H. & Cochoran, M. (2007) *A sociology of Ireland*. Dublin: Gill & MacMillan.

Skeggs, B. (2004) *Class, self, culture*. London: Routledge.

Thomas, G. and Loxley, A. (2007) *Deconstructing Special Education Reconstructing Inclusion*. Maidenhead: OUP.

MODULE 5: ET3024 Music Education 1

Module Code:	ET3024
Module Name:	Music Education 1
ECTS Weighting:	5
Semester taught:	1 and 2
Module Coordinators:	Dr Susan McCormick and Gráinne Deary

Learning Outcomes:

Practice of Music Education

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

- Critically observe classroom practice
- Engage effectively with co-teaching
- Plan and prepare for School Placement at junior and senior level, post primary.
- Articulate an understanding of curricular continuity in post primary education.
- Demonstrate knowledge and understanding of a variety of pedagogical strategies.
- Demonstrate an ability to provide for the differentiated learning of all students.
- Demonstrate an ability to provide for the inclusion of all students.
- Demonstrate awareness of assessment in relation to the post primary music syllabus.
- Identify opportunities for developing pupils' literacy and numeracy skills.
- Employ ICT to enhance the teaching and learning opportunities in music education.

Module Content

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

Students undertake two components: Practice of Music Education and Educational Issues.

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

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

Teaching and Learning Methods

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

- Develop the skills of classroom observation and co-teaching
- Become aware of the theories and assumptions that underpin the Leaving Certificate music syllabus
- Construct and begin to articulate a personal philosophy of music education
- Explore a range of teaching styles and critically assess their strengths and weaknesses
- Design progressive schemes of work and lesson plans, bearing in mind diverse learning styles and abilities - the teaching portfolio

- Chose appropriate forms of assessment to provide feedback to students and to inform the future direction of their learning
- Develop the skills of classroom management
- Appreciate the significance of their own musicianship in music teaching
- Become aware of themselves as music educators [i.e. reflect on and evaluate their own music School Placements]
- Facilitate and support all music activities in the school
- Explore the senior cycle music syllabus as a site for developing pupils' literacy and numeracy
- Develop awareness about the various technological resources within the senior cycle syllabus
- Develop a research-informed attitude to teaching and learning which can be explored in subsequent years
- Further develop the students' capacity as reflective practitioners engaging critically with teaching music.
- Explore opportunities for cooperative learning, through active music making.

Assessment

One assignment (100%)

Portfolio (approx. 1500-2000 words) including lesson plans, resources, contribution to the school and professional reflection .

Re-Assessment

Resubmission of failed component at Supplemental Exam.

Recommended Reading List

Materials, resources, and readings will be explored from a wide range of relevant sources that may include:

- Songs and instrumental collections
- Music textbooks and workbooks
- Online music education resources
- Relevant curriculum documents
- Scholarly reading relating to curriculum and pedagogy

Learning Outcomes:

Educational Issues

On completion of this course the student will;

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

Module Content

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

Topics to be explored will be announced by the tutor as the start of each semester.

Recommended Reading List

Bennett, R: A Philosophy of Music Education, Apprentice Hall, 1989,

Bennett, R: Fortissimo, Students' Book. OUP, 1996,

Chivers, B et al, A Student's Guide to Presentations, London: Sage, 2007

Cohen, L Manion, L and Morrison, K. A Guide to School Placement, RoutledgeFalmer, London, fifth edition, 2004.

Costello & Kerin, Bravo!, Music for Junior Cert., Dublin; Folens, 2009

Costello, M: Prelude 2, Dublin: Folens, 2002

Costello, M: Prelude, Dublin: Folens, 1997

Dewey, Democracy in Education; an Introduction to the Philosophy of Education. New York: McMillan, 1916

Dewey, The School and Society, Chicago: University of Chicago Press 1900 / 1990

Drudy S and Ui Chathain M;, Gender Equality in Classroom Interaction, NUIM, 1999

Durant, C. and Welch, G: Making Sense of Music. London: Cassell, 1995.

Elliott, Music Matters: A New Philosophy of Music Education, New York: Oxford University Press, 1995.

Fletcher, P. Education and Music, OUP, 1989.

Fraze, J-Schott. Discovering Orff - A curriculum for Music Teachers 1987.

Glover, G. & Young, S. Primary Music – Later Years. The Falmer Press, 1999.

Green, L; How Popular Musicians Learn, Cambridge, UK: Ashgate Publishing Limited, 2001.

Green, L; Music, Gender, Education, Cambridge, UK: Cambridge University Press, 1997.

Hiscock and Metcalfe: New Music Matters 3, Heinemann, Oxford, 2000.

Hiscock, C. and Metcalfe, M. New Music Matters 11-14, Heinemann, 2002.

Hunt, P: Voiceworks 2, A further handbook for Singing, OUP, 2003.

Kelly, A Tempo, an introduction to Music for First-Year Students, Folens, 2008.

Lines, D. (ed.) Music Education For the New Millennium: Theory and Practive Futures for Music Teaching and Learning, Blackwell Publishing, 2006.

Marland, M. The Craft of the Classroom, Heinemann, 3rd edition, 1993.

McFadden, Kearns, Sounds Good, The educational Company, 2007.

Philpott, C. (ed) Learning to Teach Music in the Secondary School, RoutledgeFalmer, London, 2001.

Porter, L: Behaviour in Schools, theory and practice for teachers. Open University, 2000.

Post Primary Music Teachers' Association, Leaving Certificate Music, Teachers' Workbook. Dublin, 2002.

Reimer B, A Philosophy of Music Education [2nd Ed.], Englewood Cliffs, NJ: Prentice Hall, 1989.

Simpson, K. (ed) Some Great Music Educators, Novello, 1976.

Small, C, Music, Society, Education (London: John Calder, Clader, 1977).

Swanwick, K, Teaching Music Musically, Routledge, 2001.

Swanwick, K: A Basis for Music Education. London: NFER-NELSON, 1989.

Tubbs, N: The New Teacher. Fulton Publishers, London, 1996.

Vajda, C. The Kodaly Way to Music - Parts I + II, Boosey & Hawkes, 1974 & 1992.

Walsh and Dolan, A Guide to School Placement in Ireland, Gill and McMillan, 2009.

Wright, T: How to be a Brilliant Trainee Teacher. Routledge, 2007.

Miscellaneous periodicals:

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

- International Journal of Music Education.

Reference will be made throughout the four years of the course to a wide range of classroom materials and texts.

MODULE 6: ET3025 Music Education 2

Module Code:	ET3025
Module Name:	Music Education 2
ECTS Weighting:	5
Semester taught:	2
Module Coordinators:	Prof. Andrew Loxley and Jonathan Nangle

Learning Outcomes:

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

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

Module Content

Research Methods

Students undertake 2 components, Research Methods and Applied Compositional Skills

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

- The main research approaches used in education and the social sciences;
- The key ethical issues involved in undertaking educational & social science research;
- Theoretical and practical issues in the design of research methods e.g. observation, interviewing, focus groups etc.

Teaching and Learning Methods

Lectures, practical workshops and seminar sessions, incorporating group work, collaborative learning and whole class teacher input and discussion, are used to offer a flexible approach to teaching and learning for all learners.

All session materials are housed on 'my blackboard'. Students are expected to read this prior to each session.

Assessment

This takes the form of a short research proposal the student has to prepare as a requirement of part one of the programme. In this the student is required to present an appropriate research proposal which demonstrates some of the competences set out above. This is a PASS/Fail module

Re-Assessment

Resubmitting the research proposal

Recommended Reading List

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

Applied Compositional Skills

This module will consist of two components: 1) Advanced Stylistic Composition, 2) Contemporary Composition.

Advanced Stylistic Composition

The aim of this component is to further develop techniques associated with composition. Students will compose an exposition of a piano sonata in the Classical style or a short piece (20–30 bars approx) in the Romantic style closely mirroring the relevant idioms associated with both periods in terms of melody, harmony, rhythm and texture.

Contemporary Composition.

The aim of this component is to introduce students to compositional techniques associated with modernist and contemporary movements. Students will compose a series of short works that utilise

techniques such as graphic notation, visual stimuli, serialism, aleatoric techniques, etc. Delivery of this course will be closely linked to the Musicianship and Music History module – (Module 2).

Learning Outcomes:

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

- Compose in a variety of styles (Classical/Romantic/Contemporary).
- Demonstrate creativity through free composition and arrangement in the genres of art song, folk song and popular song appropriate to the secondary school curriculum.
- Develop techniques for writing for a variety of larger instrumental ensembles appropriate to the school setting.
- Develop an ability to write in contemporary styles and foster student's own creativity in original composition.
- Devise innovative approaches to teaching contemporary music in the Junior and Leaving Cert curricula.

Module Content

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

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

- The song (art or popular)—either to a given text or original text provided by the student.
- The composition of pieces for various instrumental ensembles with the possible inclusion of voices. These should be suitable for performance by senior cycle music department students in secondary school. Standard repertoire – Irish/ folk/ popular/ original.
- 20th Century – two/three pieces. More creative arrangements required here. 20th Century techniques to include graphic notation, visual stimuli, introduction to serialism and improvisation (aleatoric techniques). Irish music – contemporary.
- Introduction to orchestration/ arrangement.
- Examination of Classical and Romantic forms and harmony.

Assessment

Advanced Stylistic Composition: Portfolio Submission (1 Piano Sonata Exposition or 1 Romantic piece) (50%)

Contemporary Composition: Composition Portfolio (3 short works in a modern/contemporary style)
(50%)

Re-Assessment

Resubmitting of the portfolio

Recommended Reading List

Appropriate scores as recommended by the lecturer

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

Gann, Kyle: *American Music in the Twentieth-Century* (Wadsworth, 2005).

Griffiths, Paul: *Modern Music and After* (Oxford, 2011).

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

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

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

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

MODULE 7: ET3026 School Placement

Module Code:	ET3026
Module Name:	School Placement
ECTS Weighting:	25
Semester taught:	1
Module Coordinators:	Dr. Susan McCormick

Learning Outcomes:

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

- Demonstrate specific knowledge of the Junior Cert, Transition Year and Leaving Cert music programmes and the educational policies, principles and practices that underlie these.
- Demonstrate a variety of classroom teaching, learning and management strategies appropriate to junior and senior post-primary level.
- Teach music competently, encouraging active engagement with performing, composing and listening.
- Choose appropriate forms of assessment and use these to provide feedback to learners.
- Teach effectively using a variety of approaches.
- Demonstrate a working knowledge of the principal applications of technology.
- Manage student behaviour fairly, according to school policy.
- Evaluate and reflect on their teaching experience.
- Compile an extended professional portfolio, which includes a range of resources for teaching and learning.
- Communicate clearly and fluently.

Module Content

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

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

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

learning, to gain practice in teaching, and to apply theory in a variety of teaching situations and school contexts.

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

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

Teaching and Learning Methods

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

Assessment

Four supervisions (2 formative and 2 summative)

Professional Portfolio incl: Planning and Resources, Reflections on Practice and Professionalism and Contribution to School

Re-Assessment

Repeat the component at the next available opportunity.

Recommended Reading List

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

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

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

McCormick, S., & Kerin, M. (2021). Putting the A in STEAM: Arts Education in Junior Cycle. In *Curriculum Change within Policy and Practice* (pp. 143-159). Palgrave Macmillan, Cham.

<https://www.curriculumonline.ie/Junior-cycle/Junior-Cycle-Subjects/Music/>

<https://ncca.ie/en/junior-cycle/curriculum-developments/music/>

<https://www.curriculumonline.ie/Senior-cycle/>

<https://ncca.ie/en/junior-cycle/>

<https://ncca.ie/en/senior-cycle/>

Junior Sophister Summary Table

Module	Component	Assessment	ECTS	Weighting
1. Instrumental Performance ET3016	Solo Performance Ensemble	Solo Performance Exam 100% Ensemble Pass / Fail*	10	2/12
2. Musicianship ET3017	Aural Perception Keyboard Skills Music History	Continuous Assessment and Exam 50% Pass / Fail 50% RIAM: Listening Diary: an informed account of 4 to 5 works from the listening list (c. 400 words each) TUD: Listening Exam and Essay	5	1/12
3. Foundation Studies 1 ET3009	Educational Philosophy & Theory	1 Assignment 100%	5	1/12
4. Foundation Studies 2 ET3023	Sociology of Education	1 Assignment 100%	5	1/12
5. Music Education 1 ET3024	Practice of Music Ed	1 Assignment 100%	5	1/12
6. Music Education 2 ET3025	Research Methods Harmony and Counterpoint Stylistic/Applied	Research Proposal Pass / Fail 1 Portfolio 100% (50%+50%)	5	1/12

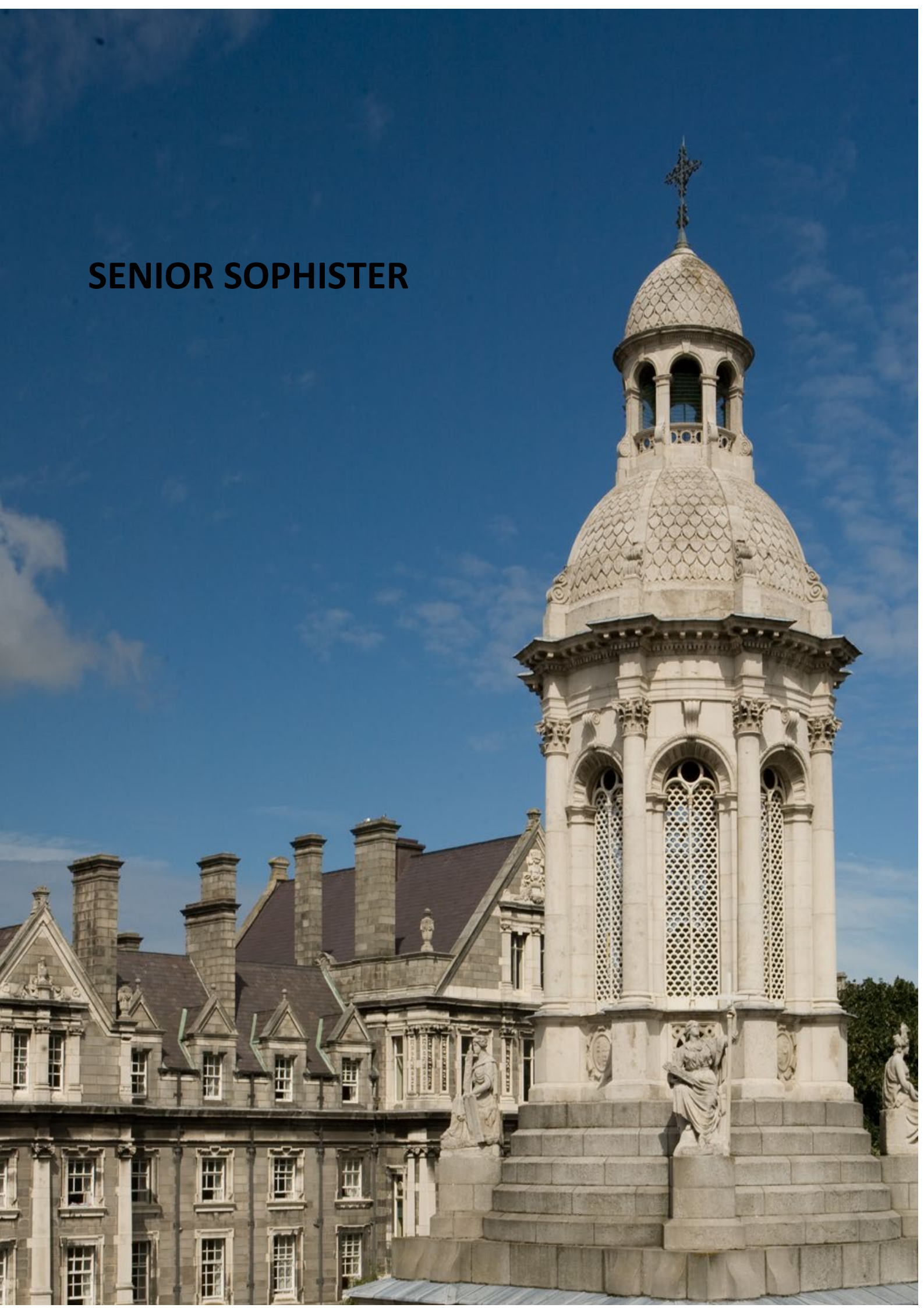
7. School Placement ET3026	School Placement	Four supervisions (2 constructive and 2 summative) Professional Portfolio completion and submission including Lesson Plans, Resources, Reflections and Contribution assignment	25	5/12
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Junior Sophister Submission and Examination Dates 2023/24

Module	Component	Assessment	Deadlines
1. Instrumental Performance	Solo Performance Ensemble	Solo Performance Exam 100% Ensemble Pass / Fail*	End of Semester 2 Weekly and as advised
2. Musicianship	Aural Perception Keyboard Skills Music History	Continuous Assessment and Exam 50% Pass / Fail Listening Diary: an informed account of 4 to 5 works from the listening list (c. 400 words each) 50%	End of Semester 2 End of Semester 2 Listening Diary: End of Semester 2
3. Foundation Studies 1	Educational Philosophy & Theory	1 Assignment 100%	TBC
4. Foundation Studies 2	Sociology of Education	1 Assignment 100%	TBC
5. Music Education 1	Practice of Music Ed	1 Assignment 100%	End of Semester 2
6. Music Education 2	Research Methods Harmony and Counterpoint Stylistic/Applied	Research Proposal Pass / Fail 1 Portfolio 100%	End of Semester 2 End of Semester 2
7. School Placement	School Placement	Four supervisions (2 constructive and 2 summative) Professional Portfolio (3 sections incl: Planning and Resources, Reflections on	August -September 2023

Module	Component	Assessment	Deadlines
		Practice and Contribution to School	

SENIOR SOPHISTER



Senior Sophister 2023/24 Timetable

Day	From	To	Subject	Lecturer	Venue
MONDAY	10.00	11.00	Advanced Research Skills*	Lynsey Callaghan	Online Lecture Oct: 2, 9, 16, 23, 2023
MONDAY	12.00	13.00	Digital Learning	Keith Johnston	Online (Semester 1 only)
MONDAY	14.00	15.30	H&C Stylistic Fugue	Marie Moran	Room G021 (Semester 1 only)
MONDAY	14.00	15.20	Aural Perception	Marie Moran	Room G021 (Semester 2 only)
MONDAY	15.30	15.45	H&C Stylistic Tutorial	Marie Moran	Room G021 (Semester 1 only)
MONDAY	16.00	17.20	Aural Perception	Marie Moran	Room G021 (Semester 1 only)
TUESDAY	9.00	10.00	Yoga	Nabin Thapa	Vernon Studio
TUESDAY	12.00	13.00	Advanced Research Methods*	Philip Shields	Seminar Room Library (September 26 October 3, 10, 17 only)
TUESDAY	14.00	15.00	Introduction to Assessment & Examinations in Post- Primary Education	Gerry Shiel	LB.04, Llyod Institute - TCD
TUESDAY	15.00	17.00	Composition Seminars**	Kevin O Connell Andrew Synnott	Lecture Theatre Semester 1: Sept 19, Oct 10, Nov 7, Nov 28 Semester 2: Jan 16, Feb 13, Feb 27, March 19.
WEDNESDAY	9.00	10.00	Inclusive Education	Joanne Banks	Uí Chadháin Lecture Theatre TCD
WEDNESDAY	12.00	13.00	Aural Analysis	Adrian Smith	Room B002

WEDNESDAY	15.00	16.30	H&C Stylistic Orchestration	Kevin O Connell	Room B001 (Semester 2 only)
WEDNESDAY	16.30	16.45	H&C Stylistic Tutorial	Kevin O Connell	Room B001 (Semester 2 only)
THURSDAY	11.00	12.00	Applied Psychology in Education	Aoife Lynam	Regent House (semester 1 only)
THURSDAY	11.00	13.00	Research Seminars **	Lynsey Callaghan Jennifer Mc Cay	Online (once every 3 weeks)

*These classes are obligatory for those taking the dissertation elective.

** These classes are optional for students taking the various electives.

TCD classes in Curriculum Pedagogy

Please note these lectures are only available to audit in 2023/24, no assessment or credit can be given. All lectures are first semester only.

Monday	09.30 - 11.30	Room 3105	English
	13:00 - 14:00	Online	Modern Languages
Tuesday	10.00 - 12.00	Room 3105	Modern Languages
	12.00 - 14.00	Room 4047	Mathematics
Wednesday	10:00 - 12:00	Room 3105	Gaeilge
	14:00 - 16:00	Room 3105	History
	14:00 - 16:00	Room 4035	Business Studies
	16:00 - 18:00	Room 3105	Science
Thursday	16:00 - 18:00	Room 3105	Geography

MODULE 1: Major Options – Capstone project

The capstone project — though defined differently by different subjects — is the common element across all degree exit routes and is weighted at 20 ECTS. It requires a significant level of independent research by the student. It should be an integrative exercise that allows students to showcase skills and knowledge which they have developed across a range of subject areas and across their four years of study. It should result in the production of a significant piece of original work by the student. It should provide them with the opportunity to demonstrate their attainment of the graduate attributes.

Students choose their Major Option from one of the following: Recital; Dissertation; Free Composition. Each of the Major Options has an equal weighting in the degree examination. Marks awarded in all three areas will be moderated by the external examiner. Students can only present on one instrument/voice in Year 4.

Module Code:	EDU44100
Module Name:	Capstone 1: Solo Recital and Minor Dissertation
ECTS Weighting:	20
Semester taught:	1 & 2
Module Coordinators:	Various

Please note:

Students are expected to have received a minimum grade of 65% in their Junior Sophister Recital Exam in order to choose the Capstone Option 1 (Solo Recital and Minor Dissertation). Students who received a result between 60+64% must consult with both the course chair and their instrumental/vocal teacher. It will not be permissible to choose this option if a student scores below 60% in their Junior Sophister Recital Exam.

Learning Outcomes:

On successful completion of this module the student should be able to demonstrate the ability to identify the technical and interpretational demands of musical works.

Module Content:

This consists of two separate components, a recital of 45–50 minutes duration and a piece of original research presented as a short academic project of c. 3000–5000 words. The student will be allocated a tutor who will meet him/her 5 times in the year. Topics may be of either a pedagogical or musicological nature.

Teaching and Learning Methods:

End-of-year requirements (All instruments/Voice other than traditional Irish instruments)

The student must present a balanced recital programme of 45–50 minutes duration, chosen in consultation with their main instrument teacher and submitted for the approval of the course committee.

The student will present his/her public recital at the end of the year and will be examined by a panel consisting of two instrumental specialists and a moderator provided by the TU Dublin Conservatoire and the Royal Irish Academy of Music.

Traditional Instruments

The student must present a recital programme of 40-45 minutes duration, chosen in consultation with their main instrument teacher and submitted for the approval of the relevant degree course committee. This should be primarily a solo performance. Up to 15 minutes may be accompanied or presented as part of an ensemble of melody instruments. The programme must be presented in writing to the examination panel and show evidence of having been well researched. Titles (where applicable) arrangers, composers and sources of all tunes should be listed. Programme notes of a professional standard should likewise be provided for the actual recital.

The programme should be balanced and illustrate the full repertoire (e.g. jigs, slides, reels, hornpipes, marches, polkas, slow airs and the music of the harpers). Other categories, e.g. the music of other Celtic countries or the student's own compositions / arrangements may be included. The student will present his/her public recital at the end of the year and will be examined by a panel consisting of two traditional specialists and a moderator provided by the TU Dublin and the Royal Irish Academy of Music.

Assessment:

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

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

Re-assessment:

Repeat of recital and/or resubmission of failed component of Supplemental Examination.

Contact Hours:

Contact hours: 42 hours, independent study: 358 hours.

Recommended Reading List

Repertoire and literature suggested by individual lecturer throughout the module.

Module Code:	EDU44100
Module Name:	Capstone 2: Solo Recital and Minor Composition
ECTS Weighting:	20
Semester taught:	1 & 2
Module Coordinators:	Various

Please note:

Students are expected to have received a minimum grade of 65% in their Junior Sophister Recital Exam in order to choose the Capstone Option 2 (Solo Recital and Minor Composition). Students who received a result between 60+64% must consult with both the course chair and their instrumental/vocal teacher. It will not be permissible to choose this option if a student scores below 60% in their Junior Sophister Recital Exam.

Learning Outcomes:

On successful completion of this module the student should be able to demonstrate the ability to identify the technical and interpretational demands of musical works.

Module Content:

This consists of two separate components, a recital of 45–50 minutes duration and the submission of a composition portfolio of at least two compositions. (duration 10 - 15 minutes). Students are also encouraged to attend the composition seminars, provided there is no timetable clash.

Teaching and Learning Methods:

End-of-year requirements (All instruments/Voice other than traditional Irish instruments)

The student must present a balanced recital programme of 45–50 minutes duration, chosen in consultation with their main instrument teacher and submitted for the approval of the course committee.

The student will present his/her public recital at the end of the year and will be examined by a panel consisting of two instrumental specialists and a moderator provided by the TU Dublin Conservatoire and the Royal Irish Academy of Music.

Traditional Instruments

The student must present a recital programme of 40-45 minutes duration, chosen in consultation with their main instrument teacher and submitted for the approval of the relevant degree course committee. This should be primarily a solo performance. Up to 15 minutes may be accompanied or presented as part of an ensemble of melody instruments. The programme must be presented in writing to the examination panel and show evidence of having been well researched. Titles (where applicable) arrangers, composers and sources of all tunes should be listed. Programme notes of a professional standard should likewise be provided for the actual recital.

The programme should be balanced and illustrate the full repertoire (e.g. jigs, slides, reels, hornpipes, marches, polkas, slow airs and the music of the harpers). Other categories, e.g. the music of other Celtic countries or the student's own compositions / arrangements may be included. The student will present his/her public recital at the end of the year and will be examined by a panel consisting of two traditional specialists and a moderator provided by the TU Dublin and the Royal Irish Academy of Music.

Assessment:

1. Recital (75%)
2. Minor Composition Portfolio (25%)

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

Re-assessment:

Repeat of recital and/or resubmission of failed component of Supplemental Examination.

Contact Hours:

Contact hours: 42 hours, independent study: 358 hours.

Recommended Reading List

Repertoire and literature suggested by individual lecturer throughout the module.

Teaching and Learning Methods

The Minor Composition elective will be taught through 1-hour one-on-one supervision. The student will be allocated a supervisor who will meet them ten times in the year, once per fortnight across Semesters 1 and 2. Students will bring works in progress and receive feedback on their compositions as they take shape. Additionally, composition seminars with guests will bring all the department composers together to hear from industry professionals providing invaluable insight into the creative landscape and practical aspects of a creative life and offering the opportunity to engage with these individuals in a discussion surrounding their presentation. Finally, practical workshops with invited performers/composers provide hands-on experience and the opportunity to hear works performed and critically engage with the compositional process. The student would also be encouraged to attend the Composition Seminar (provided there is no timetable clash), which takes place once per month.

Module Code:	EDU44101
Module Name:	Capstone 3: Composition and Minor Recital
ECTS Weighting:	20
Semester taught:	1 & 2
Module Coordinators:	Jonathan Nangle, Andrew Synnott

Module Content:

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

Compositional Portfolio

This option is for students evincing compositional flair and aims to develop appropriate skills under professional guidance and to provide opportunities for the rehearsal and performance of suitable original compositions. Workshops are encouraged to ensure that

students have access to staff and student skills in realising full vocal and instrumental potential in composition.

Minor Recital

The component will continue to develop specific instrumental/vocal technique, overall musicianship and expand on the instrument-specific repertoire knowledge studied to date. All students should make significant progress in technique and repertoire building on that achieved to date. Classical instrumental/vocal students should be at a standard commensurate not lower than Teacher's Diploma level (e.g., ARIAM Diploma). This should be reflected in the repertoire presented for the end-of-year examination. 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.

Students will be expected to give a short recital of 30 minutes. A balanced programme of works in contrasting styles must be submitted to the relevant degree course committee for approval. Students are not allowed to repeat material that was performed in previous recitals, though an allowance is given if a student wishes to perform a complete sonata where one movement was performed in a previous practical exam.

The student will be examined in the second semester by a panel consisting of a representative of the Royal Irish Academy of Music and TU Dublin Conservatory.

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

Short Recital Traditional

End-of-year requirements

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

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

The programme should demonstrate appropriate use of ornamentation and variation and be drawn from the following categories: jigs, slides, reels, hornpipes, marches, polkas, slow airs and the music of the harpers. Other categories, e.g. the music of other Celtic countries may also be included in consultation with their main instrument teacher and relevant degree

course committee. In addition, up to 30% of the programme may include classical/contemporary music of a suitable standard. At least 75% of the tunes chosen from the above categories should be the student's own arrangements. The examination should be primarily a solo performance. Up to ten minutes of the programme may be performed as part of an ensemble.

All Instruments except the Irish Harp

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

The student will be examined in the second semester by a panel consisting of a representative of the Royal Irish Academy of Music and TU Dublin Conservatory and a traditional instrumental specialist provided by the aforementioned institutions.

Teaching and Learning Methods:

Composition Portfolio (duration 18 – 20 minutes)

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

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

Original composition will be examined entirely by portfolio. The Portfolio must include a CD with midi realisations of the compositions as well as full scores. These compositions may

include the use of electro-acoustic media. Portfolios must include a critical commentary, outlining the composer's aesthetic and compositional concerns.

Except where there is duly certified or other approved reason, portfolios submitted up to one week late will bear a 10% deduction of the mark allocated. Portfolios submitted between one and two weeks late will bear an additional 10% deduction. Portfolios submitted more than two weeks late will not be accepted.

Short Recital

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

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

Assessment:

Composition Portfolio (75%).
Minor Recital(25%)

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

Re-assessment:

Resubmission at Supplemental Exams.

Contact Hours:

Contact hours: 42 hours, independent study: 358 hours.

Recommended Reading List

Repertoire and literature suggested by individual lecturer throughout the module.

Module Code:	EDU44102
Module Name:	Capstone 4: Dissertation and Minor Recital
ECTS Weighting:	20
Semester taught:	1 & 2
Module Coordinators:	Various Supervisors

Learning Outcomes:

- On successful completion of this module, the student should be able to:
- Demonstrate the ability to choose and problematise a music related research question.
- Collect empirical material in a systematic and methodologically trustworthy manner.
- Present the empirical material in a clear and comprehensive way.
- Display a high level of artistic and technical competence.
- Choose and prepare pieces to produce a varied and balanced programme.
- Perform with a sense of communication and value.
- Display an intellectual understanding of the music performed.
- Demonstrate a firm foundation in instrumental/vocal technique.
- Demonstrate a broad knowledge and understanding of teaching technique, repertoire, style and interpretation with regard to the individual's particular instrument/voice.

Module Content:

This consists of two separate components, a dissertation of approximately 8,000 -10,000 words and a short recital.

Dissertation

The subject matter must be treated in depth to a length of approximately 8,000-10,000 words and must evince a mature analytical judgement; research into the subject matter must be supported by a substantial addition of original critical comment.

Minor Recital

The component will continue to develop specific instrumental/vocal technique, overall musicianship and expand on the instrument-specific repertoire knowledge studied to date. All

students should make significant progress in technique and repertoire building on that achieved to date. Classical instrumental/vocal students should be at a standard commensurate not lower than Teacher's Diploma level (e.g., ARIAM Diploma). This should be reflected in the repertoire presented for the end-of-year examination. 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.

Students will be expected to give a short recital of 30 minutes. A balanced programme of works in contrasting styles must be submitted to the relevant degree course committee for approval. Students are not allowed to repeat material that was performed in previous recitals, though an allowance is given if a student wishes to perform a complete sonata where one movement was performed in a previous practical exam.

The student will be examined in the second semester by a panel consisting of a representative of the Royal Irish Academy of Music and TU Dublin Conservatory.

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

Short Recital Traditional

End-of-year requirements

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

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

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

All Instruments except the Irish Harp

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

The student will be examined in the second semester by a panel consisting of a representative of the Royal Irish Academy of Music and TU Dublin Conservatory and a traditional instrumental specialist provided by the aforementioned institutions.

Teaching and Learning Methods:

Building on students' existing levels of achievement, this unit introduces instrumental/vocal studies at third level, focusing on a systematic programme of studies, scales and arpeggios, sight-reading and solo repertoire.

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

Short Recital Traditional

End-of-year requirements

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

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Assessment:

Dissertation (75%).
Minor Recital (25%)

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

Re-assessment:

Resubmission at Supplemental Exams

Contact Hours:

Contact hours: 42 hours, independent study: 358 hours.

MODULE 2: ET4056 Aural Perception and Analysis

Module Code:	ET4056
Module Name:	Aural Perception and Analysis
ECTS Weighting:	5
Semester taught:	1 & 2
Module Coordinators:	Ms Marie Moran, Mr Jonathan Nangle and Dr. Adrian Smith

Aim

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

Learning Outcomes

On successful completion of this course, the student will:

- Demonstrate the ability to apply relevant analytical techniques to repertoire from the classical, romantic and modern periods.
- Develop independent musical judgement and critical thinking.
- Demonstrate advanced aural skills.

Course Content

1) Theory and Analysis 50% consisting of:

Exercises to develop and apply analytical techniques, analysis skills and independent thinking.

2) Advanced Technical Work 50% consisting of:

Exercises to develop technical work, including elements from the following: dictations/sight singing (20th century, modal, atonal-accompanied and unaccompanied), advanced rhythmic training, structural hearing (synthesis of melodic/harmonic/rhythmic parameters in 20th century and contemporary music).

Assessment

Two end of term assessments (50% each)

Re-assessment:

Resubmission of assignments at supplemental

Recommended Reading List

Material is provided in class

MODULE 3: ET4057 Compositional Techniques

Module Code:	ET4057
Module Name:	Compositional Techniques
ECTS Weighting:	5
Semester taught:	1 & 2
Module Coordinators:	Ms Marie Moran and Dr Kevin O Connell

Aims

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

Learning Outcomes:

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

- Demonstrate an understanding of fugal writing.
- Display an understanding of orchestration.

Module Content:

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

Teaching and Learning Methods:

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

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

Assessment:

Portfolio submission: Fugue: To compose 2 expositions and 1 complete fugue. Due end of semester 1 (40%).

Orchestration: To submit 3-4 orchestrations including one for school orchestra, students will be guided on the use of appropriate school forces. Due end of semester 2 (60%).

Re-assessment:

Resubmission of portfolio at supplementals

Recommended Reading List

J S Bach, 48 Preludes and Fugues

Samuel Adler, The study of orchestration.

MODULE 4: ET4102 Inclusive Education

Module Code:	ET4102
Module Name:	Inclusive Education
ECTS Weighting:	5
Semester taught:	1
Module Coordinators:	Joanne Banks

Learning Outcomes:

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

- demonstrate an understanding of the range of theories, concepts and principles in special education, inclusive education and student diversity in education at both national and international levels;
- critically reflect on school and system level factors which influence student disengagement and school exclusion (including student outcomes);
- critically engage with national and international education policies which seek to address barriers to learning (such as educational disadvantage due to disability, socio-economic status, ethnicity etc);
- apply UDL principles to the planning, design and delivery of materials, lessons and/or assessments by demonstrating awareness and understanding of multiple means of engagement, multiple means of representation, and multiple means of action and expression;
- create and employ opportunities to facilitate the input of learner voice, engagement, and partnership in the development of an inclusive environment.

Module Content:

- Introduction to inclusive education
- Historical emergence of special education in Ireland and Irish policy and legislation
- Medical and social models of disability

- Educational disadvantage and inequality
- Provision for students with disabilities in mainstream education (segregation/inclusion)
- Universal Design for Learning (I)
- Universal Design for Learning (II)
- Universal Design for Learning (III)
- Teaching students with intellectual disabilities
- Summary of module and student module evaluation

Teaching and Learning Methods:

The module is delivered guided by the principals of Universal Design for Learning. This means that content is provided in multiple formats to students in order to increase access and engagement. The lecture format is interactive and uses both lecture format and tutorial group work.

Assessment:

Summative assessment (100%) involves one assignment offering three choices to students, who can:

- Engage with global debates on special and inclusive education (conceptual understanding); OR
- Complete a Universal Design for Learning redesign activity based on their own professional practice (application to practice); OR
- Provide an analysis of inclusive education policy (Irish and international) and its implications for practice (implications for policy).

Using the UDL framework, students are offered Multiple Means of Action and Expression and given flexibility and choice in how they can submit their assignment and show their learning:

a). essay (1800-2200 words);

OR

b) video/podcast assignment (8-10 minutes).

Students are provided with rubrics for each submission method and sample essays and videos are provided.

Re-assessment:

Re-submission of assignment

Recommended Reading List

Journals:

International Journal of Inclusive Education

European Journal of Special Needs Education

Specific Journal Articles:

Banks, J. and McCoy, S. (2011) A Study on the Prevalence of Special Educational Needs, Dublin: ESRI.

Banks, J. and McCoy, S. (2017) An Irish Solution...? Questioning the Expansion of Special Classes in an Era of Inclusive Education, *The Economic and Social Review*, 48:4, 441-461.

Ferguson, D.L. (2008) International trends in inclusive education: the continuing challenge to teach each one and everyone, *European Journal of Special Needs Education*, 23:2, 109-120, DOI: 10.1080/08856250801946236.

Greenstein, A. (2014) Is this inclusion? Lessons from a very 'special' unit, *International Journal of Inclusive Education*, 18:4, 379-391, DOI: 10.1080/13603116.2013.777130.

Haegele, J.A. & Hodge, S. (2016) Disability Discourse: Overview and Critiques of the Medical and Social Models, *Quest*, 68:2, 193-206, DOI: 10.1080/00336297.2016.1143849.

Reindal, S.M. (2008) A social relational model of disability: a theoretical framework for special needs education?, *European Journal of Special Needs Education*, 23:2, 135-146, DOI: 10.1080/08856250801947812.

Al-Azawei, A., Serenelli, F. & Lundqvist, K. (2016) Universal Design for Learning (UDL): A Content Analysis of Peer Reviewed Journal Papers from 2012 to 2015, *Journal of the Scholarship of Teaching and Learning*, Vol. 16, No. 3, June 2016, pp. 39-56. doi: 10.14434/josotl.v16i3.19295.

Rose, D.H. () Universal Design for Learning in Postsecondary Education: Reflections on Principles and their Application, *Journal of Postsecondary Education and Disability*, 19:2, 135-151.

Online content:

Five Moore Minutes Episode 1- The Evolution of Inclusion!

<https://www.youtube.com/watch?v=PQgXBhPh5Zo&feature=youtu.be>

Inclusive culture in schools transforms communities | Heidi Heissenbuttel | TEDxMileHigh

https://www.youtube.com/watch?v=_gsbNR2plts&feature=youtu.be

- Shelley Moore: Transforming Inclusive Education
<https://www.youtube.com/watch?v=RYtUIU8MjIY&feature=youtu.be>
- I'm not your inspiration, thank you very much | Stella Young
<https://www.youtube.com/watch?v=8K9Gg164Bsw&feature=youtu.be>
- Ken Robinson, How to escape education's death valley.
https://www.ted.com/talks/sir_ken_robinson_how_to_escape_education_s_death_valley
- The Infrastructure of Inclusion: Compost Kate saves the Earth!
<https://www.youtube.com/watch?v=X8iAQTneyXI&feature=youtu.be>
- Jody Carr and Kendra Frissell (2019) Dynamic, Inclusive Education. A Journey Worth Fighting for <https://youtu.be/vDSNVuJuG1o>

MODULE 5: ET4103 Digital Learning

Module Code:	ET4103
Module Name:	Digital Learning
ECTS Weighting:	5
Semester taught:	1
Module Coordinators:	Keith Johnson

Learning Outcomes:

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

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

- LO1. Analyse the trajectory of perspectives on teaching and learning, especially in light of developments in digital media and articulate a rationale for technology and digital media in the teaching of their curriculum subject areas.
- LO2. Critique the role of technology in education with reference to the related research and literature.
- LO3. Plan for, and reflect on, the use of digital technologies in the context of the Junior Cycle curriculum with reference to Key Skills and curriculum learning outcomes, in particular in their curriculum areas of study.
- LO4. Articulate principles of learning design for 21st century pedagogy and apply these to the design of learning experiences underpinned by these principles and related learning models;
- LO5. Apply the principles of multimodality and UDL to the design and creation of digital artefacts applicable to teaching and learning contexts;

LO6 Identify principles underpinning approaches to online learning and analyse how these approaches apply in the context of teaching their subject;

LO7. Critically analyse the role of numeracy and digital literacy in the context of the post- curriculum and critique their relevance in the context of teaching their subject.

Module Content:

The module content is sub-divided into three units.

Unit 1 focuses on pedagogy in a digital world and develops an understanding of the changing nature of teaching, learning and schooling in the contemporary world, enabled by technology. The unit explores the trajectory of thinking in respect of technology in education, addresses the dominate rationales for technology in education and analyses some of the key frameworks that frame contemporary approaches to the utilisation and adoption of technology in educational environments. This unit also considers how the learning space has been extended into the online environment; addressing principles and pedagogical approaches to online learning and prompts consideration of how these may apply in the teaching of participants' curriculum subjects.

Unit 2 focuses on principles of learning design for contemporary pedagogy, tracing the origin of such principles and their application in the context of related pedagogical models and frameworks. Participants will be facilitated in applying these principles (and related learning models) to the design of learning units in their own curriculum subject areas. In addition, principles of multimodality and UDL will inform design and critique of digital learning artefacts aligned with participants curriculum subjects. Reflective of the nature of the pedagogical approaches being explored, this unit of the module will afford participants an experiential learning dimension, designing learning units and related digital artefacts in collaboration with their peers.

Unit 3 addresses how personal technologies and related platforms can be used to facilitated professional lifelong learning, underpinned by ideas such as the 'networked' teacher and the development of a PLN (professional learning network). The unit will also address digital literacy and digital media literacy in the context of participants' professional practice: key areas to be explored include responsible and ethical use of digital learning technologies, critiquing data and information, and ensuring online safety and privacy.

Teaching and Learning Methods:

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

Supplementary content will be made available online via Blackboard

Assessment:

Summative Assessment (100%):

This module will be assessed by a single assignment (100%) consisting of two components as follows (2,500-word equivalents):

1. Design a learning unit for a student-centred project within which learners will use a selected application to create an artefact which facilitates and illustrates their learning. The artefact will reflect their learning within a curriculum area (e.g., the Celts in History, the digestive system in Science) as well as related Key Skills; and
2. Create an excellent "student example" of the artefact you would expect learners to produce if you were to implement your planned learning unit

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

Re-assessment:

Re-submission of the assignment

Recommended Reading List:

Bates, A.W. (2019). *Teaching in a Digital Age – Second Edition*. Tony Bates Associates Ltd.

Dede, C. (2010). Comparing frameworks for 21st century skills. In J. Bellance, & R. Brandt (Eds.), *21st century skills Rethinking how students learn* (pp. 51-76). Solution Tree Press.

DES (2015). *Framework for Junior Cycle*. Department of Education.

DES (2017). *Digital Learning Framework for Post-Primary Schools*. Department of Education.

DES (2022). *Digital Strategy for Schools to 2027*. Dublin: Department of Education and Skills.

Johnston, K., Conneely, C., Murchan, D. & Tangney, B. (2015). Enacting key skills-based curricula in secondary education: Lessons from a technology-mediated, group-based learning initiative. *Journal of Technology, Pedagogy and Education*, 24(4), pp. 423-442.

OECD (2018). *The future of education and skills Education 2030*. OECD Publishing.

Rehn, N., Maor, D. and McConney, A. (2017), Navigating the challenges of delivering secondary school courses by videoconference. *British Journal of Educational Technology*, 48, pp. 802-813.

Reynolds, C. & Johnston, K. (2019). The role of Twitter in the Professional Learning of Irish Primary Teachers. *International Technology, Education and Development Conference (INTED)*, Valencia, 10-13 March 2019, edited by L. Gomez Chova, A. Lopez Martinez, I. Candel Torres , pp.4275 – 4284

Trust, T. & Prestridge, S. (2021). The interplay of five elements of influence on educators' online actions. *Teaching and Teacher Education*.

Voogt, J. & Roblin, N.P. (2012) A comparative analysis of international frameworks for 21st century competences: Implications for national curriculum policies. *Journal of Curriculum Studies*, 44(3), pp. 299-321, DOI: 10.1080/00220272.2012.668938

Voogt, J., Erstad, O., Dede, C., Mishra, P. (2013). Challenges to learning and schooling in the digital networked world of the 21st century. *Journal of Computer Assisted Learning*, 29, pp. 403–413.

MODULE 6: ET4202 Applied Psychology in Education

Module Code:	ET4202
Module Name:	Applied Psychology in Education
ECTS Weighting:	5
Semester taught:	1
Module Coordinators:	Conor McGuckin

Learning Outcomes:

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

- demonstrate a clear and reflective understanding of how psychological knowledge may be applied in the practice of post-primary education;
- critically apply their knowledge in the facilitation of the development of positive learning experience;
- critically analyse areas of debate and concern within chosen topic areas;
- formulate coherent responses to broader and fundamental ideas within the psychology of education, such as what motivates / hinders the learning process; and,
- critically appraise contemporary ideas within educational practice, such as Growth Mindset and the notion of learning styles.

Module Content:

Areas to be covered include:

- introduction: the importance of psychology for educators;
- doing things right . . . or doing the right things: developing professional identity and thinking like a psychologist;
- adolescence: a time of storm and stress?
- who am I? Identity development and personal agency in adolescence;
- being inclusive: understanding individual and group differences in identity development;

- understanding the person in context: applying Bronfenbrenner’s Bio-ecological Theory for successful relationships in the school community;
- applying psychology to social justice – countering prejudice and discrimination in education (bully/victim problems in schools – e.g., traditional bullying, cyberbullying, disablist bullying, alterophobia);
- fact or fiction: does Growth Mindset work?
- what do we mean by intelligence, IQ, and Emotional Intelligence (EQ) – and do these concepts matter?
- being creative and imaginative: applying psychology to applied issues: The case of “BeSAD”: Bereavement, separation, and Divorce.

Teaching and Learning Methods:

Lectures and tutorials. Content used in lectures will be made available to students via Blackboard.

Assessment:

The module is assessed by a single 2,500-word assignment (100%). Students will be expected to select and answer one essay title from a choice of five, formatted according to the guidelines provided in the Course Handbook

Re-assessment:

Re-submission of the assignment.

Recommended Reading List:

Compulsory

Minton, S.J. (2012). *Using Psychology in the Classroom*. London: Sage.

Recommended:

- Gardner, H. (2011). *Frames of Mind: The Theory of Multiple Intelligences*. New York: Basic Books.
- Griffin, S. & Shevlin, M. (2011). *Responding to Special Educational Needs*. 2nd Edn. London: Gill & Macmillan.
- Lawrence, D. (2006). *Enhancing Self-Esteem in the Classroom*. 3rd Edn. London: Sage.
- O’ Moore, A.M. & Minton, S.J. (2004). *Dealing with Bullying in Schools: A Training*

- *Manual for Teachers, Parents and Other Professionals*. London: Sage.
- Reber, A.S., Allen, R. and Reber, E.S. (2009). *The Penguin Dictionary of Psychology*. (4th revised edition). Harmondsworth: Penguin.
- Santrock, J.W. (2011). *Educational Psychology*. 5th Edn. London: McGraw-Hill.
- Snowman, J. & McCown, R. (2011). *Psychology Applied to Teaching*. 13th Edn. London: Wadsworth Publishing Co.
- Woolfolk, A.; Hughes, M. & Walkup, V. (2012). *Psychology in Education*. 2nd Edn. Harlow, UK: Pearson Education.

MODULE 7: ET4017 Introduction to Assessment and Examinations in Post-Primary Education

Module Code:	ET4017
Module Name:	Introduction to Assessment and Examinations in Post-Primary Education
ECTS Weighting:	5
Semester taught:	1
Module Coordinators:	Damien Murchan

Learning Outcomes:

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

- identify, describe and critically engage with theoretical, policy, professional and societal issues relating to assessment and testing;
- illustrate, apply and communicate effectively about relevant assessment-related concepts with reference to post-primary education in Ireland in general and their own current and future roles on the teaching continuum;
- demonstrate capacity to choose and employ appropriate knowledge, skills and techniques, including digital formats, to monitor students' learning using established protocols and/or creative solutions;
- demonstrate capacity to engage in research-informed self-reflection relevant to the application of assessment principles and practices in their own teaching, including the role of assessment in diverse and inclusive educational environments;
- assemble and critically interpret information and resources from a variety of quality sources to support their awareness, understanding and competencies in relation to relevant concepts.

Module Content:

This module explores a range of themes reflecting current policy and practice in relation to assessment in addition to likely needs and developments. Areas of inquiry include:

- understanding the broad policy context for assessment in post-primary education, including emphases on literacy, numeracy, other key skills and educational equity;
- applying assessment in teaching and learning;
- implications for assessment of curriculum review and development at Junior and Senior Cycles;
- formative and summative assessment and their practical implications in the classroom;
- methods and policy impact of international assessments of educational achievement;
- design and use of classroom assessments to monitor student achievement and ensure inclusive participation of all students;
- incorporating digital technology in assessment;
- planning, conducting, and facilitating classroom- based assessment;
- communicating and reporting assessment information.

Teaching and Learning Methods:

Large-group teaching using appropriate audio-visual media. Instructional balance is achieved through incorporation of some paired and group focused in-class tasks based on appropriate stimulus material provided by the lecturer. Students are encouraged to contribute ideas to the class from their own experience in schools and time for local and plenary discussion of topics is provided.

Accessibility is promoted in relation to module delivery through provision of high-quality visual aids and supports that are provided to students. Appropriate attention is paid to the generation of clear, attractive visual supports. Students with special educational needs or with individual difficulties related to the module are encouraged to contact the lecturer in confidence as early as possible to discuss how issues may be addressed. Students have additional opportunity to interact with the lecturer through office hours.

Assessment:

Summative Assessment (100%)

Written assignment of 3000 words or a video-format equivalent.

Re-assessment:

Re-submission of assignment

Recommended Reading List

Primary sources associated with the module lectures include the following. Additional readings may be provided to students during the module.

- Ahmed, A. and Pollitt, A. (2011). Improving marking quality through a taxonomy of mark schemes. *Assessment in Education. Principles, Policy and Practice* 18(3), 259-278.
- Brooks, V. (2002). *Assessment in secondary schools. The New teacher's guide to monitoring, assessment, recording, reporting and accountability.* Buckingham, UK: Open University Press.
- Clarke, S. (2005). *Formative assessment in action. Weaving the elements together.* London: Hodder Murray.
- Conneely, C., Murchan, D., Tangney, B. & Johnston, K. (2013). 21st Century Learning – Teachers' and Students' Experiences and Views of the Bridge21 Approach within Mainstream Education. In *Proceedings of Society for Information Technology & Teacher Education International Conference 2013* (pp. 5125-5132). Chesapeake, VA: AACE.
- Cresswell, M. (2008). The role of public examinations in defining and monitoring standards. In W. Harlen (Ed.). *Student Assessment and Testing, Volume 3.* (pp. 214-264). London: Sage Publications Ltd.
- Cunningham, G. K. (1997). *Assessment in the classroom. Constructing and interpreting tests.* London: The Falmer Press.
- Department of Education and Science (2004). *Rules and programme for secondary schools 2004/05.*
- Department of Education and Skills. (2011). *Literacy and numeracy for learning and life. The national strategy to improve literacy and numeracy among children and young people 2011 - 2020.* Dublin: DES
- Department of Education and Skills (2012). *A Framework for Junior Cycle.* Dublin: DES

- Ebel, R. L. & Frisbie, D. A. (1979). *Essentials of educational measurement*, 3rd Ed. London: Prentice Hall.
- Freeman, R. & Lewis, R. (1997). *Planning and implementing assessment*. London: Kogan Page.
- Government of Ireland. (1998). *Education Act*. Dublin: Stationery office.
- Government of Ireland. (2000). *Education (Welfare) Act*. Dublin: Stationery office.
- Government of Ireland. (2001). *Teaching Council Act*. Dublin: Stationery office.
- Guskey, T. R., Swan, G. M. & Jung, L. A. (2011 October). Grades that mean something. Kentucky develops standards-based report cards. *Phi Delta Kappan*, 75(5), 93, 52-57.
- Kellaghan, T. & Madaus, G. (2008). External (public) examinations. In W. Harlen (Ed.). *Student Assessment and Testing, Volume 3*. (pp. 369-393). London: Sage Publications Ltd.
- Kingston, N. & Nash, B. (2011). Formative assessment: A meta-analysis and a call for research. *Educational Measurement: Issues and Practice* 30(4), 28-37.
- Looney, A. (2006). Assessment in the Republic of Ireland. *Assessment in Education*, 13(3), 345-353.
- Mehrens, W. A. & Lehmann, I. J. (1991). *Measurement and evaluation in education and psychology*, 4th Ed. Belmont, CA: Wadsworth/Thomson Learning.
- Miller, M.D., Linn, R.L & Gronlund, N.E (2009). *Measurement and Assessment in Teaching. Tenth Edition / Pearson International Edition*. Upper Saddle River, NJ: Pearson Merrill Prentice Hall. [listed on the TCD library website as 2008]
- Murchan & Shiel (2017) Chapter 1, 3, 4, 5 & 6
- National Council for Curriculum and Assessment (1999). *The Junior Cycle review. Progress report: Issues and options for development*. Dublin: Author.
- National Council for Curriculum and Assessment (April 2004). *Update on the Junior Cycle Review*. Available online at www.ncca.ie.
- National Council for Curriculum and Assessment (April 2005). *Proposals for the Future Development of Senior Cycle Education in Ireland*. Available online at www.ncca.ie.
- National Council for Curriculum and Assessment (Feb 2010). *Innovation and identity: Ideas for a new Junior Cycle*. Available online at <http://www.ncca.ie>.

- Nitko A.J. & Brookhart, S. M. (2007). *Educational Assessment of Students*. 5th Ed. Upper Saddle River, NJ: Pearson Merrill Prentice Hall.
- Perkins, R., Moran, G., Cosgrove, J. & Shiel, G. (2010). *PISA 2009: the performance and progress of 15-year-olds in Ireland. Summary Report*. Dublin: Educational Research Centre. Available at www.erc.ie/documents.
- Popham, W.J. (2007). *Classroom assessment. What teachers need to know*. 5th Edition Boston: Pearson.
- Seitsinger, A. M., Felner, R. D., Brand, S., & Burns, A. (2008). A large-scale examination of the nature and efficacy of teachers' practices to engage parents: Assessment, parental contact, and student-level impact. *Journal of School Psychology*, 46(4), 477-505.
- Williams, K. (1992). *Assessment: A discussion paper*. Dublin: ASTI.

Selected websites

Framework for Junior Cycle 2015

Junior cycle education: insights from a longitudinal study of students

Inside the Black Box

Curriculum online subject specifications

SLAR information

www.ncca.ie

www.action.ncca.ie

www.education.ie

www.ty.slss.ie

www.lca.slss.ie

www.lcvp.slss.ie

www.erc.ie

www.ltscotland.org.uk

www.examinations.ie

www.scoilnet.ie

www.sdpi.ie

www.sess.ie

Further Reading

- Black, P., & William, D. (2009). Developing the theory of formative assessment. *Educational Assessment Evaluation and Accountability*, 21(5), 5–31.
- Smyth, E., McCoy, S., & Darmody, M. (2004). Moving up: The experiences of first-year students in post-primary education. Economic and Social Research Institute (ESRI) Research Series. Smyth, E., Dunne, A., McCoy, S., & Darmody, M. (2006). Pathways through the Junior Cycle: the experience of second year students. Economic and Social Research Institute (ESRI) Research Series. Smyth, E., Dunne, A., Darmody, M., & McCoy, S. (2007). Gearing up for the exam?: The experience of junior certificate students. Economic and Social Research Institute (ESRI) Research Series.
- Tofade, T., Elsner, J., & Haines, S. T. (2013). Best Practice Strategies for Effective Use of Questions as a Teaching Tool. *American Journal of Pharmaceutical Education*, 77(7), 1–9.
- Senior Cycle Review Documents: <https://ncca.ie/en/senior-cycle/senior-cycle-review/introduction-to-senior-cycle-review>

MODULE 8: ET4058 School Placement

Module Code:	ET4058
Module Name:	School Placement
ECTS Weighting:	10
Semester taught:	1 & 2
Module Coordinators:	Susan McCormick

Learning Outcomes:

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

- Incorporate in their teaching and lesson plans, a sound personal philosophy in relation to the role of music in education.
- Identify in their teaching and lesson plans opportunities for the development of literacy and numeracy, promoting through active music -making a spirit of co-operative engagement.
- Apply in their teaching appropriate technological resources.
- Develop a research-informed attitude to teaching and learning which can be explored in subsequent years.
- Demonstrate a thorough understanding of the secondary school music curriculum.
- Devise and implement creative class plans and schemes of work for music which are appropriate to **all** pupils' attainment levels and interests, are coherent with the syllabus, and make use of a range of appropriate teaching methods.
- Demonstrate a range of teaching methods and styles that help to establish and maintain an inclusive, stimulating, purposeful and collaborative learning environment.
- Use appropriate forms of assessment to inform the future direction of the learning.
- Demonstrate a high level of musicianship in the context of teaching and learning in the secondary school classroom.
- Demonstrate a working knowledge of the principal applications of technologies in music.
- Reflect critically on their own practice as teachers, in their post lesson appraisals.
- Display music skills needed to support a diverse curricular and extra-curricular music programme.
- Compile an extensive professional portfolio.
- Work effectively and respectfully as part of a professional team.

Module Content:

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

Teaching and Learning Methods:

Assessment:

Student is assessed on classroom teaching on two occasions by two college tutors (60%). Submission of school placement portfolio and professionalism (40%). A mark will be awarded. A Commendation may also be awarded.

Re-assessment:

Not – Applicable

Recommended Reading List

<https://www.curriculumonline.ie/Junior-cycle/Junior-Cycle-Subjects/Music/>

<https://www.curriculumonline.ie/Senior-cycle/>

<https://www.teachingcouncil.ie/en/publications/teacher-education/policy-on-the-continuum-of-teacher-education.pdf>

<https://www.teachingcouncil.ie/en/research-croi-/research-library/commissioned-and-funded-research/commissioned-research/school-placement-report.pdf>

<https://ncca.ie/en/junior-cycle/>

<https://www.teachingcouncil.ie/en/publications/ite-professional-accreditation/school-placement-guidelines-updated-march-2022.pdf>

<https://ncca.ie/en/senior-cycle/>

Senior Sophister Summary Table

Module	Assessment	ECTS	Mark Weighting (in fraction format)
1. Major Option ET4055	Major Option 75% Minor Option 25%	20	4/12
2.Aural Perception ET4056	Continuous Assessment 100%	5	1/12
3.Compositional Techniques ET4057	Continuous Assessment Portfolio 100%	5	1/12
4. Inclusive Education ET4102	Inclusive Education Assignment	5	1/12
5.Information Communication Technology ET4103	ICT Assignment	5	1/2
6.Applied Psychology ET4202	One Assignment 100%	5	1/12
7.Introduction to Assessment & Examinations in Post Primary Education ET4017	Written Examination 40% One Assignment 60%	5	1/12
8.School placement ET4058	Two summative classroom teaching assessments (60%); professionalism and PDP (40%)	10	2/12

Senior Sophister Submission and Examination Dates 2023/24

Module	Assessment	Deadlines
1. Major Option	Major Option 75% Minor Option 25%	Week of 6 May Week of 13 May
2. Aural Perception	Continuous Assessment 100%	Throughout the year
3. Compositional Techniques	Continuous Assessment Portfolio 100%	Fugue portfolio part 1: 13 Nov Fugue portfolio part 2: 23 Jan Orchestration portfolio part 1: 11 Mar Orchestration portfolio part 2: 22 April
1. Inclusive Education	One Assignment 100%	TBC
5. ICTs for Teaching & Learning	One Assignment 100%	TBC
6. Applied Psychology in Education	One Assignment 100%	TBC
7. Introduction to Assessment & Examinations in Post Primary Education	Written Examination 40% One Assignment 60%	TBC TBC
8. School Placement	Two summative classroom teaching assessments (60%); professionalism and PDP (40%)	13 th October 2023

Curricular Pedagogy (optional)

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

Aims, Learning Outcomes, Course Content and Assessment of each course, will be presented by the module lecturer at the beginning of Michaelmas term.

List of Pedagogies

- Business Studies
- English
- Geography
- History
- Irish
- Mathematics
- Modern Language
- Science

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

Appendices



Appendix I: The grading of examinations and other written work

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

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

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

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

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

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

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

Fail (0-39)

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

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

Represents a failure to answer the question (though may be an answer to a different question).

Shows no or only a little evidence of understanding of the topic.

Shows no or only very little evidence of relevant reading or research.

Includes no or very few relevant ideas.

Does not contain a structured argument.

Does not offer evidence to justify assertions.

Does not include relevant examples.

Contains multiple or major errors.

Third class (40-49)

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

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

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

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

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

- The attempt to answer the question may not be very successful.
- Does not contain a sufficiently well-structured argument.
- Does not offer sufficient evidence to justify assertions.
- Does not include sufficient relevant examples.
- Lacks lucidity.
- Contains one or more important errors.

Lower Second class (50-59)

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

What differentiates a lower second class piece of work from one awarded a Third-Class grade is the greater success of the lower second in answering the question, together with the possession of more

relevant information, a more coherent argument and an improved structure, although neither the answer to the question nor the structure may be incapable of improvement.

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

Attempts to answer the question.

Shows evidence of a basic to good understanding of the topic.

Shows evidence of some relevant reading or research.

Includes some relevant ideas.

Includes some relevant examples.

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

The attempt to answer the question may not be completely successful.

Does not contain a sufficiently well-structured argument.

Does not offer sufficient evidence to justify assertions.

Does not include sufficient relevant examples.

The style of writing could be improved.

Lacks lucidity.

May contain some minor errors.

Upper second class (60-69)

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

material, to solve problems, to generate new ideas and concepts and to apply knowledge to new situations. The presentation of information, arguments and conclusions will be clear and well written.

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

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

Answers the question clearly and fully.

Has a good structure and organisation.

Shows evidence of a very good understanding of the topic.

Shows clear evidence of relevant reading and research.

Clearly explains relevant theory and cites relevant evidence.

Contains reasoned argument and comes to a logical conclusion.

Includes highly relevant ideas.

Uses relevant examples.

Demonstrates the ability to apply learning to new situations and to solve problems.

Is well written.

Lacks errors of any significant kind.

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

Could demonstrate more in the way of insight, imagination, originality or creativity.

Does not answer the question in as fully and comprehensive a manner as would be possible.

Could demonstrate more ability to integrate information.

Could exhibit more critical thinking.

Could exhibit more independence of thought.

First class (70-100)

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

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

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

Answers the question clearly and comprehensively, in a focused way.

Has an excellent structure and organisation.

Demonstrates characteristics such as insight, imagination, originality and creativity.

Demonstrates the ability to integrate information.

Exhibits sound critical thinking.

Exhibits independence of judgement.

Clearly explains relevant theory and cites relevant evidence.

Contains reasoned argument and comes to a logical conclusion.

Gives evidence of wide relevant reading.

Includes a sufficient number of appropriate examples.

Demonstrates a clear comprehension of the subject.

Demonstrates the ability to apply learning to new situations and to solve problems.

Is lucid and well written.

Lacks errors of any significant kind.

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

Acknowledgement. Some parts of this document are based upon ideas in similar documents produced by the University of St Andrews and the University of Reading.

Appendix II: Criteria for Marking Solo Performance Exam

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 of programme

Balance of programme

Level of difficulty v. level of student

Level of difficulty v. year of study

Instrument considerations with regard to repertoire

Appendix III: Criteria for Marking School Placement

<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>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</p>		

<p>They are designed to appeal to a range of learners (visuals, colour, sound, texture, etc.).</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>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 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>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</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>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>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. 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 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>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>Teacher shows awareness of classroom dynamics and responds if necessary to maintain class focus.</p> <p>Teacher demonstrates professionalism.</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 behaviour</p>
<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</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</p>

<p>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>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><u>10. Reflection: Evidence of constructive self-evaluation which feeds into planning and practice</u></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 action 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>

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 / PME Course Calendar:

Date	Event
4 th -22 nd September 2023	School Placement Block SS
4 th September – 22 nd December 2023*	School Placement Block JS
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 co-ordinator at least **two weeks** before the proposed absence. Should the absence coincide with school placement, both heads of department and co-operating teachers must be informed before the school placement takes place.

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

Name: _____

Course: _____ Year: _____

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

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

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

Yes: Please list:

No

Please list all classes that will be missed:

STUDENT DECLARATION

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

Signed: _____

Date: _____

For office use only

Course Co-ordinator/Co-operating teacher

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

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

Signed: _____

Date: _____

Course Co-ordinator/ Co-operating teacher

Permission Granted

Permission Denied

Signed : _____ Date: _____

Please **send a copy** of this document to 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/>