A Note on this Handbook

This handbook applies to students taking the Bachelor in Music Education programme 2022-2023. 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 2022 the School was ranked 72nd 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 on music theory and practice and on 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 RIAM. 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.

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 and with staff 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

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<thead>
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### Important Dates 2022/23

<table>
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<tr>
<th>Date</th>
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<tr>
<td>Monday 29\textsuperscript{th} August to Sunday 18\textsuperscript{th} December 2022</td>
<td>Michaelmas Term</td>
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<tr>
<td>Monday 12\textsuperscript{th} September 2022</td>
<td>Semester 1 lectures start SF, JS, SS</td>
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<tr>
<td>Monday 26\textsuperscript{th} September 2022</td>
<td>Semester 1 lectures start JF</td>
</tr>
<tr>
<td>2\textsuperscript{nd} November 2022</td>
<td>Last day for giving notice for Foundation Scholarship</td>
</tr>
<tr>
<td>Monday 24\textsuperscript{th} October to Friday 28\textsuperscript{th} October 2022</td>
<td>Study Week</td>
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<tr>
<td>Monday 31\textsuperscript{st} October to Friday 4\textsuperscript{th} November 2022</td>
<td>School mid-term break</td>
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<tr>
<td>Week of Monday 9\textsuperscript{th} January 2023 (It may be necessary to hold some exams in the preceding week)</td>
<td>Foundation Scholarship Examinations</td>
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<tr>
<td>Monday 16\textsuperscript{th} January to Sunday 23\textsuperscript{rd} April 2023</td>
<td>Hilary Term</td>
</tr>
<tr>
<td>Monday 23\textsuperscript{rd} January 2023</td>
<td>Semester 2 Lectures Start</td>
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<tr>
<td>Monday 13\textsuperscript{th} February to Friday 17\textsuperscript{th} February 2023</td>
<td>School mid-term break</td>
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<tr>
<td>Monday 6\textsuperscript{th} March to Friday 10\textsuperscript{th} March 2023</td>
<td>Study Week</td>
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<tr>
<td>Monday 24\textsuperscript{th} April to Sunday 4\textsuperscript{th} June 2022</td>
<td>Trinity Term</td>
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<tr>
<td>Tuesday 2\textsuperscript{nd} May to Friday 5\textsuperscript{th} May 2023 (It may be necessary to hold some exams in the preceding week)</td>
<td>Annual Examinations 2023</td>
</tr>
<tr>
<td>TBC (It may be necessary to hold some exams in the preceding week)</td>
<td>Supplemental Examinations 2023</td>
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</table>

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

Administration Office

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

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

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<th>Role</th>
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RIAM
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Opening hours (Term time); Monday, 9am - 9pm; Tuesday - Friday, 8:30am - 9pm; Saturday, 8:30am - 7pm; Sunday, 10am - 5pm

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</tr>
<tr>
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<td>Instructor</td>
<td>Email</td>
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<tr>
<td>Aural Awareness Perception and Analysis</td>
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</table>
General Information for Bachelor in Music Education Students
General Information for Students

Introduction
The Bachelor in Music Education is a four-year honors degree course, it is conducted by the University of Dublin, Trinity College (contact the Course Co-ordinator: Dr. 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 11th October 2022

Tuesday 14th March 2023

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

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

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

- permission to defer or withdraw from examinations;
- permission to ‘go off-books’ (i.e. take a year out);
- submitting an academic appeal;
- transfer to a different course of study;
- application for financial assistance.
Queries
For queries regarding the content of your Course Handbook 2022/23, please contact either the Course Co-ordinator, Dr. Susan McCormick at mccorms5@tcd.ie or the B. Mus. Ed. Admin Team Dearbhail Gallagher at gallagd7@tcd.ie

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

No timetable or reminder will be sent to individual students.
If a student is unable to sit an examination due to unforeseen circumstances, the student’s tutor must be notified in advance so that (s)he can seek permission from the Senior Lecturer of the College for the desired course of action (withdrawal, deferral, etc.). An unexcused absence from an examination will result in a fail grade being recorded for the examination paper.

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

Marking system
The marking system for all subjects is as follows:

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

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

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

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

Compensation at Component Level

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

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

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

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

It is not possible to pass School Placement by compensation.

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

Compensation at Module Level

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

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

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

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

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

In summary, compensation is considered if a student either (i) fails one 10 ECTS credit module in this year but achieves a minimum mark of 35% or (ii) fails two 5 ECTS credit
modules but achieves a minimum mark of 35% in each or (iii) fails one 5 ECTS credit but achieves a minimum mark of 30%.

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

See Appendix 1 for information on the grading of examinations.

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

**Year 2 Senior Fresh**
This year comprises 8 modules: 4 X 10 ECTS credit modules, 4 X 5 ECTS credit modules.

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

**Year 4 Senior Sophister**
This year comprises 7 modules: 1 x 20 ECTS credit module, 1 x 10 ECTS credit modules and 6 x 5 ECTS credit modules.

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

**Assessment**
In all subjects, records are kept of student progress including attendance and application. In most cases a percentage of the final end of year mark includes a continuous assessment mark (details of assessments and weightings for this year are in the 4 summary tables of this handbook). Except where there is duly certified or other approved reason, work submitted up to one week late will bear a 10% deduction of the mark allocated. Work submitted between one and two weeks late will bear an additional 10% deduction. Work submitted more than two weeks late will not be accepted. Every piece of course work must be accompanied by a cover sheet.
Submission of assignments/course work to Trinity should be submitted through Blackboard for Foundation modules (there may be some exceptions to this, but you will be advised of same). 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: gallagd7@tcd.ie ). The normal waiting period for transcripts is two to four weeks.

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

Ethics
Research projects may require ethical approval by the relevant institution.

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

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

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

Study Abroad/Erasmus
Erasmus exchanges are organised between TCD students and students from the 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.

<table>
<thead>
<tr>
<th>Attendance Percentage</th>
<th>Reduction Percentage</th>
</tr>
</thead>
<tbody>
<tr>
<td>100</td>
<td>-</td>
</tr>
<tr>
<td>95</td>
<td>5</td>
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<tr>
<td>90</td>
<td>10</td>
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<td>55</td>
<td>45</td>
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<td>50</td>
<td>50</td>
</tr>
</tbody>
</table>

**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 SF year the student teachers will participate in activities designed to help them acquire skills in classroom management, lesson planning and implementation and presentation. These will include practical work and micro-teaching, which is a video technique designed to help teachers evaluate their own performance.

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

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

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

<table>
<thead>
<tr>
<th>Term</th>
<th>Micro teaching and two weeks School Placement in second-level school.</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Two supervisory visits.</td>
</tr>
<tr>
<td>SF</td>
<td><strong>Assessment:</strong> Pass/Fail.</td>
</tr>
<tr>
<td></td>
<td>Lesson Folder and signed attendance sheet must be submitted.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Term</th>
<th>Full Semester School Placement in post-primary level school.</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Placement includes observation, co-teaching and solo teaching and will include four supervisory visits.</td>
</tr>
<tr>
<td>JS</td>
<td><strong>Assessment:</strong> (Formative and Summative) Professional portfolio, teaching performance and contribution to the school.</td>
</tr>
<tr>
<td></td>
<td>Portfolio and signed attendance sheet must be submitted.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Term</th>
<th>Three week’s School Placement in post-primary level school.</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Two supervisory visits.</td>
</tr>
<tr>
<td></td>
<td>During this final visit the external examiner may visit some students.</td>
</tr>
<tr>
<td>SS</td>
<td><strong>Assessment:</strong> (Summative) A mark will be awarded for the final School Placement. In addition, students may be awarded a <em>commendation for outstanding levels of teaching</em>.</td>
</tr>
<tr>
<td></td>
<td>Professional portfolio and signed attendance sheet must be submitted.</td>
</tr>
</tbody>
</table>

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%2F0uLJPw46mGl2aZ0jmlA%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).
<table>
<thead>
<tr>
<th>Type of Author</th>
<th>Parenthetical:</th>
<th>Narrative:</th>
</tr>
</thead>
<tbody>
<tr>
<td>1 Author</td>
<td>(Bruen, 2013)</td>
<td>According to Bruen (2013) …</td>
</tr>
<tr>
<td>2 Authors</td>
<td>(Braun &amp; Clarke, 2006)</td>
<td>Braun and Clarke (2013) argue that…</td>
</tr>
<tr>
<td>3-20 Authors</td>
<td>(Devine et al., 2008)</td>
<td>Research by Devine et al. (2008) suggests that…</td>
</tr>
<tr>
<td>21+ Authors</td>
<td>(Vos et al., 2019)</td>
<td>Vos et al.’s (2019) research indicates that…</td>
</tr>
<tr>
<td>Group/Corporate Author</td>
<td>First time with an abbreviation: (Organisation for Economic Co-operation and Development [OECD], 2019) Then all subsequent citations: (OECD, 2019)</td>
<td>According to the Organisation for Economic Cooperation and Development (OECD, 2019)…</td>
</tr>
<tr>
<td>Unknown Author</td>
<td>Cite the source by its title. Titles of books and reports are italicized; titles of articles, chapters, and web pages are in quotation marks: (How to Reference Correctly, 2003)</td>
<td>In the book, How to Reference Correctly (2003) it is highlighted that…</td>
</tr>
</tbody>
</table>

**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 preferrable 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).

**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:
Example:


**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.).

<table>
<thead>
<tr>
<th>Type of Author:</th>
<th>Guidance:</th>
<th>Reference:</th>
</tr>
</thead>
<tbody>
<tr>
<td>---</td>
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<td>---</td>
</tr>
<tr>
<td>Group/Corporate Author</td>
<td>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.</td>
<td>Organisation for Economic Co-operation and Development. (2019). <em>Education at a glance 2019: OECD indicators</em>. OECD Publishing. <a href="https://doi.org/10.1787/f8d7880d-en">https://doi.org/10.1787/f8d7880d-en</a></td>
</tr>
<tr>
<td>Unknown Author:</td>
<td>Move the title of the work to the beginning of the references; follow with the date of publication.</td>
<td><em>How to Reference Correctly</em>. (2003). Merriam-Webster.</td>
</tr>
</tbody>
</table>

**EXAMPLES OF REFERENCES FROM DIFFERENT SOURCES:**

1. **Textual Works:**

   1.1. **Periodicals:**

   **Article without DOI:**

Article with DOI/URL:


Magazine Article without DOI:


Magazine Article with DOI/URL:


Newspaper Article without DOI:


News Article with DOI/URL:


Special Issue of a Journal


1.2. Books and Reference Works:

Book without DOI:


Book with DOI/URL:

Bachelor in Music Education Handbook

**Edited Book without DOI:**


**Edited Book with DOI/URL:**


**Chapter in a Book without DOI:**


**Chapter in a Book with DOI/URL:**


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


1.3. Reports

**ERIC Document**


**Government Report (Group Author)**

Bachelor in Music Education Handbook  Page 31 of 106
Government Report (Individual Author)


2. Reviews

Book Review without DOI:


Book Review with DOI/URL:


3. Reference Sources:

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

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](https://doi.org/10.1007/978-3-319-32001-4_7-1)

4. Dissertations:

Unpublished Dissertation:


5. Other Electronic Sources

Webpage on a website:


Film or Movie:

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

TV Series:


TV Series Episode:


Data-set:

PowerPoint Slides:


Online Forum Post:


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:


Podcast:


Podcast Episode:

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:


Course Credits (ECTS)

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

External Examiner

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

The External Examiner is involved in assessing standards in School Placement, course work and examinations. The role of the External Examiner is to provide ‘quality assurance’ for the programme and to ensure the work of the programme is carried out in an equitable manner. During September of Senior Sophister year, a number of students will be selected to be visited on School Placement by the External Examiner. The students seen by the External Examiner will be representative of the whole range of abilities and levels on the course.
**Student Support**
Student Counselling, website: [http://www.tcd.ie/Student Counselling/](http://www.tcd.ie/Student Counselling/)


Careers Advisory Service, website: [http://www.tcd.ie/Careers/](http://www.tcd.ie/Careers/)

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

College Chaplaincy, website: [http://www.tcd.ie/Chaplaincy/](http://www.tcd.ie/Chaplaincy/)

Students’ Union, website: [http://www.tcdsu.org/](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](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/](http://isservices.tcd.ie/) where problems can be reported or advice. For IS Services training see [http://isservices.tcd.ie/training/index.php](http://isservices.tcd.ie/training/index.php)
TU Dublin Conservatoire

Introduction

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

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

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

Locations

Accommodation for full-time programmes is at:

TU Dublin Conservatoire, East Quad, Grangegorman, Dublin 7

Term-Time Opening Hours

East Quad and Lower House: 8.00am–22.00pm (Mon-Fri), 8.00am – 17.00pm (Sat), Sunday is closed.
The 400-seat Concert Hall and the 80-seat Recital Hall in the East Quad are the main venues for concerts, recitals and opera productions. The 80-seat Black Box Theatre, also located in the East Quad, hosts drama productions.

**Library [Park House, Grangegorman]**

Opening Hours:

- Monday 9.00am – 21.00pm
- Tuesday 9.00am – 21.00pm
- Wednesday 9.00am – 21.00pm
- Thursday 9.00am – 17.00pm
- Friday 9.00am – 17.00pm
- Saturday 10.00am – 17.00pm

Tel: 353 1 220 6092

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

**Library [Park House]**

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

- Bookable study and computer spaces
- Book borrowing and renewal

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].

**Practice Facilities/Music Technology Studios**

Practice spaces are available in both the East Quad and the Lower House. Lecture/teaching rooms may only be used outside of teaching hours. Food and drink (except water) are prohibited.
TU Dublin Student Services

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

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


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

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

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

Students’ Union, website: https://www.tudublinsu.ie/

TU Dublin Email & Student Contact Information

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

The Royal Irish Academy of Music 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, opening in November 2022 will double the number of teaching and practice rooms, provide new and enhanced facilities, and create a space for collaboration to flourish.

The start of our new academic year in September 2022 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 will 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

<table>
<thead>
<tr>
<th>Day</th>
<th>Hours</th>
</tr>
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<tbody>
<tr>
<td>Monday</td>
<td>10.00-6.00pm</td>
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<tr>
<td>Tuesday</td>
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<tr>
<td>Thursday</td>
<td>10.00-7.00pm</td>
</tr>
<tr>
<td>Friday</td>
<td>10.00-6.00pm</td>
</tr>
</tbody>
</table>
| 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 Margaret Chorley or Marie Moran, who will plan with you how to have your best learning and development experience with us.

You can also access free and confidential mentoring and counselling with in-house supports or with the Clanwilliam Institute, our health and wellbeing partner.

View the Clanwilliam Institute contact details on our Student support pages on Moodle (login required):

Student counsellors: Paul Roe paulroe@riam.ie; Virginia Kerr virginiakerr@riam.ie.
We 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 Fresh
## Junior Fresh 2022/23 Timetable

### All Lectures Commence the week of Monday 26th September 2022

<table>
<thead>
<tr>
<th>Day</th>
<th>From</th>
<th>To</th>
<th>Subject</th>
<th>Lecturer</th>
<th>Venue</th>
</tr>
</thead>
<tbody>
<tr>
<td>MONDAY</td>
<td>12.00</td>
<td>1.00</td>
<td>Practice of Music Education Semester 1</td>
<td>Susan McCormick</td>
<td>Room 3098 (TCD, Arts Building)</td>
</tr>
<tr>
<td>MONDAY</td>
<td>11.00</td>
<td>1.00</td>
<td>School Placement 1 Semester 2</td>
<td>Susan McCormick</td>
<td>St. Vincent’s Girls’ School</td>
</tr>
<tr>
<td>MONDAY</td>
<td>14.00</td>
<td>15.00</td>
<td>Academic Writing Skills Semester 1 Weeks 1 - 4</td>
<td>Lynsey Callaghan</td>
<td>Room TBC</td>
</tr>
<tr>
<td>TUESDAY</td>
<td>9.00</td>
<td>10.30</td>
<td>H&amp;C Applied Semester 2</td>
<td>David O Shea</td>
<td>Room GO22</td>
</tr>
<tr>
<td>TUESDAY</td>
<td>10.30</td>
<td>10.45</td>
<td>H&amp;C Applied Tutorial Semester 2</td>
<td>David O Shea</td>
<td>Room GO22</td>
</tr>
<tr>
<td>TUESDAY</td>
<td>10.45</td>
<td>12.15</td>
<td>Aural Awareness Semester 1 + 2</td>
<td>Amy Ryan</td>
<td>Room B002</td>
</tr>
<tr>
<td>TUESDAY</td>
<td>13.00</td>
<td>14.00</td>
<td>Irish Music Semester 1</td>
<td>Mark Redmond</td>
<td>Room 003</td>
</tr>
<tr>
<td>TUESDAY</td>
<td>15.45</td>
<td>17.15</td>
<td>H&amp;C Stylistic Semester 1 + 2</td>
<td>Marie Moran</td>
<td>Room G021</td>
</tr>
<tr>
<td>TUESDAY</td>
<td>17.15</td>
<td>17.30</td>
<td>H&amp;C Stylistic Tutorial Semester 1 + 2</td>
<td>Marie Moran</td>
<td>Room G021</td>
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<tr>
<td>Time</td>
<td>Day</td>
<td>Course</td>
<td>Instructor</td>
<td>Venue</td>
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<tr>
<td>9.00</td>
<td>Wednesday</td>
<td>History Semester 1 + 2</td>
<td>Deborah Kelleher, Lynsey Callaghan, Maria McGarry</td>
<td>Online Waiting for DK link, <a href="https://us02web.zoom.us/j/82648221935">https://us02web.zoom.us/j/82648221935</a> Meeting ID: 826 4822 1935 Passcode: 505513 Waiting for MMG link</td>
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<tr>
<td>11.00</td>
<td>Wednesday</td>
<td>Music Technology Semester 1 + 2</td>
<td>Jonathan Nangle</td>
<td>Tech Lab Room LG011</td>
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</tr>
<tr>
<td>13.00</td>
<td>Wednesday</td>
<td>H&amp;C Stylistic Semester 1</td>
<td>Marie Moran</td>
<td>G021</td>
<td></td>
</tr>
<tr>
<td>14.30</td>
<td>Wednesday</td>
<td>H&amp;C Stylistic Tutorial Semester 1</td>
<td>Marie Moran</td>
<td>Room G021</td>
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</tr>
<tr>
<td>15.00</td>
<td>Wednesday</td>
<td>Keyboard Skills Semester 1</td>
<td>Marie Moran</td>
<td>Room G021</td>
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</tr>
<tr>
<td>14.00</td>
<td>Wednesday</td>
<td>Keyboard Skills Semester 2</td>
<td>Marie Moran</td>
<td>Room G021</td>
<td></td>
</tr>
<tr>
<td>9.00</td>
<td>Thursday</td>
<td>Ethnomusicology BY Semester 2</td>
<td>Jonathan Nangle</td>
<td>Lecture Theatre</td>
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<tr>
<td>10.00</td>
<td>Thursday</td>
<td>POME Semester 1</td>
<td>Grainne Deery</td>
<td>Room G020</td>
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<tr>
<td>11.15</td>
<td>Thursday</td>
<td>Conducting Semester 1 + 2</td>
<td>Gavin Maloney</td>
<td>Organ Room</td>
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<tr>
<td>13.00</td>
<td>Thursday</td>
<td>Aural Perception and Analysis Semester 1 + 2</td>
<td>Amy Ryan</td>
<td>Room B022</td>
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</tr>
<tr>
<td>14.00</td>
<td>Thursday</td>
<td>Keyboard Skills Semester 1 + 2</td>
<td>Marie Moran</td>
<td>Room G021</td>
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</tr>
<tr>
<td>16.00</td>
<td>Thursday</td>
<td>Yoga Semester 1 + 2</td>
<td>Nabin Thapa</td>
<td>Vernon Studio</td>
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</tr>
<tr>
<td>11.00</td>
<td>Friday 30th September</td>
<td>Academic Research Skills Semester 1: Week 1</td>
<td>Philip Shields</td>
<td>Online</td>
<td></td>
</tr>
</tbody>
</table>

*This is a once off class, a catch up class, as BMusEd students will have missed the first week of Academic Writing due to the fact that they are combined with all first year intake for this course (commenced week September 19th). Weeks 2 – 4 will take place under the history umbrella module on Wednesday. Unfortunately, the order of content will be slightly out of kilter for the week of September 26th but thereafter will settle.*
MODULE 1: EDU11020 Instrumental Performance

Module Code: EDU11002
Module Name: Music Performance 1
ECTS Weighting: 10 ECTS
Semester taught: 1&2
Module Coordinators: RIAM/TUD Instrumental/Vocal Teacher

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

LO1. Display a level of artistic expression and technical facility for instrumental/vocal performance.

LO2. Present pieces in a varied and balanced programme.

LO3. Perform with a reliable interpretation of the various stylistic genres presented.

LO4. Display a basic musical and intellectual understanding of the music performed.

Module Content:
Solo Performance: All Instruments/Voice including Traditional instruments.

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

The aim of the component is to:

- develop students’ instrumental/vocal technique for performance
- establish the foundation for productive practice and independent learning
- introduce the student to a wide variety of repertoire
- develop confidence in stylistic and interpretive issues
Ensemble
Students are expected to fulfil the ensemble requirements as detailed in the handbook for RIAM and TU Dublin Conservatoire.

Teaching and Learning Methods

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

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

Assessment
Presentation of a balanced programme of contrasting styles [15 minutes duration]. The programme must be presented in writing to the examination panel. Should the 15 minute duration be exceeded the performance may be interrupted at the discretion of the examiners.

Scales and arpeggios/technical exercises must be performed to a standard commensurate with the programme presented. The time taken to perform these exercises is in addition to the 15-minute duration of the recital. A list should be drawn up in consultation with the teacher and presented to the examiners.

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

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

Sight-reading test: To play a simple piece.

*The student will be examined by two examiners from the host institute. The examination panel will include a traditional music specialist.
Note: While the panel will include instrumental examiners the specific instrumental expertise may not include every instrument.

The programme should reflect and illustrate both the tradition and breadth of the repertoire. Categories from which tunes may be chosen include jigs, slides, reels, hornpipes, marches, polkas, slow airs and the music of the harpers. Other categories, e.g. the music of other Celtic countries, or the students own compositions/arrangements may also be included in consultation with the first study teacher and the relevant degree course committee.

Second Instrument

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

Reassessment

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

Contact Hours and Workload

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

Recommended Reading List

Repertoire as suggested by individual practical teacher.

There are no pre-requisite or co-requisite modules in order to take this module.
MODULE 2: EDU11024 Aural Skills 1 (Professional and Pedagogic)

Module Code: EDU111004
Module Name: Aural Skills 1 (Professional and Pedagogic)
ECTS Weighting: 5 ECTS
Semester taught: 1&2
Module Coordinators: RIAM: Ms. Amy Ryan
TUD: Ms Helen Blackmore

Learning Outcomes:

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

LO1. Identify form, style, genre, texture, and instrumentation aurally and via score-reading

LO2. Articulate in a concise and clear manner both orally and in writing their understanding of the above.

LO3. Annotate scores with appropriate use of harmonic progression, phrasing and tonality

LO4. Discuss concepts of style, genre, texture, and instrumentation in the context of planning for primary school classroom

Module Content:

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

This module will expose students to an array of repertoire, broadening their listening experience in a range of styles including Western Art Music from the renaissance onwards and other musical styles such as folk music from Ireland and beyond, popular styles and jazz. Topics will include:

- Form: binary form, ternary form, minuet and trio, rondo, theme and variation, sonata form.
- Structural elements of music such as motif, phrase, period and sentence.
- Tonal relationships, recognition and labelling of cadences, chords and phrases.
- Awareness of texture and instrumentation.
- Developing facility with pedagogical tools relevant to musicianship training in the classroom: relative solfa, hand signs, absolute pitch names and rhythm syllables.
Teaching and Learning Methods

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

Assessment

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

Reassessment

Repeat assessment and/or project.

Contact Hours and Workload

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

Recommended Reading List

The Complete Musician, Roy Bennett (various)

There are no pre-requisite or co-requisite modules in order to take this module.
MODULE 3: EDU11021 Compositional Techniques 1

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

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

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

LO1. Compose a four-part tonal harmony for soprano, alto, tenor, bass (SATB) and via figured bass.

LO2. Compose in a manner that includes melodic, rhythmic and harmonic control in two-part contrapuntal textures.

LO3. Critically discuss the practical application of composition within the primary and post-primary music curricula.

LO4. Apply techniques derived from Stylistic composition to free composition (e.g. harmonic language, melodic and rhythmic control, phrase structure)

LO5. Demonstrate creativity and imagination through free composition focusing on the mediums of text setting and piano accompaniment by responding to given materials and stimulus.

LO6. Describe how composition techniques can be applied to a range of practical classroom situations.

Module Content:
This module will consist of two components:

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

The H&C Stylistic component will provide a foundation for the Harmony and Counterpoint Applied strand which commences in Semester 2.
Harmony and Counterpoint Stylistic
This component consists of two strands:

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

Topics will include:
- Root, first and second inversion chords, the dominant seventh and its inversions, passing notes (accented and unaccented), suspensions and modulations to closely related keys.
- Realisation of figured bass.
- The writing of simple two-part counterpoint in vocal or instrumental idiom addressing imitation, rhythmic contrast, cycle of 5ths and modulation.
- Harmonisation of a simple melody (hymn tune)

Harmony and Counterpoint Applied

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

This component consists of the following elements:

- Students will learn how to choose appropriate chords when harmonising a melody, and how to realise this harmonisation idiomatically for the ensemble concerned.
- Text-setting will be covered, including an analysis of the metre, meaning and atmosphere of a given text, and how these can be responded to in composition.
- Students will be introduced to the principles of idiomatic writing for voices and an appropriate range of instruments, concentrating on those typically found in the secondary school.

Topics will include some or all of the following:

- Setting a short text for voice
- Composition of a piano accompaniment to a given song-melody; drawing from a wide range of contexts and styles (e.g. lieder, folk, popular song).
- Arrangement of piano work/accompaniment for an instrumental ensemble
• Free composition, drawing upon students’ individual backgrounds and musical interests.

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

**Teaching and Learning Methods**

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

**Harmony and Counterpoint Stylistic**

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

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

**Harmony and Counterpoint Applied**

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

Students will complete regular assignments which will support the composition of their portfolio.

**Assessment**

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

**H&C Stylistic**

This may consist of a proportion of weekly work across the Semester [75%] and/or a separate portfolio set at the end of the Semester, which will consist of four-part harmonisations including figured bass. (Exercises 10 bars approx.)
H&C Applied

Students to compose 3 pieces.

H&C STYLISTIC

Three questions to be answered:

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

Reassessment

Repeat Examination and/or Portfolio Requirements

Contact Hours and Workload

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

Recommended Reading List


Jean Archibald and Bernadette Marmion, Music Workout, Grade 8. (Royal Irish Academy of Music)

A wide range of resources appropriate to the style studied whilst also acknowledging the school setting

There are no pre-requisite or co-requisite modules in order to take this module.
**MODULE 4: EDU11022 Music History 1**

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

**Learning Outcomes:**

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

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

LO1. Discuss the evolution of music history pertaining to Western Art Music (1600–1945), World Music and Irish Traditional Music.

LO2. Differentiate between composers/prominent exponents and styles of the periods/genres studied and evaluate the different aesthetic approaches taken.

LO3. Critically analyse recordings from the periods/genres studied, providing commentary on the repertoire.

LO4. Discuss the various methodological approaches to the type of music studied.

LO5. Articulate verbally and in writing an awareness of different social, historical and cultural contexts.

**Module Content:**

**History of Western Art Music**

This component provides an overview of the development of music from c. 1600 to 1945. Students in TUD will study the music through periodisation (Baroque, Classical, etc.). Students in the RIAM will study the music through genre (Orchestral, Opera, etc.).

While students will be introduced to significant composers and compositions that are considered canonic, they while also study the work of underrepresented composers in attempt to subject the canon to reasoned critique. The material will include in-depth
discussion of the broader socio-political and cultural context. There will be a strong emphasis on engaging with scores were applicable, which will develop students’ analytical skills as well as listening to recordings which will develop aural skills.

**Irish Traditional Music**

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

- The Bardic tradition – overview of musical practice in Gaelic Ireland
- The harp tradition – a detailed survey of historic and contemporary practice
- The organology of Traditional Music
- The study of Dance Music – a history of dance, its form and structure, modes, contemporary applications, and cultural context.
- The Collectors – an appraisal of rationale, context, approach and impact.

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

**Ethnomusicology**

This component engages with music traditions from around the world through the theoretical model of ethnomusicology. The module component will involve two principle strands: i) Area Studies (studying musics of the world); ii) Theory and Methods in Ethnomusicology.

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

Theory and methods introduces the history of the discipline and the central importance of fieldwork in ethnomusicological research. Through engagement with relevant literature students will consider ways to construct and implement short fieldwork projects. Musical area studies will also consider key theoretical themes.

**Teaching and Learning Methods**

**History of Western Art Music** (Semesters 1 and 2)

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

**Irish Traditional Music** (Semester 1)

The Irish Traditional Music Strand will be taught through a series of 1-hour weekly lectures that focus on topics of the tradition.
**Ethnomusicology (Semester 2)**  
Lectures will be taught through weekly lectures. Literature-based research and fieldwork will also contribute to the teaching and learning of this module.  

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

**Assessment**

History of Western Art assessment: One in-module assignment and one summative assignment in each semester. The in-module assignments are each 7.5% of the overall grade. The summative assignments are each 17.5% of the overall grade. Each assignment is due at the end of each semester.

Semester 1: Academic Writing Assignment [7.5%] + Essay/Podcast [17.5%]  
Semester 2: Essay preparation/Resource bank [7.5%] + Essay Podcast [17.5%]

Irish Traditional Music assessment: Listening test worth 10% of the overall grade and an essay worth 15% of the overall grade. This assessment will take place at the end of semester 1.

Ethnomusicology assessment: Fieldwork project or essay worth 15% of the overall grade and a listening diary worth 10% of the overall grade.

**Reassessment**

Resit and/or resubmit relevant exams/assessments at supplemental

**Contact Hours and Workload**

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

**Recommended Reading List**

**Western Art Music:**


**Irish Traditional Music:**

Shields, Hugh, Carolan, Nicholas and Smith, Therese (Eds.) (1972 -2001) *Irish Folk Music Studies — Éigse Cheol Tírëvolts 1-6*
Ethnomusicology


Ethnomusicology

There are no pre-requisite or co-requisite modules in order to take this module.
MODULE 5: EDU11023 Music Education 1

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

Learning Outcomes:

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

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

LO1. Source, create and critically evaluate a range of creative materials / resources including digital, drawing on a range of appropriate music pedagogical approaches suitable for an inclusive and diverse early years and primary music context

LO2. Identify opportunities for, and creatively engage in active, collaborative, and independent music-making and self-expression in the classroom context

LO3. Discuss global citizenship in the context of lesson planning

LO4. Identify and articulate as appropriate, the links between theory and practice by drawing on relevant music education research and contemporary developments

LO5. Critique models of self-reflection in the context of lesson planning

Module Content:

Music Education 1 is a two-semester module taken by all students in the first year of the Bachelor in Music in Education. The module introduces practical and theoretical perspectives on music teaching, learning and assessment in the context of early years and primary school settings. Specific attention is paid to the primary school music curriculum in Ireland. The module will enable students to explore how young children learn music, the pedagogical approaches that facilitate the development of musicianship and intercultural competence, particularly in an inclusive, creative and collaborative classroom environment, and how to apply this knowledge to activities in the primary classroom including lesson planning.
In-class tasks, related school-based assignments and alignment with the other professional modules and module components such as Practical Music Skills, Music Technology, Conducting and Introduction to School Placement facilitate students to reflect on their own as well as their pupils’ learning and development in and through music. In line with the primary music curriculum this module adopts an integrated perspective on music learning, valuing and including the musical and cultural repertoires of the pupils. The module assumes an active, inclusive, creative, and collaborative music-making classroom environment, cognisant of the importance of the development of literacy, numeracy, and digital skills.

**Teaching and Learning Methods**

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

**Assessment**

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

**Reassessment**

Resubmission of Portfolio

**Contact Hours and Workload**

22 hours. Independent study hours: 39 hours for preparation, 39 hours for assessment.

**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

There are no pre-requisite or co-requisite modules in order to take this module.
MODULE 6: EDU11025 Music Technology for the classroom

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

Learning Outcomes:

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

LO1. demonstrate the ability to input notes, dynamics and articulations, edit, layout and optimize a computer-based score within notation software. (MuseScore/Finale/Sibelius).

LO2. extract musical examples from notation software for use in word processor/image-based programs as a means of developing classroom content and preparing parts for performance, including transposing scores.

LO3. capture and import audio into a Digital Audio Workstation platform and perform basic editing (extract selections, fades, volume and pan manipulation, corrective editing, audio splicing).

LO4. creatively manipulate digital audio generating new and engaging sonic material from pre-existing files through the use of effects and sequence VST (Virtual Studio Technology) instruments to create original compositions and backing tracks.

LO5. creatively and correctively manipulate digital audio and display proficient typesetting ability.

Module Content:

This module consists of one component, Music Technology for the Classroom.

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

This module consists of three strands:
1. Provide a step by step introduction to computer-based music notation software (MuseScore/Finale/Sibelius) to produce professional-standard printed musical scores and parts and content for worksheets and other teaching materials.

2. Provide a step by step introduction to digital audio editing techniques within a Digital Audio Workstation (Reaper/Ableton Live/Cubase), learning the skills to capture and creatively manipulate digital audio.

3. Provide a step by step introduction to sequencing techniques of VST (Virtual Studio Technology) instruments to compose original compositions or arrange high-quality backing tracks

Topics will include/Topics covered:

- Basic typesetting in music notation software (note input, dynamics and articulations).
- Figured-bass notation and typesetting lyrics (Solo songs/Soprano, Alto, Tenor and Bass)
- Transposition of scores and transposing instruments.
- Score editing (layout and score optimization) and preparation of parts.
- Extracting musical examples from notation software for use in a word processor/image-based program.
- Capturing digital audio from basic techniques (e.g. a phone) through portable recorders, stereo microphone arrays, and multitrack recording setups.
- Manipulating digital audio correctly (audio splicing, EQ, noise reduction, mixing techniques) and creatively (effects processing).
- Syncing video and audio in a software environment (Da Vinci Resolve/Premiere Pro) and basic video editing.
- Sequencing in a Digital Audio Workstation through the use of VST instruments. Composition for video (TV Advertisement), Sound Design for Film (Sound Design/Foley Techniques), backing tracks.

Teaching and Learning Methods

The module involves weekly one hour lectures. Students are expected to take an active part in the lectures and will be expected to undertake directed tasks.
Computer Notation and Typesetting (MuseScore/Finale/Sibelius)

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

Week 1: Methods for inputting notes, dynamics and articulations
Week 2: Expand on the first week to include smart shapes (slurs, cresc., decresc.), inputting lyrics
Week 3: Figured bass symbols, transposing scores
Week 4: Score optimization and layout, methods for how to present your score in preparation for printing and producing parts
Week 5: Advanced layout and special tools, tricks and tips

Sequencing in a Digital Audio Workstation (Reaper/Ableton Live/Cubase)

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

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

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

Each week will focus on a systematic, guided approach, introducing a particular set of tools. For example, a five-to-ten week module would typically cover:

Week 1-2/1-4: How one can capture audio, from the basic (a phone), through portable recorders and advancing to basic stereo mic’ing techniques to multitrack recording.
Week 3/4-6: Manipulating digital audio. Creating a composite recording through audio splicing (selecting takes, matching and crossfading). Applying corrective effects (EQ) and mixing (volume fades, pan and general ambience (reverb)).
Week 4/6-8: Syncing audio and video in a video editor. Basic video editing, splicing, crossfades, basic colour correction, rendering.
Week 5/8-10: Creative audio manipulation. Using existing audio files and processing those via effects to generate new sonic material for use in sound design or composition.

Assessment

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

Reassessment

Repeat failed component at supplemental examinations
Contact Hours and Workload

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

Recommended Reading List

Rep Computer Notation and Typesetting. Online Finale/Sibelius/Musescore user forums
Integrated User Help Guides
Introduction to Digital Audio Editing: Online forums for digital audio software
Reading (Representative Shortlist):
Wishart, Trevor: On Sonic Art, (Routledge, 1997)
Cox, Christopher: Audio Culture: Readings in Modern Music (Bloomsbury, 2017)
Young, Rob: Undercurrents, The Hidden Wiring of Modern Music (Continuum, 2002)
Repertoire as suggested by individual practical teacher.

There are no pre-requisite or co-requisite modules in order to take this module.
MODULE 7: EDU11026 Fundamentals of Music Pedagogy

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

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

LO1. Sing a range of melodic lines at sight (e.g. pentatonic melodies to simple folksongs and art-songs).

LO2. Demonstrate the ability to sing, accompany and conduct pieces incorporating multiple melodic lines.

LO3. Identify aurally, dictate and perform diatonic intervals, triads, basic chord progressions, simple two-part melodies and basic rhythms.

LO4. Demonstrate fundamental conducting skills.

LO5. Demonstrate basic competence in a range of keyboard skills.

LO6. Play guitar, recorder and some percussion instruments at a level commensurate with the classroom teaching environment.

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

Aural Awareness
The aim of this component is to establish a basic level of aural competency and literacy so that the student can perceive and vocalise fundamental musical structures (melodic, harmonic and rhythmic) through reading and listening. Topics will include:
• Sight singing – pentatonic melodies, simple folksongs and art-songs
• Aural skills – developing the ability to sing and identify aurally diatonic intervals, triads and basic chord progressions
• Musicianship – the performance of two-part canons, Bach Chorales and two-part vocal/orchestral excerpts from Mozart, Haydn etc. (i.e. Group performance/Sing one line and play the other). To include two-part rhythmic exercises.
• Dictation – intervallic, triadic, rhythmic, melodic single/two-part textures drawing from the above material

Fundamentals of Conducting

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

• Technical: A systematic approach to standard metric patterns, sub-divided time-signatures, and dynamics. The baton is utilised as a tool for non-verbal communication.
• Theoretical: The study of short-form and 4-part scores, moving onto to the assimilation of more complex elements.

Keyboard Skills

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

• Chord patterns and cadences in major and minor keys
• Figured Bass – may include 5/3, 6/3, 6/4 and 7
• Basic score reading including transposition and alto clef
• Melody harmonisation – block chords and simple left-hand accompaniment figurations
• Basic accompaniment skills
• Sight reading – simple piano pieces of appropriate standard

Instrumental Musicianship

The aim of this component is to establish fundamental musicianship skills on a range of instruments (guitar, recorder and percussion) that are essential to teaching in the classroom. Topics will include:
- Guitar/Ukulele – basic strumming patterns, open and barre chords (guitar)
- Recorder – Students will be taught basic fingering, breathing and tonguing and how to play simple melodies in solo and group contexts

Percussion – students will be introduced to a range of percussion instruments and will practice fundamental rhythmic patterns and syncopation in a group setting.

**Teaching and Learning Methods**

**Aural Awareness**

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

**Fundamentals of Conducting**

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

**Keyboard Skills I**

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

**Classroom Musicianship**

In Semester two, students will be given a weekly 1-hour workshop-style class divided between percussion, recorder and guitar. Students who are already accomplished on any of these instruments may be exempt from certain classes on the recommendation of the programme chair.
Assessment

There are four components to assessment.

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

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

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

These modules are worth 25% of the overall grade each. Instrumental Musicianship skills will be assessed at the end of semester 2 and is worth 10% of the overall grade.

Reassessment

Repeat failed component at supplemental examinations

Contact Hours and Workload

74 Contact hours. Independent study hours: 126 hours of preparation and assessment.

Recommended Reading List

None

There are no pre-requisite or co-requisite modules in order to take this module.
MODULE 8: EDU11027 School Placement 1

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

Learning Outcomes:

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

L.O. 1 Compile, articulate and discuss a set of observations on teaching and learning in the primary school setting focusing on the use of literacy, numeracy, and digital skills in the general classroom context.

L.O.2 Apply practical music skills in the classroom.

L.O. 3. Demonstrate appropriate competence as musician co-teacher in the primary classroom with responsibility for co-planning, co-teaching and co-reflecting on weekly lessons.

L.O. 4. Develop a set of creative resources (incorporating technology) for teaching and learning music at primary level.

L.O. 5 Collaborate professionally with partner co-teacher in developing responsive, creative, inclusive and environmentally aware classroom music lessons for an inclusive and diverse population of pupils in a primary school setting.

L.O. 6 Engage constructively with feedback from placement tutor, co-teacher, and school management.

Module Content:

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

Furthermore, the module aims to:

- Introduce students to co-planning, co-practice and co-evaluation of jointly taught music lessons
• Create culturally responsive, creative and inclusive lesson plans in response to suggestions from partner co-teachers (treoraithe)
• Study and critique the key literature on co-teaching
• Develop an awareness of the pivotal role of relationship in the context of the school setting

Fundamental to the professional development of a student-teacher is an understanding and critical appraisal of the macro contexts in which education systems are positioned. Starting with one semester of placement as co-teacher in a primary school setting students have opportunities to integrate theory and practice and to co-plan, co-teach, and co-reflect on class teaching, learning, and assessment using a wide range of strategies. During the module students will develop; an awareness of themselves as teacher-musicians; the skills of professional relationship-building; the appropriate organizational and behaviour management skills, the ability to observe and learn from the practice of experienced teachers and the skills to work independently and collaboratively as part of a team with responsibility for a short musical performance. On alternate weeks, over a semester, students are positioned in school as co-teachers for two hours and attend college for two hours co-reflecting on the experience and co-planning for the next.

Teaching and Learning Methods

The teaching and learning methods are highly collaborative with relationship building at the core. On alternate weeks B Mus Ed Junior Fresh students attend either school or university. The subject matter is chosen by the school/teachers. The music lessons and resources are drafted by the student-teachers and edited by each partner teacher. On alternate weeks, Education seminars offer support in planning, teaching, and reflecting, situating the practical experience in the context of the relevant literature.

Lectures include the principles of co-teaching, Vygotskian theories of learning + planning Practical placements in a primary school setting involve co-planning, co-teaching and co-reflecting with a partner primary co-teacher.

Assessment

Professional Development Portfolio containing 6 co-planned, co-taught and co-evaluated lessons (60%). A critique of co-taught lessons via video-analysis (20%). A presentation on your development as a teacher. (20%)

Reassessment

Resubmission of Portfolio at Supplemental Examination

Contact Hours and Workload

12 hours in Trinity, 24 hours in placement school, 30 hours of preparation and 40 hours of assessment.
Recommended Reading List


DES Primary School Curriculum [https://www.curriculumonline.ie/Primary/](https://www.curriculumonline.ie/Primary/)


[https://www.curriculumonline.ie/Primary/curriculum-areas/the-arts-education/music/](https://www.curriculumonline.ie/Primary/curriculum-areas/the-arts-education/music/)


[https://www.curriculumonline.ie/Primary/curriculum-areas/the-arts-education/](https://www.curriculumonline.ie/Primary/curriculum-areas/the-arts-education/)


There are no pre-requisite or co-requisite modules in order to take this module.
<table>
<thead>
<tr>
<th>Module</th>
<th>Components</th>
<th>Assessment</th>
<th>Contact hours</th>
<th>ECTS</th>
<th>Mark Weighting (in fraction format)</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Music Performance 1</strong></td>
<td>Sole Performance Ensemble</td>
<td>Solo performance exam (15mins) Ensemble performance: attendance and Participation</td>
<td>Teacher Contact 70</td>
<td>10</td>
<td>2/12</td>
</tr>
<tr>
<td><strong>Aural Skills 1</strong> (Professional and Pedagogic)</td>
<td>Aural Skills</td>
<td>Listening Test (1 hr) Project (600-800 words)</td>
<td>Teaching contact 22 Independent Study 78</td>
<td>5</td>
<td>1/12</td>
</tr>
<tr>
<td><strong>Compositional Techniques 1</strong></td>
<td>Harmony &amp; Counterpoint Stylistic Harmony &amp; Counterpoint Applied</td>
<td>Portfolio Exam (3 hrs) Portfolio</td>
<td>Teacher contact 66 Student effort 134</td>
<td>10</td>
<td>2/12</td>
</tr>
<tr>
<td><strong>Music History 1</strong></td>
<td>History of Western Art Music Irish Music Ethnomusicology</td>
<td>Academic Writing Assignment 600-800 words Essay Prep/resource bank Essay 1500 words/Podcast 10-15mins x 2 Listening test 15mins Essay 1500 words Field work project/essay 1500 words Listening Diary</td>
<td>Teacher Contact 55 Independent Study 145</td>
<td>10</td>
<td>2/12</td>
</tr>
<tr>
<td><strong>Music Education 1</strong></td>
<td>Practice of Music Education</td>
<td>Portfolio containing: -Lesson plans -Teaching Resources -Reflection</td>
<td>Teacher contact 22 Independent Study 78</td>
<td>5</td>
<td>1/12</td>
</tr>
<tr>
<td>Module</td>
<td>Components</td>
<td>Assessment</td>
<td>Contact hours</td>
<td>ECTS</td>
<td>Mark Weighting (in fraction format)</td>
</tr>
<tr>
<td>-------------------------------</td>
<td>-------------------------------------------------</td>
<td>----------------------------------------------------------------------------</td>
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</tr>
<tr>
<td><strong>Music Technology for the Classroom</strong></td>
<td>Music Technology for the Classroom</td>
<td>Portfolio containing 3 assignments: -Computer Notation -Sequencing -Digital Audio</td>
<td>Teacher Contact 22 Independent Study 78</td>
<td>5</td>
<td>1/12</td>
</tr>
<tr>
<td><strong>School Placement 1</strong></td>
<td>School Placement 1</td>
<td>Professional Development Portfolio (An Taisce) 6 lessons Video analysis of lesson Presentation</td>
<td>Teacher Contact 36 Independent study and Classroom teaching 70</td>
<td>5</td>
<td>1/12</td>
</tr>
<tr>
<td><strong>Fundamental Music Pedagogy</strong></td>
<td>Fundamental Music Pedagogy</td>
<td>Awareness Conducting Keyboard Skills Classroom Instrumental Skills</td>
<td>Teacher Contact 88 Independent Study 112</td>
<td>10</td>
<td>2/12</td>
</tr>
</tbody>
</table>
## Junior Fresh Submission and Examination Dates 2022-23

<table>
<thead>
<tr>
<th>Module</th>
<th>Assessment</th>
<th>Deadlines</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Music Performance 1</strong></td>
<td>Solo performance exam (15mins)</td>
<td>End of Semester 2</td>
</tr>
<tr>
<td></td>
<td>Ensemble performance: attendance and Participation</td>
<td></td>
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<tr>
<td></td>
<td></td>
<td>Various performance spotlight week activities</td>
</tr>
<tr>
<td><strong>Aural Skills 1 (Professional and Pedagogic)</strong></td>
<td>Listening Test (1 hr)</td>
<td>End of Semester 1</td>
</tr>
<tr>
<td></td>
<td>Project (600-800 words)</td>
<td>End of Semester 2</td>
</tr>
<tr>
<td><strong>Compositional Techniques 1</strong></td>
<td>Portfolio</td>
<td>End of Semester 1 and 2</td>
</tr>
<tr>
<td></td>
<td>Exam (3 hrs)</td>
<td>End of Semester 2</td>
</tr>
<tr>
<td></td>
<td>Portfolio</td>
<td>End of Semester 2</td>
</tr>
<tr>
<td><strong>Music History 1</strong></td>
<td>Western Art Music: Academic Writing Assignment 600-800 words</td>
<td>End of Semester 1</td>
</tr>
<tr>
<td></td>
<td>Essay Prep/resource bank</td>
<td>End of Semester 2</td>
</tr>
<tr>
<td></td>
<td>Essay 1500 words/Podcast 10-15mins x 2</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Irish Music: Written report, 1500 words x 2</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Listening test 15mins</td>
<td>End of Semester 1</td>
</tr>
<tr>
<td></td>
<td>Essay 1500 words</td>
<td>End of Semester 1</td>
</tr>
<tr>
<td></td>
<td>Ethnomusicology: Field work/essay 1500 words</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Listening Diary</td>
<td>End of Semester 2</td>
</tr>
<tr>
<td><strong>Music Education 1</strong></td>
<td>Portfolio containing 3 assignments:</td>
<td>End of Semester 2</td>
</tr>
<tr>
<td></td>
<td>- Lesson plans</td>
<td></td>
</tr>
<tr>
<td></td>
<td>- Teaching Resources</td>
<td></td>
</tr>
<tr>
<td></td>
<td>- Reflection</td>
<td></td>
</tr>
</tbody>
</table>
### Music Technology for the Classroom

- Portfolio containing 3 assignments:
  - Computer Notation
  - Sequencing
  - Digital Audio

  **End of Semester 1 and 2**

### School Placement 1

- Professional Development Portfolio (An Taisce)
- 6 lessons
- Video analysis of lesson Presentation

  **Semester 2**

### Fundamental Music Pedagogy

- Aural Awareness
- Conducting
- Keyboard Skills
- Classroom Instrumental Skills

  **Continuous Assessment + short end of Semester assessment**

  **End of Semester 2**

### Study Abroad/Erasmus

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

<table>
<thead>
<tr>
<th>Marks (%)</th>
<th>Detailed Comments</th>
<th>Overall Impression</th>
</tr>
</thead>
<tbody>
<tr>
<td>90-100</td>
<td>Individual and original interpretation. Displays deep insight and research.</td>
<td>Exceptional/Professional Standard</td>
</tr>
<tr>
<td></td>
<td>Flawless technique. Programme exceptionally executed.</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Sense of flair and confidence/security never in doubt. A communicative performance</td>
<td></td>
</tr>
<tr>
<td></td>
<td>which displays a high level of individuality and sense of involvement.</td>
<td></td>
</tr>
<tr>
<td>80-89</td>
<td>Imaginative and expressive interpretation, displaying insight and research.</td>
<td>Outstanding/Professional Standard</td>
</tr>
<tr>
<td></td>
<td>Excellent technical performance with no reservations.</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Sense of flair and confidence/security never in doubt. An engaging and individual</td>
<td></td>
</tr>
<tr>
<td></td>
<td>performance.</td>
<td></td>
</tr>
<tr>
<td>70-79</td>
<td>Mature interpretation, with insight, perhaps lacks flair needed for mark over 80%.</td>
<td>Musically mature. Excellent technical ability and</td>
</tr>
<tr>
<td></td>
<td>Musically mature and displaying excellent sensitivity.</td>
<td>control.</td>
</tr>
<tr>
<td></td>
<td>Excellent technical performance with virtually no reservations. A versatile and</td>
<td></td>
</tr>
<tr>
<td></td>
<td>fluent technique. Excellent control.</td>
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</tr>
<tr>
<td></td>
<td>An accomplished and confident performance, displaying excellence both technically</td>
<td></td>
</tr>
<tr>
<td></td>
<td>and musically, with a sense of involvement.</td>
<td></td>
</tr>
<tr>
<td>66-69</td>
<td>Convincing interpretation with insight, but requires a higher level of individuality</td>
<td>Very Good</td>
</tr>
<tr>
<td></td>
<td>and subtlety for a higher mark. Shows very good potential and a good level of</td>
<td></td>
</tr>
<tr>
<td></td>
<td>musicality and sensitivity.</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Mostly technically assured, with small technical misjudgements/lapses/errors,</td>
<td></td>
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<tr>
<td></td>
<td>which only mar performance in the short term. Well controlled overall</td>
<td></td>
</tr>
<tr>
<td></td>
<td>A confident and communicative performance. Well-presented programme.</td>
<td></td>
</tr>
<tr>
<td>60-65</td>
<td>Convincing interpretation for most part, but requires a wider variety of expression</td>
<td>Good</td>
</tr>
<tr>
<td></td>
<td>and awareness of musical form etc. for a higher mark.</td>
<td></td>
</tr>
<tr>
<td>Score Range</td>
<td>Description</td>
<td>Rating</td>
</tr>
<tr>
<td>------------</td>
<td>-----------------------------------------------------------------------------</td>
<td>--------</td>
</tr>
<tr>
<td>56-59</td>
<td>Reliable performance, displaying some large-scale musical understanding.</td>
<td>Reliable</td>
</tr>
<tr>
<td></td>
<td>Standard approach lacks individuality.</td>
<td></td>
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<td></td>
<td><em>Overall technically reliable, but lacks versatility and ease. Flaws in</em></td>
<td></td>
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<tr>
<td></td>
<td><em>technical control management of tone and intonation mar overall</em></td>
<td></td>
</tr>
<tr>
<td></td>
<td><em>impression.</em></td>
<td></td>
</tr>
<tr>
<td></td>
<td><em>Reasonably confident presentation, but lacks involvement.</em></td>
<td></td>
</tr>
<tr>
<td>50-55</td>
<td>Displays some musical understanding, but lacks variety and style.</td>
<td>Satisfactory</td>
</tr>
<tr>
<td></td>
<td>Satisfactory technique, but lacking in control and versatility, which</td>
<td></td>
</tr>
<tr>
<td></td>
<td>restricts musical interpretation. Flaws in technical control management</td>
<td></td>
</tr>
<tr>
<td></td>
<td>of tone and intonation, which mar overall impression.</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Presentation is satisfactory and fairly confident, but lacking in</td>
<td></td>
</tr>
<tr>
<td></td>
<td>involvement.</td>
<td></td>
</tr>
<tr>
<td>46-49</td>
<td>Displays some musical understanding, but lacks overall variety and style.</td>
<td>Fair</td>
</tr>
<tr>
<td></td>
<td>Evidence of some overall coherence.</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Technically limited or displaying lack of preparation, however still</td>
<td></td>
</tr>
<tr>
<td></td>
<td>keeps a sense of continuity.</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Lack of interest. Not engaged. Somewhat hesitant, but keeps a</td>
<td></td>
</tr>
<tr>
<td></td>
<td>sense of continuity.</td>
<td></td>
</tr>
<tr>
<td>40-45</td>
<td>Basic level of musical understanding. Perhaps some small-scale evidence</td>
<td>Fair</td>
</tr>
<tr>
<td></td>
<td>of musical understanding/interpretation, but displays no overall</td>
<td></td>
</tr>
<tr>
<td></td>
<td>sense of direction or plan.</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Technically limited or displaying some lack of preparation. Keeps</td>
<td></td>
</tr>
<tr>
<td></td>
<td>some sense of continuity.</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Lacks assurance/displaying nerves. Hesitant, but still keeps a sense of</td>
<td></td>
</tr>
<tr>
<td></td>
<td>continuity.</td>
<td></td>
</tr>
<tr>
<td>30-39</td>
<td>Little evidence of musical understanding or interpretation. Performance</td>
<td>Poor</td>
</tr>
<tr>
<td></td>
<td>may be seriously technically weak that it becomes difficult to judge</td>
<td></td>
</tr>
<tr>
<td></td>
<td>interpretation.</td>
<td></td>
</tr>
</tbody>
</table>

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<table>
<thead>
<tr>
<th>Interpretation/musical understanding/expressiveness</th>
</tr>
</thead>
<tbody>
<tr>
<td>Expressiveness: variety of articulation, timbre, tone, dynamics, colour</td>
</tr>
<tr>
<td>Phrasing</td>
</tr>
<tr>
<td>Rhythmic subtleties/sense of timing</td>
</tr>
<tr>
<td>Appreciation of style</td>
</tr>
<tr>
<td>Awareness of voicings/sense of line</td>
</tr>
<tr>
<td>Awareness of form</td>
</tr>
<tr>
<td>Awareness of accompaniment (if appropriate)/ ensemble</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Technique</th>
</tr>
</thead>
<tbody>
<tr>
<td>Technical facility</td>
</tr>
<tr>
<td>Tone quality</td>
</tr>
<tr>
<td>Clarity of articulation</td>
</tr>
<tr>
<td>Intonation</td>
</tr>
<tr>
<td>Rhythmic security</td>
</tr>
<tr>
<td>Accuracy</td>
</tr>
<tr>
<td>Fluency</td>
</tr>
<tr>
<td>Versatility</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>29 and below</th>
</tr>
</thead>
<tbody>
<tr>
<td>No evidence of musical understanding or interpretation</td>
</tr>
<tr>
<td>Technically incoherent. No evidence of adequate preparation.</td>
</tr>
<tr>
<td>Extremely disjointed.</td>
</tr>
<tr>
<td><strong>Very Poor</strong></td>
</tr>
</tbody>
</table>
Presentation and Programme:

Presentation:
Stage presence and conduct
Communication
Confidence and assurance

Programme:
Choice of programme
Balance of programme
Level of difficulty v. level of student
Level of difficulty v. year of study
Instrument considerations with regard to repertoire
### Appendix III: Criteria for Marking School Placement

#### Senior Sophister

<table>
<thead>
<tr>
<th>Marks (%)</th>
<th>Detailed Comments</th>
<th>Overall Impression</th>
</tr>
</thead>
<tbody>
<tr>
<td>70-100</td>
<td>Excellent to outstanding comprehension of the subject, exhibits independence of judgment, deep insight, imagination, creativity, integration of activities and material.</td>
<td>Excellent to outstanding</td>
</tr>
<tr>
<td></td>
<td>Excellent to outstanding teaching, exceptionally executed with high level of student engagement, sound theoretical basis.</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Excellent to outstanding professional behaviour.</td>
<td></td>
</tr>
<tr>
<td>60-69</td>
<td>Very good to excellent comprehension of the subject, exhibits independence of judgment, insight, imagination, creativity, integration of activities and material.</td>
<td>Very good to excellent</td>
</tr>
<tr>
<td></td>
<td>Very good to excellent teaching, very well executed with high level of student engagement, sound theoretical basis.</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Very good to excellent professional behaviour.</td>
<td></td>
</tr>
<tr>
<td>50-59</td>
<td>Good to very good comprehension of the subject, imagination, creativity, integration of activities and material.</td>
<td>Good to very good</td>
</tr>
<tr>
<td></td>
<td>Good to very good teaching, well executed with good student engagement, some theoretical basis.</td>
<td></td>
</tr>
<tr>
<td>Score Range</td>
<td>Description</td>
<td>Evaluation</td>
</tr>
<tr>
<td>-------------</td>
<td>---------------------------------------------------------------------------------------------------------</td>
<td>--------------</td>
</tr>
<tr>
<td>40-49</td>
<td>Satisfactory to good comprehension of the subject, imagination, Creativity, integration of activities and material.</td>
<td>Satisfactory to good</td>
</tr>
<tr>
<td></td>
<td>Satisfactory to good teaching, adequately executed with good student engagement.</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Satisfactory to good, professional behaviour.</td>
<td></td>
</tr>
<tr>
<td>Below 40</td>
<td>Inadequate comprehension of the subject, imagination, creativity, integration of activities and material.</td>
<td>Not satisfactory</td>
</tr>
<tr>
<td></td>
<td>Inadequate Teaching, poorly executed with poor student engagement.</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Inadequate professional behaviour.</td>
<td></td>
</tr>
</tbody>
</table>
Appendix IV: Criteria for marking composition portfolio

80+
This mark should rarely be awarded – only if the work is of the highest quality of compositional output. A portfolio of compositions in this category will display complete fluency in all aspects of technical skills. It will be stylistically assured, displaying complete command of all musical material and will display a high level of originality. The presentation should be virtually flawless.

70 -79
The work will be of excellent quality, displaying compositional flair that embodies technical and stylistic competence with original thought. The presentation should be impeccable.

60–69
The work should be solid, well crafted, original, displaying stylistic competence and an overall command of technical skills. The presentation should be very good containing only minor technical and stylistic errors.

50–59
Well-crafted work generally; structurally sound, with a certain amount of technical proficiency albeit not very assured in the higher level of orchestration. Stylistically it contains minor errors and is good overall, but not well developed in original thought processes.

40–49
Reasonable work; sufficient but lacks original thought processes. Displays certain knowledge of style and structure but lacks the technical facility to develop the work further.

35–39
Work contains some merit and evidence of effort together with frequent weaknesses of style. It lacks technical proficiency, originality and is of poor quality and presentation.

30–34
The portfolio contains serious weaknesses throughout: devoid of technical facility and stylistic assurance. It is not of original quality.
APPENDIX V: European Credit Transfer System (ECTS)

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

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

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

Background

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

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

Key Features

"ECTS is a learner-centred system for credit accumulation and transfer based on the transparency of learning outcomes and learning processes. It aims to facilitate planning, delivery, evaluation, recognition and validation of qualifications and units of learning as well as student mobility. ECTS is widely used in formal higher education and can be applied to other lifelong learning activities...ECTS credits are based on the workload students need in order to achieve expected learning outcomes." (ECTS Users’ Guide, 2009 (PDF))
The ECTS is based on the principle that 60 credits measure the workload of a full-time student during one academic year.

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

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

See also EU Commission website
### APPENDIX VI: B Mus Ed / PME Course Calendar:

<table>
<thead>
<tr>
<th>Date</th>
<th>Event</th>
</tr>
</thead>
<tbody>
<tr>
<td>5\textsuperscript{th}-23\textsuperscript{rd} September 2023</td>
<td>School Placement Block SS</td>
</tr>
<tr>
<td>5\textsuperscript{th} September – 21\textsuperscript{st} December 2023*</td>
<td>School Placement Block JS</td>
</tr>
<tr>
<td>12\textsuperscript{th} September 2022</td>
<td>Semester 1 lectures start SF, JS, SS</td>
</tr>
<tr>
<td>26\textsuperscript{th} September 2022</td>
<td>Semester 1 lectures start JF</td>
</tr>
<tr>
<td>24\textsuperscript{th}-28\textsuperscript{th} October 2022</td>
<td>Reading Week – no lectures</td>
</tr>
<tr>
<td>31\textsuperscript{st} October-4\textsuperscript{th} November 2022</td>
<td>School mid-term break – no lectures</td>
</tr>
<tr>
<td>2\textsuperscript{nd} December 2022</td>
<td>Semester 1 lectures end</td>
</tr>
<tr>
<td>5\textsuperscript{th} December 2022ff</td>
<td>Revision</td>
</tr>
<tr>
<td>19\textsuperscript{th} December 2022 – 2\textsuperscript{nd} January 2023</td>
<td>Christmas period: no lectures</td>
</tr>
<tr>
<td>5\textsuperscript{th} January-20\textsuperscript{th} January 2023*</td>
<td>School Placement for those going on Erasmus Year 2</td>
</tr>
<tr>
<td>23\textsuperscript{rd} January 2023*</td>
<td>Erasmus Year start date SF</td>
</tr>
<tr>
<td>23\textsuperscript{rd} January 2023</td>
<td>Semester 2 lectures start</td>
</tr>
<tr>
<td>13\textsuperscript{th} – 17\textsuperscript{th} February 2023</td>
<td>School mid-term – no joint PME lectures</td>
</tr>
<tr>
<td>6\textsuperscript{th}– 10\textsuperscript{th} March 2023</td>
<td>Reading week – no lectures</td>
</tr>
<tr>
<td>20\textsuperscript{th}-31\textsuperscript{st} March 2023*</td>
<td>School Placement Block SF (unless on Erasmus)</td>
</tr>
<tr>
<td>14\textsuperscript{th} April 2023</td>
<td>Semester 2 lectures end</td>
</tr>
</tbody>
</table>

*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 is it 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
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

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Please list all classes that will be missed:

STUDENT DECLARATION

If my application is accepted, I am aware that is it 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
Appendix IX: Ethics Approval

Trinity College Dublin
School of Education

Research Ethics Approval for all Students and Supervisors (2022 / 2023)

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/