Bachelor in Music Education
Course Handbook 2022–2023

SCHOOL OF EDUCATION
In association with

TU DUBLIN
CONSERVATOIRE
ROYAL IRISH ACADEMY OF MUSIC
A Note on this Handbook

This handbook applies to students taking the Bachelor in Music Education programme 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

**TCD**  
Office: Room 3087  
Telephone: +353 1 8961488  
Opening hours: MONDAY – THURSDAY 10:00-1:00 and 2:00-4:30

<table>
<thead>
<tr>
<th>Role</th>
<th>Name</th>
<th>Email</th>
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</thead>
<tbody>
<tr>
<td>Head of School</td>
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<td>SS – Introduction to Assessment &amp; Examinations in Post-Primary Education</td>
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</tr>
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</table>
## Important Dates 2022/23

<table>
<thead>
<tr>
<th>Date</th>
<th>Event</th>
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<tr>
<td>Monday 29th August to Sunday 18th December 2022</td>
<td>Michaelmas Term</td>
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<tr>
<td>Monday 12th September 2022</td>
<td>Semester 1 lectures start SF, JS, SS</td>
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<tr>
<td>Monday 26th September 2022</td>
<td>Semester 1 lectures start JF</td>
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<tr>
<td>2nd November 2022</td>
<td>Last day for giving notice for Foundation Scholarship</td>
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<tr>
<td>Monday 24th October to Friday 28th October 2022</td>
<td>Study Week</td>
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<tr>
<td>Monday 31st October to Friday 4th November 2022</td>
<td>School mid-term break</td>
</tr>
<tr>
<td>Week of Monday 9th January 2023 (It may be necessary to hold some exams in the preceding week)</td>
<td>Foundation Scholarship Examinations</td>
</tr>
<tr>
<td>Monday 16th January to Sunday 23rd April 2023</td>
<td>Hilary Term</td>
</tr>
<tr>
<td>Monday 23rd January 2023</td>
<td>Semester 2 Lectures Start</td>
</tr>
<tr>
<td>Monday 13th February to Friday 17th February 2023</td>
<td>School mid-term break</td>
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<tr>
<td>Monday 6th March to Friday 10th March 2023</td>
<td>Study Week</td>
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<tr>
<td>Monday 24th April to Sunday 4th June 2022</td>
<td>Trinity Term</td>
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<tr>
<td>Tuesday 2nd May to Friday 5th May 2023 (It may be necessary to hold some exams in the preceding week)</td>
<td>Annual Examinations 2023</td>
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<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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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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</table>
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Fax Administration Office
+ 353 1 6622798
Email: info@riam.ie
Opening hours (Term time); Monday, 9am - 9pm ; Tuesday - Friday, 8:30am - 9pm ; Saturday, 8:30am - 7pm ; Sunday, 10am - 5pm

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<tr>
<th>Role</th>
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<tr>
<td>Subject</td>
<td>Instructor 1</td>
<td>Instructor 2</td>
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<tr>
<td>Aural</td>
<td>Ms. Marie Moran</td>
<td>Mr. Jonathan Nangle</td>
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<td>Aural Analysis</td>
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<td>Music Technology</td>
<td>Mr. Jonathan Nangle</td>
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<td>H &amp; C Applied</td>
<td>Mr. Jonathan Nangle</td>
<td>Dr. David O Shea</td>
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<tr>
<td>Academic Writing &amp; Research Skills</td>
<td>Dr. Lynsey Callaghan</td>
<td>Mr. Philip Shields</td>
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<tr>
<td>Practice of Music Education [RIAM POME]</td>
<td>Ms Grainne Deery</td>
<td></td>
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<tr>
<td>Conducting</td>
<td>Mr Gavin Maloney</td>
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<tr>
<td>Practical Musicianship</td>
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<tr>
<td>Recorder</td>
<td>David Mc Gauran</td>
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<tr>
<td>Guitar</td>
<td>Michael O Toole</td>
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<tr>
<td>Percussion</td>
<td>Richard O Donnell</td>
<td></td>
</tr>
<tr>
<td>Yoga</td>
<td>Nabin Thapa</td>
<td></td>
</tr>
</tbody>
</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 confidence.

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:

<table>
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<th>Percentage</th>
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<tbody>
<tr>
<td>I</td>
<td>(70% and over)</td>
</tr>
<tr>
<td>II.1</td>
<td>(60% - 69%)</td>
</tr>
<tr>
<td>II.2</td>
<td>(50% - 59%)</td>
</tr>
<tr>
<td>III</td>
<td>(40% - 49%)</td>
</tr>
<tr>
<td>F1</td>
<td>(30% - 39%)</td>
</tr>
<tr>
<td>F2</td>
<td>(less than 30%)</td>
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</tbody>
</table>

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 Supplementals will be recorded as PASS AT SUPPLEMENTAL for the year, regardless of the overall result attained. This rule is to preclude students from gaining an unfair advantage through the supplemental examinations over those students who were successful in the annual examinations.

See Appendix 1 for information on the grading of examinations.

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

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

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](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](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%2F0uLJPw46mj2aZOjmIA%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>
</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:

https://doi.org/xxxxx........

Example:

https://doi.org/10.1037/rev0000126

Single Vs. Multiple Authors

The following rules for sources by a single/multiple authors apply to **ALL** references in your reference list, regardless of the type of work (book, article, electronic resource, etc.).
<table>
<thead>
<tr>
<th>Type of Author</th>
<th>Guidance</th>
<th>Reference</th>
</tr>
</thead>
<tbody>
<tr>
<td>3-20 Authors</td>
<td>List by last names and initials; commas separate author names, while the last author name is preceded again by ampersand.</td>
<td>Devine, D., Kenny, M., &amp; Macneela, E. (2008). Naming the ‘other’: Children’s construction and experience of racisms in Irish primary schools. <em>Race, Ethnicity and Education</em>, 11(4), 369–385. <a href="https://doi.org/10.1080/13613320802478879">https://doi.org/10.1080/13613320802478879</a></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;</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:**


**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)**


**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)

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:
https://open.spotify.com/episode/2rh0P2YRNOpFRrtPaqjF2H

Referencing Style for assignments for TU Dublin
Students submitting assignments for assessment to TUD should consult the following referencing style-guide:
https://www.tudublin.ie/library/cc/library-support/student-support/online-library-tutorials/how-to-guides/

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

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](http://www.tcd.ie/Library/support/index.php) 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

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**

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

**Library Services Handbook:** A copy will be circulated to students and a copy is also available on Moodle

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

**Library Information:** Website [www.riam.ie/library](http://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 laoidedoherty@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 virginia@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.
Senior Fresh
<table>
<thead>
<tr>
<th>Day</th>
<th>From</th>
<th>To</th>
<th>Subject</th>
<th>Lecturer</th>
<th>Venue</th>
</tr>
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<tbody>
<tr>
<td>MONDAY</td>
<td>10.00</td>
<td>11.30</td>
<td>Aural Perception</td>
<td>Helen Blackmore</td>
<td>EQ-223</td>
</tr>
<tr>
<td>MONDAY</td>
<td>12.00</td>
<td>13.00</td>
<td>History: irish Traditional Music</td>
<td>Mark Redmond</td>
<td>EQ-223</td>
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<tr>
<td>MONDAY</td>
<td>18.00</td>
<td>20.00</td>
<td>Traditional Music Ensemble</td>
<td>Odhrain O’Casaide</td>
<td>EQ-105</td>
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<tr>
<td>MONDAY</td>
<td>18.00</td>
<td>20.00</td>
<td>Chamber Choir</td>
<td>Bernie Sherlock</td>
<td>Recital Hall</td>
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<tr>
<td>TUESDAY</td>
<td>12.00</td>
<td>13.00</td>
<td>Music Education 1 (S1)</td>
<td>Susan McCormick</td>
<td>3098</td>
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<tr>
<td>TUESDAY</td>
<td>16.30</td>
<td>18.00</td>
<td>Piano Discussion Class</td>
<td>Paul McNulty</td>
<td>Recital Hall</td>
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<tr>
<td>TUESDAY</td>
<td>17.00</td>
<td>18.00</td>
<td>TCD Chapel Choir A</td>
<td>Kerry Houston</td>
<td>TCD Chapel</td>
</tr>
<tr>
<td>TUESDAY</td>
<td>18.00</td>
<td>20.00</td>
<td>Choral Society</td>
<td>Simon Harden</td>
<td>Concert Hall</td>
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<td>WEDNESDAY</td>
<td>9.30</td>
<td>11.00</td>
<td>Conducting</td>
<td>Bernie Sherlock</td>
<td>EQ-109</td>
</tr>
<tr>
<td>WEDNESDAY</td>
<td>11.30</td>
<td>13.30</td>
<td>Keyboard techniques</td>
<td>Bernie Sherlock</td>
<td>EQ-224</td>
</tr>
<tr>
<td>WEDNESDAY</td>
<td>13.30</td>
<td>15.00</td>
<td>Orchestral performance class</td>
<td>Various</td>
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<td>WEDNESDAY</td>
<td>17.00</td>
<td>18.00</td>
<td>TCD Chapel Choir B</td>
<td>Kerry Houston</td>
<td>TCD Chapel</td>
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<tr>
<td>THURSDAY</td>
<td>9.30</td>
<td>11.00</td>
<td>Harmony and Counterpoint (stylistic)</td>
<td>Daragh Hynes Black</td>
<td>EQ-109</td>
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<tr>
<td>THURSDAY</td>
<td>12.00</td>
<td>13.00</td>
<td>Irish Education History and Policy</td>
<td>John Walsh</td>
<td>Ui Chadhain Lecture Theatre TCD</td>
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<tr>
<td>Day</td>
<td>From</td>
<td>To</td>
<td>Subject</td>
<td>Lecturer</td>
<td>Venue</td>
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<tr>
<td>THURSDAY</td>
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<td>15.30</td>
<td>Keyboard Techniques</td>
<td>Bernie Sherlock</td>
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<tr>
<td>THURSDAY</td>
<td>16.00</td>
<td>18.00</td>
<td>TCD Chapel Choir A</td>
<td>Kerry Houston</td>
<td>TCD Chapel</td>
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<tr>
<td>THURSDAY</td>
<td>18.00</td>
<td>20.00</td>
<td>Symphony Orchestra</td>
<td>David Brophy</td>
<td>Concert Hall</td>
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<tr>
<td>FRIDAY</td>
<td>9.00</td>
<td>10.30</td>
<td>Harmony and Counterpoint</td>
<td>David Bremner</td>
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<td>(applied)</td>
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<tr>
<td>FRIDAY</td>
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<td>12.00</td>
<td>Sociology of Music and Music</td>
<td>Lorraine O'Connell</td>
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<td>Education (S1)</td>
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<td>EQ-116</td>
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<tr>
<td>FRIDAY</td>
<td>11.00</td>
<td>12.00</td>
<td>Practice of Music Ed (S2)</td>
<td>Lorraine O'Connell</td>
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<td>FRIDAY</td>
<td>12.00</td>
<td>13.00</td>
<td>Micro teaching (S2)</td>
<td>Lorraine O'Connell</td>
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<td>TBC</td>
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<tr>
<td>FRIDAY</td>
<td>14.00</td>
<td>15.30</td>
<td>History of Music</td>
<td>Helen Lawlor</td>
<td>EQ-117</td>
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<tr>
<td>SUNDAY</td>
<td>9.30</td>
<td>12.00</td>
<td>Chapel Choir Option B</td>
<td>Kerry Houston</td>
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<td>TCD Chapel</td>
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</table>
MODULE 1: ET2013 Instrumental Performance

Module Code: ET2013
Module Name: Instrumental Performance
ECTS Weighting: 5
Semester taught: 1&2
Module Coordinators: Various Instrumental Teachers

Learning Outcomes:

▪ On successful completion of this module the student will be able to:
▪ Display a high level of artistic and technical competence.
▪ Choose and prepare pieces to produce a varied and balanced programme.
▪ Perform with a sense of communication and value.
▪ Display an intellectual understanding of the music performed.
▪ Demonstrate a firm foundation in instrumental/vocal technique.

Module Content:

Students undertake two components, Solo Performance and Ensemble

Building on students’ existing levels of achievement, this course focuses on a systematic programme of studies, scales and arpeggios, sight-reading and solo repertoire.

To develop students’ technical skills and musical awareness for instrumental performance.

To establish the foundation for productive practice and independent learning.

To introduce students to a wide variety of repertoire.

To develop confidence in stylistic and interpretive issues.

Ensemble attendance is compulsory for all students. Please see section 18-19 of the handbook for regulations pertaining to the individual institutes.

Teaching and Learning Methods (non-traditional Irish Music Instrument)

All students should make significant progress in technique and repertoire. This should be reflected in the programme for end-of-year examinations. The music to be studied will be chosen by the teacher with a relevance to the student’s current level of attainment. The end-of-year examination programme must be submitted to the relevant degree course committee for approval.
Assessment (non-traditional Irish Music Instrument)

Practical Examination 100%

The student must present a balanced programme of works in contrasting styles of 20 minutes duration (should the 20-minute duration be exceeded the students’ performance may be interrupted at the discretion of the examiners). Scales & Arpeggios / Technical Exercises will be expected to be performed to a standard commensurate with the standard of programme expected. A list should be drawn up in consultation with the teacher and presented to the examiners. The time taken to perform these exercises is in addition to the 20-minute duration of the recital.

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

The student will be examined in the Trinity term by a panel consisting of two representatives of the host institute.

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

Teaching and Learning Methods (Traditional Irish Music Instrument)

The student must present a balanced programme of 20 minutes duration. The programme must be presented in writing to the examination panel. Titles (where available) and sources of all tunes (recordings, printed sources, etc.) should be listed. The examination, which should be a solo performance, will also be interactive with the student expected to be able to discuss his/her programme, instrument, influences and other performers. As a sight-reading test the student will be required to play a simple melody with appropriate ornamentation. The student will be examined by a panel including a traditional music specialist.

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

Assessment (Traditional Irish Music Instrument)

Instrumental performance 100%

The performance should reflect and illustrate both the tradition and breadth of the repertoire. Categories from which the tunes may be chosen include jigs, slides, reels, hornpipes, marches,
polkas, slow airs and the music of the harpers. Other categories, e.g. the music of other Celtic countries or the student's own compositions/arrangements may be included in consultation with the first study teacher and the relevant degree course committee. The student’s ability to use appropriate improvisation and creativity in the playing of different rotations of tunes should be evident.

**Re-assessment**

Repeat practical exam at supplementals

**Recommended Reading List**

Repertoire as suggested by individual practical teacher.
MODULE 2: ET2014 Musicianship

Module Code: ET2014
Module Name: Musicianship
ECTS Weighting: 5
Semester taught: 1 and 2
Module Coordinators: Helen Blackmore

Learning Outcomes:
On successful completion of this module the student will be able:

▪ To further develop orally and aurally an understanding of diatonic intervals and triads.
▪ To identify harmonic structural progressions.
▪ To further develop the control of metre and rhythm.
▪ To demonstrate more advanced skills in singing at sight – accompanied/unaccompanied aural analysis – form and structure /musical style.

Module Content:
Building on the study of Aural Perception in Junior Freshman year, this course further provides a sound and broadly-based aural training programme as a basis for musical perception, understanding and performance to foster the student’s capacity to listen critically and analytically, and to develop the ability to correlate sound and notation and to stimulate creativity.

Teaching and Learning Methods
Section A: Technical work: Dictations/Sight singing – Diatonic/chromatic (early 19th century only).
A selection from below may be taken:

▪ Memory work (selected canons/extracts from musical literature)
▪ Melodic/rhythmic dictation (single line)
▪ Two part dictation (musical literature)
▪ Harmonic progressions (to include seventh chords)
▪ Sight singing (diatonic and chromatic accompanied/unaccompanied from the 18th and early 19th centuries)
Section B: Introduction to Musical Structure/Style Part Two

Assessment

Continuous Assessment 50% - through selection or combination of any of the following:
Weekly class assignments/semester assessments/sight singing accompanied or unaccompanied/class participation/basic research notes as requested by tutor.

Examination 50%:

Written Paper to consist of:
Section A: Dictation (3 or 4 questions).
Section B: Form and Style (2 or 3 questions).

Re-assessment

Resubmission of failed component during the Supplemental Examination Period.

Recommended Reading List

Bowman and Terry, *Aural Matters*, Schott, 1993


Németh, Nógrádi, Puster, *Solfézs Antologia*, Editio Musica Budapest
MODULE 3: ET2015 Compositional Techniques [Harmony & Counterpoint Stylistic]

Module Code: ET2015
Module Name: Compositional Techniques [Harmony & Counterpoint Stylistic]
ECTS Weighting: 5
Semester taught: 1 and 2
Module Coordinators: Daragh Hynes Black

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

Demonstrate an advanced understanding of the Chorale idiom in style and language.
Demonstrate an advanced technique in writing instrumental counterpoint.

Module Content:
The study of short pieces in the Renaissance, Baroque and Classical styles:
Chorale.
The study of a number of the following: two-part invention,
Variation principles and Renaissance polyphony.

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

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

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

Assessment
Written Examination (60%). Two questions to be answered.

The Chorale question is obligatory. The second question is a choice drawn from the other areas.

Portfolio/Continuous Assessment (40%).

Re-assessment

Repeat Examination and/or Portfolio Requirements

Recommended Reading List

H&C Stylistic

Chorales: Bach, Johann Sebastian, Albert Riemenschneider (ed.), 371 harmonised chorales and 69 chorale melodies with figured bass (New York: G. Schirmer, 1941)


Theme & Variations: Mozart Piano Sonatas Haydn Piano Sonatas Beethoven Piano Sonatas
MODULE 4: ET2016 Music History

Module Code: ET2016
Module Name: Music History
ECTS Weighting: 5
Semester taught: 1 and 2
Module Coordinators: Helen Lawlor and Mark Redmond

Learning Outcomes: (Art Music)

Students who successfully complete this module should:

▪ Have gained an awareness of the main musical genres of the 19th Century.
▪ Have a broad knowledge of changing musical styles within the period.
▪ Be able to distinguish the music of the major composers of the period.
▪ Have a sense of the aesthetic and philosophical distinction between Classicism and Romanticism.
▪ Have a preliminary knowledge of music's relationship to other arts in the period.
▪ Have a detailed knowledge of a small number of works of the period.

Learning Outcomes: (Irish Traditional Music)

On completion of this module, the learner will have:

▪ Acquired knowledge of various aspects of Irish Song and Piping Traditions.
▪ An awareness of the wider historical, political and social contexts associated with these traditions.
▪ Acquired the ability to recognise various types of songs, tunes and performance styles.
▪ An understanding of the relevance of this knowledge to the Irish music element of the Junior Certificate and Leaving Certificate Syllabi.

Module Content:

Art Music and Irish Traditional Music.
A module introducing students to the principal genres, techniques and styles of European music written in the 19th century and to the cultural contexts of that music. It is designed around a blend of formal lecture, guided listening in class, readings from the set texts, and listening assignments.

Explore various aspects of the Irish Song tradition, both in the Irish and English languages, from the musical, historical, political and social perspectives.

Study in detail the uilleann pipes, pipers and piping styles.

Examine and analyse the music associated with the Song and Piping Traditions.

Familiarise the student with the various aspects of the Song and Piping repertoires through the use of CDs, Video, Cassettes and DVDs.

Promote an awareness of personal and regional styles.

Relate the above points to the requirements of the Irish music element of the Junior Certificate and Leaving Certificate Syllabi.

**Teaching and Learning Methods**

Sean-nós singing – ornamentation, regional styles, prominent exponents.

Song Types - Love Songs in Irish, the Caoineadh – including social, historical and literary survey, the Lullaby, fairy lore.

The English Language song tradition in Ireland, including themes, Irish and international ballads and political song.

The Uilleann Pipes - history, style, ornamentation, repertoire, prominent exponents.


**Assessment (Art Music)**

2 Essays @ 25%, 2 Listening Tests @ 25%.

**Assessment (Irish Traditional Music)**

2 Essays and 1 Exam

**Re-assessment**

Resubmission of failed component at Supplemental Exam.

**Recommended Reading List**
Vallely, F (2011) *Companion to Irish Traditional Music*


Shields, Hugh, Carolan, Nicholas and Smith, Therese (Eds.) (1972 -2001) *Irish Folk Music Studies - ÉigseCheoilTírevols 1-6*


Online Lectures from the Irish Traditional Music Association

See ITMA website [www.itma.ie/English/chairmen_lectures.html](http://www.itma.ie/English/chairmen_lectures.html)


MODULE 5: ET2017 Music Education 1 & 2

Module Code: ET2017
Module Name: Music Education 1 & 2
ECTS Weighting: 20
Semester taught: 1 & 2
Module Coordinators: Lorraine O’Connell, Bernie Sherlock, David Bremner

Learning Outcomes: (Practice of Music Education)
On completion of this course the students will be able to;

▪ Reflect on the Junior Freshman Primary school placement.
▪ Identify opportunities for developing pupils’ numeracy and literacy within the JC music course.
▪ Demonstrate their understanding of how musical concepts and skills are applied.
▪ Articulate the theories and assumptions that underpin the Junior Certificate music curriculum.
▪ Demonstrate the basic skills in music essential for effective teaching and learning including ICT
▪ Design progressive schemes of work and lesson plans.
▪ Apply the basic skills of classroom management.
▪ Appreciate the nature of music education.
▪ Appreciate the significance of his/her own musicianship in music teaching.

Learning Outcomes: (Conducting)
On successful completion of this module the student will be able to conduct various vocal and instrumental ensembles.

Learning Outcomes: (Sociology of Music and Music Education)
On successful completion of this module the student will be able to:

▪ Discuss the world of music in relation to various traditions and transmissions of music.
▪ Articulate their understanding of the place of popular music in society.
▪ Demonstrate their understanding of the relationship of music and society in Ireland.
Learning Outcomes: (Applied Composition)

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

- Demonstrate creativity through free composition and arrangement for various choral and mixed instrumental resources typically found in the secondary school.
- Compose in a manner that demonstrates an understanding of harmonic language, melodic manipulation and ensemble writing.
- Demonstrate an understanding of non-conventional notation for school percussion groups.

Learning Outcomes: (Practical Keyboard Skills)

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

- Harmonise a melody.
- Read alto clef.
- Transpose at sight.
- Realise a figured bass.
- Realise chord symbols.
- Display creativity through melodic and harmonic improvisation.

Module Content:

Music Education 1 and 2 are designed to further develop knowledge and experience of the theory and practice of teaching and specifically music pedagogy.

Students undertake five components, Practice of Music Education, Conducting, Sociology of Music and Music Education, and Applied Composition and Practical Keyboard Skills.

Teaching and Learning Methods

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

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.
Critical and Sociological Perspectives in Music Education  The component is taught through a weekly seminar with an emphasis on discursive and interactive approaches. Students will be expected to engage in pre-reading and research as appropriate with a strong emphasis on the development of independent study techniques.

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

Assessment

Practice of Music Education:  2 Assignments @ 50% each.

Conducting:  Pass/Fail

Sociology of Music and Music Education:  One presentation @ 50% and one written assignment @ 50%.

Applied Composition:  Portfolio: The presentation of 6–8 pieces of equal weighting (100%).

Practical Keyboard Skills:  Two practical examinations— (50% each).

Mid-year examination requirements:

Play chord patterns in major keys up to four sharps and four flats with the possibility of using figured bass/ roman numerals (prepared).


Sight-read a simple piece or piano accompaniment according to individual standard.

Prepared transposition of a two-part piece up or down a tone in the keys of C, G and F major (one week’s preparation).

Add an answering phrase (single line) to a four-bar melody to include a modulation to the dominant and/or subdominant in the keys of C, G, D and F major, and A, E and D minor.

Sight-read a single B flat instrumental part from full score, at the correct pitch.

End-of-year examination requirements:

Cadences in major and minor keys up to four sharps and flats (prepared)
Harmonise a simple melody in the keys of C, G, D and F major and A, E and D minor.

Sight-read a single-line melody in the tenor clef.

Play a prepared accompaniment to an instrumental/vocal solo (one month’s preparation).

Transpose at sight a simple two-part piece in the keys of C, G and F major up or down a tone.

Re-assessment

Resubmission of failed component at Supplemental Exam.

Recommended Reading List (Music Education)


**Recommended Reading List (Sociology of Music and Music Education)**


Green, L., Music on Deaf Ears: Musical meaning, Ideology, Education, Manchester University Press 1988


Jones, P.M., 'Music Education and the Knowledge Economy: Developing Creativity, Strengthening Communities' Arts Education Policy, 106, 4, 5-12.


McCarthy, M., Passing It On: The transmission of music in Irish culture, Cork: Cork University Press 1999


Selected readings from a range of sources will also be presented
MODULE 6: ET2030 Irish Educational History and Policy

Module Code: ET2030
Module Name: Irish Educational History and Policy
ECTS Weighting: 5
Semester taught: 1
Module Coordinators: John Walsh

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

- investigate educational policies at primary, post-primary and higher levels within an appropriate historical context;
- evaluate the significant issues in contemporary Irish education including policy developments relating to inclusion in education, knowledge based economic development and the Global Education Reform Movement;
- identify the implications of wider societal challenges for educational policy and practice, including intercultural diversity, climate change and social justice;
- identify and evaluate the legislative and constitutional framework governing educational systems, policy and practice in Ireland;
- analyse critically local, regional and global influences on Irish education through evaluation of primary sources and academic literature;
- synthesise theoretical frameworks and perspectives which may inform educational policies and understanding of practice;
- reflect critically on the importance of ideology in education, including political and religious ideologies and the dominant free market paradigm of the last generation.

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

The principal content areas of the module will include:

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

**Teaching and Learning Methods**

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

The course is designed to achieve an inclusive curriculum. Efforts towards accessibility include:

- All course notes are accessible through the Blackboard system.
• Overheads are developed for optimum visual accessibility (font size and colour to allow for visual impairment).
• Accessibility of the lecturer for student support on an ongoing basis.
• Physical accessibility of the learning environment.

Assessment

Summative Assessment (100%): One written assignment (maximum 2,500 words) (MLO1-7), to assess the students’ abilities to:

• demonstrate a range of knowledge and understanding of the specific field, indicative of extensive reading and individual research;
• provide a critical interpretation of theoretical perspectives and issues covered in the module;
• compose an assignment in an appropriate scholarly format with adequate referencing;
• critically apply selected content of the module within the context of their own professional practice;
• identify and articulate the relationship(s) between contemporary policies and historical issues.

Re-assessment

Re-submission of assignment

Recommended Reading List


**Websites**

[http://www.education.ie](http://www.education.ie)


[http://www.hea.ie](http://www.hea.ie)


[http://www.esri.ie/](http://www.esri.ie/)

[http://www.oireachtas.ie](http://www.oireachtas.ie)
MODULE 7: ET2018 School Placement

Module Code: ET2018
Module Name: School Placement
ECTS Weighting: 5
Semester taught: 1
Module Coordinators: Susan McCormick

Students undertake 2 components: School Placement at a Post-primary school for two weeks during Hilary Term and a course in Micro-Teaching and Classroom Pedagogy in Michaelmas Term.

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

▪ Demonstrate their knowledge of the Junior Cert music syllabus.
▪ Demonstrate a variety of classroom management strategies appropriate to all students at Junior Certificate level.
▪ Identify opportunities for developing pupils’ literacy and numeracy.
▪ Develop an awareness of ICT opportunities as appropriate to the JC music course.
▪ Teach effectively using a variety of approaches.
▪ Manage student behaviour fairly, according to school policy.
▪ Evaluate and reflect on his/her teaching experience.
▪ Assemble a teaching portfolio.

Students will receive two tutor School Placement visits during the block placement.

Module Content:
For Information on School Placement, Schedule and Assessment please refer to the School Placement handbook section under the General Information section of your course handbook.

Teaching and Learning Methods
Students undertake 2 components: School Placement in a Second Level school for two weeks during Hilary Term and a course in Micro Teaching in Michaelmas Term.
Assessment
Pass/Fail

Micro-teaching and classroom pedagogy
Micro-teaching and classroom pedagogy is a one-term course in SF, taking place in Michaelmas term. This module will prepare students for their first post-primary school placement.

Assessment
Pass/Fail

Recommended Reading List


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

Foundation Scholarship [This is optional for SF students]

Objectives of the Scholarship Examination

The Bachelor in Music Education Trinity College Foundation Scholarship aims to identify students of exceptional academic and music performance ability. The standard required is similar to that of exceptional students in other disciplines and former scholars of Trinity College. The Foundation Scholarship Examination attempts to recognize and affirm students who demonstrate an awareness and understanding of the academic literature, coupled with evidence of self-reflection, influenced by teacher observation and diligent study coupled with an exceptionally high level of music performance. The examination provides opportunities for students to engage in critical thinking and academic study of the theoretical aspects of the degree, including Music Education, Irish Education History and Policy, History of Music, Harmony and Counterpoint. In addition, the Music Education scholar must exhibit an outstanding level of Music Performance and Aural/Keyboard skills. Students must demonstrate an engagement with the aesthetic, cultural and practical values of Music in relation to human development and in particular, in relation to Music Education at Primary and Post-Primary levels.

This examination is held in the week before Hilary Term. Candidates must give notice of their intention to take the examination on the prescribed form, obtainable from the Academic Registry. Details are available at: https://www.tcd.ie/academicregistry/exams/scholarship/ Please refer to the University Calendar entry.

Scope of the material
The material covers the course content and indicative readings in the following courses:
- The Practice of Music Education
- Irish Education History and Policy, History of Music
- Harmony and Counterpoint
- First Study
- Aural/keyboard skills

Number of papers
There will be three parts to the assessment as follows:

- **Education** This is a 3-hour examination. There are 3 questions to be answered. [300 marks]
- **Theoretical Music** This is a 3-hour examination. There are 3 questions to be answered. [300 marks]
- **Practical Examination** This includes a Keyboard exam consisting of chord patterns/figured bass/instrumental transposition/melody continuation/transposition of two-part piece [50 marks] Sightreading / Aural consisting of 2 contrasting pieces of accompanied sight-singing [50 marks] and Performance/ Recital of 15 minutes duration with at least two contrasting styles. [200 marks]

Scope of the material
The material covers the course content and indicative readings in the following courses:
- The Practice of Music Education
- History of Music
- Harmony and Counterpoint
- First Study
- Aural/keyboard skills

**Number of papers**

There will be three parts to the assessment as follows:

**Education [300 marks]** 3 hour examination (3 questions).

**Theoretical Music [300 marks]** 3 hour examination (3 question).

**Practical Examination [300] Keyboard 50 marks**, (consisting of chord patterns/figured bass/instrumental transposition/melody continuation/transposition of two-part piece); **Sight-reading/ Aural 50 marks** (2 contrasting pieces of accompanied sight-singing) and

**Performance/ Recital of 15 minutes duration** 200 marks (with at least two contrasting styles).

**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.
<table>
<thead>
<tr>
<th>Module</th>
<th>Component</th>
<th>Assessment</th>
<th>Contact hours</th>
<th>ECTS</th>
<th>Weighting</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Instrumental Performance ET2013</td>
<td>Main instrument Ensemble</td>
<td>Main instrument Exam 100%</td>
<td>One lesson weekly</td>
<td>10</td>
<td>2/11</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Ensemble Pass / Fail</td>
<td></td>
<td></td>
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</tr>
<tr>
<td>2. Musicianship ET2014</td>
<td>Aural Perception</td>
<td>Aural Perception: Continuous Assessment 50% Exam 50%</td>
<td>21 [approx.]</td>
<td>5</td>
<td>1/11</td>
</tr>
<tr>
<td></td>
<td>Harmony &amp; Counterpoint</td>
<td>Harmony &amp; Counterpoint Stylistic: Continuous Assessment 40% &amp; Exam 60%</td>
<td>30 [approx.]</td>
<td>5</td>
<td>1/11</td>
</tr>
<tr>
<td>3. Composition al techniques ET2015</td>
<td>Art music</td>
<td>Art music: Two Essays 25% &amp; Two Listening Tests 25%</td>
<td>50 [approx.]</td>
<td>10</td>
<td>2/11</td>
</tr>
<tr>
<td></td>
<td>Irish music</td>
<td>Irish music: One Assignment (consisting of 2 parts) &amp; 1 Exam</td>
<td></td>
<td></td>
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<tr>
<td>4. Music History ET2016</td>
<td>Practice of Music Ed</td>
<td>Practice of Music Ed: Two Assignments 50%</td>
<td>40 [approx.]</td>
<td>10</td>
<td>2/11</td>
</tr>
<tr>
<td></td>
<td>Sociology of Music</td>
<td>Sociology of Music: One Presentation &amp; One Assignment 50%</td>
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<td></td>
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<tr>
<td>5. Music Education I ET2017</td>
<td>Conducting Harmony &amp; Counterpoint Applied Practical Keyboard Skills</td>
<td>Conducting: Pass / Fail Harmony &amp; Counterpoint Applied; Continuous Assessment (Portfolio) 50% Practical Keyboard Skills; 2 Examinations 50%</td>
<td>40 [approx.]</td>
<td>10</td>
<td>2/11</td>
</tr>
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</table>
### 7. Foundation Studies ET2030
- **Irish Educational History and Policy**
- **One Written Assessment 100%**
- **11**
- **5**
- **1/11**

### 8. School Placement ET2018
- **School Placement**
- **Micro Teaching**
- **School Placement Pass / Fail**
- **Micro Teaching Pass / Fail**
- **12 hour + 2-week school placement**
- **5**
- **Pass/ Fail**

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### Senior Fresh Submission and Examination Dates 2022/23

<table>
<thead>
<tr>
<th>Module</th>
<th>Component</th>
<th>Assessment</th>
<th>Deadlines</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Instrumental Performance</td>
<td>Main instrument Ensemble</td>
<td>Main instrument Exam 100% Ensemble Pass / Fail</td>
<td>Week of 15 May Weekly and as advised</td>
</tr>
<tr>
<td>2. Musicianship</td>
<td>Aural Perception</td>
<td>Aural Perception: Continuous Assessment 50% Exam 50%</td>
<td>Weekly Assignments Exam 1: 12 Dec Exam 2: 2 May</td>
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<tr>
<td>3. Compositional techniques</td>
<td>Harmony &amp; Counterpoint</td>
<td>Harmony &amp; Counterpoint Stylistic: Continuous Assessment 40% &amp; Exam 60%</td>
<td>Weekly Assignments/Portfolios Exam TBC</td>
</tr>
<tr>
<td>Module</td>
<td>Component</td>
<td>Assessment</td>
<td>Deadlines</td>
</tr>
<tr>
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</tbody>
</table>
| Irish music                 |                                 | Irish music: One Assignment (consisting of 2 parts) & One Exam              | Essay 2: 14 Apr
                               |                                 |                                                                             | Exam: TBC                                                                 |
| 5. Music Education I        | Practice of Music Ed            | Practice of Music Ed: One Assignment 50%                                    | Essay: 21 April                                                          |
                               | Sociology of Music              | Sociology of Music: One Presentation & One Assignment 50%                   | Presentation: ongoing from 4 Nov Written Report: 23 Jan                  |
| 6. Music Education 2        | Harmony & Counterpoint          | Harmony & Counterpoint Applied; Continuous Assessment (Portfolio) 50%        | Monthly Assignments                                                       |
                               | Applied                         |                                                                             |                                                                             |
                               | Conducting                      | Conducting: Pass / Fail                                                     | Exam 1: 14 Dec
                               |                                 |                                                                             | Exam 2: 3 May                                                             |
                               | Keyboard Skills                 | Keyboard Skills; 2 Examinations 50%                                        | Exam 1: 14 Dec
                               |                                 |                                                                             | Exam 2: 3 May                                                             |
| 7. Foundation Studies       | Irish Educational History and   | One Assignment 100%                                                         | TBC                                                                       |
                               | Policy                          |                                                                             |                                                                             |
| 8. School Placement         | School Placement                | School Placement Pass / Fail                                                | Two written Reflections (Date TBC)                                       |
                               | Micro Teaching                  |                                                                             |                                                                             |
Junior Sophister 2022/23 Timetable

All lectures (with the exception of lectures on a Tuesday) will be in Semester 2 commencing on Monday 16th January.

<table>
<thead>
<tr>
<th>Day</th>
<th>From</th>
<th>To</th>
<th>Subject</th>
<th>Lecturer</th>
<th>Venue</th>
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<tbody>
<tr>
<td>MONDAY</td>
<td>14.00</td>
<td>15.30</td>
<td>H&amp;C Stylistic</td>
<td>Marie Moran</td>
<td>G021</td>
</tr>
<tr>
<td>MONDAY</td>
<td>15.30</td>
<td>15.45</td>
<td>H&amp;C Stylistic Tutorial</td>
<td>Marie Moran</td>
<td>G021</td>
</tr>
<tr>
<td>MONDAY</td>
<td>16.00</td>
<td>17.00</td>
<td>Aural</td>
<td>Marie Moran</td>
<td>G021</td>
</tr>
<tr>
<td>TUESDAY</td>
<td>16.30</td>
<td>18.30</td>
<td>Practice of Music Education</td>
<td>Susan McCormick</td>
<td>3098 (TCD)</td>
</tr>
<tr>
<td>WEDNESDAY</td>
<td>9.00</td>
<td>13.00</td>
<td>Keyboard Harmony</td>
<td>Marie Moran</td>
<td>G021</td>
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<tr>
<td></td>
<td></td>
<td></td>
<td>Individual sessions by</td>
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<tr>
<td></td>
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<td>arrangement with teacher (</td>
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<td></td>
<td>Approx. 20 minutes)</td>
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<tr>
<td>WEDNESDAY</td>
<td>15.00</td>
<td>16.30</td>
<td>Contemporary Composition</td>
<td>Jonathan Nangle</td>
<td>Room LG011 (Music</td>
</tr>
<tr>
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<td></td>
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<td></td>
<td></td>
<td>Tech Lab)</td>
</tr>
<tr>
<td>WEDNESDAY</td>
<td>16.30</td>
<td>16.45</td>
<td>Contemporary Composition</td>
<td>Jonathan Nangle</td>
<td>Room LG011 (Music</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Tutorial</td>
<td></td>
<td>Tech Lab)</td>
</tr>
<tr>
<td>THURSDAY</td>
<td>10.00</td>
<td>11.00</td>
<td>POME (Educational Issues)</td>
<td>Grainne Deery</td>
<td>TBC</td>
</tr>
<tr>
<td>THURSDAY</td>
<td>11.30</td>
<td>12.30</td>
<td>Introduction to Formal</td>
<td>Jonathan Nangle</td>
<td>Room LG011 (Music</td>
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<tr>
<td></td>
<td></td>
<td></td>
<td>Analysis</td>
<td></td>
<td>Tech Lab)</td>
</tr>
<tr>
<td>THURSDAY</td>
<td>13.30</td>
<td>14.30</td>
<td>History</td>
<td>Jennifer McCay</td>
<td>Online</td>
</tr>
<tr>
<td>THURSDAY</td>
<td>16.00</td>
<td>17.00</td>
<td>Yoga</td>
<td>Nabin Thapa</td>
<td>TBC</td>
</tr>
<tr>
<td>20th/21st/22nd March</td>
<td>10.00</td>
<td>13.00</td>
<td>Research Methods</td>
<td>Susan McCormick</td>
<td>3098 (TCD)</td>
</tr>
</tbody>
</table>
MODULE 1: ET3016 Instrumental Performance

Module Code: ET3016
Module Name: Instrumental Performance
ECTS Weighting: 10
Semester taught: 2
Module Coordinators: RIAM/TUD Instrumental/Vocal Teacher

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

LO1. Display a confident level of artistic and technical ability.

LO2. Critically choose and prepare pieces to produce a varied and balanced programme.

LO3. Perform with a convincing sense of interpretation, displaying an informed musical awareness of the various stylistic genres presented.

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

Module Content
The component will continue to develop specific instrumental/vocal technique, overall musicianship and expand on the instrument-specific repertoire knowledge studied in the Freshman Years. All students should make significant progress in technique and repertoire building on that achieved in Years 1 and 2. Classical instrumental/vocal students should make significant progress towards the equivalent of Teacher’s Diploma Level (e.g., ARIAM Diploma). This should be reflected in the repertoire presented for the end-of-year examination. The component has strong cross-curricular links with all elements of the degree programme, both music and educational modules. It is critical to the School Placement component.

In the case of traditional performances, students are expected to interpret a broad range of the Irish Traditional ‘tune’ repertoire in a manner appropriate to the instrument and style; and to employ appropriate improvisation and creativity in the playing of different rotations of tunes. Additionally, students must demonstrate via repertoire choices that the programme selected for performance has been well-researched and furthermore they must discuss their programme,
instrument, influences and prominent exponents, as well as being able to demonstrate certain stylistic features, if requested to do so.

**Teaching and Learning Methods**

**Solo Component**

The component is taught through weekly instrumental/vocal lessons (1 hour per week). Students will be expected to practice daily.

The music to be studied will be chosen by the teacher with a relevance to the student’s current level of attainment. Underlying deficiencies and weakness in technique will continued to be addressed although by this stage it is expected that the student will have attained a secure technical facility on their instrument. The end-of-year examination programme must be submitted to the relevant degree course committee for approval.

**Ensemble Component**

The Ensemble component is outlined in the handbook. Students are assigned to an ensemble group corresponding to their major performance study. This includes the rehearsal and preparation for an ensemble performance.

**Assessment**

Solo Performance 75% (or 37.5% each in the case of 2 instruments) and Ensemble 25%

Instrumental/Vocal:

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

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

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

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

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

Traditional:

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

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

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

Second Instrument:

Subject to approval by the relevant institute a student may present on two instruments. The student must present a balanced programme of works in contrasting styles of 25 minutes duration divided equally between the two instruments (should the 25 minute duration be exceeded the students’ performance may be interrupted at the discretion of the examiners). If one of the instruments is a traditional instrument then the regulations regarding presentation outlined above in the “Traditional Irish Instrument” apply.

Ensemble:

This includes the rehearsal and preparation for an ensemble performance.

Re-Assessment

Repeat Performance Examination at Supplemental Exam

Recommended Reading List

Repertoire as suggested by individual practical teacher.
MODULE 2: ET3017 Musicianship and Music History

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

Module Content

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

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

Advanced Aural Perception I

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

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

▪ Demonstrate aural skills including dictation and sight-singing at an advanced level.

▪ Perceive multiple dimensions of a musical work (melodic /harmonic /rhythmic /formal) simultaneously and articulate the structure both verbally and in writing.

Advanced Aural Perception I

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

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

**Assessment**

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

**Introduction to Formal Analysis**

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

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

▪ Analyse a work in sonata form from the classical period using the theory of formal functions

▪ Understand the implications of formal analysis for performance and criticism

**Module Content**

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

**Assessment**

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

Project: Complete analysis of an unseen work 15%
2) Keyboard Skills
Building on the skills acquired in the Freshman years, this module equips students with a broad range of keyboard techniques that will be beneficial in a classroom setting. The content will be tailored to the standard of each student based on their current level of keyboard technique.

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

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

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

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

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

Assessment
End-of-term assessment (S2)
Pass/Fail

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

On successful completion of this course, students should:

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

**Music History: 1945 to the Present** will be taught through a series of 1-hour weekly lectures that focus on a particular movement or style. This course will be closely allied to the Applied Compositional Skills component in the Music Education 2 Module.

**Assessment**

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

**Assessment**

1) **Advanced Aural Perception**

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

1) **Introduction to Formal Analysis**
   Short bi-weekly assignment analysing a section of a work 40%
   Project: Complete analysis of an unseen work 15%

2) **Keyboard Skills**

   Pass/Fail

3) **Music History: 1945 to the Present**

**Re-Assessment**

Repeat examination/resubmit assignment at Supplemental

**Recommended Reading List**
**Aural Perception and introduction to formal analysis**

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


**Keyboard Skills**

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

**History of Music**


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


There are no pre-requisite modules in order to complete this module.
MODULE 3: ET3009 Educational Philosophy & Theory

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

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

Aims

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

Learning Outcomes

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

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

Course Content

The lectures are divided into 3 main sections:

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

Ethics and the educator (2 lectures)
Philosophies of education and society (2 lectures)

Education in a time of transformation (3 lectures)

**Assessment**

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

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

**Reading List**

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

**Anthologies**

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


**Introduction to Philosophy and Education**


**Ethics and the educator**


• MacIntyre, A. (2002) *A Short History of Ethics.* Routledge. [chapters 1 and 10 if nothing else]


**Philosophies of education and society**


• Dewey, J. (1916). *Democracy and Education: An Introduction to the Philosophy of Education.* [A dull read, but such an important book. Try a chapter!]


**Education in a time of transformation**

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


• Haraway, Donna. (2016). “A Cyborg Manifesto” in *Manifestly Haraway*. University of Minnesota Press. [Search online for this, and you’ll find it]


MODULE 4: ET3023 Sociology of Education

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

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

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

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

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

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

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

Assessment

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

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

Re-Assessment

Repeat assignment

Recommended Reading List


### MODULE 5: ET3024 Music Education 1

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<thead>
<tr>
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<tr>
<td>Module Name:</td>
<td>Music Education 1</td>
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<tr>
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<tr>
<td>Semester taught:</td>
<td>1 and 2</td>
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<tr>
<td>Module Coordinators:</td>
<td>Dr Susan McCormick and Gráinne Deary</td>
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#### Learning Outcomes:

**Practice of Music Education**

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

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

#### Module Content

**Music Education 1: Practice of Music Education** is a two-semester module taken by all students in the third year of the Bachelor in Music in Education. The module further develops the practical and theoretical perspectives on music teaching, learning and assessment in the Senior Cycle and music in later adolescence. Specific attention is paid to the secondary school music curriculum and planning in support of the extended school placement. The module will enable students to explore how young people learn music, the pedagogical approaches that facilitate the development of musicianship and intercultural competence, particularly in a collaborative classroom environment, and how to apply this knowledge to activities within the secondary music classroom including lesson planning.
In-class tasks, related school-based assignments, and alignment with the other professional component such as Classroom Musicianship Skills, Music Technology for the classroom, Conducting and School Placement facilitate students to reflect on their own as well as their pupils' learning and development in and through music. In line with the Senior Cycle Music Specifications this module adopts an integrated perspective on music learning, valuing, and including the musical and cultural repertoires of the pupils. The module assumes an active, collaborative music-making classroom environment.

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

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

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

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

**Assessment**

One assignment (100%)

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

**Re-Assessment**

Resubmission of failed component at Supplemental Exam.

**Recommended Reading List**

Bachelor in Music Education Handbook
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
MODULE 6: ET3025 Music Education 2

Module Code: ET3025
Module Name: Music Education 2
ECTS Weighting: 5
Semester taught: 2
Module Coordinators: Dr. Susan McCormick and Jonathan Nangle

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

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

Module Content
Research Methods

Students undertake 2 components, Research Methods and Applied Compositional Skills

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

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

**Teaching and Learning Methods**

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

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

**Assessment**

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

**Re-Assessment**

Resubmitting the research proposal

**Recommended Reading List**


**Applied Compositional Skills**

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

**Advanced Stylistic Composition**

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

**Contemporary Composition.**

The aim of this component is to introduce students to compositional techniques associated with modernist and contemporary movements. Students will compose a series of short works that utilise techniques such as graphic notation, visual stimuli, serialism, aleatoric techniques, etc.
Delivery of this course will be closely linked to the Musicianship and Music History module – (Module 2).

**Learning Outcomes:**

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

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

**Module Content**

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

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

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

**Assessment**

Advanced Stylistic Composition: Portfolio Submission (1 Piano Sonata Exposition or 1 Romantic piece) (50%)
Contemporary Composition: Composition Portfolio (3 short works in a modern/contemporary style) (50%)
Re-Assessment

Resubmitting of the portfolio

Recommended Reading List

Appropriate scores as recommended by the lecturer


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

MODULE 7: ET3026 School Placement

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

Learning Outcomes:

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

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

Module Content

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

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

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

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

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

Teaching and Learning Methods

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

Assessment
Four supervisions (2 formative and 2 summative)

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

**Re-Assessment**

Repeat the component at the next available opportunity.

**Recommended Reading List**


[https://www.curriculumonline.ie/Junior-cycle/Junior-Cycle-Subjects/Music/](https://www.curriculumonline.ie/Junior-cycle/Junior-Cycle-Subjects/Music/)


[https://www.curriculumonline.ie/Senior-cycle/](https://www.curriculumonline.ie/Senior-cycle/)


## Junior Sophister Summary Table

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<th>Component</th>
<th>Assessment</th>
<th>ECTS</th>
<th>Weighting</th>
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<tbody>
<tr>
<td>1. Instrumental Performance</td>
<td>Solo Performance</td>
<td>Solo Performance Exam 100%</td>
<td>10</td>
<td>2/12</td>
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<tr>
<td>ET3016</td>
<td>Ensemble</td>
<td>Ensemble Pass / Fail*</td>
<td></td>
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<tr>
<td>2. Musicianship</td>
<td>Aural Perception</td>
<td>Continuous Assessment and Exam 50%</td>
<td>5</td>
<td>1/12</td>
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<tr>
<td>ET3017</td>
<td>Keyboard Skills</td>
<td>Pass / Fail</td>
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<td></td>
<td>Music History</td>
<td>Listening Diary: an informed account of 4 to 5 works from the listening list (c. 400 words each) 50%</td>
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<td>3. Foundation Studies 1</td>
<td>Educational Philosophy &amp; Theory</td>
<td>1 Assignment 100%</td>
<td>5</td>
<td>1/12</td>
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<td>ET3009</td>
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<td>4. Foundation Studies 2</td>
<td>Sociology of Education</td>
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<td>ET3023</td>
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<td>5. Music Education 1</td>
<td>Practice of Music Ed</td>
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<td>ET3024</td>
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<tr>
<td>6. Music Education 2</td>
<td>Research Methods</td>
<td>Research Proposal Pass / Fail</td>
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<td>ET3025</td>
<td>Harmony and Counterpoint</td>
<td>1 Portfolio 100% (50%+50%)</td>
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<td>Stylistic/Applied</td>
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<td>7. School Placement</td>
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<td>Four supervisions (2 constructive and 2 summative)</td>
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<td>5/12</td>
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<tr>
<td>ET3026</td>
<td></td>
<td>Professional Portfolio completion and submission including Lesson Plans, Resources, Reflections and Contribution assignment</td>
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<td>Module</td>
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<td>1. Instrumental Performance</td>
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<tr>
<td>4. Foundation Studies 2</td>
<td>Sociology of Education</td>
<td>1 Assignment 100%</td>
<td>TBC</td>
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</tr>
<tr>
<td>5. Music Education 1</td>
<td>Practice of Music Ed</td>
<td>1 Assignment 100%</td>
<td>End of Semester 2</td>
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<tr>
<td></td>
<td>Harmony and Counterpoint</td>
<td>1 Portfolio 100%</td>
<td>End of Semester 2</td>
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<tr>
<td></td>
<td>Stylistic/Applied</td>
<td></td>
<td></td>
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<tr>
<td>7. School Placement</td>
<td>School Placement</td>
<td>Four supervisions (2 constructive and 2 summative)</td>
<td>August -September 2022</td>
<td></td>
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<tr>
<td></td>
<td></td>
<td>Professional Portfolio (3 sections incl: Planning and Resources, Reflections on Practice)</td>
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<tr>
<td>Module</td>
<td>Component</td>
<td>Assessment</td>
<td>Deadlines</td>
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<td>and Contribution to School</td>
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SENIOR SOPHISTTER
### Senior Sophister 2022/23 Timetable

<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>10.00</td>
<td>11.00</td>
<td>Aural Awareness</td>
<td>Bernie Sherlock</td>
<td>EQ-224</td>
</tr>
<tr>
<td>MONDAY</td>
<td>12.00</td>
<td>13.00</td>
<td>Digital Learning</td>
<td>Keith Johnson</td>
<td>Online</td>
</tr>
<tr>
<td>MONDAY</td>
<td>16.30</td>
<td>18.00</td>
<td>Piano Discussion Group</td>
<td>Mary Lennon</td>
<td>Recital Room</td>
</tr>
<tr>
<td>MONDAY</td>
<td>18.00</td>
<td>20.00</td>
<td>Chamber Choir</td>
<td>Bernie Sherlock</td>
<td>Recital Room</td>
</tr>
<tr>
<td>MONDAY</td>
<td>18.00</td>
<td>20.30</td>
<td>Irish Traditional Music Ensemble</td>
<td>Odhran O'Caiside</td>
<td>EQ-105</td>
</tr>
<tr>
<td>TUESDAY</td>
<td>14.00</td>
<td>15.00</td>
<td>Intro to Assessments and examinations</td>
<td>Diamon Murchen</td>
<td>LB.04 Llyod Institute</td>
</tr>
<tr>
<td>TUESDAY</td>
<td>18.00</td>
<td>20.00</td>
<td>Choral Society</td>
<td>Simon Harden</td>
<td>Concert Hall</td>
</tr>
<tr>
<td>WEDNESDAY</td>
<td>9.00</td>
<td>10.00</td>
<td>Inclusive Education</td>
<td>Joanne Banks</td>
<td>Ui Chadhain Lecture Theatre</td>
</tr>
<tr>
<td>WEDNESDAY</td>
<td>11.00</td>
<td>12.30</td>
<td>Harmony and Counterpoint Stylistic</td>
<td>Daragh Black-Hynes</td>
<td>EQ-109</td>
</tr>
<tr>
<td>WEDNESDAY</td>
<td>15.00</td>
<td>16.00</td>
<td>Aural Awareness: Analysis</td>
<td>Adrian Smith</td>
<td>EQ-116</td>
</tr>
<tr>
<td>WEDNESDAY</td>
<td>17.00</td>
<td>18.00</td>
<td>TCD Chapel Choir Option B</td>
<td>Kerry Houston</td>
<td>TCD Chapel</td>
</tr>
<tr>
<td>WEDNESDAY</td>
<td>17.30</td>
<td>19.30</td>
<td>TUD Wind Ensemble</td>
<td>Conor O’ Riordan</td>
<td>Concert Hall</td>
</tr>
<tr>
<td>THURSDAY</td>
<td>11.00</td>
<td>12.00</td>
<td>Applied Psychology (S1)</td>
<td>Conor McGuckin</td>
<td>Regent House</td>
</tr>
<tr>
<td>FRIDAY</td>
<td>16.00</td>
<td>18.00</td>
<td>Composition Seminar</td>
<td>Various</td>
<td>EQ-112</td>
</tr>
<tr>
<td>SUNDAY</td>
<td>9.30</td>
<td>12.00</td>
<td>TCD Chapel Choir Option B</td>
<td>Kerry Houston</td>
<td>TCD Chapel</td>
</tr>
</tbody>
</table>

For TCD classes in Curriculum Pedagogy, please refer to your TCD schedule.
Please consult the PME timetable for pedagogies.
MODULE 1: MAJOR OPTIONS

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

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

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

Module Content:
This consists of two separate components, a recital of 45–50 minutes duration and a piece of original research presented as a short academic project of c. 3000–5000 words. The student will be allocated a tutor who will meet him/her 4 times in the year. Topics may be of either a pedagogical or musicological nature.

Teaching and Learning Methods:
End-of-year requirements (All instruments/Voice other than traditional Irish instruments)
The student must present a balanced recital programme of 45–50 minutes duration, chosen in consultation with their main instrument teacher and submitted for the approval of the course committee.

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

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

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

**Assessment:**

1. Recital @ 75%.
2. Short Research Project & Instrumental Methodology (25%)

**Re-assessment:**

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

**Recommended Reading List**

Repertoire as suggested by individual practical teacher.
Module Code: EDU44101
Module Name: Capstone 2: Composition and Minor Recital
ECTS Weighting: 20
Semester taught: 1 & 2
Module Coordinators: David Bremner

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

This option is for students evincing compositional flair, and aims to develop appropriate skills under professional guidance and to provide opportunities for the rehearsal and performance of suitable original compositions. Workshops are encouraged to ensure that students have access to staff and student skills in realising full vocal and instrumental potential in composition.

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

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

Original composition will be examined entirely by portfolio. The Portfolio must include a CD with midi realisations of the compositions as well as full scores. These compositions may include the use of electro-acoustic media. Portfolios must include a critical commentary, outlining the composer’s aesthetic and compositional concerns.

Except where there is duly certified or other approved reason, portfolios submitted up to one week late will bear a 10% deduction of the mark allocated. Portfolios submitted between one and two weeks late will bear an additional 10% deduction. Portfolios submitted more than two weeks late will not be accepted.
Assessment:
Composition Portfolio (75%).
Short Research Project & Instrumental Methodology (25%)
Viva Voce.

Re-assessment:
Resubmission at Supplemental Exams

Recommended Reading List
None

Module Code: EDU44102
Module Name: Capstone 3: Dissertation and Minor Recital
ECTS Weighting: 20
Semester taught: 1 & 2
Module Coordinators: Various Supervisors

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

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

Dissertation

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

Short Recital

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

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

Teaching and Learning Methods:

Short Recital Traditional

End-of-year requirements

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

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

All Instruments except the Irish Harp

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

Assessment:
Recital (75%),
Short Research Project & Instrumental Methodology (25%)

Re-assessment:
Resubmission at Supplemental Exams

Recommended Reading List
None
MODULE 2: ET4056 Aural Perception and Analysis

Module Code: ET4056
Module Name: Aural Perception and Analysis
ECTS Weighting: 5
Semester taught: 1 & 2
Module Coordinators: Adrian Smith and Bernie Sherlock

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

Learning Outcomes
On successful completion of this course, the student will:

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

Course Content
1) Theory and Analysis 50% consisting of:

Regular fortnightly home assignments (small scale) [75% of component] covering a range of analytical techniques. Two larger analyses on a full piece/movement at the end of each term to demonstrate independent thinking [25% of component].

2) Advanced Technical Work 50% consisting of:

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

Continuous Assessment: 100%

Re-assessment:
Resubmission of assignments at supplemental

Recommended Reading List
Material is provided in class
MODULE 3: ET4057 Compositional Techniques

Module Code: ET4057
Module Name: Compositional Techniques
ECTS Weighting: 5
Semester taught: 1 & 2
Module Coordinators: Daragh Black Hynes

Aims

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

Learning Outcomes:

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

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

Module Content:

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

Teaching and Learning Methods:

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

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

Assessment:

Assessment for this module is in the form of a continuous assessment portfolio consisting of a fugue component (40%) and an orchestration component (60%).

Fugue component to include: two fugal expositions (10% each) and one full fugue (20%).
Orchestration component to include: four orchestrations (15% each) including one for school orchestra

Re-assessment:

Resubmission of portfolio at supplementals

Recommended Reading List

J S Bach, 48 Preludes and Fugues
Samuel Adler, The study of orchestration.
MODULE 4: ET4102 Inclusive Education

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

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

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

Module Content:
- Introduction to inclusive education
- Historical emergence of special education in Ireland and Irish policy and legislation
- Medical and social models of disability
- Educational disadvantage and inequality
• Provision for students with disabilities in mainstream education (segregation/inclusion)
• Universal Design for Learning (I)
• Universal Design for Learning (II)
• Universal Design for Learning (III)
• Teaching students with intellectual disabilities
• Summary of module and student module evaluation

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

Assessment:
Summative assessment (100%) involves one assignment offering three choices to students, who can:
• Engage with global debates on special and inclusive education (conceptual understanding); OR
• Complete a Universal Design for Learning redesign activity based on their own professional practice (application to practice); OR
• Provide an analysis of inclusive education policy (Irish and international) and its implications for practice (implications for policy).

Using the UDL framework, students are offered Multiple Means of Action and Expression and given flexibility and choice in how they can submit their assignment and show their learning:
  a). essay (1800-2200 words);
  OR
  b) video/podcast assignment (8-10 minutes).

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

Re-assessment:
Re-submission of assignment
**Recommended Reading List**

**Journals:**

International Journal of Inclusive Education

European Journal of Special Needs Education

**Specific Journal Articles:**


**Online content:**

**Five Moore Minutes Episode 1- The Evolution of Inclusion!**
[https://www.youtube.com/watch?v=PQgXBhPh5zo&feature=youtu.be](https://www.youtube.com/watch?v=PQgXBhPh5zo&feature=youtu.be)

**Inclusive culture in schools transforms communities | Heidi Heissenbuttel | TEDxMileHigh**
• Shelley Moore: Transforming Inclusive Education  
  https://www.youtube.com/watch?v=RYtUIU8MjlY&feature=youtu.be

• I'm not your inspiration, thank you very much | Stella Young  
  https://www.youtube.com/watch?v=8K9Gg164Bsw&feature=youtu.be

• Ken Robinson, How to escape education's death valley. 
  https://www.ted.com/talks/sir_ken_robinson_how_to_escape_education_s_death_valley

• The Infrastructure of Inclusion: Compost Kate saves the Earth!  
  https://www.youtube.com/watch?v=X8iAQTNeyXI&feature=youtu.be

  https://youtu.be/vDSNVuJuG1o
MODULE 5: ET4103 Digital Learning

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

Learning Outcomes:
On successful completion of this module, the student should be able to:
• analyse the trajectory of perspectives on teaching and learning, especially in light of developments in digital media and articulate a rationale for technology and digital media in the teaching of their curriculum subject areas;
• critique the role of technology in education with reference to the related research and literature;
• plan for, and reflect on, the use of digital technologies in the context of the Junior Cycle curriculum with reference to Key Skills and curriculum learning outcomes, in particular in their curriculum areas of study;
• articulate principles of learning design for 21st century pedagogy and apply these to the design of learning experiences underpinned by these principles and related learning models;
• apply the principles of multimodality and UDL to the design and creation of digital artefacts applicable to teaching and learning contexts;
• identify principles underpinning approaches to online learning and analyse how these approaches apply in the context of teaching their subject;
• critically analyse the role of numeracy and digital literacy in the context of the post-curriculum and critique their relevance in the context of teaching their subject.

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

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

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

**Teaching and Learning Methods:**

Experiential lab and workshop based sessions will be offered whereby students themselves will get to experience and evaluate the learner-centred approach which forms the focus of much of this module. Supplementary content will be made available online via Blackboard
Assessment:

Summative Assessment (100%):

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

1. Design a learning unit for a student-centred project within which learners will use a selected application to create an artefact which facilitates and illustrates their learning. The artefact will reflect their learning within a curriculum area (e.g., the Celts in History, the digestive system in Science) as well as related Key Skills; and

2. Create an excellent "student example" of the artefact you would expect learners to produce if you were to implement your planned learning unit

Re-assessment:

Re-submission of the assignment

Recommended Reading List:

Some recommended reading is as follows:


MODULE 6: ET4202 Applied Psychology in Education

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

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

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

Module Content:
Areas to be covered include:

- introduction: the importance of psychology for educators;
- doing things right . . . or doing the right things: developing professional identity and thinking like a psychologist;
- adolescence: a time of storm and stress?
- who am I? Identity development and personal agency in adolescence;
- being inclusive: understanding individual and group differences in identity development;
- understanding the person in in context: applying Bronfenbrenner’s Bio-ecological Theory for successful relationships in the school community;
• applying psychology to social justice – countering prejudice and discrimination in education (bully/victim problems in schools – e.g., traditional bullying, cyberbullying, disablist bullying, alterophobia);
• fact or fiction: does Growth Mindset work?
• what do we mean by intelligence, IQ, and Emotional Intelligence (EQ) – and do these concepts matter?
• being creative and imaginative: applying psychology to applied issues: The case of “BeSAD”: Bereavement, separation, and Divorce.

**Teaching and Learning Methods:**

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

**Assessment:**

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

**Re-assessment:**

Re-submission of the assignment.

**Recommended Reading List:**

*Compulsory*


*Recommended:*

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

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

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

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

Module Content:
This module explores a range of themes reflecting current policy and practice in relation to assessment in addition to likely needs and developments. Areas of inquiry include:
understanding the broad policy context for assessment in post-primary education, including emphases on literacy, numeracy, other key skills and educational equity;

applying assessment in teaching and learning;

implications for assessment of curriculum review and development at Junior and Senior Cycles;

formative and summative assessment and their practical implications in the classroom;

methods and policy impact of international assessments of educational achievement;

design and use of classroom assessments to monitor student achievement and ensure inclusive participation of all students;

incorporating digital technology in assessment;

planning, conducting, and facilitating classroom-based assessment;

communicating and reporting assessment information.

Teaching and Learning Methods:

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

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

Assessment:

Summative Assessment (100%)
Written assignment of 3000 words or a video-format equivalent.

**Re-assessment:**

Re-submission of assignment

**Recommended Reading List**

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

• Murchan & Shiel (2017) Chapter 1, 3, 4, 5 & 6


Selected websites
Framework for Junior Cycle 2015
Junior cycle education: insights from a longitudinal study of students
Inside the Black Box
Curriculum online subject specifications
SLAR information
www.ncca.ie
www.action.ncca.ie
www.education.ie
www.ty.slss.ie
www.lca.slss.ie
www.lcvp.slss.ie
www.erc.ie
www.ltscotland.org.uk
www.examinations.ie
www.scoilnet.ie
www.sdpi.ie
www.sess.ie
Further Reading


- Senior Cycle Review Documents: https://ncca.ie/en/senior-cycle/senior-cycle-review/introduction-to-senior-cycle-review
MODULE 8: ET4058 School Placement

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

Learning Outcomes:

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

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

Teaching and Learning Methods:

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

Re-assessment:
Not – Applicable

Recommended Reading List
https://www.curriculumonline.ie/Junior-cycle/Junior-Cycle-Subjects/Music/

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


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


https://ncca.ie/en/senior-cycle/
# Senior Sophister Summary Table

<table>
<thead>
<tr>
<th>Module</th>
<th>Assessment</th>
<th>Recommended Contact hours</th>
<th>ECTS</th>
<th>Mark Weighting (in fraction format)</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Major Option</td>
<td>ET4055</td>
<td>Major Option 75% Minor Option 25%</td>
<td>33 (Approx)</td>
<td>20</td>
</tr>
<tr>
<td>2. Aural Perception</td>
<td>ET4056</td>
<td>Continuous Assessment 100%</td>
<td>33 (Approx)</td>
<td>5</td>
</tr>
<tr>
<td>3. Compositional Techniques</td>
<td>ET4057</td>
<td>Continuous Assessment Portfolio 100%</td>
<td>44 (Approx)</td>
<td>5</td>
</tr>
<tr>
<td>4. Inclusive Education</td>
<td>ET4102</td>
<td>Inclusive Education Assignment</td>
<td>10</td>
<td>5</td>
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<tr>
<td>5. Information Communication Technology</td>
<td>ET4103</td>
<td>ICT Assignment</td>
<td>10</td>
<td>5</td>
</tr>
<tr>
<td>6. Applied Psychology</td>
<td>ET4202</td>
<td>One Assignment 100%</td>
<td>11</td>
<td>5</td>
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<tr>
<td>7. Introduction to Assessment &amp; Examinations in Post Primary Education</td>
<td>ET4017</td>
<td>Written Examination 40% One Assignment 60%</td>
<td>11</td>
<td>5</td>
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<tr>
<td>8. School placement</td>
<td>ET4058</td>
<td>Two Practical Assessments 50% each</td>
<td>3 weeks (School Placement – 20 to 30 hours)</td>
<td>10</td>
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</tbody>
</table>
# Senior Sophister Submission and Examination Dates 2022/23

<table>
<thead>
<tr>
<th>Module</th>
<th>Assessment</th>
<th>Deadlines</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Major Option</td>
<td>Major Option 75%</td>
<td>Week of 8 May</td>
</tr>
<tr>
<td></td>
<td>Minor Option 25%</td>
<td>Week of 15 May</td>
</tr>
<tr>
<td>2. Aural Perception</td>
<td>Continuous Assessment 100%</td>
<td>Analysis Project 1 Deadline: Monday 23 January</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Analysis Project 2 Deadline: Monday 1 May</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Aural Exam 1: 12 Dec</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Aural Exam 2: TBC</td>
</tr>
<tr>
<td>3. Compositional Techniques</td>
<td>Continuous Assessment Portfolio 100%</td>
<td>Fugue portfolio part 1: 14 Nov</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Fugue portfolio part 2: 23 Jan</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Orchestration portfolio part 1: 13 Mar</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Orchestration portfolio part 2: 21 April</td>
</tr>
<tr>
<td>1. Inclusive Education</td>
<td>One Assignment 100%</td>
<td>TBC</td>
</tr>
<tr>
<td>5. ICTs for Teaching &amp; Learning</td>
<td>One Assignment 100%</td>
<td>TBC</td>
</tr>
<tr>
<td>6. Applied Psychology in Education</td>
<td>One Assignment 100%</td>
<td>TBC</td>
</tr>
<tr>
<td>7. Introduction to Assessment &amp; Examinations in Post Primary Education</td>
<td>Written Examination 40%</td>
<td>TBC</td>
</tr>
<tr>
<td></td>
<td>One Assignment 60%</td>
<td>TBC</td>
</tr>
</tbody>
</table>
Curricular Pedagogy (optional)

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

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

**List of Pedagogies**

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

Please consult the Professional Master in Education (PME) handbook which will be displayed on the School of Education, PME website annually for a detailed description of each Pedagogy.
Appendices
Appendix I: The grading of examinations and other written work

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

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

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

No set of guidelines can cover every eventuality. Examiners are likely to reward creativity, originality and insight, or work of particular merit however presented. Evidence of study of material outside that set by lecturers and work which goes beyond the standard interpretation of the subject is also likely to be recognised when marks are awarded. In addition, it is to be expected that examiners will reward written work more highly if it exemplifies good English (or the language in which it is written, if some other language is appropriate). Poor grammar and incorrect spelling inevitably detract from the evaluation of written work. In addition, students are reminded that poor handwriting may make it impossible for the examiner to fully understand what has been written; examiners can only mark what they can read.
Brief descriptions are provided below of the qualities that are likely to be associated with work that would be regarded as typical of each of the various classes of honours that can be awarded. These descriptions are not specific to any particular level of examination: they can be applied equally to students in their first and final year, and to students who are taking a course as a minor component of their degree, outside their main area of study. Examiners take these factors into account when evaluating work, and will normally have different expectations of the absolute level of performance of different groups of students. Nevertheless, these descriptions provide a basis for making relative judgements between students within any particular group.

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

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

**Fail (0-39)**

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

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

- Represents a failure to answer the question (though may be an answer to a different question).
Shows no or only a little evidence of understanding of the topic.

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

Includes no or very few relevant ideas.

Does not contain a structured argument.

Does not offer evidence to justify assertions.

Does not include relevant examples.

Contains multiple or major errors.

**Third class (40-49)**

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

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

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

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

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

**Lower Second class (50-59)**

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

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

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

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

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

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

Upper second class (60-69)

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

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

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

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

Upper Second class work usually has few negative characteristics, but may be limited in the sense that it:
Could demonstrate more in the way of insight, imagination, originality or creativity.
Does not answer the question in as fully and comprehensive a manner as would be possible.
Could demonstrate more ability to integrate information.
Could exhibit more critical thinking.
Could exhibit more independence of thought.
First class (70-100)

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

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

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

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

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

Acknowledgement. Some parts of this document are based upon ideas in similar documents produced by the University of St Andrews and the University of Reading.
## Appendix II: Criteria for Marking Solo Performance Exam

<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 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 performance.</td>
<td></td>
</tr>
<tr>
<td>70-79</td>
<td>Mature interpretation, with insight, perhaps lacks flair needed for mark over 80%. Musically mature and displaying excellent sensitivity.</td>
<td>Musically mature. Excellent technical ability and control.</td>
</tr>
<tr>
<td></td>
<td>Excellent technical performance with virtually no reservations. A versatile and fluent technique. Excellent control.</td>
<td></td>
</tr>
<tr>
<td></td>
<td>An accomplished and confident performance, displaying excellence both technically 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 and subtlety for a higher mark. Shows very good potential and a good level of musicality and sensitivity.</td>
<td>Very Good</td>
</tr>
<tr>
<td></td>
<td>Mostly technically assured, with small technical misjudgements/lapses/errors, 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 and awareness of musical form etc. for a higher mark.</td>
<td>Good</td>
</tr>
<tr>
<td>Score Range</td>
<td>Description</td>
<td>Grade</td>
</tr>
<tr>
<td>------------</td>
<td>------------------------------------------------------------------------------</td>
<td>--------</td>
</tr>
<tr>
<td>56-59</td>
<td>Reliable performance, displaying some large-scale musical understanding. Standard approach lacks individuality.</td>
<td>Reliable</td>
</tr>
<tr>
<td>50-55</td>
<td>Displays some musical understanding, but lacks variety and style. Satisfactory technique, but lacking in control and versatility, which restricts musical interpretation. Flaws in technical control management of tone and intonation, which mar overall impression. Presentation is satisfactory and fairly confident, but lacking in involvement.</td>
<td>Satisfactory</td>
</tr>
<tr>
<td>46-49</td>
<td>Displays some musical understanding, but lacks overall variety and style. Evidence of some overall coherence. Technically limited or displaying lack of preparation, however still keeps a sense of continuity. Lack of interest. Not engaged. Somewhat hesitant, but keeps a sense of continuity.</td>
<td>Fair</td>
</tr>
<tr>
<td>40-45</td>
<td>Basic level of musical understanding. Perhaps some small-scale evidence of musical understanding/interpretation, but displays no overall sense of direction or plan. Technically limited or displaying some lack of preparation. Keeps some sense of continuity. Lacks assurance/displaying nerves. Hesitant, but still keeps a sense of continuity.</td>
<td>Fair</td>
</tr>
<tr>
<td>30-39</td>
<td>Little evidence of musical understanding or interpretation. Performance may be seriously technically weak that it becomes difficult to judge interpretation.</td>
<td>Poor</td>
</tr>
</tbody>
</table>

Shows good potential, but requires more preparation, insight and/or research.

Some technical limitations, which slightly marred overall performance. In general, well controlled.

A generally confidently presented performance with some sense of involvement.

*Overall technically reliable, but lacks versatility and ease. Flaws in technical control management of tone and intonation mar overall impression.*

*Reasonably confident presentation, but lacks involvement.*
Interpretation/musical understanding/expressiveness

Expressiveness: variety of articulation, timbre, tone, dynamics, colour

Phrasing

Rhythmic subtleties/sense of timing

Appreciation of style

Awareness of voicings/sense of line

Awareness of form

Awareness of accompaniment (if appropriate)/ ensemble

Technique

Technical facility

Tone quality

Clarity of articulation

Intonation

Rhythmic security

Accuracy

Fluency

Versatility

<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>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>Very Poor</td>
</tr>
</tbody>
</table>

Serious technical limitations, which seriously mar the overall performance and/or seriously under prepared. Lack of continuity. Disjointed and faltering performance. Not in control.
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. Excellent to outstanding teaching, exceptionally executed with high level of student engagement, sound theoretical basis. Excellent to outstanding professional behaviour.</td>
<td>Excellent to outstanding</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. Very good to excellent teaching, very well executed with high level of student engagement, sound theoretical basis. Very good to excellent professional behaviour.</td>
<td>Very good to excellent</td>
</tr>
<tr>
<td>50-59</td>
<td>Good to very good comprehension of the subject, imagination, creativity, integration of activities and material. Good to very good teaching, well executed with good student engagement, some theoretical basis.</td>
<td>Good to very good</td>
</tr>
<tr>
<td>Score</td>
<td>Description</td>
<td>Rating</td>
</tr>
<tr>
<td>---------</td>
<td>------------------------------------------------------------------------------</td>
<td>-------------------</td>
</tr>
<tr>
<td><strong>40-49</strong></td>
<td>Satisfactory to good comprehension of the subject, imagination, creativity, integration of activities and material.</td>
<td><strong>Satisfactory to good</strong></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><strong>Below 40</strong></td>
<td>Inadequate comprehension of the subject, imagination, creativity, integration of activities and material.</td>
<td><strong>Not satisfactory</strong></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>5th-23rd September 2023</td>
<td>School Placement Block SS</td>
</tr>
<tr>
<td>5th September – 21st December 2023*</td>
<td>School Placement Block JS</td>
</tr>
<tr>
<td>12th September 2022</td>
<td>Semester 1 lectures start SF, JS, SS</td>
</tr>
<tr>
<td>26th September 2022</td>
<td>Semester 1 lectures start JF</td>
</tr>
<tr>
<td>24th-28th October 2022</td>
<td>Reading Week – no lectures</td>
</tr>
<tr>
<td>31st October-4th November 2022</td>
<td>School mid-term break – no lectures</td>
</tr>
<tr>
<td>2nd December 2022</td>
<td>Semester 1 lectures end</td>
</tr>
<tr>
<td>5th December 2022ff</td>
<td>Revision</td>
</tr>
<tr>
<td>19th December 2022 – 2nd January 2023</td>
<td>Christmas period: no lectures</td>
</tr>
<tr>
<td>5th January-20th January 2023*</td>
<td>School Placement for those going on Erasmus Year 2</td>
</tr>
<tr>
<td>23rd January 2023*</td>
<td>Erasmus Year start date SF</td>
</tr>
<tr>
<td>23rd January 2023</td>
<td>Semester 2 lectures start</td>
</tr>
<tr>
<td>13th – 17th February 2023</td>
<td>School mid-term – no joint PME lectures</td>
</tr>
<tr>
<td>6th–10th March 2023</td>
<td>Reading week – no lectures</td>
</tr>
<tr>
<td>20th-31st March 2023*</td>
<td>School Placement Block SF (unless on Erasmus)</td>
</tr>
<tr>
<td>14th 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 it is my responsibility to catch up on work missed. If I miss an assessment/class test/practical examination, I understand that the marks will be forfeited.

Signed: __________________________ Date: ________________

For office use only

Principal Study Teacher

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

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

Signed: __________________________ Date: ________________

Head of Department/Head of Academic Studies

☐ Permission Granted

Page 166 of 171
Permission Denied

Signed (HOD): ____________________________    Date: _____

Heads of Department:

Please consult with the Head of Academic Studies. Inform the student of the decision as soon as possible and inform the director of the student’s designated ensemble and the student’s principal study teacher. Please send a copy of this document to the relevant programme chair, so that academic staff can be informed.
APPENDIX VIII: TCD Permission for engagement in outside events during teaching term

Bachelor in Music Education

School of Education

Trinity College Dublin

Permission for engagement in outside events during teaching term

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

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

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

Name: __________________________

Course: _____________________       Year: _______________

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

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

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

☐
Yes: Please list:

☐ No

Please list all classes that will be missed:

STUDENT DECLARATION

If my application is accepted, I am aware that 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

Signed: _______________________ Date: ____________

Please send a copy of this document to mccorms5@tc
Appendix IX: Ethics Approval

Trinity College Dublin
School of Education

Research Ethics Approval for all Students and Supervisors (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/