

Bachelor in Music Education Course Handbook 2024–2025

SCHOOL OF EDUCATION

In association with



TU DUBLIN CONSERVATOIRE

ROYAL IRISH ACADEMY OF MUSIC

Contents

| | |
|---|----|
| 1. Introduction..... | 6 |
| 2. Co-ordinating Committee..... | 8 |
| 3. Personal Tutors/Student Representation | 8 |
| 4. Queries..... | 9 |
| 5. Contact Details..... | 9 |
| 6. Key Locations..... | 12 |
| 7. Key Dates | 13 |
| 8. Marking Scale | 13 |
| 9. Attendance Requirements..... | 16 |
| 10. Absence from Examinations..... | 16 |
| 11. Extension Requests and Deferrals..... | 17 |
| 12. External Examiner..... | 17 |
| 13. Exit and Transfer..... | 18 |
| 14. Year 4 Capstone Project | 18 |
| 15. Graduate Attributes..... | 18 |
| 16. Professional and Statutory Body Accreditation | 19 |
| 17. Student Feedback and Evaluation | 19 |
| 18. Placements for Credit | 19 |
| 19. Disability on Placement | 23 |
| 20. Study Abroad/Erasmus..... | 25 |
| 21. Foundation Scholarships and Prizes | 25 |
| 22. Prizes, Medals and Other Scholarships | 27 |
| 23. Academic Writing | 27 |
| 24. Teaching and Learning..... | 29 |

| | |
|--|-----|
| 25. Programme Structure and Workload | 30 |
| 26. Learning Outcomes..... | 34 |
| 27. Year 1 Module 1: EDU11020 Music Performance 1 | 37 |
| 28. Year 1 Module 2: EDU11024 Aural Skills 1 (Professional and Pedagogic) | 41 |
| 29. Year 1 Module 3: EDU11021 Compositional Techniques 1..... | 44 |
| 30. Year 1 Module 4: EDU11022 Music History 1 | 49 |
| 31. Year 1 Module 5: EDU11023 Music Education 1..... | 54 |
| 32. Year 1 Module 6: EDU11025 Music Technology for the classroom..... | 57 |
| 33. Year 1 Module 7: EDU11026 Fundamentals of Music Pedagogy (School Placement Preparation)..... | 62 |
| 34. Year 1 Module 8: EDU11027 School Placement 1..... | 67 |
| 35. Year 2 Module 1: EDU20020 Music Performance 2 | 71 |
| 36. Year 2 Module 2: EDU20024 Aural Skills 2 | 76 |
| 37. Year 2 Module 3: EDU22021 Compositional Techniques 2..... | 80 |
| 38. Year 2 Module 4: EDU20022 Music History 2 | 84 |
| 39. Year 2 Module 5: EDU20023 Music Education 2..... | 90 |
| 40. Year 2 Module 6: EDU22026 Irish Educational History and Policy..... | 94 |
| 41. Year 2 Module 7: EDU20025 School Placement 2..... | 100 |
| 42. Year 3 Module 1: EDU33100 Music Performance 3 | 108 |
| 43. Year 3 Module 2: EDU33101 Aural Skills 3 | 113 |
| 44. Year 3 Module 3: EDU33102 Advanced Compositional Techniques 1 and Contemporary Music Studies | 116 |
| 45. Year 3 Module 4: EDU33103 Educational Philosophy and Theory | 119 |
| 46. Year 3 Module 5: EDU33104 Sociology of Education | 126 |
| 47. Year 3 Module 6: EDU33105 Music Education 3 | 131 |
| 48. Year 3 Module 7: EDU33106 School Placement 3 | 134 |

| | |
|--|-----|
| 49. Appendix I: The grading of examinations and other written work | 142 |
| 50. Appendix II: Criteria for Marking Solo Performance Exam | 151 |
| 51. Appendix III: Criteria for marking composition portfolio | 156 |
| 52. Appendix IV: European Credit Transfer System (ECTS) | 158 |
| 53. Appendix V: FOR TU Dublin Conservatoire STUDENTS ONLY – Permission for engagement in events outside the Conservatoire | 160 |
| 54. Appendix VI: for Royal Irish Academy of Music (RIAM) STUDENTS ONLY – Permission for engagement in events outside RIAM | 163 |
| 55. Appendix VII: TCD Permission for engagement in outside events during teaching term... | 166 |
| 56. Appendix VIII: Ethics Approval..... | 169 |

General Course Information



1. INTRODUCTION

Dear Students,

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

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

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

Our partnership with our Associated Colleges – the TU Conservatoire and the Royal Irish Academy of Music (RIAM) – represents a unique centre of excellence in Music Education, providing Bachelor in Music Education students with unrivalled access to staff at the cutting edge of music theory and practice and in initial teacher education, nationally and internationally.

We believe in the transformative power of education for all. Our mission as educators is to provide an inclusive learning community for our diverse student body which is student-centred and based on innovation, collaboration and critical thinking. In our teaching and research, we embody our core values of curiosity, inclusion, collaboration, sustainability, transformation and innovation. Collectively, we work to bridge the gap between research,

practice and policy in order to effect positive change. By modeling best practice in teaching learning and assessment, we prepare you, our student teachers, to carry these principles into your classrooms on placement and onwards in your future careers.

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

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

Tá súil agam go mbainfidh tú aoibhneas as do chuid ama linn is go n-éireoidh leat le do chúrsa i mbliana.

I wish you every success in the Year ahead and look forward to meeting you during your time with us in the School.

Professor Ann Devitt

Head of School

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

2. 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 15th October 2024

Tuesday 11th March 2025

3. PERSONAL TUTORS/STUDENT REPRESENTATION

Every undergraduate student is assigned a tutor when they are admitted to college. The tutor, who is a member of the teaching staff in Trinity College, takes a personal interest in Students' progress, represents Students 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 their tutors are treated with the utmost confidentiality.

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

- 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

4. QUERIES

For queries regarding the content of your programme Handbook 2024/25, please contact either the Course Coordinator, Dr Susan McCormick at mccorms5@tcd.ie or the B.Mus.Ed. Admin Team at bmused@tcd.ie

5. CONTACT DETAILS

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

Staff members: Trinity College Dublin (TCD)

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

Office opening hours: 9am – 4pm

| Role Title | Name | Contact |
|---|---|--|
| Head of School | Prof Ann Devitt | HeadofEducation@tcd.ie |
| B.Mus.Ed. Course Coordinator | Dr Susan McCormick | mccorms5@tcd.ie |
| B.Mus.Ed. Admin Team | Ms Dearbhail Gallagher Ms Michaela Gaffney | bmused@tcd.ie bmused@tcd.ie |
| Director of Undergraduate Teaching and Learning | Dr Joanne Banks | banksjo@tcd.ie |
| Practice of Music Education | Dr Susan McCormick | mccorms5@tcd.ie |
| Irish Educational History and Policy | Dr John Walsh | walshj8@tcd.ie |
| Sociology of Education | Dr Patricia McCarthy | mccartp2@tcd.ie |
| Research Methods | Prof Andrew Loxley | loxleya@tcd.ie |
| Educational Philosophy and | Dr Andrew Gibson | gibsona@tcd.ie |

| | | |
|--|---|--|
| Theory | | |
| Digital Learning | Dr Keith Johnston | keith.johnston@tcd.ie |
| Applied Psychology in Education | Dr Aoife Lynam | aolynam@tcd.ie |
| Introduction to Assessment and Examinations in Post-Primary Education | Dr Damian Murchan | Damian.murchan@tcd.ie |
| Inclusive Education | Dr Joanne Banks | banksjo@tcd.ie |
| School Placement Tutors | Dr Susan McCormick Helen Doyle Aine Balfe James Murphy | mccorms5@tcd.ie hedoyle@tcd.ie abalfe@tcd.ie jmurph23@tcd.ie |

Staff Contacts – TU Dublin Conservatoire

Main office: East Quad

Office opening hours: 08.00 – 22.00

| Role Title | Name | Contact |
|---|---------------------------------------|--|
| Programme Chair | Dr Adrian Smith | adrian.smith@tudublin.ie |
| Aural Skills | Dr Helen Lawlor Ms Helen Blackmore | helen.lawlor@tudublin.ie helen.blackmore@tudublin.ie |
| Harmony and Counterpoint (Stylistic) | Dr Daragh Black Hynes | daragh.blackhynes@tudublin.ie |
| Harmony and Counterpoint (Applied) | Dr David Bremner | david.bremner@tudublin.ie |
| Practice of Music Education | Dr Lorraine O'Connell | lorraine.oconnell@tudublin.ie |
| Conducting | Dr Bernie Sherlock | bernie.sherlock@tudublin.ie |
| Analysis | Dr Adrian Smith | adrian.smith@tudublin.ie |
| Keyboard Techniques | Dr Adrian Smith | adrian.smith@tudublin.ie |
| History of Music | Dr Helen Lawlor | helen.lawlor@tudublin.ie |

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|---|-----------------------|--|
| Ethnomusicology | Dr Helen Lawlor | helen.lawlor@tudublin.ie |
| Popular Music Studies | Dr Adrian Smith | adrian.smith@tudublin.ie |
| Traditional Irish Music | Mr Mark Redmond | mark.redmond@tudublin.ie |
| Sociology of Music and Music Education | Dr Lorraine O'Connell | lorraine.oconnell@tudublin.ie |
| Music Technology | Mr Shigeto Wada | shigeto.wada@tudublin.ie |
| Academic Writing | Dr Adrian Smith | adrian.smith@tudublin.ie |

Staff members – Royal Irish Academy of Music (RIAM)

Main office: Main Building, second floor.

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

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

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

6. KEY LOCATIONS

May include programme offices, laboratories, online learning environments, libraries, Academic Registry, places of faith/prayer rooms, photocopiers and any relevant introductory information on these locations.

Main TCD school office – 3087

Main TCD teaching room – 3098

7. KEY DATES

| Date | Event |
|---|---|
| 9 th September 2024 | Semester 1 lectures start Year 2, Year 3 and Year 4 |
| 23 rd September 2024 | Semester 1 lectures start Year 1 |
| 21 st -25 th October 2024 | TCD Reading Week – no lectures |
| 28 th October- 1 st November 2024 | School mid-term break – no lessons |
| 29 th November 2024 | Semester 1 lectures end |
| 2 nd December 2024 | Revision |
| 16 th December 2024 – 1 st January 2025 | Christmas period: no lectures |
| 6 th January - 31 st January 2025* | School Placement for Year 2 |
| 2 nd February 2025* | Erasmus Year start date Year 2 |
| 20 th January 2025 | Semester 2 lectures start |
| 17 th – 21 st February 2025 | School mid-term – no foundation lectures |
| 3 rd – 7 th March 2025 | Reading week – no lectures |
| 11 th April 2025 | Semester 2 lectures end |

8. MARKING SCALE

The marking system for all subjects is as follows:

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

Please note that the final result for this degree will be made up of 30% of the Year 3 mark and 70% of the Year 4 mark. All marks at component level will not be rounded to the nearest whole number Module marks will be rounded to the nearest number (e.g. 59.5 and over is 60, 59.4 and under is 59).

Compensation in examinations (Harmonisation)

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 resubmission of that element during the supplemental examination period.

Compensation at Component Level

If a candidate fails one component (but not more than one component) they may not be required to repeat that component provided they have obtained a minimum mark of 35% within the failed component.

If a candidate fails more than one component, they will not be eligible for compensation. In this case students will be required to repeat those assessments in the supplemental examinations in the autumn.

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

It is not possible to pass School Placement or the Capstone project by compensation.

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

Compensation at Module Level (overall mark for module)

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

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

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

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

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

In summary, compensation is considered if a student either

- (1) fails one 10 ECTS credit module in this Year but achieves a minimum mark of 35% or
- (2) fails two 5 ECTS credit modules but achieves a minimum mark of 35% in each or
- (3) fails one 5 ECTS credit but achieves a minimum mark of 30%.

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

See Appendix 1 for information on the grading of examinations.

9. ATTENDANCE REQUIREMENTS

For professional reasons, attendance at lectures, tutorials, ensembles and practice placements is compulsory in all Years. The Coordinating Committee has set a minimum requirement of 75% attendance in all components of the degree (see Calendar for further information).

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

10. ABSENCE FROM EXAMINATIONS

Students who may be prevented from sitting an examination or examinations (or any part thereof) due to illness should seek, through their tutor, permission from the Senior Lecturer in advance of the assessment session to defer the examination(s) to the reassessment session.

Students who have commenced the assessment session and are prevented from completing the session due to illness should seek, through their tutor, permission to defer the outstanding examination(s)/assessment(s) to the reassessment session.

In cases where the assessment session has commenced, requests to defer the outstanding examination(s) on medical grounds, should be submitted by the tutor to the relevant school/departmental/course office. If non-medical grounds are stated, such deferral requests should be made to the Senior Lecturer, as normal.

Where such permission is sought, it must be appropriately evidenced: (a) For illness: medical certificates must state that Students is unfit to sit examinations/ complete assessments and specify the date(s) of the illness and the date(s) on which Students is not

fit to sit examinations/complete assessments. Medical certificates must be submitted to Students' tutor within three days of the beginning of the period of absence from the assessment/examination. (b) For other grave cause: appropriate evidence must be submitted to Students' tutor within three days of the beginning of the period of absence from the assessment/examination.

Where illness occurs during the writing of an examination paper, it should be reported immediately to the chief invigilator. Students will then be escorted to the College Health Centre. Every effort will be made to assist Students to complete the writing of the examination paper.

Where an examination/assessment has been completed, retrospective withdrawal will not be granted by the Senior Lecturer nor will medical certificates be accepted in explanation for poor performance.

11. EXTENSION REQUESTS AND DEFERRALS

To request an extension students must complete the following form.
<https://forms.office.com/e/LfDQGm7vp6>

Deferral applications must be made through college tutor.

12. 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 Year 3 and 4, a number of students will be selected to be

visited on School Placement by the External Examiner. Students seen by the External Examiner will be representative of the whole range of abilities and levels on the course.

13. EXIT AND TRANSFER

With the agreement of the Court of Examiners, students may be awarded an ordinary degree after completing three Years of the programme. In this case students will not be qualified to register with the Teaching Council of Ireland.

Students may apply, through their tutor, for permission to transfer to another course, providing the application is made before the specified closing date. To transfer to another college, students are required to apply directly to those colleges, with the entry requirements subject to those regulations. For more information see:

<https://www.tcd.ie/study/apply/making-an-application/undergraduate/>

14. YEAR 4 CAPSTONE PROJECT

In Year 4, students may choose their major option from one of the following: Recital, Dissertation or Original Composition. Each of the major options has an equal input to the final degree rating. Marks awarded in all areas will be moderated by the external examiner.

The capstone option must be declared in writing to the programme chair in March of Year 3. On completion of the Year 3 examinations, Students may be advised to reconsider their choice of capstone option. For details on each of the capstone options please see the entries in the Year 4 section of this handbook.

15. GRADUATE ATTRIBUTES

Trinity provides a distinctive education based on academic excellence and a transformative student experience that encourages you to be an active participant in your learning. The Trinity Education is characterised by four graduate attributes – to think independently, to communicate effectively, to act responsibly and to develop continuously – that comprise the qualities, skills and abilities that you will develop throughout your entire university experience, both in and outside the classroom.

Trinity Graduate Attributes



16. PROFESSIONAL AND STATUTORY BODY ACCREDITATION

This programme is accredited by the Teaching Council of Ireland. Further details can be found on their website. <https://www.teachingcouncil.ie/>

17. STUDENT FEEDBACK AND EVALUATION

Statement on College requirements for evaluation and feedback, as well as an outline of additional feedback practices at a local level. You will be given an opportunity to give feedback at the end of each TCD module. This will take the form of an online survey using Microsoft Forms. An example of this provided here: <https://forms.office.com/e/SxDpjuzu4d> RIAM and TU Dublin Conservatoire will conduct their own in-house evaluations.

18. PLACEMENTS FOR CREDIT

The aims of school placement are to enable students:

- to acquire confidence and competence in the skills of teaching music in the classroom
- to participate, collaborate and contribute within a professional team
- to develop confidence and skill in classroom management

Preparation for classroom practice is closely related to all modules, in particular the Practice of Music Education module. Please note that all students must complete the [TUSLA Children First E-Learning Programme](#) prior to School Placement.

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

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

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

The first Semester of Year 3 involves School Placement for 16 weeks. Students observe, co-teach and eventually take full responsibility for teaching music in partner post-primary schools.

Year 4 students commence their final Year with a 4-week School Placement during September.

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

| | | |
|---------------|-------------------|--|
| Year 1 | Semester 2 | Students will observe and co-teach in a primary school Assessment: Taisce (written and presentation) |
| Year 2 | Semester 2 | Students will observe, co-teach and solo-teach for 4 weeks in a Post-Primary school. Assessment: 3x Supervisions (1 formative and 2 summative), and Taisce |
| Year 3 | Semester 1 | Students will observe, co-teach and solo-teach for 16 weeks in a Post-Primary school. Assessment: 4x Supervisions (2 formative and 2 summative), and Taisce, including contribution to the school |
| Year 4 | Semester 1 | Students will observe, co-teach and solo-teach for 4 weeks in a Post-Primary school. Assessment: 2x summative supervisions and Taisce During this final visit the external examiner may visit some students. Students may be awarded a <i>commendation for</i> outstanding levels of teaching. |

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

Careful overall schemes and detailed daily lesson notes must be prepared in a folder (hard/soft copy), which should be presented to the placement tutor at the beginning of the supervisory visit. **Failure to produce this folder is considered a serious breach of the requirements.**

We are dependent on the continuing goodwill of schools in providing School Placement facilities. Students are requested to cooperate in every way possible. If, for any reason, a student cannot teach an allocated class during School Placement, it is **essential** that the

school principal, placement tutors and course coordinator be notified as far in advance as possible.

School Placement Tutor Visits

The normal pattern for a visit is that the Placement Tutor will arrive at your school a little while before your class begins. It is at your discretion how (if at all) you introduce the tutor to the pupils in your class. It is usually best if the Tutor sits at the back of the room and it is normal for 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 they cannot visit your class as arranged.

You will have the opportunity to discuss the class with the placement tutor at a mutually convenient time after the class. If your timetable permits, this may be immediately afterwards. It is best to find a quiet room for this, a staffroom is not usually suited. Some placement tutors may prefer to take time for reflection before discussing the session with you. In that case the tutor will arrange to meet you at a suitably convenient time in Trinity or online.

It is crucial that students are willing to discuss their teaching in as open a way as possible. The placement tutor can offer advice; but only you can decide if you will act on it. Sometimes you may feel that the advice is inappropriate for a given class due to circumstances beyond your control. If this is the case, you should explain your reasons to the Tutor.

You will always be given a general indication of how well you have done/are doing, but will not be given a mark. It is important to appreciate that tutors all have considerable experience of classroom teaching. They are thus sensitive to the difficulties you may be having as you start teaching and to the different types of schools, and the problems they pose, in which some students find themselves.

Grading and Assessment of School Placement

School Placement planning documents are an essential part of the assessment procedure. A *commendation* for excellence may be awarded at the discretion of the school placement team.

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

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

19. DISABILITY ON PLACEMENT

Many students may self-manage their disabilities during practice education placements. However, those needing reasonable accommodations can seek support from Trinity College's Disability Service, as detailed in the Reasonable Accommodation Policy for Students with Disabilities. For a full copy of the policy, visit: Trinity College Disability Service <https://www.tcd.ie/disability/> and apply for reasonable accommodations on your student portal by following these [steps](#).

Once registered, students must independently choose whether to disclose their disability during practice education placements and whether to utilise any reasonable accommodations. The decision is entirely up to Students, and they will receive no external direction on this matter. Nonetheless, B.Mus.Ed does endorse disclosure on placements. Should a student opt to disclose their disability, they can share their Professional Learning Education Needs Summary (PLENS) with Dr Susan McCormack. This will be coordinated

with the Practice Education Coordinator to ensure compliance with protocols such as data protection and pre-placement meetings.

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

Outline of the PLENS process



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



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



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



Level 2: Detailed Planning

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

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



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



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



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

20. STUDY ABROAD/ERASMUS

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

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

21. FOUNDATION SCHOLARSHIPS AND PRIZES

Foundation Scholarships

Details on the College regulations for achievement, as well as the structure and duration of the examinations for the programme.

The Trinity College Foundation Scholarship aims to identify students of exceptional academic and music performance ability. The standard required is similar to that of exceptional students in other disciplines and former scholars of Trinity College.

The Foundation Scholarship Examination attempts to recognise and affirm students who demonstrate an awareness and understanding of the academic literature, coupled with evidence of self-reflection, influenced by teacher observation and diligent study coupled with an exceptionally high level of music performance.

The examination provides opportunities for students to engage in critical thinking and academic study of the theoretical aspects of the degree, including Music Education, Irish Education History and Policy, History of Music and Harmony and Counterpoint. In addition,

the Music Education scholar must exhibit an outstanding level of Music Performance and Aural/Keyboard skills.

Students must demonstrate an engagement with the aesthetic, cultural and practical values of music in relation to human development and in particular, in relation to Music Education at primary and post-primary levels.

This examination is typically held in the week before Hilary Term. Candidates must give sufficient notice of their intention to take the examination on the prescribed form, obtainable from Academic Registry.

Details are available at: <https://www.tcd.ie/academicregistry/exams/scholarship/> Please refer to the University Calendar entry.

Scope of the material

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

- Practice of Music Education
- Irish Education History and Policy, History of Music
- Harmony and Counterpoint
- Instrumental/Vocal performance
- Aural/keyboard skills

Number of papers

There will be three parts to the assessment as follows:

- Education: this is a 3-hour examination. There are 3 questions to be answered (300 marks)
- Theoretical Music: this is a 3-hour examination. There are 3 questions to be answered (300 marks)
- Practical Examination:
 1. Recital of 15 minutes duration with at least two contrasting styles (200 marks).

2. Keyboard skills exam consisting of chord patterns/figured bass/instrumental transposition/melody continuation/transposition of two-part piece (50 marks).
3. Sight-reading/Aural consisting of 2 contrasting pieces of accompanied sight-singing (50 marks).

22. PRIZES, MEDALS AND OTHER SCHOLARSHIPS

Locally awarded items, including eligibility and information on how each item is awarded.

A commendation in final School placement may be awarded, at the discretion of the school placement supervisory team, as a mark of distinction in Teaching. A Gold Medal may be awarded as an overall mark of excellence in Year 4. A student must achieve 75% or more as their overall Year 4 mark in order to be considered.

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

23. ACADEMIC WRITING

Academic Integrity and Referencing Guide

Plagiarism, interpreted by the College is 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.

Artificial Intelligence Policy

Students are reminded that the use of Artificial Intelligence (AI) tools for generating or completing academic work must adhere to the highest standards of academic integrity. Utilising AI to produce work that is then submitted as your own is considered a form of plagiarism and will be treated as such under the university's academic misconduct policies.

It is essential that students clarify and understand the specific guidelines and expectations regarding the use of AI within each module with the module leader. If AI tools are utilised in any capacity, this must be clearly reported and acknowledged in an open and ethical manner, ensuring transparency in your academic submissions. Failure to do so can result in serious academic consequences.

The College's policy on plagiarism is outlined in the general regulations and information (Part II of the Calendar). Students should read the new online central repository which consolidates all information and resources on plagiarism which is located at: <https://libguides.tcd.ie/plagiarism/about>. This includes the following:

- 1) The Calendar entry on plagiarism for undergraduate and postgraduate students
- 2) The matrix explaining the different levels of plagiarism outlines in the Calendar entry and the sanctions applied
- 3) Information on what plagiarism is and how to avoid it
- 4) **'Ready, Steady, Write'**, an online tutorial on plagiarism which must be completed by all students
- 5) Details of software packages that can detect plagiarism (e.g. TurnItIn)

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

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

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

Referencing Style for assignments

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

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

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

Referencing Style for assignments for TU Dublin

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

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

Referencing style for assignments for RIAM

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

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

Research Ethics

Research projects may require ethical approval by the relevant institution. Students are advised to consult with their supervisor in the first instance. Information regarding ethical approval will be posted on the School of Education website.

24. TEACHING AND LEARNING

Programme Architecture

Students on the B.Mus.Ed. may, with the agreement of the Court of Examiners, be awarded an ordinary degree after completing three Years of the programme.

Students may apply, through their tutor, for permission to transfer to another course, providing the application is made before the specified closing date. To transfer to another college, students are required to apply directly to those colleges, with the entry requirements subject to those regulations. For more information see:

<https://www.tcd.ie/study/apply/making-an-application/undergraduate/>

For undergraduate programmes, this information should include the following caveat: available pathways are subject to change and may be dependent subject to capacity.

Reference/Source [Trinity Pathways](#)

25. PROGRAMME STRUCTURE AND WORKLOAD

List of modules identified by title and code, their ECTS weightings, and a general statement on the learning workload to include approximate hours of self-directed learning or research.

| Module Title | Module Code | ECTS Weighting | Learning Workload |
|--|-------------|----------------|--|
| Year 1 Modules | | | |
| Music Performance 1 | EDU11002 | 5 | Solo: 22 hours, Ensemble: 48 hours, independent study: 180 hours |
| Aural Skills 1 (Professional and Pedagogic) | EDU11024 | 5 | Contact: 22 hours, independent study: 78 hours |
| Compositional Techniques 1 | EDU11021 | 10 | Contact 66 hours, independent study: 134 |
| Music History 1 | EDU11022 | 10 | Contact:55 hours, independent study: 145 |
| Music Education 1 | EDU11023 | 5 | Contact: 22 hours, independent study: 78 hours |
| Music Technology for the classroom | EDU11025 | 5 | Contact: 22 hours, independent study: 78 hours |

| | | | |
|--------------------------------------|----------|----|--|
| Fundamentals of Music Pedagogy | EDU11026 | 10 | Contact: 74 hours, independent study: 126 hours |
| School Placement 1 | EDU11027 | 5 | Contact: 36 hours, independent study: 70 hours |
| Year 2 Modules | | | |
| Music Performance 2 | EDU20020 | 10 | Solo: 22 hours, Ensemble: 48 hours, independent study: 180 hours |
| Aural Skills 2 | EDU20024 | 5 | Contact: 33 hours, independent study: 67 hours |
| Compositional Techniques 2 | EDU22021 | 10 | Contact 66 hours, independent study: 134 |
| Music History 2 | EDU20022 | 10 | Contact:55 hours, independent study: 145 |
| Music Education 2 | EDU20022 | 10 | Contact:33 hours, independent study: 167 |
| Irish Educational History and Policy | EDU22026 | 5 | Contact:13 hours, independent study: 125 |
| School Placement 2 | EDU20025 | 10 | School placement contact: 50 hours, classroom musicianship contact: 50 hours, independent study: 100 hours |
| Year 3 Modules | | | |
| Music Performance 3 | EDU33100 | 10 | Solo: 22 hours, Ensemble: 48 hours, independent study: 180 hours |

| | | | |
|--|-------------------|----|---|
| Aural Skills 3 | EDU33101 | 5 | Contact: 22 hours, independent study: 78 hours |
| Advanced Compositional Techniques 1 and Contemporary Music Studies | EDU33102 | 5 | Contact: 44 hours, independent study: 56 hours |
| Educational Philosophy and Theory | EDU33103 | 5 | Contact:11 hours, independent study: 100 |
| Sociology of Education | EDU33104 | 5 | Contact:11 hours, independent study: 100 |
| Music Education 3 | EDU33105 | 5 | Contact: 22 hours, independent study: 78 hours |
| School Placement 3 | EDU33106 | 25 | Advanced School Placement contact: 120, research methods: 11 hours, keyboard skills: 5 hours, independent study: 365 |
| Year 4 Modules – (Effective from 2025/26 (Year 4 students in 2024/25 should see separate handbook)) | | | |
| Capstone 1: Solo Recital and Minor Dissertation | Not yet available | 20 | Contact: 36 hours, independent study: 464 hours |
| Capstone 2: Solo Recital and Minor Composition Portfolio | Not yet available | 20 | Contact: 40 hours. independent study: 460 hours |

| | | | |
|--|-------------------|----|---|
| | | | |
| Capstone 3: Composition and Minor Recital | Not yet available | 20 | Contact: 42 hours Independent study: 458 hours |
| Capstone 4: Dissertation and Minor Recital | Not yet available | 20 | Contact: 42 hours Independent study: 458 hours |
| Advanced Musicianship | Not yet available | 5 | Lecturers: 44 hours Independent study: 56 hours |
| Advanced Compositional | Not yet available | 5 | Contact: 33 hours Independent study: 67 hours |
| Inclusive Education | Not yet available | 5 | Contact: 14 hours, independent study hours: 36, |
| Digital Learning | Not yet available | 5 | Contact: 11 hours, independent study hours: 20, |
| Psychology of Education | Not yet available | 5 | Contact: 14 hours, independent study hours: 31 |
| Introduction to Assessments and Examinations in post- primary Education | Not yet available | 5 | Contact: 14 hours, independent study hours: 36, |

| | | | |
|--------------------|-------------------|----|--|
| School Placement 4 | Not yet available | 10 | Contact: 40 hours, independent study hours: 40 |
|--------------------|-------------------|----|--|

26. LEARNING OUTCOMES

Programme/subject level learning outcomes for all award pathways at undergraduate level. On successful completion of this programme, the graduate should be able to:

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

Year 1 Module Descriptors



27. YEAR 1 MODULE 1: EDU11020 MUSIC PERFORMANCE 1

| | |
|----------------------------|--|
| <i>Module Code</i> | EDU11020 |
| <i>Module Name</i> | Music Performance 1 |
| <i>ECTS Weighting</i> | 10 ECTS |
| <i>Semester taught</i> | Semesters 1 and 2 |
| <i>Module Coordinators</i> | RIAM/TU Dublin Conservatoire Instrumental or Vocal Teacher |

Learning Outcomes

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

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

Module Content

Solo Performance: all instruments or voice including traditional instruments.

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

The aim of the component is to:

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

Ensemble 10% of overall grade

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

Teaching and Learning Methods

Solo Component

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

Ensemble Component

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

Assessment

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

is in addition to the 15-minute duration of the recital. A list should be drawn up in consultation with the teacher and presented to the examiners.

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

Traditional Instrument

The presentation of a balanced programme of contrasting styles (15-minute duration). The programme must be professionally presented in writing to the examination panel. Titles (where available) and sources of all tunes (recordings, printed sources, etc.) should be listed. The examination should also be interactive with students expected to be able to discuss their programme, instrument, influences and other performers. There will be a short sight-reading test requiring the student to play a simple piece.

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

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

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

Irish Traditional Second Instrument

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

exceeded, 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 section 'Traditional Irish Instrument' apply.

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

Reassessment

Repeat Performance Examination at the Supplemental Period.

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

Contact Hours and Workload

Individual lessons: 22 hours

Ensemble: 48 hours

Independent study for practice: 180 hours

Recommended Reading List

Repertoire as suggested by individual practical teacher.

28. YEAR 1 MODULE 2: EDU11024 AURAL SKILLS 1 (PROFESSIONAL AND PEDAGOGIC)

| | |
|----------------------------|---|
| <i>Module Code</i> | EDU11024 |
| <i>Module Name</i> | Aural Skills 1 (Professional and Pedagogic) |
| <i>ECTS Weighting</i> | 5 ECTS |
| <i>Semester taught</i> | Semester 1 and 2 |
| <i>Module Coordinators</i> | Ms. Amy Ryan |

Learning Outcomes

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

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

Module Content

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

Topics include:

- form: binary form, ternary form, minuet and trio, rondo, theme and variation, sonata form
- structural elements of music such as motif, phrase, period and sentence
- tonal relationships, recognition and labelling of cadences, chords and phrases
- awareness of texture and instrumentation
- developing facility with pedagogical tools relevant to musicianship training in the classroom: relative solfa, hand signs, absolute pitch names and rhythm syllables

Teaching and Learning Methods

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

Assessment

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

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

Reassessment

Resubmission at the Supplemental Period.

Contact Hours and Workload

Contact hours: 22 hours

Independent study: 103 hours

Recommended Reading List

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

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

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

Laitz S. G. (2012). *The complete musician : an integrated approach to tonal theory analysis and listening* (3rd ed.). Oxford University Press.

Merritt, J. and Castro, D. (2016). *Comprehensive aural skills*. Routledge
Molnár. A. (2003). *Classical canons*. Editio Musica Budapest.
Németh, N.P. (2015). *Solfézs antologia*. Editio Musica Budapest.

29. YEAR 1 MODULE 3: EDU11021 COMPOSITIONAL TECHNIQUES 1

| | |
|----------------------------|----------------------------------|
| <i>Module Code</i> | EDU11021 |
| <i>Module Name</i> | Compositional Techniques 1 |
| <i>ECTS Weighting</i> | 10 ECTS |
| <i>Semester taught</i> | Semester 1 and 2 |
| <i>Module Coordinators</i> | Ms Marie Moran, Ms Grainne Deery |

Learning Outcomes

This module consists of two components Harmony and Counterpoint Stylistic and Harmony and Counterpoint Applied. On successful completion of this module, students should be able to:

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

Module Content

This module consists of two components: Harmony and Counterpoint Stylistic and Harmony and Counterpoint Applied. The Harmony and Counterpoint Stylistic component provides a foundation for the Harmony and Counterpoint Applied strand which commences in Semester 2.

Harmony and Counterpoint Stylistic

This component consists of two strands:

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

Topics will include:

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

Harmony and Counterpoint Applied

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

This component consists of the following elements:

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

Topics include some or all of the following:

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

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

Teaching and Learning Methods

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

Harmony and Counterpoint Stylistic

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

Harmony and Counterpoint Applied

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

Assessment

Harmony and Counterpoint Stylistic Portfolio and Examination (75%)

1. SATB Portfolio (12.5%): this consists of a proportion of weekly work across the Semester and/or a separate portfolio set at the end of the Semester, which consists of four-part harmonisations including figured bass (exercises 10 bars approx)
2. Counterpoint Portfolio (12.5%): this consists of a proportion of weekly work across the Semester and/or a separate portfolio set at the end of the Semester, which consists of the addition a contrapuntal strand to a given soprano/bass line.
3. Harmony and Counterpoint Stylistic Written Examination (3 hours). Three questions are to be answered (50%):
 - harmonise a melodic line to include modulation for SATB
 - realise a figured bass for four-parts
 - complete a simple two-part contrapuntal piece

Harmony and Counterpoint Applied Portfolio (25%)

Portfolio consisting of three composed pieces.

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

Reassessment

Resubmission at the Supplemental Period.

Contact Hours and Workload

Contact hours: 66 hours

Independent study: 184 hours

Recommended Reading List

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

Archibald, J. and Moran, M. (2023). *Harmony Notes*. Book 1. Peter Lang print (ISBN 978-1-80079-556-3), Epdf (ISBN978-1-80079-557-0) and ePub (ISBN 978-1-90079-558-7)

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

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

30. YEAR 1 MODULE 4: EDU11022 Music History 1

| | |
|----------------------------|--|
| <i>Module Code</i> | EDU11022 |
| <i>Module Name</i> | Music History 1 |
| <i>ECTS Weighting</i> | 10 ECTS |
| <i>Semester taught</i> | Semester 1 and 2 |
| <i>Module Coordinators</i> | Mr Mark Redmond, Dr Orla Shannon, Mr Jonathan Nangle |

Learning Outcomes

This module consists of three components including History of Western Art Music, Irish Music and Ethnomusicology. On successful completion of this module, students should be able to:

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

Module Content

History of Western Art Music

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

While students are introduced to significant composers and compositions that are considered canonic, they also study the work of underrepresented composers in attempt to subject the canon to reasoned critique. The material includes in-depth discussions of the

broader socio-political and cultural context. There is a strong emphasis on engaging with scores where applicable, in order to develop students' analytical skills. In addition, aural skills are developed through listening to recordings.

Irish Traditional Music

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

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

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

Ethnomusicology

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

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

Teaching and Learning Methods

History of Western Art Music (Semesters 1 and 2)

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

Irish Traditional Music (Semester 1)

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

Ethnomusicology (Semester 2)

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

Assessment

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

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

Reassessment

Resubmission at the Supplemental Period.

Contact Hours and Workload

Contact hours: 55 hours

Independent study hours: 145 hours

Recommended Reading List

Western Art Music:

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

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

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

Irish Traditional Music:

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

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

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

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

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

Joyce, S. and Lawlor, H. (Eds.). (2016). *Harp studies: Perspectives on the Irish harp*. Four Courts Press.

Lawlor, H. (2012). *Irish harping 1900-2010*. Four Courts Press.

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

Ethnomusicology

- Berger, H. M. and Stone, R. (2019). *Theory for ethnomusicology*, 2nd edn. Routledge.
- Nettl, B. (2015). *The Study of ethnomusicology: Thirty-three discussions*. University of Illinois Press.
- Merriam, A. (1964). *The anthropology of music*. Northwestern University Press.
- Miller, T.E. and Shahriari, A. (2020). *World music, a global journey*. Routledge.
- Post, J.C. (2018). *Ethnomusicology, a contemporary reader*, 2nd edn. Routledge.

31. YEAR 1 MODULE 5: EDU11023 MUSIC EDUCATION 1

| | |
|----------------------------|--|
| <i>Module Code</i> | EDU11023 |
| <i>Module Name</i> | Music Education 1 |
| <i>ECTS Weighting</i> | 5 ECTS |
| <i>Semester taught</i> | Semester 1 and 2 |
| <i>Module Coordinators</i> | Dr Susan McCormick, and Ms Grainne Deery |

Learning Outcomes

This module consists of one component which is Practice of Music Education 1. On successful completion of this module, students should be able to:

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

Module Content:

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

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

Teaching and Learning Methods

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

Assessment

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

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

Reassessment

Resubmission at Supplemental Period.

Contact Hours and Workload

Contact hours: 22 hours

Independent study hours: 78 hours

Recommended Reading List

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

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

McPherson, G. (2015). *The child as musician: a handbook of musical development*. 2nd ed. Oxford University Press.

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

Sepp, A., Kangas, J., Hietanen L. and Ruismäki, H. (2023). Sources influencing primary school student teachers' self-efficacy beliefs in their music studies. *Music Education Research*, (25)1, 36-48. DOI: 10.1080/14613808.2022.2118249

32. YEAR 1 MODULE 6: EDU11025 MUSIC TECHNOLOGY FOR THE CLASSROOM

| | |
|----------------------------|------------------------------------|
| <i>Module Code</i> | EDU11025 |
| <i>Module Name</i> | Music Technology for the classroom |
| <i>ECTS Weighting</i> | 5 ECTS |
| <i>Semester taught</i> | Semester 1 and 2 |
| <i>Module Coordinators</i> | Mr Jonathan Nangle |

Learning Outcomes

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

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

Module Content

This module consists of one component: Music Technology for the Classroom. The module provides a solid foundation in music technology focusing on developing the skill set necessary for classroom-based teaching both in the production of user content (scores,

worksheets, recordings) and creative pursuits (audio manipulation, sequencing, composition).

This module consists of three strands:

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

Topics include:

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

- Composition for video (TV advertisement), sound design for film (sound design, foley techniques), backing tracks

Teaching and Learning Methods

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

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

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

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

Topic Two: Digital Audio Editing Techniques

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

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

Topic 3: Digital Sequencing

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

Week 1–4: how one can capture audio from simple recording devices, advancing to basic stereo mic'ing techniques and multitrack recording.

Week 4–6: manipulating digital audio. Creating a composite recording through audio splicing (selecting takes, matching and crossfading). Applying corrective effects (EQ) and mixing (volume fades, pan and general ambience, i.e. reverb).

Week 6–8: syncing audio video in a video editor. Basic video editing, splicing, crossfades, basic colour correction, rendering.

Week 8–10: creative audio manipulation. Using existing audio files and processing them through effects to generate new sonic material for use in sound design or composition.

Assessment

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

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

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

Reassessment

Resubmission at the Supplemental Period.

Contact Hours and Workload

Contact hours: 22 hours

Independent study: 78 hours

Recommended Reading List

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

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

Ableton AG.

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

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

Routledge.

33. YEAR 1 MODULE 7: EDU11026 FUNDAMENTALS OF MUSIC PEDAGOGY (SCHOOL PLACEMENT PREPARATION)

| | |
|----------------------------|--|
| <i>Module Code</i> | EDU11026 |
| <i>Module Name</i> | Fundamentals of Music Pedagogy (School Placement Preparation) |
| <i>ECTS Weighting</i> | 10 ECTS |
| <i>Semester taught</i> | Semester 1 and 2 |
| <i>Module Coordinators</i> | Ms Amy Ryan, Mr Richard O Donnell, Mr Gavin , Ms Marie Moran, Maloney, Dr Michael O Toole and Mr David Mc Gauran |

Learning Outcomes

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

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

Module Content

This module consists of four components:

1. Aural Awareness
2. Conducting (Foundation)
3. Keyboard Skills

4. Classroom Instrumental Skills

Aural Awareness

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

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

Fundamentals of Conducting

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

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

Keyboard Skills

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

- chord patterns and cadences in major and minor keys

- figured bass: may include 5/3, 6/3, 6/4 and 7
- basic score reading including transposition and alto clef
- melody harmonisation: block chords and simple left-hand accompaniment figurations
- basic accompaniment skills
- sight-reading: simple piano pieces of appropriate standard

Instrumental Musicianship

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

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

Teaching and Learning Methods

Aural Awareness

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

Fundamentals of Conducting

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

Keyboard Skills I

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

Classroom Musicianship

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

Assessment

There are four components to assessment.

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

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

Reassessment

Resubmission at the Supplemental Period.

Contact Hours and Workload

Contact hours: 74 hours

Independent study: 106 hours

Recommended Reading List

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

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

34. YEAR 1 MODULE 8: EDU11027 SCHOOL PLACEMENT 1

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

Learning Outcomes

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

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

Module Content:

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

Furthermore, the module aims to:

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

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

Teaching and Learning Methods

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

Assessment

Students submit a school placement portfolio (An Taisce). Students will be asked to consider inclusive education, professionalism and their understanding of working with

parents. Students may also be required to give a presentation, reflecting on the Teaching Placement experience.

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

Reassessment

Resubmission of Portfolio at the Supplemental Period.

Contact Hours and Workload

Contact hours: 12 hours TCD

Placement school: 24 hours

Preparation and Assessment: 70 hours

Recommended Reading List

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

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

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

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

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

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

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

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

Year 2 Module Descriptors



35. YEAR 2 MODULE 1: EDU20020 MUSIC PERFORMANCE 2

| | |
|-----------------------------|--------------------------------------|
| Module Code: | EDU20020 |
| Module Name: | Music Performance 2 |
| ECTS Weighting: | 10 ECTS |
| Semester taught: | Semesters 1 and 2 |
| Module Coordinators: | TU Dublin Instrumental/vocal teacher |

Learning Outcomes:

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

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

Module Content:

The module consists of two components: Solo Performance and Ensemble.

Solo Performance: all instruments/voice including traditional instruments.

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

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

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

The aim of the component is to:

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

Ensemble

Students are expected to fulfill the ensemble requirements detailed on the course handbook for RIAM and TU Dublin Conservatoire.

Teaching and Learning Methods

Solo Component

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

Second Instrument

In exceptional cases, students who are proficient on more than one instrument may take two instruments for performance. In that case the weighting is 50-50 for each instrument. Subject to approval by the relevant institute a student may present on two instruments. Students must present a balanced programme of works in contrasting styles of 20 minutes duration divided equally between the two instruments (should the 20-minute duration be exceeded, the student's performance may be interrupted at the discretion of the examiners). If one of the instruments is a traditional instrument then the regulations regarding presentation outlined above in the 'Traditional Irish instrument' apply.

Assessment

Solo Performance – instrument or vocal 90% of overall grade or 45% if a second instrument is played

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

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

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

Traditional 90% of overall grade or 45% if a second instrument is played.

Presentation of a balanced programme of contrasting styles [20 minutes duration]. The programme must be professionally presented in writing to the examination panel. Titles

(where available) and sources of all tunes (recordings, printed sources etc.) should be listed. The examination should also be interactive with Students expected to be able to discuss their programme, instrument, influences and other performers. There will be a sight-reading test in which the student will be asked to play a simple melody with appropriate ornamentation.

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

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

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

Ensemble 10% of overall grade

Students may either sing in a choral group or play in an instrumental ensemble. Students must achieve a minimum of 40% in each component of their assessment to pass this module. It may be possible to compensate parts of this module, please see the compensation section (page 16) of this handbook for further information.

Reassessment

Repeat Examination.

Contact Hours and Workload

Contact hours: 22 hours solo

Ensemble: 48 hours

Independent study: 180 hours

Recommended Reading List

Repertoire as suggested by individual practical teacher.

36. YEAR 2 MODULE 2: EDU20024 AURAL SKILLS 2

| | |
|-----------------------------|-------------------------------|
| <i>Module Code:</i> | EDU20024 |
| <i>Module Name:</i> | Aural Skills 2 |
| <i>ECTS Weighting:</i> | 5 ECTS |
| <i>Semester taught:</i> | Semester 1 and 2 |
| <i>Module Coordinators:</i> | TU Dublin: Ms Helen Blackmore |

Learning Outcomes:

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

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

Module Content

This module consists of two components 1) Aural Development and Perception, 2) Style and Structure (Analysis).

Aural Development (Perception)

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

Topics to include:

- -part-work: group singing in two, three and four parts; sing and play exercises in multiple parts (dependent on piano skill), drawn from repertoire in the Baroque,

late Classical and early-Romantic styles.

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

Style and Structure (Analysis)

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

Teaching and Learning Methods

This module consists of weekly practical-based classes in both Semesters. The student's musicianship skills will be developed through the performance and exploration of repertoire from which concepts will be extracted to connect with dictation, sight-reading

and analysis-based tasks. Singing, part-work, dictation tasks and class discussion will constitute a core part of the class activity. Active participation in class sessions and weekly preparation outside of class times is essential.

Assessment

In each Semester there will be continuous assessment comprising of a weekly presentation of practical work (20%). An end-of-Semester written examination on the topics of Dictation and Style and Structure (25%). An end-of-Semester practical examination on sight singing and clapping (5%).

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

Reassessment

Resubmission of any failed component during the Supplemental Examination Period.

Contact Hours and Workload

Contact hours: 33 hours

Independent study: 67 hours

Recommended Reading List

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

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

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

Laitz S. G. (2012). *The complete musician: An Integrated Approach to Tonal Theory Analysis and listening* (3rd ed.). Oxford University Press

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

37. YEAR 2 MODULE 3: EDU22021 COMPOSITIONAL TECHNIQUES 2

| | |
|-----------------------------|---|
| Module Code: | EDU22021 |
| Module Name: | Compositional Techniques 2 |
| ECTS Weighting: | 10 |
| Semester taught: | Semester 1 and 2 |
| Module Coordinators: | TU Dublin Dr David Bremner, Dr Daragh Black Hynes |

Learning Outcomes

This module consists of 2 components including Harmony and Counterpoint Stylistic, and Harmony and Counterpoint Applied. On successful completion of this module, students should be able to:

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

Module Content

Harmony and Counterpoint Stylistic

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

Topics will include:

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

Harmony and Counterpoint Applied

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

Topics will include all/some of the following:

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

Teaching and Learning Methods

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

Harmony and Counterpoint Stylistic

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

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

portfolio.

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

Harmony and Counterpoint Applied

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

Assessment

Harmony and Counterpoint (Stylistic) consists of three strands:

Bach chorale portfolio: Assessment at the end of Semester 1 will consist of a portfolio submission, comprising of four-part harmonisations (both figured bass and soprano line) of the Bach chorale.

Two-part invention portfolio: Assessment at the end of Semester 2 involves the composition of sections 1 and 2 of at least one two-part invention from a given opening.

Theme and variation portfolio: Assessment at the end of Semester 2 will involve the composition of two variations based on the theme.

Each portfolio is given equal weighting.

Harmony and Counterpoint (Applied)

Assessment for Harmony and Counterpoint Applied will consist of a portfolio. Students will submit a portion of their portfolio at the end of Semester 1 and the remainder at the end of Semester 2. Students are required to compose a minimum of 4 pieces representing the content acknowledged above.

Reassessment

Repeat portfolio requirements.

Contact Hours and Workload

Contact hours: 66 hours

Independent study: 134 hours

Recommended Reading List

Harmony and Counterpoint Stylistic:

Harmony:

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

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

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

Counterpoint:

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

Theme and Variations:

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

Harmony and Counterpoint Applied:

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

38. YEAR 2 MODULE 4: EDU20022 MUSIC HISTORY 2

| | |
|-----------------------------|---|
| <i>Module Code:</i> | EDU20022 |
| <i>Module Name:</i> | Music History 2 |
| <i>ECTS Weighting:</i> | 10 ECTS |
| <i>Semester taught:</i> | Semester 1 and 2 |
| <i>Module Coordinators:</i> | Dr Adrian Smith, Dr Helen Lawlor, Mr Mark Redmond |

Learning Outcomes

This module consists of three components: History of Western Art Music, Irish Music and Popular Music Studies. On successful completion of this module, students should be able to:

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

Module Content

History of Western Art Music

This module builds on the knowledge from Year 1 providing an overview of the development of music from 1600 to 1945. Students in TU Dublin will study the music through periodisation (Baroque, Classical, etc.). Students in the RIAM will study the music through genre (Orchestral, Opera, etc.). While students will be introduced to significant composers and compositions that are considered canonic, they will also study the work of underrepresented composers in an attempt to subject the canon to reasoned critique. The

material will include in-depth discussion of the broader socio-political and cultural context. There will be a strong emphasis on engaging with scores and recordings where applicable.

Irish Traditional Music

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

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

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

Popular Music Studies

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

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

Teaching and Learning Methods

History of Western Art Music (Semesters 1 and 2)

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

Irish Traditional Music (Semester 1)

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

Popular Music Studies (Semester 2)

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

Assessment

| | <i>TU Dublin</i> | <i>RIAM</i> |
|---|---|---|
| History of Western Art Music (50%) | S1: Listening test (7.5%) and essay c. 1500 words. (17.5%) S2: Listening test (7.5%) and essay c. 1500 - 2000 words. (17.5%) | S1: Assessment c. 600-800 words or 10–15-minute presentation (7.5) due mid Semester 1 Essay 1500- 2000 or a 10–15-minute podcast (17.5%) due end of Semester 1 S2: Assessment c. 600-800 words or 10–15-minute presentation (7.5%) due mid Semester 2 Essay 1500- 2000 or a 10–15-minute podcast (17.5%) due end of Semester 2 |

| | | |
|------------------------------------|--|--|
| Irish Music (25%) | S1: Essay c. 1500 words (15%) Listening test (10%) | S1: Essay c. 1500-2000 words (15%) Listening test (10%) |
| Popular Music Studies (25%) | S2: Critical report on an academic paper c. 600-800 words (10%) due in week 7. Essay c. 1500–2000 (15%) due end of Semester 2 | S2: Critical report on an academic paper c. 600-800 words (10%) due in week 7. Essay c. 1500–2000 (15%) due end of Semester 2 |

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

Reassessment

Resubmission of failed component at Supplemental Exam Period.

Contact Hours and Workload

Contact hours: 55 hours

Independent study: 145 hours

Recommended Reading List

History of Western Art Music

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

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

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

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

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

Irish Traditional Music

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

Ó Riada, S. (1982). *Our musical heritage*. Dolmen Press.

O'Sullivan, D. (1974). *Irish folk music: Song and dance*. The Mercier Press.

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

Popular Music Studies

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

39. YEAR 2 MODULE 5: EDU20023 MUSIC EDUCATION 2

| | |
|-----------------------------|--|
| Module Code: | EDU20023 |
| Module Name: | Music Education 2 |
| ECTS Weighting: | 10 ECTS |
| Semester taught: | Semester 1 and Semester 2 |
| Module Coordinators: | Dr Susan McCormick, Dr Lorraine O'Connell, |

Learning Outcomes

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

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

Module Content:

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

intercultural competence, and how to apply this knowledge to activities in the Junior Cycle classroom.

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

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

Teaching and Learning Methods

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

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

Assessment

Practice of Music Education

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

Critical Issues

Classroom presentation given towards the end of Semester 2 (25%), 800 -1000 word written report (25%) due end of Semester 2. Students must achieve a minimum of 40% in each component of their assessment to pass this module. It may be possible to compensate parts of this module, please see the compensation section at the front of this handbook for further information.

Reassessment

Resubmission of failed component at Supplemental Examinations.

Contact Hours and Workload

Contact hours: 33 hours

Independent study: 167 hours

Recommended Reading List

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

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

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

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

Green, L. (2008). *Music, informal learning and the school: A new classroom pedagogy*. Aldershot: Ashgate.

Hallam, S., Creech, A. and McQueen, H. (2017). What impact does teaching music informally in the classroom have on teachers, and their pedagogy? *Music Education Research*, 19(1), 42–59.

National Council for Curriculum and Assessment. (2017). *Junior cycle music*.

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

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

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

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

40. YEAR 2 MODULE 6: EDU22026 IRISH EDUCATIONAL HISTORY AND POLICY

| | |
|-----------------------------|--------------------------------------|
| <i>Module Code:</i> | EDU22026 |
| <i>Module Name:</i> | Irish Educational History and Policy |
| <i>ECTS Weighting:</i> | 5 ECTS |
| <i>Semester taught:</i> | Semester 1 |
| <i>Module Coordinators:</i> | Dr. John Walsh |

Learning Outcomes:

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

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

- LO1. Investigate educational policies at primary, post-primary and higher levels within an appropriate historical context.
- LO2. Evaluate the significant issues in contemporary Irish education including policy developments relating to inclusion in education, knowledge based economic development and the Global Education Reform Movement.
- LO3. Identify the implications of wider societal challenges for educational policy and practice, including intercultural diversity, climate change and social justice.

- LO4. Identify the implications of wider societal challenges for educational policy and practice, including intercultural diversity, climate change and social justice.
- LO5. Identify and evaluate the legislative and constitutional framework governing educational systems, policy and practice in Ireland.
- LO6. Analyse critically local, regional and global influences on Irish education through evaluation of primary sources and academic literature.
- LO7. Synthesise theoretical frameworks and perspectives which may inform educational policies and understanding of practice.
- LO8. Reflect critically on the importance of ideology in education, including political and religious ideologies and the dominant free market paradigm of the last generation.

Module Content:

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

The principal content areas of the module will include:

- The Historical Context and origins of the modern educational sector
- Cultural nationalism, the Irish language and education in early independent Ireland
- Reform or stagnation? Irish educational policy at second level: 1932-59
- The Politics of Expansion: 'Investment in Education' and the transformation of educational policy at primary and post-primary level, 1959-80 – exploring narratives of social justice and economic utilitarianism
- Higher Education: Diversification, expansion and the binary system
- contemporary policies in higher education: 'increasing' or 'widening' participation in higher education?
- Education and the Constitution – the legal and constitutional framework; the family as primary educator and the evolving role of parents

- Secularisation in Irish education – interculturalism, cultural diversity and international influences
- Contemporary policy issues at primary and post-primary levels: policy frameworks to underpin inclusion in schools; integration of literacy and numeracy, junior cycle curriculum reform; digital literacy and the Knowledge Based Economy
- Review and evaluation

Teaching and Learning Methods

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

Assessment

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

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

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

Reassessment

Resubmission of failed assignment during supplemental exam period

Contact Hours and Workload

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

Recommended Reading List

- Apple, M. (2011). *Education and power*. Routledge.
- Coolahan, J. (1981). *Irish Education: its history and structure*. IPA.
- Coolahan, J. and O'Donovan, P. (2010). *A History of Ireland's School Inspectorate, 1831-2008*. Four Courts Press.
- Coolahan, J. (2017). *Towards the Era of Lifelong Learning: A History of Irish Education 1800-2016*. IPA.
- Drudy, S. and Lynch, K. (1993). *Schooling and society in Ireland*. Gill and Macmillan.
- Foucault, M. (2020). *The Essential Works of Michel Foucault*. Penguin.
- Giddens, A. (1995). *Politics, Sociology and Social Theory*. Polity Press.
- Giddens, A. (2001). *Sociology*. Polity Press.
- Giroux, H. (1984). *Ideology, Culture and the Process of Schooling*. Falmer.
- Gottesman, I. (2016). *The Critical Turn in Education*. Routledge.
- Green, A. (1990). *Education and State Formation: the rise of education systems in England, France and the USA*. Macmillan.
- Harvey, D. (2011). *A Brief History of Neoliberalism*. Oxford University Press.
- Hyland, A. and Milne, K. (1987). *Irish Educational Documents, vol. 1*. CICE.
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Government of Ireland (1995). *White Paper: Charting our Education Future*. Dublin: Stationery Office.

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41. YEAR 2 MODULE 7: EDU20025 SCHOOL PLACEMENT 2

| | |
|-----------------------------|--|
| <i>Module Code:</i> | EDU20025 |
| <i>Module Name:</i> | School Placement 2 |
| <i>ECTS Weighting:</i> | 10 ECTS |
| <i>Semester taught:</i> | Semester 1 and 2 |
| <i>Module Coordinators:</i> | TCD: Dr Susan McCormick, TU Dublin: Dr Adrian Smith, Dr Bernie Sherlock |

Learning Outcomes

This module consists of three components: Micro-Teaching, Classroom Musicianship Skills and Intermediate School Placement. On successful completion of this module, students should be able to:

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

Module Content

Micro-teaching

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

Classroom Musicianship Skills

This component consists of keyboard skills and conducting:

Keyboard Skills

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

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

popular song.

(2) Students will accompany an instrumentalist/vocalist.

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

Conducting

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

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

Intermediate School Placement

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

Furthermore, the module aims to:

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

- Encourage the employment of various mediational frameworks for reflective practice

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

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

Teaching and Learning Methods

School Placement

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

Micro-Teaching

In class peer teaching and learning observation and reflection.

Classroom Musician Skills

Keyboard Skills

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

Conducting

Conducting is taught through weekly 1-hour classes throughout the Year. Students are expected to undertake directed tasks and respond mimetically to technical demonstrations. Scores are analysed and discussed, while singing and playing are considered essential parts of the learning process.

Assessment

School Placement (50%)

- Teaching Practice (15%): 1 formative and 2 summative school placement visits.
- School Placement Portfolio (25%): At the end of the placement students will be required to submit a school placement portfolio (An Taisce). Students will be asked to consider inclusive education, professionalism and their understanding of working with parents. Students will be required to submit samples of good practice: Planning, Resourcing and Reflection. Students may also be required to give a presentation, reflecting on the Teaching Placement experience.
- Micro-Teaching (10%): Continuous assessment in class

Classroom Musicianship (50%)

Keyboard Skills (25%):

Semester 1:

Continuous assessment on weekly performance; students are assessed in terms of preparedness and progression. 15-minute exam testing the following:

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

5. Add an answering phrase (single line) to a four-bar melody to include a modulation to the dominant and/or subdominant in the keys of C, G, D, and F major and A, E, and D minor.
6. Sight-read a single B-flat instrumental part from full score at the correct pitch.

Continuous Assessment 1 and Exam 1 are 12.5% of the overall grade. Exam 1 is due at the end of Semester 1.

Semester 2

Continuous assessment on weekly performance; students are assessed in terms of preparedness and progression. 15-minute exam testing the following:

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

Continuous Assessment 2 and Exam 2 are 12.5% of the overall grade. Exam 2 is due at the end of Semester 2.

- Conducting (25%): Continuous Assessment based on interactive class activities including performing, conducting, discussion and score study (12.5%). 1500-word essay on a relevant topic (12.5%) due at the end of Semester 2.

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

Reassessment

Resubmission of any failed component at Supplemental Exam Period.

Contact Hours and Workload

School Placement and Micro Teaching: 50 hours

Classroom Musicianship: 50 hours

Independent study: 100 hours

Recommended Reading List

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

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

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

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

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

Year 3 Module Descriptors



42. YEAR 3 MODULE 1: EDU33100 MUSIC PERFORMANCE 3

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|-----------------------------|---------------------------------|
| <i>Module Code:</i> | EDU33100 |
| <i>Module Name:</i> | Music Performance 3 |
| <i>ECTS Weighting:</i> | 10 ECTS |
| <i>Semester taught:</i> | Semesters 1 and 2 |
| <i>Module Coordinators:</i> | RIAM Instrumental/vocal teacher |

Learning Outcomes

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

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

Module Content

The module consists of two components:

- 1) Solo Performance
- 2) Ensemble

Solo Performance: all instruments/voice including traditional instruments.

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

make significant progress in technique and repertoire.

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

The aim of the module is to:

- further develop students' technical skills for instrumental/vocal performance
- further develop students' musical awareness building on Years 1-3 Establish the necessary skills for productive practice and independent learning when tackling large-scale works
- continue to introduce Students to a wide variety of repertoire
- build on and develop confidence in stylistic and interpretive issues

Ensemble

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

Teaching and Learning Methods

Solo Component

The solo component is taught through weekly instrumental/vocal lessons (1 hour per week x 22 weeks). Students will be expected to practice daily. The repertoire to be studied will be chosen in partnership with the teacher with a relevance to students' current level of attainment. Underlying deficiencies and weakness in technique will continued to be addressed although by this stage it is expected that Students will have attained a secure

technical facility on their instrument. The end-of-Year examination programme must be submitted to the first study teacher, the programme chair and the relevant head of faculty for approval.

Ensemble Component

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

Second Instrument

In exceptional cases, students who are proficient on more than one instrument may take two instruments for performance. In that case the weighting is 50-50 for each instrument. Subject to approval by the relevant institute a student may present on two instruments. Students must present a balanced programme of works in contrasting styles of 25-minute duration divided equally between the two instruments (should the 25-minute duration be exceeded 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.

Assessment

Solo Performance - Instrumental or Vocal 90% of overall grade or 45% if a second instrument is played.

Presentation of a balanced programme of contrasting styles [25-minute 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 Students wishes to perform a complete sonata where one movement was performed in a previous practical exam.

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

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

Traditional 90% of overall grade or 45% if a second instrument is played.

Presentation of a balanced programme of contrasting styles [25-minute 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 Students 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. The student will be required to sightread a melody with appropriate ornamentation.

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

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

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

Ensemble 10% of overall grade

Students may either sing in a choral group or play in an instrumental ensemble. This includes the rehearsal and preparation for an ensemble performance. Students must achieve a minimum of 40% in each component of their assessment to pass this module. It may be possible to compensate parts of this module, please see the compensation section at the front of this handbook for further information.

Reassessment

Repeat performance examination at Supplemental Exam Period.

Contact Hours and Workload

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

Independent study: 180 hours.

Recommended Reading List

Repertoire as suggested by individual practical teacher.

43. YEAR 3 MODULE 2: EDU33101 AURAL SKILLS 3

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|-----------------------------|--|
| <i>Module Code:</i> | EDU33101 |
| <i>Module Name:</i> | Aural Skills 3 |
| <i>ECTS Weighting:</i> | 5 ECTS |
| <i>Semester taught:</i> | Semester 2 |
| <i>Module Coordinators:</i> | RIAM: Ms Marie Moran, Mr Jonathan Nangle |

Learning Outcomes

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

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

Module Content

This module consists of two components:

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

Advanced Aural Perception I

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

Topics to include:

- Dictations: single line and two-part (both melodic and rhythmic) up to four parts from instrumental and choral repertoire; basic clusters/seventh chords

- Sight-singing of an appropriate level of difficulty (unaccompanied) to include altered notes, simple modulations and short atonal melodies
- Ensemble vocal work: the singing of madrigals and other appropriate vocal/instrumental repertoire.

Introduction to Formal Analysis

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

Teaching and Learning Methods

Advanced Aural Perception I This component consists of weekly, practical-based 1-hour classes. 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.

Introduction to Formal Analysis

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

Advanced Aural Perception I (50%)

End-of-Semester exam:

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

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

Introduction to Formal Analysis (50%)

Continuous assessment consisting of four short assignments throughout the assessments of equal weighting. Students must achieve a minimum of 40% in each component of their assessment to pass this module. It may be possible to compensate parts of this module, please see the compensation section at the front of this handbook for further information.

Reassessment

Repeat failed component at Supplemental Examination Period.

Contact Hours and Workload

Contact hours: 22 hours

Independent study: 78 hours

Recommended Reading List

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

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

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

44. YEAR 3 MODULE 3: EDU33102 ADVANCED COMPOSITIONAL TECHNIQUES 1 AND CONTEMPORARY MUSIC STUDIES

| | |
|-----------------------------|--|
| <i>Module Code:</i> | EDU33102 |
| <i>Module Name:</i> | Advanced Compositional Techniques 1 and Contemporary music studies |
| <i>ECTS Weighting:</i> | 5 ECTS |
| <i>Semester taught:</i> | Semester 2 |
| <i>Module Coordinators:</i> | RIAM: Ms Marie Moran Dr Jennifer McCay, and Mr Jonathan Nangle |

Learning Outcomes

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

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

Module Content

This module consists of 3 components: Advanced Stylistic Composition, Contemporary Composition and Music History since 1945.

Advanced Stylistic Composition

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

Contemporary Composition

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

Music History: 1945 to the Present

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.

Teaching and Learning Methods

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.

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.

Assessment

Advanced Stylistic Composition (40%)

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

Contemporary Composition (40%)

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

Music History: 1945 to the Present (20%)

Listening Diary: an informed account of four to five works from the listening list (c.00 words each), due end of Semester 2.

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

Reassessment

Resubmission of any failed component during the Supplemental Examination Period.

Contact Hours and Workload

Contact hours: 44 hours

Independent study: 56 hours

Recommended Reading List

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

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

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

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

45. YEAR 3 MODULE 4: EDU33103 EDUCATIONAL PHILOSOPHY AND THEORY

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|-----------------------------|-----------------------------------|
| <i>Module Code:</i> | EDU33103 |
| <i>Module Name:</i> | Educational Philosophy and Theory |
| <i>ECTS Weighting:</i> | 5 ECTS |
| <i>Semester taught:</i> | Semester 2 |
| <i>Module Coordinators:</i> | Dr. Andrew Gibson |

Learning Outcomes:

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.

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

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

Module Content:

The lectures are divided into 6 sections:

- the concept of knowledge in historical and contemporary understandings (2 lectures)
- models of the human learner: Platonic, Aristotelian, Enlightenment, Postmodernist (3 lectures)
- the aims of education: human flourishing, modernist autonomy, feminist care (2 lectures)
- the philosophical principles of feminist and critical pedagogies (2 lectures)
- the ethics of education, teaching and learning (2 lectures)

Teaching and Learning Methods

Teaching is by lectures. Learning materials for each lecture [slides, readings...] are available on the module's 'Blackboard' facility. Also available here are the module specifications, reading lists, suggestions for essay titles, assessment criteria and a blog.

Assessment

Summative assessment is by a 3,000 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. Students must achieve a minimum of 40% in their assessment to pass this module.

Reassessment

Re-submission of assignment

Contact Hours and Workload

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

Independent study: 100 hours

Recommended Reading List

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

Anthologies

Available on the ground floor of the Lecky Library.

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

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

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

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

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

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Introduction to Philosophy and Education

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

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- Van Norden, B. W. (2017). *Taking Back Philosophy: A Multicultural Manifesto*. Columbia University Press. [see also some of his blog posts on this area]

Ethics and the Educator

- Aristotle. (2020). *The Nichomachean Ethics*, trans. Adam Beresford. Penguin.
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- Daston, L. (2022). *Rules: A Short History of What We Live By*. Princeton University Press.
- Higgins, C. (2011). *The Good Life of Teaching: An Ethics of Professional Practice*. Wiley-Blackwell. [really worth reading in its entirety – and its available online open source!]
- MacIntyre, A. (2002) *A Short History of Ethics*. Routledge. [chapters 1 and 10 if nothing else]
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- Althusser, L. (2020/1971). *On Ideology*. Verso.
- Arendt, H. (2006). The Crisis in Education. In *Between Past and Future*. Penguin.
- Dewey, J. (1900). *The School and Society*. Chicago: University of Chicago Press.
- Dewey, J. (1916). *Democracy and Education: An Introduction to the Philosophy of Education* <http://www.gutenberg.org/ebooks/852> [A dull read, but such an important book. Try a

chapter!]

- Freire, P. (1973). *Pedagogy of the Oppressed*. Penguin. [A short read, but important]
- Freire, P. (1995). *Pedagogy of Hope. Reliving Pedagogy of the Oppressed*. Continuum.
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- Standish, P. (2003). The Nature and Purposes of Education in R. Curren (ed.) *A Companion to the Philosophy of Education* (pp. 221-231). Blackwell.

Education in a Time of Transformation

- Bakewell, Sarah (2016). *At the Existentialist Café*. Vintage. [A more general read, but good insight into the personalities and history of C20th European philosophy]
- Collins, P. H. (2019). *Intersectionality as Critical Social Theory*. Duke University Press.
- Crenshaw, Kimberlé W. (1989). Demarginalizing the intersection of race and sex: A black feminist critique of antidiscrimination doctrine, feminist theory and anti-racist politics. *University of Chicago Legal Forum* 1:139–167. <https://chicagounbound.uchicago.edu/uclf/vol1989/iss1/8/>
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- Du Bois, W. E. B. (1903/2018). *The Souls of Black Folk*. Penguin.
- Dunn, F. (1993). The Educational Philosophies of Washington, DuBois, and Houston: Laying the Foundations for Afrocentrism and Multiculturalism. *The Journal of Negro Education*, 62(1), 24. <https://doi.org/10.2307/2295397>
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Minnesota Press. [Search online for this, and you'll find it]

Kuhn, T. (2012). *The Structure of Scientific Revolutions*. (4th ed.). University of Chicago Press.

Latour, Bruno. (2018). *Down to Earth: Politics in the New Climatic Regime*. Polity. Lyotard, Jean-Francois. (1979/1984). *The Postmodern Condition: A Report on Knowledge*. Manchester University Press.

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Nagel, T. (1974). "What is it like to be a bat?". *The Philosophical Review*. LXXXIII(4): 435-450. <http://www.philosopher.eu/others-writings/nagel-what-is-it-like-to-be-a-bat/>

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46. YEAR 3 MODULE 5: EDU33104 SOCIOLOGY OF EDUCATION

| | |
|-----------------------------|------------------------|
| <i>Module Code:</i> | EDU33103 |
| <i>Module Name:</i> | Sociology of Education |
| <i>ECTS Weighting:</i> | 5 ECTS |
| <i>Semester taught:</i> | Semester 2 |
| <i>Module Coordinators:</i> | Dr Andrew Loxley |

Learning Outcomes:

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

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

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

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

Module Content:

The 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 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.

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

Reassessment

Re-submission of assignment.

Contact Hours and Workload

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

Independent study: 100 hours

Recommended Reading List

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

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

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

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

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

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

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

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

Giddens, A. (1995) Politics, Sociology and Social Theory. London: Polity Press. Giddens, A. (2001) Sociology. London: Polity Press.

Giroux, H. (1984) Ideology, Culture and the Process of Schooling. Lewes: Falmer.

Giroux, H. and McClaren, P. (1994) Border Crossings and Cultural Workers and the Politics of

- Education. New York: Routledge.
- Green, A. (1990). *Education and State Formation: the rise of education systems in England, France and the USA*. London: Macmillan.
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- Morais, A., Neves, I., Davies, B. and Daniels, H. (eds.) *Towards a sociology of pedagogy: The contribution of Basil Bernstein to Research*. Bern: Peter Lang Publishing.
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- Mulcahy, D.G. and O'Sullivan, D. (1989) (eds) *Irish Education Policy Process and Substance*. Dublin: IPA.
- Ó Buachalla, S (1988) *Educational Policy in Twentieth Century Ireland*. Wolfhound Press.
- Pollard, A. (1985) *The Social World of the Primary School*. Eastbourne: Holt Rinehard.
- Rabinow, P. (1991) *The Foucault Reader: An introduction to Foucault's thought*. Penguin: Harmondsworth.
- Ritzer, G. (2000) *Sociological Theory*. New York: McGraw-Hill.
- Torres, C.A. and Antikainen, A. (eds) *The international handbook on the sociology of education: an international assessment of new research and theory*. Oxford: Rowman and Littlefield.
- Sadovnik, A. (2011) *Sociology of education: a critical reader*. London: Routledge. Savage, M. (2000) *Class analysis and social transformation*. Buckingham: OUP.
- Share, P, Tovey, H. and Cochoran, M. (2007) *A sociology of Ireland*. Dublin: Gill and MacMillan. Skeggs, B. (2004) *Class, self, culture*. London: Routledge.

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

47. YEAR 3 MODULE 6: EDU33105 MUSIC EDUCATION 3

| | |
|-----------------------------|--------------------------------------|
| Module Code: | EDU33105 |
| Module Name: | Music Education 3 |
| ECTS Weighting: | 5 ECTS |
| Semester taught: | Semester 1 and 2 |
| Module Coordinators: | Dr Susan McCormick, Ms Grainne Deery |

Learning Outcomes:

This module consists of 1 component which is Practice of Music Education 3. On successful completion of this module, students should be able to:

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

Module Content:

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

environment, and how to apply this knowledge to activities within the Post-Primary music classroom including lesson planning.

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

Teaching and Learning Methods

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

Assessment

Planning and resources for teaching and learning in the post-primary school, with a particular focus on senior cycle. Students may be required to give a presentation. Students must achieve a minimum of 40% in their assessment to pass this module

Reassessment

Resubmission of Portfolio

Contact Hours and Workload

Contact hours: 22 hours,

Independent study: 78 hours

Recommended Reading List

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

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

Hallam, S. (2019). *Psychology of music (the psychology of everything)*. Routledge.

Harris, P. (2021). *Unconditional Teaching: a groundbreaking journey towards a new style of music teaching*. Faber Music Ltd.

Harris, P. (2014). *Simultaneous learning*. Faber Music Ltd.

Lucas, B. (2022). *A field guide to assessing creative thinking in schools*. FORM.

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

Swanwick, K. (1999). *Teaching music musically*. Routledge.

48. YEAR 3 MODULE 7: EDU33106 SCHOOL PLACEMENT 3

| | |
|-----------------------------|--|
| Module Code: | EDU33106 |
| Module Name: | School Placement 3 |
| ECTS Weighting: | 25 |
| Semester taught: | Semester 1 and 2 |
| Module Coordinators: | TCD: Dr Susan McCormick, Ms Helen Doyle, Dr Andrew Loxley RIAM Ms Marie Moran, Ms Grainne Deery |

Learning Outcomes

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

- LO1. Work effectively and respectfully as part of a professional team employing a range of teaching methods and resources (including technological) that help to establish and maintain an inclusive, stimulating, purposeful and collaborative learning environment.
- LO2. Identify in their teaching and lesson plans, opportunities for the development of literacy and numeracy, creativity, inclusivity, global citizenship and diversity promoting through active music-making a spirit of co-operative engagement.
- LO3. Evidence in teaching and reflecting, an alignment with the junior and senior cycle post-primary school music curriculum.
- LO4. Employ appropriate forms of assessment to inform the future direction of the learning.
- LO5. Demonstrate a high level of musicianship and organizational skills in the context of curricular and extra-curricular music making.
- LO6. Conduct structured research on the improvement of an aspect of their practice focusing on the identification of research questions, the dimensions involved in research design and the ethical implications of the chosen research approach and methods.
- LO7. Reflect critically on their own practice as relationship builder, reflective practitioner, and researcher.
- LO8. Display an assured competence in a range of keyboard skills including score reading, melodic harmonisation, accompaniment, and improvisation.

LO9. Demonstrate competence in vocal and score reading (including tenor transposing instruments).

Module Content:

This module consists of three components: Advanced School Placement, Research Methods and Keyboard Skills.

Advanced School Placement

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

Furthermore, the module helps Year 3 students to:

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

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

The placement begins in the last week of August, the YEAR 3 will being with a period of

structured observation, before assuming a co-teaching role. Students will gradually take on sole responsibility for the teaching of an incrementally increasing number of classes over the following 4 weeks until after the mid-term break when, Students will assume a solo-teaching role for their full timetable.

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

Research Methods

The purpose of this component is to provide students with an introduction into the role and purpose of classroom and school-based research. More specifically, it is designed to support students in their dissertation work, hence the focus is on helping develop understanding, skills, and knowledge of the research process in this context. This component covers:

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

Keyboard skills

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

- Sight-reading: sight read a short piano piece or piano accompaniment according to

students' individual standard

- Score reading: vocal and orchestral score reading (three-part open vocal score and string quartet)
- Accompaniment: the study of more advanced songs including the preparation and improvisation of appropriate accompaniments. The study of a variety of songs in different styles (popular/jazz/musical/Irish traditional)

Teaching and Learning Methods

Advanced School Placement

Teaching and Learning methods comprise of University and School supports. Students spend 16 weeks on school placement at a partner Post Primary school. The Treoraí in partnership with course coordinator supports the orientation and development of practice ensuring that YEAR 3 student:

- receives all documentation e.g., timetable; school policy documents and staff and student lists
- attends the preparatory seminars
- attends a school induction and welcome session
- co-plans, co-teaches and co-reflects with the Treorai
- receives advice on areas for improvement
- receives guidance over the 16-week placement
- receives 2 supervisory visits and 2 formative feedback sessions
- receives support with extra-curricular task and with research on improved practice

Research Methods

Lectures, practical workshops, and seminar sessions, incorporating group work, collaborative learning and whole class teacher input and discussion, are the teaching methods used to offer a flexible approach to teaching and learning for all learners. All session materials are housed on 'my blackboard'. Students are expected to read this prior to each session.

Keyboard skills

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

Assessment

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

Advanced School Placement (50%)

Assessments of Teaching (20%): Two internal assessments of teaching, conducted by the Treoraí. Student invites the Treoraí on two occasions to critique a lesson taught after careful planning. The Treoraí and student teacher co-reflect on the lessons and evaluate particular aspects. The Treoraí provides verbal feedback. Students records and reflects on this feedback in writing and the Treoraí signs to indicate that all aspects have been captured. Two external assessments of teaching conducted by Tutors. Two visits by two independent university tutors to make a final assessment of practice (20%), due weeks 11-14.

An Taisce (30%): Focus: Development in professional agency. Over the long placement period students develop as agentic teachers consciously moving from Shared Cooperation to Conscious Contribution (Coteaching Developmental Model, Kerin, 2019). Student teachers are expected to contribute to the music department by focusing and developing an area for improvement. This may be either a curricular aspect e.g. assisting pupils in need of extra support or more generally, an extra-curricular area e.g. establishing a traditional music/folk music/ vocal group and supporting its development over the Semester. Students are also asked to consider Inclusive Education and working with parents in their Taisce. In addition, students will submit planning documents and reflections.

Research Methods (25%)

The submission of a short research proposal. 1500 words max.

Keyboard skills (25%)

Continuous Assessment: (12.5%)

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

Examination: (12.5%)

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

Examination will be held the end of Semester 2.

Reassessment

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

Contact Hours and Workload

Advanced school placement: 120 hours

Research methods: 11 hours

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

Independent study: 365 hours

Recommended Reading List

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

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

- Evans, J. and Philpott, C. (Eds.). (2009). *A practical guide to teaching music in the secondary school*. Routledge.
- Fautley, M. (2010). *Assessment in music education*. Oxford University Press.
- Lucas, B. (2022). *A Field Guide to Assessing Creative Thinking in Schools*. FORM.
- Lucas, B. (2022). Rethinking assessment in schools: Moving from a deficit to a strengths-based model. *Psychology of Education Section*, 46(1), 5–15.
- McCormick, S., and Kerin, M. (2021). Putting the A in STEAM: Arts education in junior cycle. In D. Murchan and K. Johnston (Eds.), *Curriculum Change within Policy and Practice* (pp. 143-159). Palgrave Macmillan.
- Moore, G. (2019). Musical futures in Ireland: findings from a pilot study in primary and secondary schools. *Music Education Research*, 21(3), 243–256.
- National Council for Curriculum and Assessment. (2017). *Junior cycle music*. <https://www.curriculumonline.ie/Junior-cycle/Junior-Cycle-Subjects/Music/>
- National Council for Curriculum and Assessment. (2021). *Junior cycle music. Guidelines for the classroom-based assessments*. https://www.curriculumonline.ie/getmedia/38743663-f701-4574-8c8e-702d6dc315c1/AssessmentGuidelines_Music.pdf
- Thomas, G. (2017). *How to do your research project: A guide for students*. Sage.

Appendices



49. 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:

- he 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.

50. APPENDIX II: CRITERIA FOR MARKING SOLO PERFORMANCE EXAM

| Marks (%) | Detailed Comments Interpretation Technique Presentation and Programme | Overall Impression |
|--------------|--|--|
| 90-100 | <p>Individual and original interpretation. Displays deep insight and research.</p> <p>Flawless technique. Programme exceptionally executed.</p> <p>Sense of flair and confidence/security never in doubt. A communicative performance which displays a high level of individuality and sense of involvement.</p> | <p>Exceptional/ Professional Standard</p> |
| 80-89 | <p>Imaginative and expressive interpretation, displaying insight and research.</p> <p>Excellent technical performance with no reservations.</p> <p>Sense of flair and confidence/security never in doubt. An engaging and individual performance.</p> | <p>Outstanding/ Professional Standard</p> |
| 70-79 | <p>Mature interpretation, with insight, perhaps lacks flair needed for mark over 80%. Musically mature and displaying excellent sensitivity.</p> <p>Excellent technical performance with virtually no reservations. A</p> | <p>Musically mature. Excellent technical ability and control.</p> |

| | | |
|--------------|--|------------------|
| | <p>versatile and fluent technique. Excellent control.</p> <p>An accomplished and confident performance, displaying excellence both technically and musically, with a sense of involvement.</p> | |
| 66-69 | <p>Convincing interpretation with insight, but requires a higher level of individuality and subtlety for a higher mark. Shows very good potential and a good level of musicality and sensitivity.</p> <p>Mostly technically assured, with small technical misjudgements/lapses/errors, which only mar performance in the short term. Well controlled overall</p> <p>A confident and communicative performance. Well-presented programme.</p> | Very Good |
| 60-65 | <p>Convincing interpretation for most part, but requires a wider variety of expression and awareness of musical form etc. for a higher mark. Shows good potential, but requires more preparation, insight and/or research.</p> <p>Some technical limitations, which slightly marred overall performance. In general, well controlled.</p> <p>A generally confidently presented performance with some sense of involvement.</p> | Good |
| 56-59 | <p>Reliable performance, displaying some large-scale musical understanding. Standard approach lacks individuality.</p> <p><i>Overall technically reliable, but lacks versatility and ease. Flaws in technical control management of tone and intonation mar overall</i></p> | Reliable |

| | | |
|--------------|---|--|
| | <p><i>impression.</i></p> <p><i>Reasonably confident presentation, but lacks involvement.</i></p> | |
| 50-55 | <p>Displays some musical understanding, but lacks variety and style.</p> <p>Satisfactory technique, but lacking in control and versatility, which restricts musical interpretation. Flaws in technical control management of tone and intonation, which mar overall impression.</p> <p>Presentation is satisfactory and fairly confident, but lacking in involvement.</p> | <p>Satisfactory</p> <p>Average</p> |
| 46-49 | <p>Displays some musical understanding, but lacks <u>overall</u> variety and style. Evidence of some overall coherence.</p> <p>Technically limited or displaying lack of preparation, however still keeps a sense of continuity.</p> <p>Lack of interest. Not engaged. Somewhat hesitant, but keeps a sense of continuity.</p> | <p>Fair</p> <p>Adequate</p> |
| 40-45 | <p>Basic level of musical understanding. Perhaps some small-scale evidence of musical understanding/interpretation, but displays no overall sense of direction or plan.</p> <p>Technically limited or displaying some lack of preparation. Keeps some sense of continuity.</p> <p>Lacks assurance/displaying nerves. Hesitant, but still keeps a sense of continuity.</p> | <p>Fair</p> |
| 30-39 | <p>Little evidence of musical understanding or interpretation.</p> | <p>Poor</p> |

| | | |
|---------------------|---|-------------------|
| | <p>Performance may be seriously technically weak that it becomes difficult to judge interpretation.</p> <p>Serious technical limitations, which seriously mar the overall performance and/or seriously under prepared. Lack of continuity.</p> <p>Disjointed and faltering performance. Not in control.</p> | Inadequate |
| 29 and below | <p>No evidence of musical understanding or interpretation</p> <p>Technically incoherent. No evidence of adequate preparation.</p> <p>Extremely disjointed.</p> | Very Poor |

Interpretation/musical understanding/expressiveness

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

Technique

- Technical facility
- Tone quality
- Clarity of articulation
- Intonation
- Rhythmic security

- Accuracy
- Fluency
- Versatility

Presentation and Programme:

Presentation:

- Stage presence and conduct
- Communication
- Confidence and assurance

Programme:

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

51. APPENDIX III: CRITERIA FOR MARKING COMPOSITION PORTFOLIO

80and

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

70 -79

The work will be of excellent quality, displaying compositional flair and an original voice that embodies technical and stylistic assurance. The presentation should be impeccable.

60–69

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

50–59

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

40–49

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

35–39

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

30–34

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

52. APPENDIX IV: 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 Students 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](#)

53. APPENDIX V: FOR TU DUBLIN CONSERVATOIRE STUDENTS ONLY – PERMISSION FOR ENGAGEMENT IN EVENTS OUTSIDE THE CONSERVATOIRE

Permission for engagement in events outside the Conservatoire

All students must obtain written permission to be absent from the Conservatoire 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 Conservatoire 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 programme chair 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/Voice: _____

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

Programme Chair

Permission Granted

Permission Denied

Signed: _____

Date: _____

Programme Chair:

Please **send a copy** of this document to Dr Susan McCormick so that academic staff can be informed.

54. APPENDIX VI: FOR ROYAL IRISH ACADEMY OF MUSIC (RIAM) STUDENTS ONLY – PERMISSION FOR ENGAGEMENT IN EVENTS OUTSIDE RIAM

Royal Irish Academy of Music (RIAM)

Permission for engagement in events outside the Royal Irish Academy of Music (RIAM)

All students must obtain written permission to be absent from RIAM 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 RIAM 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 programme chair 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/Voice: _____

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

Programme Chair

Permission Granted

Permission Denied

Signed: _____

Date: _____

Programme Chair:

Please **send a copy** of this document to Dr Susan McCormick so that academic staff can be informed.

55. APPENDIX VII: TCD PERMISSION FOR ENGAGEMENT IN OUTSIDE EVENTS DURING TEACHING TERM

Permission for engagement in outside events during teaching term

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

All applications for absences should be sent to the course coordinator at least **two weeks** before the proposed absence.

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

Name: _____

Course: _____ Year: _____

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

Please list all academic classes that will be missed:

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

Yes, please list:

No.

STUDENT DECLARATION

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

Signed: _____

Date: _____

Course Coordinator

Permission Granted

Permission Denied

Signed : _____ Date: _____

Please **send a copy** of this document to the relevant programme chair in TU Dublin Conservatoire/RIAM.

56. APPENDIX VIII: ETHICS APPROVAL

Research Ethics Approval for all Students and Supervisors

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.

All research carried out by students and staff of the TCD, RIAM and TU Dublin Conservatoire requires ethical approval.

Please note that it is the responsibility of students to comply with the ethics guidelines and procedures in each institution. Students must work with supervisors in this regard.

Please consult ethics policies and procedures at the links below:

TCD: [here](#)

TU Dublin Conservatoire: [here](#)

RIAM: [here](#)