

**Bachelor in Music Education
Course Handbook**

SCHOOL OF EDUCATION

In association with



**TU DUBLIN
CONSERVATOIRE
2024 - 2025**

**ROYAL IRISH
ACADEMY OF
MUSIC**

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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.

B MUS ED Version: 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's 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

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.

5. CONTACT DETAILS

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	loxleva@tcd.ie
Educational Philosophy and Theory	Dr Andrew Gibson	gibsona@tcd.ie
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	mccorms5@tcd.ie

	Helen Doyle	hedoyle@tcd.ie
	Aine Balfe	
	James Murphy	

Staff Contacts – TU Dublin Conservatoire

Main office: East Quad

Office opening hours: 0800 – 22.00

Role Title	Name	Contact
Programme Chair	Dr Adrian Smith	adrian.smith@tudublin.ie
Aural Skills	Dr Helen Lawlor	helen.lawlor@tudublin.ie
	Ms Helen Blackmore	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
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 House, Second floor

Office opening hours: (Term time); *Monday – Friday, 9:30am – 5.30pm ;*

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 Mr Jonathan Nangle Dr Kevin O Connell Dr Orla Shannon	jennifermccay@riam.ie jonathannangle@riam.ie kevinococonnell@riam.ie orlashannon@riam.ie
RIAM B.Mus.Ed. coordinator	Ms Marie Moran	mariemoran@riam.ie
Harmony and Counterpoint Stylistic	Ms Marie Moran Dr Kevin O Connell	mariemoran@riam.ie kevinococonnell@riam.ie
Keyboard Harmony	Ms Marie Moran	mariemoran@riam.ie
Aural Awareness Perception and Analysis Aural Aural Analysis	Ms Amy Ryan Ms Marie Moran Mr Jonathan Nangle	amyryan@riam.ie mariemoran@riam.ie jonathannangle@riam.ie
Irish Music	Mr Mark Redmond	markredmond@riam.ie
Music Technology	Mr Jonathan Nangle	jonathannangle@riam.ie

Harmony and Counterpoint 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 [RIAM POME]	Ms Grainne Deery	grainnedeery@riam.ie
Conducting	Mr Gavin Maloney	gavinmaloney@riam.ie
Practical Musicianship Recorder Guitar Percussion	Mr David Mc Gauran Mr Michael O Toole Mr Richard O Donnell	davidmcgauran@riam.ie michaelotoole@riam.ie 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, 3, 4
23 rd September 2024	Semester 1 lectures start Year 1
21 st -25 th October 2024	TU Dublin Reading Week – no lessons
28 th October- 1 st November 2024	School mid-term break – no lectures
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. 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.

9. 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.

10. 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.

11. 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.

12. 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.

13. 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 Years 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.

14. 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/>

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

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

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

We are dependent on the continuing goodwill of schools in providing School Placement facilities. Students are requested to 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 RA-Policy](#) 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. PRIZES AND MEDALS

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.

22. 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 link: <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.

- 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) **Check new website for changes to the above**

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 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/>

23. 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](#)

24. 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 4			
Capstone 1: Solo Recital and Minor Dissertation	EDU44100	20	Contact: 36 hours, independent study: 464 hours
Capstone 2: Solo Recital and Minor Composition Portfolio	EDU44101	20	Contact: 40 hours. independent study: 460 hours

Capstone 3: Composition and Minor Recital	EDU44102	20	Contact: 42 hours Independent study: 458 hours
Capstone 4: Dissertation and Minor Recital	EDU44014	20	Contact: 42 hours Independent study: 458 hours
Aural Perception	ET4056	5	Lecturers: 44 hours Independent study: 56 hours
Compositional Techniques	ET4057	5	Contact: 33 hours Independent study: 67 hours
Inclusive Education	ET4102	5	Contact: 14 hours, independent study hours: 36,
Digital Learning	EDU44103	5	Contact: 11 hours, independent study hours: 20,
Psychology of Education	ET4202	5	Contact: 14 hours, independent study hours: 31

Introduction to Assessments and Examinations in post-primary Education	ET4017	5	Contact: 14 hours, independent study hours: 36,
School Placement	ET4058	10	Contact: 40 hours, independent study hours: 40

25. 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 Four Module Descriptors



26. MODULE 1: MAJOR OPTIONS – CAPSTONE PROJECT

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

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

CAPSTONE 1: SOLO RECITAL AND MINOR DISSERTATION

Module Code:	EDU44100
Module Name:	Capstone 1: Solo Recital and Minor Dissertation
ECTS Weighting:	20
Semester taught:	1 and 2
Module Coordinators:	Various instrumental/vocal teachers and dissertation supervisors

Please note:

Recital: students are expected to have received a minimum grade of 65% in their Year 3 practical Exam in order to choose the Capstone Option 2 (Solo Recital and Minor Dissertation). Students who received a result between 60–64% must consult with both the programme chair and their instrumental/vocal teacher. It is not permissible to choose this option if a student scores below 60% in their Year 3 practical Exam.

Learning Outcomes

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

- LO1. Display an appropriate level of artistic and technical competence.
- LO2. Critically choose and prepare pieces of music to produce a varied and balanced programme.
- LO3. Perform with insight, sensitivity and with a sense of individuality and flair.
- LO4. Articulate an appropriate musical and intellectual understanding of the music performed.
- LO5. Prepare and structure a practice routine commensurate with a full-length recital.
- LO 6. Produce a research project in a manner that demonstrates a clear and consistent line of argument and demonstrates the application of appropriate conventions.
- LO 7. Collect and evaluate a range of relevant secondary resources.

Module Content

This consists of two separate components:

1. Recital
2. Minor dissertation

Recital

Students undertake a full-length public recital (40 minutes). The recital programme must be submitted to the relevant course committee for approval. The objective of the component is to further develop the student's technical skills for instrumental/vocal and traditional performance expanding on instrument-specific repertoire knowledge studied in Year 3. The specific aims are to further refine the student's musical awareness, technical and interpretative skills in response to the works chosen for performance; hone the necessary skills for productive practice and independent learning particularly when tackling large-scale works; continue to introduce the student to a wide variety of repertoire and genres; consolidate the student's confidence in stylistic and interpretive issues moving towards a sense of personal identity and individual performance.

Minor Dissertation Component

This consists of a piece of original research presented as a short academic project of 3000–5000 words. Topics may be of either a pedagogical or musicological nature.

Teaching and Learning Methods

Recital

The component is taught through weekly instrumental/vocal lessons totaling 30 hours. Students are expected to practice daily. The programme opted for by students is carefully chosen in consultation with the teacher. In order to support students in creating an optimal performance, deficiencies and weakness in technique are addressed using appropriate technical studies and carefully selected repertoire.

Minor Dissertation

Students receive 6 hours of supervision throughout the course of the year. The supervisor's role is to set targets, offer feedback and generally guide the project forward. However, it should be emphasised that the main responsibility is on the student and a large amount of self-directed learning is required.

Assessment

Recital

All instruments/voice other than traditional Irish instruments

Presentation of a balanced programme commensurate with their chosen instrument of contrasting styles [40 minutes duration] chosen in consultation with their main instrumental/voice teacher and submitted for the approval of the head of faculty and the programme chair. Programme notes of a professional standard should be provided for the actual recital. Should the 40 minute duration be exceeded the performance may be interrupted at the discretion of the examiners. Students are not allowed to repeat material that was performed in previous recitals though an allowance is given if the student wishes to perform a complete sonata where one movement was performed in a previous practical exam.

* Students are examined by two instrumental-specialist examiners, one from the RIAM and TU Dublin Conservatoire respectively. A moderator from the host institute will be in attendance for all recitals.

Traditional Instruments

Students must present a public recital programme of 40 minutes duration, chosen in consultation with their main instrumental teacher and submitted for the approval of the programme chair. This should be primarily a solo performance. Up to 10 minutes may be accompanied or presented as part of an ensemble of melody instruments. The programme must be presented in writing to the examination panel and show evidence of having been well researched. Titles (where applicable) arrangers, composers and sources of all tunes should be listed. Programme notes of a professional standard should likewise be provided for the actual recital. The programme should be balanced and illustrate the full repertoire (e.g. jigs, slides, reels, hornpipes, marches, polkas,

slow airs and the music of the harpers). Other categories, e.g. the music of other Celtic countries or the student's own compositions/arrangements may be included if approved by the student's teacher and the programme chair.

**** Students are examined by a panel consisting of two traditional specialists from TU Dublin Conservatoire and the Royal Irish Academy of Music. A moderator from the host institute is in attendance for all recitals.***

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

Reassessment

Repeat of recital and/or resubmission of minor dissertation at the Supplemental Exam Period.

Contact Hours

Instrumental/vocal individual lessons: 30 hours

Dissertation supervision: 6 hours

Independent practice/study: 464 hours

Recommended Reading List

Repertoire and literature suggested by individual lecturer throughout the module.

Capstone 2: Solo Recital and Minor Composition Portfolio

Module Code:	EDU44100
Module Name:	Capstone 2: Solo Recital and Minor Composition Portfolio
ECTS Weighting:	20
Semester taught:	1 and 2
Module Coordinators:	Dr David Bremner, Dr Daragh Black Hynes

Please note:

Recital: students are expected to have received a minimum grade of 65% in their Year 3 practical Exam in order to choose the Capstone Option 2 (Solo Recital and Minor Composition). Students who received a result between 60–64% must consult with both the programme chair and their instrumental/vocal teacher. It is not permissible to choose this option if a student scores below 60% in their Year 3 practical Exam.

Minor Composition Portfolio: this option is for those students who have already shown a strong ability for composition in Year 3 and exhibit a desire to further develop and explore their compositional technique in a contemporary/modern idiom.

Learning Outcomes

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

- LO1. Display an appropriate level of artistic and technical competence.
- LO2. Critically choose and prepare pieces of music to produce a varied and balanced programme.
- LO3. Perform with insight, sensitivity and with a sense of individuality and flair.
- LO4. Articulate an appropriate musical and intellectual understanding of the music performed.
- LO5. Prepare and structure a practice routine commensurate with a full-length recital.
- LO6. Utilise, through creative and reflective practice, advanced techniques used in the composition of modern and contemporary music in the form of a composition

portfolio.

LO7. Reflect on their music compositions through the completion of a written commentary on their work.

Module Content

This consists of two separate components:

- Recital
- Minor composition portfolio

Recital

Students undertake a full-length public recital (40 minutes). The recital programme must be submitted to the relevant course committee for approval. The objective of the component is to further develop the student's technical skills for instrumental/vocal and traditional performance expanding on instrument-specific repertoire knowledge studied in Year 3. The specific aims are to further refine the student's musical awareness, technical and interpretative skills in response to the works chosen for performance; hone the necessary skills for productive practice and independent learning particularly when tackling large-scale works; continue to introduce the students to a wide variety of repertoire and genres; consolidate the student's confidence in stylistic and interpretive issues moving towards a sense of personal identity and individual performance.

Minor composition portfolio

Students produce a portfolio of compositions showing a firm grasp of technique and a degree of original thought. In addition, the portfolio should demonstrate an advanced level of creative thinking and development in aspects of harmony, rhythm and texture. Finally, students should reflect on and communicate creative decisions through a written commentary.

Teaching and Learning Methods

Recital

The component is taught through weekly instrumental/vocal lessons totaling 30 hours. Students are expected to practice daily. The programme opted for by the student is carefully chosen in consultation with their teacher. In order to support the student in creating an optimal performance, deficiencies and weakness in technique are addressed using appropriate technical studies and carefully selected repertoire.

Minor composition portfolio

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

Assessment:

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

Recital

All instruments/voice other than traditional Irish instruments

Presentation of a balanced programme commensurate with their chosen instrument of contrasting styles [40 minutes duration] chosen in consultation with their main instrumental/voice teacher and submitted for the approval of the head of faculty and the programme chair. Programme notes of a professional standard should be provided for the actual recital. Should the 40 minute duration be exceeded the performance may be interrupted at the discretion of the examiners. Students are not allowed to repeat material that was

performed in previous recitals though an allowance is given if the student wishes to perform a complete sonata where one movement was performed in a previous practical exam.

* Students are examined by two instrumental-specialist examiners, one from RIAM and TU Dublin Conservatoire respectively. A moderator from the host institute is in attendance for all recitals.

Traditional Instruments

Students must present a public recital programme of 40 minutes duration, chosen in consultation with their main instrumental teacher and submitted for the approval of the programme chair. This should be primarily a solo performance. Up to 10 minutes may be accompanied or presented as part of an ensemble of melody instruments. The programme must be presented in writing to the examination panel and show evidence of having been well researched. Titles (where applicable) arrangers, composers and sources of all tunes should be listed. Programme notes of a professional standard should likewise be provided for the actual recital. The programme should be balanced and illustrate the full repertoire (e.g. jigs, slides, reels, hornpipes, marches, polkas, slow airs and the music of the harpers). Other categories, e.g. the music of other Celtic countries or the student's own compositions/arrangements may be included if approved by the student's teacher and the programme chair.

**** Students are examined by a panel consisting of two traditional specialists from TU Dublin Conservatoire and the Royal Irish Academy of Music. A moderator from the host institute is in attendance for all recitals.***

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

Minor composition portfolio

The minor composition portfolio should consist of at least two works (duration 10–12 minutes) in contrasting styles. A portfolio of shorter works or a single longer work is possible if approved

by the composition supervisor. A short written commentary must be provided reflecting on and communicating the creative decisions taken (c. 1000–1200 words).

Reassessment:

Repeat of recital and/or resubmission of minor composition portfolio at the Supplemental Exam Period.

Contact Hours:

Instrumental/vocal individual lessons: 30 hours

Composition supervision: 10 hours

Independent practice/study: 460 hours

Recommended Reading List

Repertoire and literature suggested by individual lecturer throughout the module.

- Auner, Joseph and Frisch, Walter: *Music in the Twentieth and Twenty-First Centuries* (Norton, 2013).
- Gann, Kyle: *American Music in the Twentieth-Century* (Wadsworth, 2005). Griffiths, Paul: *Modern Music and After* (Oxford, 2011).
- Gottschalk, Jennie: *Experimental Music since 1970* (Bloomsbury Academic, 2016).
- Kostka, Stefan: *Materials and Techniques of Twentieth-Century Music* (Prentice Hall, 2006).
- Ross, Alex: *The Rest is Noise: Listening to the Twentieth Century* (Farrar, Straus and Giroux, 2007).
- Taruskin, Richard: *The Oxford History of Western Music – Music in the Late Twentieth Century* (Oxford, 2010).
- Adler, Samuel: *The Study of Orchestration* (W.W. Norton, 3rd edition, 2002)

Capstone 3: Composition and Minor Recital

Module Code :	EDU44101
Module Name:	Capstone 3: Composition and Minor Recital
ECTS Weighting:	20
Semester taught:	1 and 2
Module Coordinators:	Dr David Bremner, Dr Daragh Black Hynes

Please note:

Minor Composition Portfolio: this option is for those students who have already shown a strong ability for composition in Year 3 and exhibit a desire to further develop and explore their compositional technique in a contemporary/modern idiom.

Learning Outcomes

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

- LO1. Compose pieces that showcase a range of musical genres and exhibit original compositional voice.
- LO2. Utilise, through creative and reflective practice, advanced techniques used in the composition of modern and contemporary music in the form of a composition portfolio.
- LO3. Critically discuss the aesthetic ideas and philosophies behind contemporary music's various styles and movements.
- LO4. Reflect on their music compositions through the completion of a written commentary on their work.
- LO5. Critically choose and prepare pieces to produce a varied and balance programme.
- LO6. Display a polished level of artistic and technical competence evincing insight, sensitivity and a sense of individuality in music performance.

Module Content

This consists of two components:

1. Major composition portfolio
2. Minor recital

Major Compositional Portfolio

Students produce a substantial portfolio of compositions for a range of ensembles and combinations showing a firm grasp of technique and a flair for original thought in the creative process. In addition, the portfolio should demonstrate an advanced level of creative thinking and development in aspects of harmony, rhythm and texture. Finally, the students should reflect on and communicate creative decisions through a written commentary.

Minor Recital

The component continues to develop specific instrumental/vocal technique, overall musicianship and expand on the instrument-specific repertoire knowledge studied to date. All students should make significant progress in technique and repertoire building on that achieved to date. Classical instrumental/vocal students should be at a standard commensurate not lower than Teacher's Diploma level (e.g., ARIAM Diploma). This should be reflected in the repertoire presented for the end-of-year examination. The component has strong cross-curricular links with all elements of the degree programme, both music and educational modules. It is critical to the School Placement component.

Teaching and Learning Methods

Major Composition Portfolio

This is taught through a series of weekly/biweekly one-on-one supervision sessions totaling 16 hours. Students will bring works-in-progress and receive feedback on their compositions as they are taking shape. Additionally, students are expected to attend four composition seminars with invited guests that bring all the departmental composers together to hear from leading professionals. These provide invaluable insight into the creative landscape and practical aspects of a creative life, as well as offering opportunity for discussion. Finally, practical workshops with

invited performers/composers provide hands-on experience and the opportunity to hear works performed whilst critically engaging in the compositional process.

Minor Recital

This component is taught through weekly 1-hour instrumental/vocal lessons totaling 22 hours. Students are expected to practice daily. The music to be studied is chosen by the teacher with a relevance to the student's current level of attainment. Remaining deficiencies and weakness in technique continue to be addressed although by this stage it is expected that the student has attained an advanced technical facility on their instrument.

Assessment

Composition Portfolio (75%).

Students compose a series of works (e.g. 3–5 works) in a modern/contemporary style that demonstrate the ability to work within a variety of idioms (e.g. solo, chamber and large ensemble works). The duration of the composition portfolio should total 18–25 minutes. The portfolio must include a written commentary reflecting on the composition portfolio providing a detailed analytical insight into the student's work. 2500-3000 words.

Recital (25%)

All instruments/voice other than traditional Irish instruments

Presentation of a balanced programme commensurate with their chosen instrument of contrasting styles [20 minutes duration] chosen in consultation with their main instrumental/voice teacher and submitted for the approval of the head of faculty and the programme chair. Programme notes of a professional standard should be provided for the actual recital. Should the 20 minute duration be exceeded the performance may be interrupted at the discretion of the examiners. Students are not allowed to repeat material that was performed in previous recitals though an allowance is given if a student wishes to perform a complete sonata where one movement was performed in a previous practical exam.

* Students are examined by two instrumental-specialist examiners, one from RIAM and TU Dublin Conservatoire respectively. A moderator from the host institute is in attendance for all recitals.

Traditional Instruments

Students must present a public recital programme of 20 minutes duration, chosen in consultation with their main instrumental teacher and submitted for the approval of the programme chair. This should be primarily a solo performance. Up to 5 minutes may be accompanied or presented as part of an ensemble of melody instruments. The programme must be presented in writing to the examination panel and show evidence of having been well researched. Titles (where applicable) arrangers, composers and sources of all tunes should be listed. Programme notes of a professional standard should likewise be provided for the actual recital. The programme should be balanced and illustrate the full repertoire (e.g. jigs, slides, reels, hornpipes, marches, polkas, slow airs and the music of the harpers). Other categories, e.g. the music of other Celtic countries or the student's own compositions/arrangements may be included if approved by the student's teacher and the programme chair.

**** Students are examined by a panel consisting of two traditional specialists from TU Dublin Conservatoire and the Royal Irish Academy of Music. A moderator from the host institute is in attendance for all recitals.***

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

Reassessment

Repeat of recital and/or resubmission of composition portfolio at the Supplemental Exam Period.

Contact Hours

Composition supervision and seminars: 20 hours

Instrumental/vocal individual lessons: 22 hours

Independent practice/study/composition: 458 hours

Recommended Reading List

- Auner, Joseph and Frisch, Walter: *Music in the Twentieth and Twenty-First Centuries* (Norton, 2013).
- Gann, Kyle: *American Music in the Twentieth-Century* (Wadsworth, 2005). Griffiths, Paul: *Modern Music and After* (Oxford, 2011).
- Gottschalk, Jennie: *Experimental Music since 1970* (Bloomsbury Academic, 2016).
- Kostka, Stefan: *Materials and Techniques of Twentieth-Century Music* (Prentice Hall, 2006).
- Ross, Alex: *The Rest is Noise: Listening to the Twentieth Century* (Farrar, Straus and Giroux, 2007).
- Taruskin, Richard: *The Oxford History of Western Music – Music in the Late Twentieth Century* (Oxford, 2010).
- Adler, Samuel: *The Study of Orchestration* (W.W. Norton, 3rd edition, 2002)

Repertoire and literature suggested by individual lecturer throughout the module.

Capstone 4: Dissertation and Minor Recital

Module Code :	EDU44102
Module Name:	Capstone 4: Dissertation and Minor Recital
ECTS Weighting:	20
Semester taught:	1 and 2
Module Coordinators:	Various instrumental/vocal teachers and supervisors

Learning Outcomes

- LO1. Formulate a music-related research question(s) on a topic of interest.
- LO2. Demonstrate the application of appropriate research technique through the generation of empirical data in a systematic and methodologically trustworthy manner.
- LO3. Structure a dissertation that articulates a consistent line of argumentation in relation to the proffered research questions.
- LO4. Create a research report that demonstrates the application of appropriate narrative and academic conventions.
- LO5. Critically choose and prepare pieces to produce a varied and balance programme.
- LO6. Display a polished level of artistic and technical competence evincing insight, sensitivity, and a sense of individuality in music performance.

Module Content

This consists of two components:

1. Dissertation
2. Minor Recital

Dissertation

This component involves the research and writing of a dissertation on a music-related topic of approximately 8000–10,000 words in length. The topic is chosen in collaboration with the student's supervisor and can be purely musicological, analytical or deal with a topic related to music education. Clear research objectives should be stated at the outset of the project and

students are expected to bring a sound analytical judgment and research rigor to their treatment of the topic. In addition, the investigation into the subject matter should incorporate a substantial addition of original insight and critical comment.

Minor Recital

The component continues to develop specific instrumental/vocal technique, overall musicianship and expand on the instrument-specific repertoire knowledge studied to date. All students should make significant progress in technique and repertoire building on that achieved to date. Classical instrumental/vocal students should be at a standard commensurate not lower than Teacher's Diploma level (e.g., ARIAM Diploma). This should be reflected in the repertoire presented for the end-of-year examination. The component has strong cross-curricular links with all elements of the degree programme, both music and educational modules. It is critical to the School Placement component.

Teaching and Learning Methods

Dissertation

Students meet with their assigned supervisor on a weekly/biweekly basis throughout the year totaling 16 hours and also attend four research seminars. The supervisor's role is to set targets, offer feedback and generally guide the project forward. However, it should be emphasised that the main responsibility is on the student and a large amount of self-directed learning is required.

Minor Recital

This component is taught through weekly 1-hour instrumental/vocal lessons totaling 22 hours. Students are expected to practice daily. The music to be studied is chosen by the teacher with a relevance to the student's current level of attainment. Remaining deficiencies and weakness in technique continue to be addressed although by this stage it is expected that Students has attained an advanced technical facility on their instrument.

Assessment

Dissertation (75%).

A dissertation of between 8000–10,000 words on an approved research topic.

Recital (25%)

All instruments/voice other than traditional Irish instruments

Presentation of a balanced programme commensurate with their chosen instrument of contrasting styles [20 minutes duration] chosen in consultation with their main instrumental/voice teacher and submitted for the approval of the head of faculty and the programme chair. Programme notes of a professional standard should be provided for the actual recital. Should the 20 minute duration be exceeded the performance may be interrupted at the discretion of the examiners. Students are not allowed to repeat material that was performed in previous recitals though an allowance is given if the student wishes to perform a complete sonata where one movement was performed in a previous practical exam.

* Students are examined by two instrumental-specialist examiners, one from RIAM and TU Dublin Conservatoire respectively. A moderator from the host institute is in attendance for all recitals.

Traditional Instruments

Students must present a public recital programme of 20 minutes duration, chosen in consultation with their main instrumental teacher and submitted for the approval of the programme chair. This should be primarily a solo performance. Up to 5 minutes may be accompanied or presented as part of an ensemble of melody instruments. The programme must be presented in writing to the examination panel and show evidence of having been well researched. Titles (where applicable) arrangers, composers and sources of all tunes should be listed. Programme notes of a professional standard should likewise be provided for the actual recital. The programme should be balanced and illustrate the full repertoire (e.g. jigs, slides, reels, hornpipes, marches, polkas, slow airs and the music of the harpers). Other categories, e.g. the music of other Celtic countries or the student's own compositions/arrangements may be included if approved by the student's teacher and the programme chair.

**** Students are examined by a panel consisting of two traditional specialists from TU Dublin Conservatoire and the Royal Irish Academy of Music. A moderator from the host institute is in***

attendance for all recitals.

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

Reassessment

Repeat of recital and/or resubmission of dissertation at the Supplemental Exam Period.

Contact Hours

Dissertation supervision and seminars: 20 hours

Instrumental/vocal individual lessons: 22 hours

Independent practice/study/composition: 458 hours

Recommended Reading List

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

27. MODULE 2: ET4056 AURAL PERCEPTION AND ANALYSIS

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

Learning Outcomes

On successful completion of this course, the student will:

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

Course Content

1) Analysis 50% consisting of:

The student will be taught a range of analytical techniques as they apply to repertoire from the Romantic and 20th century periods.

2) Advanced Technical Work 50% consisting of:

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

Assessment

1) Analysis 50% consisting of:

Four assignments per semester consisting of various analytical tasks as applied to repertoire from the Romantic and 20th Century periods.

2) Advanced Technical Work 50% consisting of:

Continuous assessment (regular weekly and biweekly assignments) 25%; End-of-semester 1 exam 12.5%; End-of-semester 2 exam 12.5%.

Re-assessment:

Resubmission of assignments at supplemental

Recommended Reading List

Material is provided in class

28. MODULE 3: ET4057 COMPOSITIONAL TECHNIQUES

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

Aims

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

Learning Outcomes:

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

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

Module Content:

Orchestration (the modern orchestra): This builds on the work of the JS year in this component.

Fugue: An exploration of advanced harmonic and contrapuntal techniques and their application to the form of fugue.

Teaching and Learning Methods:

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

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

Assessment:

Portfolio submission: Fugue: To compose 2 expositions (7.5% each) and 1 complete fugue (25%). Due end of semester 1.

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

Re-assessment:

Resubmission of portfolio at supplementals

Recommended Reading List

J S Bach, 48 Preludes and Fugues

Samuel Adler, The study of orchestration.

29. MODULE 4: ET4102 INCLUSIVE EDUCATION

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

Learning Outcomes:

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

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

Module Content:

- Introduction to inclusive education
- Historical emergence of special education in Ireland and Irish policy and legislation

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

Teaching and Learning Methods:

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

Assessment:

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

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

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

- a). essay (1800-2200 words);

OR

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

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

Re-assessment:

Re-submission of assignment

Recommended Reading List

Journals:

International Journal of Inclusive Education

European Journal of Special Needs Education

Specific Journal Articles:

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

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

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

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

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

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

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

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

Online content:

Five Moore Minutes Episode 1- The Evolution of Inclusion!
<https://www.youtube.com/watch?v=PQgXBhPh5Zo&feature=youtu.be>

Inclusive culture in schools transforms communities | Heidi Heissenbuttel | TEDxMileHigh
<https://www.youtube.com/watch?v=gsbNR2plts&feature=youtu.be>

• **SHELLEY MOORE: TRANSFORMING INCLUSIVE EDUCATION**
<HTTPS://WWW.YOUTUBE.COM/WATCH?V=RYtULU8MJLY&FEATURE=YOUTU.BE>

• **I'M NOT YOUR INSPIRATION, THANK YOU VERY MUCH | STELLA YOUNG**
<HTTPS://WWW.YOUTUBE.COM/WATCH?V=8K9Gg164BSW&FEATURE=YOUTU.BE>

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

- **THE INFRASTRUCTURE OF INCLUSION: COMPOST KATE SAVES THE EARTH!**
[HTTPS://WWW.YOUTUBE.COM/WATCH?V=X8IAQTNEYXI&FEATURE=YOUTU.BE](https://www.youtube.com/watch?v=X8IAQTNEYXI&feature=youtu.be)
- Jody Carr and Kendra Frissell (2019) Dynamic, Inclusive Education. A Journey Worth Fighting for <https://youtu.be/vDSNVuJuG1o>

30. MODULE 5: ET4103 DIGITAL LEARNING

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

Learning Outcomes:

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

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

- LO1. Analyse the trajectory of perspectives on teaching and learning, especially in light of developments in digital media and articulate a rationale for technology and digital media in the teaching of their curriculum subject areas.
- LO2. Critique the role of technology in education with reference to the related research and literature.
- LO3. Plan for, and reflect on, the use of digital technologies in the context of the Junior Cycle curriculum with reference to Key Skills and curriculum learning outcomes, in particular

in their curriculum areas of study.

LO4. Articulate principles of learning design for 21st century pedagogy and apply these to the design of learning experiences underpinned by these principles and related learning models;

LO5. Apply the principles of multimodality and UDL to the design and creation of digital artefacts applicable to teaching and learning contexts;

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

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

Module Content:

The module content is sub-divided into three units.

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

Unit 2 focuses on principles of learning design for contemporary pedagogy, tracing the origin of such principles and their application in the context of related pedagogical models and frameworks. Participants will be facilitated in applying these principles (and related

learning models) to the design of learning units in their own curriculum subject areas. In addition, principles of multimodality and UDL will inform design and critique of digital learning artefacts aligned with participants curriculum subjects. Reflective of the nature of the pedagogical approaches being explored, this unit of the module will afford participants an experiential learning dimension, designing learning units and related digital artefacts in collaboration with their peers.

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

Teaching and Learning Methods:

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

Supplementary content will be made available online via Blackboard.

Assessment:

Summative Assessment (100%):

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

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

to produce if you were to implement your planned learning unit

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

Re-assessment:

Re-submission of the assignment

Recommended Reading List:

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

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

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

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

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

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

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

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

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

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

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

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

31. MODULE 6: ET4202 APPLIED PSYCHOLOGY IN EDUCATION

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

Learning Outcomes:

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

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

Module Content:

Areas to be covered include:

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

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

Teaching and Learning Methods:

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

Assessment:

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

Re-assessment:

Re-submission of the assignment.

Recommended Reading List:

Compulsory

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

Recommended:

- Gardner, H. (2011). *Frames of Mind: The Theory of Multiple Intelligences*. New York: Basic Books.
- Griffin, S. & Shevlin, M. (2011). *Responding to Special Educational Needs*. 2nd Edn. London: Gill & Macmillan.
- Lawrence, D. (2006). *Enhancing Self-Esteem in the Classroom*. 3rd Edn. London: Sage.
- O' Moore, A.M. & Minton, S.J. (2004). *Dealing with Bullying in Schools: A Training Manual for Teachers, Parents and Other Professionals*. London: Sage.
- Reber, A.S., Allen, R. and Reber, E.S. (2009). *The Penguin Dictionary of Psychology*. (4th revised edition). Harmondsworth: Penguin.
- Santrock, J.W. (2011). *Educational Psychology*. 5th Edn. London: McGraw-Hill.
- Snowman, J. & McCown, R. (2011). *Psychology Applied to Teaching*. 13th Edn. London: Wadsworth Publishing Co.
- Woolfolk, A.; Hughes, M. & Walkup, V. (2012). *Psychology in Education*. 2nd Edn. Harlow, UK: Pearson Education.

32. MODULE 7: ET4017 INTRODUCTION TO ASSESSMENT AND EXAMINATIONS IN POST-PRIMARY EDUCATION

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

Learning Outcomes:

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

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

Module Content:

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

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

Teaching and Learning Methods:

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

Accessibility is promoted in relation to module delivery through provision of high-quality visual aids and supports that are provided to students. Appropriate attention is paid to the generation of clear, attractive visual supports. Students with special educational needs or with individual difficulties related to the module are encouraged to contact the lecturer in

confidence as early as possible to discuss how issues may be addressed. Students have additional opportunity to interact with the lecturer through office hours.

Assessment:

Summative Assessment (100%)

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

Re-assessment:

Re-submission of assignment

Recommended Reading List

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

- Ahmed, A. and Pollitt, A. (2011). Improving marking quality through a taxonomy of mark schemes. *Assessment in Education. Principles, Policy and Practice* 18(3), 259-278.
- Brooks, V. (2002). *Assessment in secondary schools. The New teacher's guide to monitoring, assessment, recording, reporting and accountability.* Buckingham, UK: Open University Press.
- Clarke, S. (2005). *Formative assessment in action. Weaving the elements together.* London: Hodder Murray.
- Conneely, C., Murchan, D., Tangney, B. & Johnston, K. (2013). 21st Century Learning – Teachers' and Students' Experiences and Views of the Bridge21 Approach within Mainstream Education. In *Proceedings of Society for Information Technology & Teacher Education International Conference 2013* (pp. 5125-5132). Chesapeake, VA: AACE.

- Cresswell, M. (2008). The role of public examinations in defining and monitoring standards. In W. Harlen (Ed.). *Student Assessment and Testing, Volume 3*. (pp. 214-264). London: Sage Publications Ltd.
- Cunningham, G. K. (1997). *Assessment in the classroom. Constructing and interpreting tests*. London: The Falmer Press.
- Department of Education and Science (2004). *Rules and programme for secondary schools 2004/05*.
- Department of Education and Skills. (2011). *Literacy and numeracy for learning and life. The national strategy to improve literacy and numeracy among children and young people 2011 - 2020*. Dublin: DES
- Department of Education and Skills (2012). *A Framework for Junior Cycle*. Dublin: DES
- Ebel, R. L. & Frisbie, D. A. (1979). *Essentials of educational measurement*, 3rd Ed. London: Prentice Hall.
- Freeman, R. & Lewis, R. (1997). *Planning and implementing assessment*. London: Kogan Page.
- Government of Ireland. (1998). *Education Act*. Dublin: Stationery office.
- Government of Ireland. (2000). *Education (Welfare) Act*. Dublin: Stationery office.
- Government of Ireland. (2001). *Teaching Council Act*. Dublin: Stationery office.
- Guskey, T. R., Swan, G. M. & Jung, L. A. (2011 October). Grades that mean something. Kentucky develops standards-based report cards. *Phi Delta Kappan*, 75(5), 93, 52-57.
- Kellaghan, T. & Madaus, G. (2008). External (public) examinations. In W. Harlen (Ed.). *Student Assessment and Testing, Volume 3*. (pp. 369-393). London: Sage Publications Ltd.
- Kingston, N. & Nash, B. (2011). Formative assessment: A meta-analysis and a call for research. *Educational Measurement: Issues and Practice* 30(4), 28-37.
- Looney, A. (2006). Assessment in the Republic of Ireland. *Assessment in Education*, 13(3), 345-353.
- Mehrens, W. A. & Lehmann, I. J. (1991). *Measurement and evaluation in education and psychology*, 4th Ed. Belmont, CA: Wadsworth/Thomson Learning.

- Miller, M.D., Linn, R.L & Gronlund, N.E (2009). *Measurement and Assessment in Teaching. Tenth Edition / Pearson International Edition*. Upper Saddle River, NJ: Pearson Merrill Prentice Hall. [listed on the TCD library website as 2008]
- Murchan & Shiel (2017) Chapter 1, 3, 4, 5 & 6
- National Council for Curriculum and Assessment (1999). The Junior Cycle review. Progress report: Issues and options for development. Dublin: Author.
- National Council for Curriculum and Assessment (April 2004). Update on the Junior Cycle Review. Available online at www.ncca.ie.
- National Council for Curriculum and Assessment (April 2005). Proposals for the Future Development of Senior Cycle Education in Ireland. Available online at www.ncca.ie.
- National Council for Curriculum and Assessment (Feb 2010). *Innovation and identity: Ideas for a new Junior Cycle*. Available online at <http://www.ncca.ie>.
- Nitko A.J. & Brookhart, S. M. (2007). Educational Assessment of Students. 5th Ed. Upper Saddle River, NJ: Pearson Merrill Prentice Hall.
- Perkins, R., Moran, G., Cosgrove, J. & Shiel, G. (2010). *PISA 2009: the performance and progress of 15-year-olds in Ireland. Summary Report*. Dublin: Educational Research Centre. Available at www.erc.ie/documents.
- Popham, W.J. (2007). Classroom assessment. What teachers need to know. 5th Edition Boston: Pearson.
- Seitsinger, A. M., Felner, R. D., Brand, S., & Burns, A. (2008). A large-scale examination of the nature and efficacy of teachers' practices to engage parents: Assessment, parental contact, and student-level impact. *Journal of School Psychology*, 46(4), 477-505.
- Williams, K. (1992). Assessment: A discussion paper. Dublin: ASTI.

Selected websites

Framework for Junior Cycle 2015

Junior cycle education: insights from a longitudinal study of students

Inside the Black Box

Curriculum online subject specifications

SLAR information

www.ncca.ie

www.action.ncca.ie

www.education.ie

www.ty.slss.ie

www.lca.slss.ie

www.lcvp.slss.ie

www.erc.ie

www.ltscotland.org.uk

www.examinations.ie

www.scoilnet.ie

www.sdpi.ie

www.sess.ie

Further Reading

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

33. MODULE 8: ET4058 SCHOOL PLACEMENT

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

Learning Outcomes:

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

- Incorporate in their teaching and lesson plans, a sound personal philosophy in relation to the role of music in education.
- Identify in their teaching and lesson plans opportunities for the development of literacy and numeracy, promoting through active music-making a spirit of co-operative engagement.
- Apply in their teaching appropriate technological resources.
- Develop a research-informed attitude to teaching and learning which can be explored in subsequent years.
- Demonstrate a thorough understanding of the secondary school music curriculum.
- Devise and implement creative class plans and schemes of work for music which are appropriate to all pupils' attainment levels and interests, are coherent with the syllabus, and make use of a range of appropriate teaching methods.
- Demonstrate a range of teaching methods and styles that help to establish and maintain an inclusive, stimulating, purposeful and collaborative learning environment.
- Use appropriate forms of assessment to inform the future direction of the learning.

- Demonstrate a high level of musicianship in the context of teaching and learning in the secondary school classroom.
- Demonstrate a working knowledge of the principal applications of technologies in music.
- Reflect critically on their own practice as teachers, in their post lesson appraisals.
- Display music skills needed to support a diverse curricular and extra-curricular music programme.
- Compile an extensive professional portfolio.
- Work effectively and respectfully as part of a professional team.

Module Content:

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

Assessment:

Student is assessed on classroom teaching on two occasions by two college tutors (60%). Students will also be assessed through completion of a school placement portfolio (An Taisce) and professionalism (40%). 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.

Re-assessment:

Not – Applicable

Recommended Reading List

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

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

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

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

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

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

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

Curricular Pedagogy (optional)

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

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

List of Pedagogies

- Business Studies
- English
- Geography

- History
- Irish
- Mathematics
- Modern Language
- Science

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

Appendices



34. APPENDIX I: THE GRADING OF EXAMINATIONS AND OTHER WRITTEN WORK

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

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

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

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

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

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

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

Fail (0-39)

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

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

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

Third class (40-49)

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

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

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

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

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

- The attempt to answer the question may not be very successful.
- Does not contain a sufficiently well-structured argument.
- Does not offer sufficient evidence to justify assertions.
- Does not include sufficient relevant examples.

- Lacks lucidity.
- Contains one or more important errors.

Lower Second class (50-59)

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

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

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

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

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

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

Upper second class (60-69)

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

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

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

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

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

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

First class (70-100)

First class work represents an excellent to outstanding performance demonstrating a thorough understanding of the subject. In addition to a mastery of a wide to full range of the standard literature and/or methods and techniques of the subject, work at this level shows independence of judgement and evidence of attainment beyond the standard material. It will frequently demonstrate characteristics such as insight, imagination, originality and creativity.

A first class answer will represent a comprehensive and accurate answer to the question, which will exhibit a detailed knowledge of the relevant material as well as a broad base of knowledge. Theory and evidence will be well integrated and the selection of sources, ideas, methods or techniques will be well judged and appropriately organised to address the relevant issue or problem. It will demonstrate a high level of ability to evaluate and integrate information and ideas, to deal with knowledge in a critical way, and to reason and argue in a logical way. Where relevant it will also demonstrate a high level of ability to analyse information, to make sense of material, to solve problems, to generate new ideas and concepts and to apply knowledge to new situations. The presentation of information, arguments and conclusions will be fluent and clearly written and may also show particular lucidity in expression appropriate to the subject.

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

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

- Answers the question clearly and comprehensively, in a focused way.
- Has an excellent structure and organisation.
- Demonstrates characteristics such as insight, imagination, originality and creativity.
- Demonstrates the ability to integrate information.
- Exhibits sound critical thinking.
- Exhibits independence of judgement.
- Clearly explains relevant theory and cites relevant evidence.
- Contains reasoned argument and comes to a logical conclusion.
- Gives evidence of wide relevant reading.
- Includes a sufficient number of appropriate examples.

- Demonstrates a clear comprehension of the subject.
- Demonstrates the ability to apply learning to new situations and to solve problems.
- Is lucid and well written.
- Lacks errors of any significant kind.

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

35. APPENDIX II: CRITERIA FOR MARKING SOLO PERFORMANCE EXAM

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

	An accomplished and confident performance, displaying excellence both technically and musically, with a sense of involvement.	
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 impression.</i></p>	Reliable

	<i>Reasonably confident presentation, but lacks involvement.</i>	
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. 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>	<p>Poor</p> <p>Inadequate</p>
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>	<p>Very Poor</p>

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

36. APPENDIX III: CRITERIA FOR MARKING COMPOSITION PORTFOLIO

80 +

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.

37. 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](#)

38. 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.

39. 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.

40. 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.

41. 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](#)