

*Report of the Review Panel to the
Teaching Council following a review
of an Initial Teacher Education
programme*

Name of HEI: **Trinity College Dublin**

Name of Programme: **Bachelor in Music Education**

Date: 13 November 2023

Publication of this Report

The Teaching Council routinely makes information available to the public in relation to its functions and activities and, in line with that practice, this report will be available on the Council's website, www.teachingcouncil.ie.

Contents

Programme Overview3

Background.....3

The Review Process4

Overall Findings6

Programme Design 7

Programme Resourcing 16

School Placement..... 18

Recommendation.....20

Appendix 1 - Review Panel Membership.....21

Programme Overview

This report relates to the review of the following programme provided by Trinity College Dublin:

Bachelor in Music Education, hereinafter referred to as ‘the programme’.

Background

Céim: Standards for Initial Teacher Education sets out the standards which programmes of initial teacher education in Ireland must meet in order to gain accreditation from the Teaching Council. It is also a benchmark for anybody seeking to register as a teacher in Ireland.

The Teaching Council's *Procedures for the Professional Accreditation of Programmes of Initial Teacher Education* (hereinafter referred to as the *Procedures*) sets out the process by which programmes are reviewed.

Trinity College Dublin submitted a completed pro forma, toolkits and appendices which mapped the programme against each of the standards outlined in *Céim: Standards for Initial Teacher Education*. The programme was reviewed by the Review Panel following the *Procedures*.

The Review Process

The review of the **Bachelor in Music Education** at **Trinity College Dublin** took place between March 2023 and October 2023 in accordance with the Council's *Procedures for the Professional Accreditation of Programmes of Initial Teacher Education*.

Step 1 Notification	The Council notified Trinity College Dublin of its intention to review the Bachelor in Music Education on 26 October 2022.
Step 2 Preliminary Meeting	A preliminary meeting was held between the Council executive staff and Trinity College Dublin on 9 December 2022 to provide an overview of the submission documentation and answer queries from Trinity College Dublin.
Step 3 Submission of Pro Forma	Trinity College Dublin submitted the proforma and supporting documentation for the Bachelor in Music Education on 24 March 2023.
Step 4 Desk-based Review	A desk-based review was completed by the Council staff on 12 April 2023.
Step 5 Appointment of Review Panel	The process was formally initiated when the Review Panel (hereinafter referred to as 'the panel') was appointed by the Teaching Council's director, with Professor Sheelagh Drudy as Chairperson and Ms Kathryn Moore and Professor Jim Deegan as panel members. The panel was briefed by Teaching Council staff.
Rapporteur	<p>The review panel was supported in their role by Jean Harrington as rapporteur.</p> <p>The rapporteur's functions included liaison with Trinity College Dublin, maintaining records of meetings, and drafting and finalising the panel's report in conjunction with the panel Chairperson. The panel was also supported in its deliberations by the Director of the Teaching Council and her executive staff nominees.</p>
Step 6 Review panel meeting 1	The panel met on 15 June 2023 to consider the submission. They requested clarifications from Trinity College Dublin on 21 June 2023. Trinity College Dublin responded to this request on 19 September 2023.
Step 7 Engagement with HEI	The panel chairperson and Teaching Council staff held a pre-meet with the Head of Education and the Head of School Placement to discuss the personnel the panel wished to meet and to arrange a schedule for the site visit.

<p>Site Visit</p>	<p>The review panel conducted a site visit to Trinity College Dublin on 27 September 2023. This was also attended by the rapporteur and Teaching Council staff.</p> <p>The following attended on behalf of Trinity College Dublin:</p> <ul style="list-style-type: none"> • Provost of TCD • President of Royal Irish Academy of Music (RIAM) • Deputy President and University Registrar of TU Dublin • Registrar of TCD • TCD Interim CFO • Head of School of Education • Head of School TU Dublin • TCD School manager • Programme leader RIAM • School Administrative Manager • PME Module leaders (Selection from subject discipline & education) • B Mus Ed Module leaders (Selection from subject discipline & education) • Head of School Placement & School Placement Tutors • Selection of School principals & Treoraí • Students / recent graduates of both programmes
<p>Step 8 Review panel</p>	<p>The panel met to consider the clarifications and agree recommendations following the site visit.</p>
<p>Step 9 Reporting</p>	<p>The report was drafted and issued to the HEI for the 30-day feedback period.</p> <p>It was finalised when the final response was received from Trinity College Dublin.</p>
<p>Step 10 Education Committee</p>	<p>The Chair will present the report at the next meeting of the Education Committee. They may decide to; accredit the programme, accredit the programme with requirements or not accredit the programme.</p>

Overall Findings

The Bachelor in Music Education is a unique programme of initial teacher education being, as it is, a tripartite collaboration between Trinity College School of Education, the Royal Irish Academy of Music and the Technological University of Dublin Conservatoire.

There was evidence of a symbiotic approach to the partnership between the three institutions involved in the B.Mus.Ed programme and collegiality was evident. A common approach to music pedagogy was referenced by the contributions, and this was backed up by observations on the site visit. It was evident from the site visit that all stakeholders value the place of this programme in the University. There was a sense of pride, particularly in the unique place of the B.Mus.Ed programme in Irish tertiary education and the links fostered with RIAM and TU Dublin. The partnership in initial teacher education has been a fruitful one and has benefitted from close collaboration between staff from each of the three institutions.

The Trinity Management Team is aware of the role the B.Mus.Ed programme plays in the broader strategic and academic university plan. The programme has a positive reputation and strong identity in the music, education and music education communities of practice, with particular strengths in relation to the performance indices of academic reputation and faculty citations in leading national and international ranking surveys.

The programme includes a wide and diverse range of inter-departmental, inter-disciplinary, and inter-institutional collaborations with music, education and music education programmes across three campuses, strategically, synergistically, and operationally.

The programme benefits from a constructivist and action oriented conceptual framework. The curriculum takes a spiral approach. The course combines high quality music education and performance as well as an initial teacher education programme which meets the *Céim* standards. The panel welcomed the comprehensive documentation in the submission and also the three institutions' positive engagement with the process.

Programme Design

	Comment	Standard addressed?
1.1.1 The Programme	<p>The programme received academic accreditation prior to being submitted to the Teaching Council for professional accreditation and is in line with the Council's Registration Regulations 2016.</p> <p>Quality assurance and comparability of standards have been assured by a Coordinating Committee and by participation of all three partners in the work of the Courts of Examination, under the remit of the TCD Academic Council.</p>	Yes
1.1.2 Conceptual Framework	<p>The review process determined that the conceptual framework is supported by a clearly defined conceptual framework.</p> <p>In the application, Trinity College Dublin demonstrated how the conceptual framework is developed in the context of the providers' mission and ethos and how it is informed by research and the Council's <i>Policy on the Continuum of Teacher Education</i>.</p> <p>The application evidenced how the conceptual framework provides a rationale for the model of ITE which has been adopted.</p> <p>'The B.Mus.Ed. is a four-year undergraduate concurrent teacher-education programme which is an integral part of the School's strategic planning in relation to the provision of the continuum of lifelong learning for teachers. It is run in partnership with the Royal Irish Academy of Music and the Technological University Dublin Conservatoire. The B.Mus.Ed. is designed to suit musicians of an outstanding level who wish to pursue a career in classroom music teaching. It is primarily a course of professional and personal development with a significant musicianship and academic dimension. This concurrent model of ITE allows for an intensive focus on professional formation through integration of academic and professional sites of learning and music-making.'</p> <p>The review process determined that the submission demonstrated that school placement is at the fulcrum of the continuum of teacher education.</p> <p>The application evidenced how key themes are revisited over the programme.</p> <p>The review process determined that the submission demonstrated that student teachers are given the opportunity to actively learn from practising teachers.</p>	Yes

	<p>‘Throughout the programme, experienced Post-Primary music teachers model, deconstruct and critique evidence-based active learning and music-making approaches with B.Mus. Ed student teachers and support the students to embed these practices in their own classes on placement.’</p>	
1.1.3 Programme Aims	<p>The review process determined that the submission clearly defined the aims of the programme, demonstrating how the aims are closely aligned with the conceptual framework and are reflected in specific learning outcomes.</p> <p>‘Our reconceptualised programme aims and conceptual framework are closely aligned. The B.Mus.Ed. aims are reflected in both our programme and module learning outcomes. Our aims are informed by a dialogical, constructivist teaching and learning philosophy which promotes a high level of active and creative class engagement by students.’</p> <p>The programme carefully and judiciously balances music in education and education for music learning outcomes in relation to programme design, skills and practice, school placement, and resourcing.</p> <p>The review process determined that the submission demonstrated how the programme caters for curriculum development, to include the learning outcomes-based curricula and national priorities.</p> <p>‘B.Mus.Ed. planning documentation explicitly roots the UoL and lesson plans within Junior/Senior Cycle curriculum specifications and learning outcomes, and they are designed to require consideration and incorporation of key national and Céim priorities such as inclusion, numeracy, literacy, and digital skills; these core areas are specifically named on the planning templates.’</p> <p>The review process determined that the submission demonstrated that the programme will enable newly qualified teachers to facilitate quality teaching and learning for all pupils, how it prepares student teachers for teaching, learning, reflective practice, and assessment in their schools, and prepares them for entry to their professional role.</p> <p>The application demonstrated how the programme aims foster student teachers’ agency and mind-set to be open to professional growth and learning over the course of their careers, to reflect on their own professional learning and that of their pupils, and to support their pupils in achieving their full potential.</p>	Yes

	<p>‘The programme and the School of Education as a whole is committed to the transformative potential of education for ALL. This is demonstrated in how inclusion is embedded across the School, taking a Universal Design for Learning (UDL) approach to address barriers to learning offering all learners opportunities to experience success in their learning journeys.’</p>	
<p>1.1.4 Programme Duration & Balance</p>	<p>The review process determined that this concurrent programme meets the criterion of a minimum of four years duration, and how the models of teaching, learning and assessment set out in the conceptual framework are evident in the programme structure.</p> <p>The Bachelor in Music Education is a four year, 240 ECTS concurrent programme.</p> <p>The submission demonstrated that the programme is structured in a manner which ensures that there is a balance between all areas of study over the course of the four years.</p> <p>Trinity College Dublin demonstrated that all areas of study are relevant to students’ future work as teachers, that the programme will facilitate student teachers’ personal development and their growth and wellbeing into their professional role, enabling them to become responsible, trustworthy, and reflective practitioners who are prepared for life in the classroom.</p> <p>‘The strength of the course lies in our partnership with the Royal Irish Academy of Music and the Technological University Dublin Conservatoire where we offer a strong base in musicianship both theoretical and in instrumental/vocal performance while concurrently at TCD’s School of Education, student teachers engage with the foundation subject areas, with pedagogical knowledge and educational as well as with music educational research. This results in graduates who can adopt a dual identify of both musician and teacher. As highly-skilled musicians B.Mus.Ed. students and graduates utilise their performance skills in their teaching ensuring that music making and experiential learning is at the heart of the classroom.’</p> <p>The Panel is satisfied that the submission demonstrated that the programme prepares student teachers for life in the classroom and for active engagement in teaching within a professional learning community, reflecting the core values of trust, care, respect and integrity.</p>	<p>Yes</p>

<p>1.1.6 Integration and Diversity of Programme Content</p>	<p>Trinity College Dublin has demonstrated that foundation studies are integrated into the programme in a way that is meaningful for student teachers and their practice; that the programme design follows a spiral learning approach, and that the programme allows student teachers to experience a variety of teaching, learning and assessment modes whilst providing for small group work and tutorials.</p> <p>Students engage in reflective activities and are given opportunities for individual and collective reflection.</p> <p>'Integration of theory and practice is fundamental to the B.Mus.Ed. programme. Engagement with Foundation Studies enhances B.Mus.Ed. students' understanding of the Irish education system and encourages critical reflection, dialogue and debate about the structural, cultural and ideological influences which shape the school system and the context for their professional practice.'</p> <p>The programme follows a critical reflection and reflexive continuum from an initial focus on description, biographical aspects, personal philosophies and inquiry to an advanced focus on the interpretation and analysis of music, education and music education principles, practices and policies.</p>	<p>Yes</p>
<p>Aptitude Test</p>	<p>Trinity College Dublin completed an 'Aptitude Test' declaration form, confirming that the programme design allows for the provision of 'aptitude tests' for teachers who have qualified outside of the State.</p>	<p>Yes</p>
<p><u>1.1.7 Required Areas of Study</u></p>	<p>The review process determined that the Foundation Studies, Professional Studies & School Placement elements of the programme meet the requirements of this standard.</p> <p><u>Foundation Studies</u> The foundation studies element of the programme provides research informed insights to support student teachers' understanding of the practices of teaching, learning and assessment for all pupils, provides the basis of a strong professional ethic in teaching and learning and includes curriculum studies, the history and policy of education, philosophy of education, psychology of education and sociology of education.</p> <p>'The Foundation Studies element of the programme enhances students' understanding of the societal, political and cultural context in which they work and enables them to think critically about the educational system and their place within it. The programme offers a broad range of Foundation Studies as distinct</p>	<p>Yes</p>

	<p>modules, including Philosophy of Education, Sociology of Education, Psychology of Education, Irish Educational History and Policy, and History of Education.'</p> <p>The programme enhances students' understanding of the Irish education system, locates it in context and enables students to think critically about it, and explores key dimensions of the professional context in which the thinking and actions of teachers are carried out.</p> <p><u>Professional Studies</u></p> <p>Trinity College Dublin demonstrated that the Professional Studies elements of the programme develop the pedagogical expertise of student teachers, including subject specific pedagogical content knowledge.</p> <p>'The Professional Studies modules thereby introduce students to the many variables relevant to teaching and learning as well as providing them with foundational knowledge of the post primary curriculum in their subject areas. The modules offer practical and theoretical perspectives on the principles of education, theories of teaching and learning, syllabus design and evaluation, lesson planning and implementation, classroom management, history of the subject as an educational tool and the assessment and recording of students' engagement and progress.'</p> <p>The programme ensures that opportunities are provided for students to experiment with and explore new and emerging technologies for teaching and learning and that their communication skills are advanced.</p> <p>'The Professional Studies modules introduce students to the many variables relevant to teaching and learning as well as providing them with foundational knowledge and skills for both the Primary and Post-Primary music curricula. The modules offer practical and theoretical perspectives on the principles of education, theories of teaching and learning, syllabus design and evaluation, lesson planning and implementation, classroom management, music-specific pedagogical skills, digital skills and the assessment and recording of pupil's engagement and progress.'</p> <p>Further, it demonstrated how the Professional Studies elements of the programme ensure that teaching itself is understood and practised as a form of self-critical learning by student teachers, with ample opportunities for individual and collaborative reflection, and engagement in and with research.</p>	
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	<p><u>School Placement</u> Trinity College Dublin demonstrated how the school placement model on the programme provides opportunities for student teachers to experience a high support/high challenge model of placement:</p> <p>‘The B.Mus.Ed. is designed to ensure that School Placement is a deeply meaningful professional experience for student teachers, treoraithe and School Placement Tutors, informed by critical integration of theory and practice, and sets out to facilitate students in developing core professional values of trust, integrity, care and respect, which are informed by not only the Code of Professional Conduct for Teachers (2016), but the core values which underpin the programme.’</p> <p>Students are given the opportunity to observe experienced teachers and to plan for and undertake class teaching, learning and assessment in a diversity of class settings and subject levels.</p> <p>There is an emphasis on partnership with schools as well as co-teaching. All students also have an experience of a short primary school placement.</p> <p>The student teacher will be encouraged to reflect critically on their practice and programme of study through their Taisce, reflecting on feedback and identifying areas for further professional learning for Droichead.</p> <p>‘An on-going process of co-reflection and critical self-reflection supported by mediational means including the Co-teaching Developmental Model and the student’s Taisce supports the student teacher’s self-awareness both personally and professionally as becoming teachers. Engagement with the Taisce during each placement further supports the student-teacher in identifying areas for professional development during the Droichead process.’</p> <p><u>Core elements of programmes of ITE</u> The review process determined that the following elements underpin all aspects of the programme.</p> <p>The programme includes a set of professional learning outcomes in relation to inclusive education and global citizenship education, linked with local, national and international events, projects, and partnerships.</p> <p><u>1. Inclusive Education</u></p> <p>The submission demonstrated that inclusive education is an important aspect of the programme.</p>	
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'The School of Education has an extremely strong commitment to inclusion across its programmes and research. This inclusive ethos translates into concrete action across all areas of the School and in particular in its programme design and implementation.'

2. Global Citizenship Education

Trinity College Dublin evidenced how global citizenship education, education for sustainable development, wellbeing (personal and community), social justice, interculturalism are integrated into the programme.

'Within the B.Mus.Ed. programme critical exploration of global citizenship is not only an integral part of the module on Inclusive Education but is also addressed explicitly in a number of core modules, including Irish Education History and Policy, Sociology, and Philosophy of Education. The teaching, learning and assessment in these modules focuses on critical engagement with issues of social justice and how these can be addressed in the classroom.'

3. Professional Relationships and working with parents

The review process determined that the submission evidenced how the programme supports and encourages student teachers to establish working relationships with parents and other stakeholders in the education sphere.

'Critical to teacher professionalism is their ability to work in a compassionate, inclusive, diverse, and collaborative manner with parents and caregivers of their students. To realise this aim, students are first presented with and encouraged to reflect on concepts connected to establishing professional relationships and working with parents, drawing on foundational international (Epstein, 2009) and national research (O'Toole et al., 2019).'

4. Professional identity and agency

The application demonstrated how the programme supports the development of the teacher as a self-reflective autonomous professional and a life-long learner.

'Teacher identity is connected to student teachers' beliefs about teaching, learning and education more broadly. These identities evolve over time through past experiences and with further professional experience. To succeed as teachers, student teachers "need to

have and sustain a positive sense of professional identity” (Day, 2018, p. 68), requiring emotional and intellectual energy. Within the BMusEd programme, the notion of professional identity has additional depth and complexity as student teachers are developing their identity as both musicians and music teachers through the four years of the programme.’

5. Creativity and Reflective practice

Trinity College Dublin demonstrated how the programme fosters a creative mindset among student teachers as reflective practitioners, innovators and researchers:

‘Creativity is central to the B.Mus.Ed programme as a fundamental aspect of music and musicianship as well as music education. Music offers an inherently creative collaborative and individual practice through performance, improvisation and composition. The range of active music-making approaches modelled on the B.Mus.Ed. programme encourage creativity through music for B.Mus.Ed students as individuals and in different configurations of musical ensembles. This creative mindset is also a central pillar of the B.Mus.Ed students’ professional development as student teachers.

‘The programme recognises that critically reflective practice (CRP) (Brookfield, 2009) is fundamental to the professional development of student teachers. CRP is therefore integrated across the programme.’

6. Literacy and Numeracy

The programme design shows a commitment to enhance students’ own literacy and numeracy while also ensuring that they learn techniques to develop their future pupils’ literacy and numeracy skills in their future teaching careers.

‘Student teachers are afforded numerous opportunities to enhance their own multiple literacies and numeracy throughout the programme within the different modules (musicianship, composition, pedagogy, research, school placement etc.), which are assessed through a variety of creative media. The programme recognises the unique position of music within the curriculum in relation to numeracy - offering student teachers a pathway to engage with pattern and sequences, reasoning and problem-solving through an alternative medium, the medium of music.’

	<p><u>7. Digital Skills</u></p> <p>Trinity College Dublin demonstrated that digital skills are incorporated into the programme to support teaching and learning for all students.</p> <p>'In the world of music and music education as in other domains, the digital dimension is an integral aspect of experience and learning that cannot and should not be consider in isolation. The digital and the non-digital permeate each other where digital technologies offer affordances which can greatly enrich and enhance experience. The B.Mus.Ed. leverages the digital in its affordances for both music and music education in an integrated way so that it is both the end and the means of learning.'</p>	
<p>1.1.7 Post-primary Programme Requirements</p>	<p>The programme is Level 8 on the National Framework of Qualifications (NFQ). The entry selection processes are aligned with the Council's curricular subject specific registration requirements.</p> <p>The subject meets the minimum subject specific requirements for registration from January 2023 and meets the minimum requirement of 60 ECTS.</p> <p>The review process determined that the subject discipline components include subject specific curricular studies and pedagogies (methodologies).</p>	<p>Yes</p>
<p>1.1.8 Learning and Assessment Strategies</p>	<p>In the submission, Trinity College Dublin demonstrated how the principles, beliefs and values about teaching, learning and assessment which are set out in the conceptual framework are evident in the teaching, learning and assessment modes used in the programme. It demonstrated the relationship (constructive alignment) between the learning opportunities and the assessment criteria which student teachers are expected to meet, and how the assessment processes and procedures are coherent and integrated using a variety of assessment modes.</p> <p>Student teachers are introduced to a wide variety of assessment modes.</p> <p>'Recognising the pedagogical power of assessment (OECD, 2013; Ofsted, 2021), a hallmark of the B.Mus.Ed. programme is the rigorous application of assessment of, for and as learning, in line with the National Forum for the Enhancement of Teaching and Learning in Higher Education. This integrated approach ensures that summative assessment (Assessment Of Learning (AoL)) not only demonstrates and records achievement but provides opportunities for formative</p>	<p>Yes</p>

	assessment (Assessment for Learning (AfL) to share feedback on learning and teaching, and Assessment As Learning (AaL), to develop students skills in managing their own learning.'	
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Programme Resourcing

	Comment	Standard addressed?
1.2.2 Staffing	<p>The review process determined that the programme meets this standard by providing:</p> <ul style="list-style-type: none"> • programme staff qualifications and experience • evidence that from September 2022 at least 50% of all School Placement Tutors are registered as teachers with the Teaching Council, with 50% of their existing placement tutors registered with the Teaching Council. <p>The application demonstrated the staff distribution mechanisms they have in place to show that prior to qualification, while on school placement, a student teacher will be summatively assessed at least once by a registered teacher.</p> <p>It also demonstrated how the student: staff ratio of 15:1 is achieved, with the programme demonstrating a current ratio average of 5.34:1.</p> <p>Trinity College Dublin evidenced the staff development policies that are in place to ensure that staff continue to enhance their knowledge and expertise including those relating to learning and development and continuing education.</p>	Yes
1.2.3 Facilities	<p>The application established that there are appropriate facilities available to support research and teaching and learning, providing the following: three libraries, individual and group study spaces and a helpdesk, digital technology resources, a microteaching lab and other specialist facilities. The School has access to a range of different types of teaching rooms including workshop spaces, drama spaces and scientific laboratories.</p> <p>At RIAM facilities include a Music Technology Laboratory, Sonic Arts Hub, state-of-the-art recording studio, use of Moodle and a fully equipped concert hall.</p>	Yes

	At TU Dublin facilities include a Music Technology Suite, a recording studio, use of Brightspace collection as well as online streaming facilities and a fully equipped concert hall.	
1.2.4 Student Support and Guidance Systems	<p>The submission demonstrated the provisions that are in place for the personal and social development and pastoral care of student teachers.</p> <p>‘Trinity College provides many services to students for their social, physical and medical well-being. Services include Student Counselling, Careers Advisory Service, College Health Service and College Chaplaincy. For students with additional needs, the Disability Services allow students to register with them for additional support in their lectures and classes, as well as their examinations and assessments.’</p> <p>An awareness of the need to strike a balance between developing students as music educators and music performers was evident from the contributions. As there is such a small number of students it is clear a holistic and individual approach is taken with each student.</p>	Yes
1.2.5 Communication and Decision-making Structures	<p>The submission demonstrated the structures that are in place to facilitate the participation of staff and students in relevant deliberation and decision-making processes.</p> <p>Recent reforms on the programme have benefitted greatly from a stakeholder survey and from ongoing inputs to the programme by an Initial Teacher Advisory Board which meets regularly and has a broad membership.</p> <p>‘The B.Mus.Ed. course committee convenes twice annually and is chaired by the College Registrar, who will additionally consult the members as needed throughout the year. This committee is the forum for the consideration of policy, academic integrity, course administration, school partnership arrangements, admissions, regulations and future curriculum development which may be discussed initially at School Board or at the School's Academic Structure and Quality Control (ASQC) committee.’</p> <p>There is student representation on a number of key committees.</p>	Yes
1.2.6 Financial Resources	The review process determined that the programme is adequately resourced to ensure that programme aims are met.	Yes

School Placement

	Comment	Standard addressed?
1.3.1 A Shared Vision for School Placement	<p>The Trinity College Dublin school placement model supports the shared vision for school placement. The review process determined that student teachers experience a supportive model of placement which facilitates professional conversational engagement between all partners.</p> <p>‘The school-university partnership model is Co-teaching (Kerin & Murphy 2015; 2018). Co-teaching involves teacher (treoraí) and student teacher working in close partnership. Both parties share their unique knowledge and skills for the benefit of the pupils and for simultaneous professional development as teachers and collaborators (Murphy, 2016). Co-teaching facilitates engagement with the 3 R's, Relationship, Reflective practice and Research (TCI, 2015).’</p>	Yes
1.3.2 Duration	<p>The review process determined that the submission demonstrated that the duration of the school placement is in compliance with the Teaching Council's requirements of 30 weeks and includes both school-based and HEI-directed activities, thus meeting the requirements of this standard.</p> <p>Over the course of the four years students engage in 244 hours of direct teaching.</p>	Yes
1.3.3 Elements of School Placement	<p>The application showed that the school-based and HEI-directed activities included as part of the placement experience are as outlined in the Guidelines on School Placement and regarding the stage the student teacher is at on the programme.</p>	Yes
1.3.4 School Placement Models	<p>The review process determined that school placement models are developed using a partnership approach, whereby the HEI and schools actively collaborate in the organisation of the school placement.</p> <p>Between 2014 and 2018 a partnership model was developed in collaboration with approximately 20 school principals and teachers. Through this process very strong links were established with a number of schools.</p> <p>The Treoraí in these schools have been trained in the partnership model and are very familiar with the programme (many are B.Mus. Ed. graduates). There is evidence of support services for students and of student representation on a number of key committees.</p>	Yes

1.3.5 Securing of Placement	The review process determined that the submission demonstrated that Trinity College Dublin assumes overall responsibility for the placement of student teachers.	Yes
1.3.6 Diversity of Placement Settings	The programme meets the requirement of a minimum of two placement settings incorporating a variety of teaching situations, class levels and school contexts.	Yes
1.3.7 Taisce in School Placement	<p>The submission provided evidence of the approaches Trinity College Dublin is utilising to enable the student teacher to demonstrate, using their Taisce:</p> <ul style="list-style-type: none"> • an understanding of inclusive education as applicable to that context • an understanding of working with parents <p>Opportunities for working with parents as part of a wider circle of professional relationships in teaching and teacher education, including pupils, peers, and external agencies, is evidenced in the documentation and was positively discussed by module leaders, school placement tutors, and school principals during the site visit.</p>	Yes
1.3.8 Research in School Placement	The review process determined that the student teacher engages in research on their own practice that demonstrates the connection between the sites of practice during at least one school placement module.	Yes
1.3.9 School Placement: Evaluation and Assessment	The submission demonstrated that all student teachers are supported and assessed by two or more placement Tutors, and at least once by a registered teacher. It outlined the teaching enrichment and mentoring support offered to students who fail a module of school placement.	Yes

Recommendation

Having regard to the documentation that was submitted, the panel adjudges that the programme meets the standards set down by the Teaching Council in *Céim: Standards for Initial Teacher Education*.

Accordingly, it recommends to the Teaching Council that the programme be granted accreditation.

Appendix 1 - Review Panel Membership

Chair: Professor Sheelagh Drudy

Professor Drudy is Emeritus Professor at University College Dublin and is a former Head of the School of Education, UCD. She has been a teacher, educational researcher and teacher educator. She was a member of the first Teaching Council appointed by the Minister in 2005 and has also been a Council member of the National Council for Special Education (NCSE). She was previously a Calouste Gulbenkian Research Fellow in Lucy Cavendish College, University of Cambridge and in 2008 held a Visiting Fellowship at Lucy Cavendish College. She is the author and co-author of numerous books and papers on education, including *Education in Ireland: Challenge and Change* (2009), Dublin: Gill and Macmillan. She is currently an external reviewer for a number of international journals and an assessor for international research organisations. She has been involved in quality assurance reviews in various HEIs.

Panel Member: Professor Jim Deegan

Jim Deegan is Emeritus Professor of Education and Founding Head of Graduate School, Research and Graduate School, Mary Immaculate College, Limerick, and a former Associate Professor of Teacher Education, University of Georgia, Athens. He is the recipient of a number of awards for teaching excellence, including the D. Keith Osborn Award in recognition of superior teaching evaluations from students, peers and alumni at UGA. He has been a keynote/invited speaker at meetings of the EU Ireland Presidency, the Royal Irish Academy, and the Standing Conference on Teacher Education-North and South. He has served as research supervisor on 40 masters/doctoral thesis projects in the USA and Ireland. He is a former Director of the Structured PhD (Education) and the International Research Methods Summer School at MIC. His research on re-imagining teaching and teacher education has been published in *Teaching and Teacher Education*, *Teaching Education*, and *Teacher Education Quarterly*.

Panel Member: Ms Kathryn Moore

Kathryn Moore is a former post-primary teacher currently working in the School of Education at the University of Galway. She taught Music, CSPE & History for 25 years. She also works in the area of curriculum development and has developed and collaborated on many resources for both Music & CSPE. She is a member of the Code of Good Practice assessment panel with the Irish Development Education Association (IDEA) and was an examiner for Leaving Certificate Music from 2004-2017.

She has recently concluded research into the impact of the Leaving Certificate subject Politics and Society. Current research interests include embedding GCE across the curriculum and dealing with controversial issues in the classroom.

Appendix 2

Music

In order to meet the registration requirements set down in the Teaching Council [Registration] Regulations in respect of the curricular subject of Music an applicant must meet all of the following criteria:

1. (a) Applicants must hold a degree-level qualification, with Music studied up to and including third-year level or higher (or modular equivalent).
- (b) The qualifying degree must be equivalent to at least Level 8 on the National Framework of Qualifications (NFQ) and with a minimum pass result in all examinations pertinent to the subject of Music
- (c) The qualifying degree must carry at least 180 ECTS (European Credit Transfer System) credits (or equivalent) with the specific study of Music comprising at least 60 ECTS credits (or equivalent).
2. The study of Music during the qualification must show that the holder has acquired sufficient knowledge, skills and understanding to teach the Music syllabus/specification to the highest level in post- primary education (see www.curriculumonline.ie).

To meet this requirement the degree must include the study of all of the following:

- a) Music Performance
- b) Harmony and Counterpoint
- c) Composition
- d) Aural, Basic keyboard and Music Technology Skills
- e) Western Art Music
- f) Irish Traditional Music