



PAPER OUTLINE 2010

Paper Code & Title:	NZSM 520 Music Therapy Principles		
Year:	2010	Points:	30
CRN:	14291	Trimester:	1/3
		Campus:	NZSM - Massey Mt Cook
Key dates:	Teaching dates:	1 March–4 June 2010	
	Study week:	7–10 June 2010	
	Examination/	11–30 June 2010	
	Assessment period:	<i>NB: For courses with exams, students must be available to attend the exam at any time during this period.</i>	
	Withdrawal dates:	Information on withdrawals and refunds may be found at: http://www.victoria.ac.nz/home/admisenrol/payments/withdrawalsrefunds.aspx	
Prerequisites:	None		
Corequisites:	None		
Restrictions:	NZSM 491, 133.792		

Paper Co-ordinator:	Sarah Hoskyns	
Contact phone:	801-5799 x 6410	Email: sarah.hoskyns@nzsm.ac.nz
Office located at:	1D11 Block 1 NZSM Mount Cook Campus, Massey University, PO box 2332, Wellington	
Office hours:	Office hours are generally Thursday 10am-12 noon and Friday 1-3pm (but best by appointment please).	
Other staff member(s):	Other lecturer who may take occasional classes, in the absence of the Co-ordinator, is Daphne Rickson	
Contact phone:	801 5799 x 6979	Email: daphne.rickson@nzsm.ac.nz
Office(s) located at:	As above	
Tutors:	n/a	Email: n/a
Class times/rooms:	Wednesday, 9:00am–12.00/1:30 – 3.30pm (Room MUW1D11) Friday, 9:00am–11:50am (Room MUW1D11)	
Workshop times/rooms:	n/a	
Tutorial times/rooms:	n/a	

PAPER PRESCRIPTION

Development of the conceptual skills and knowledge to understand the work of a music therapist in a therapeutic team and to identify and respond to varied needs of clients and associated caregivers. (Note: this paper does not entitle students to practise as music therapists.)

LEARNING OUTCOMES

Students who have successfully completed this paper will:

1. Understand developmental, cognitive, and psychodynamic theories in music therapy and ethical procedures in music therapeutic intervention
2. Understand history and current status of music therapy as an international profession
3. Understand and identify key clinical music therapy skills and knowledge, based on accepted practice and research, to work in a therapeutic team
4. Have knowledge of and familiarity with various clinical music therapy populations and needs/disabilities, e.g. infant, child, adolescent, adult, geriatric, and typical music therapy techniques used with those clients
5. Understand various psychological and physiological responses to music, including human perception of sound
6. Become familiar with how to identify, access, analyse, understand, and evaluate music therapy and related research
7. Understand development of music therapy practice in New Zealand and unique cultural aspects of New Zealand music therapy

EXPECTED WORKLOAD

A 30-point first-trimester paper should require at least 300 hours work (including class time). This means that in term time, the midterm break and study week you should be prepared to spend on average 25 hours per week on your study. 8 hours per week will be spent in class. Other hours will be spent developing search techniques through the library resources, reading music therapy texts and research in journals, observation in the community as arranged with tutor, and preparing assignments.

COURSE CONTENT & DELIVERY

Classes for this paper will include a varied format of lecture presentations, themed discussions, student presentations, exercises in music improvisation and reflection, observation/listening to audio and video case material and in depth discussion of varied music therapy texts. Themes will include the following:

- Theory and practice of music therapy with child and adult clients
- Physiological and psychological responses to music explored through improvisation and experiential work
- Current research on appropriate therapeutic methodologies in music
- Assessment of client needs, development and implementation of individual therapeutic plans
- Professional requirements in ethics
- Strategies for observation and write-up of clinical work
- Overview of main clinical diagnoses and aetiologies encountered in music therapy practice in New Zealand, and developing familiarity with theories and law relating to health, welfare, justice, and community sectors
- Group theory and processes
- Readings from music therapy and relevant clinical texts
- Music therapy and clinical journal research readings
- In-class music therapy and related discussions and experiences
- Extensive on-line and library literature research
- Developing the skill of writing summaries and abstracts and building towards a comprehensive literature review on a music therapy topic of the student's approved choice

See attached course syllabus for more information.

READINGS, MATERIALS & EQUIPMENT

Primary Course Texts to Purchase

Bunt, L., & Hoskyns, S. (Eds) (2002). *The handbook of music therapy*. London: Brunner/Routledge.

Wigram, T., Pedersen, I. N., & Blonde, L. O. (2002). *A comprehensive guide to music therapy : Theory, clinical practice, research and training*. London: Jessica Kingsley .

Bruscia, K. E. (1991). *Case studies in music therapy*. Gilsum, NH: Barcelona.

All students should become familiar with the use of journal databases via the University libraries at either Massey or Victoria.

New and second hand books can be obtained online from <http://www.fishpond.co.nz>; <http://www.footprint.com.au/> (an agent for Jessica Kinsley books) or www.amazon.com . Copies are also available for borrowing from Massey University Library.

Valuable support texts/reading (some examples)

Ansdell, G. (1995) *Music for Life*. London: Jessica Kingsley

American Psychological Association (2002). *Publication manual of the American Psychological Association (5th Ed)*. Washington, D.C.: American Psychological Association.

Brooks, M., & O'Rourke, A. (2002). *Opening doors: Music therapy in hospitals and hospices*. Wellington, New Zealand: Wellington Society for Music Therapy.

Bunt, L. (1994) *Music therapy : an art beyond words*. London: Routledge.

Darnley Smith, R. and Patey, H. (2003) *Music Therapy*. London: Sage Publications

Davis, W. B., Gfeller, K. E., & Thaut, M. H. (1999). *An introduction to music therapy theory and practice (2nd Ed.)*. Boston: McGraw Hill.

Davies, A. and Richards, E. (2002) *Music therapy and group work: sound company*. London: Jessica Kingsley

Hanser, S. B. (1999). *The new music therapist's handbook*. Boston: Berklee Press.

Pavlicevic, M. (1999) *Music therapy in context: music meaning and relationship* London: Jessica Kingsley.

Pratt, R. R., & Grocke, D. (1999) *MusicMedicine 3*. Melbourne: University of Melbourne.

Rickson, D. (1999). Music and psychiatry. *Annual Journal of the New Zealand Society for Music Therapy*, 50 – 67. Library & 1D11.

Rickson, D. (2001). A music therapy practice in special education settings in New Zealand. *Annual Journal of the New Zealand Society for Music Therapy*, 26-47. Library & 1D11.

Rickson, D. (2002). Adam: a case study of an adolescent boy. *Annual Journal of the New Zealand Society for Music Therapy*, 51-59.

Wigram T. and de Backer, J. (1999a) *Clinical Applications of Music Therapy in Psychiatry*. London: Jessica Kingsley.

The New Zealand Journal of Music Therapy (published by the New Zealand Society for Music Therapy)

The British Journal of Music Therapy (published jointly by the British Society for Music Therapy and Association of Professional Music Therapists in UK)

Additional Recommended On-Line Source Materials:

Voices: A World Forum for Music Therapy www.voices.no

Music therapy Today access at www.musictherapyworld.net

U.S. web-site for music therapy research is accessible at:

<http://bama.ua.edu/~smacall/courses/summer1998/ls561/studentwork/digitalibrary/musictherapyresearchsites.htm>

Australian Music Therapy association website for publications by Australian music therapists - click on publications pull-down menu www.austmta.org.au

Journals on-line:

The Nordic Journal of Music Therapy

The Australian Journal of Music Therapy

Journal of Music Therapy (US)

Music Therapy Perspectives (US)

The Arts in Psychotherapy Journal

ASSESSMENT REQUIREMENTS

Students should submit **3 copies** of the summative project; **2 copies** of the course-work requirements; and **1 copy** of your course file (which will be returned to you).

1) Summative Project

This is a comprehensive literature review of 4- 5,000 words on a music therapy topic of student's choice (approved by instructor) with references presented in current (5th edition) APA style. This literature review will be examined by an internal academic . The literature review relates to learning outcomes 1, 2, 3 and 6)

This assignment is worth 40% of total grade

2) Course Work

a) Summary & Critique of Case Studies/Research Articles

Students will be required to submit 3 summaries of articles (two of your choice and one - a set research article).. Please use paragraphs and double spacing for these so that they are easily read. Otherwise, follow presentation guidelines as offered in your paper specification. The recommended word limit is 700 words (max) per summary. (This assignment relates to learning outcomes 2, 3 and 6)

b) Observations of clinical work/Interviews

Students will undertake at least one observation of clinical work or an interview with a practising music therapist to gain some knowledge of current practice of music therapy in New Zealand. Observations/interviews will be shared in class and submitted for internal marking. Maximum word limit 2000 words. (This assignment relates to learning outcomes 3, 4 and 7.)

These combined coursework tasks are worth 40% of the total grade (20% for summaries; 20% for observation or interviews)

3) Course File

Students will be required to submit an ongoing 'course file' as part of the continuous assessment for this paper. This includes, lecture notes, questions , reflective ideas, musical examples, notes of reading and contributions to class (short seminar presentations) that have been part of your ongoing study for this paper. The requirement is not *in addition to* current studies but reflective of what students have been doing in an ongoing way to support their studies. (This assignment relates to learning outcomes 1-5.)

This will represent 20% of the total paper mark (equivalent of 2000 words)

Assessment name	Word length / approx. duration	Learning outcome(s)	Due date	% of final grade
Summary and critique 1	700 words	2,3,& 6	Friday 19 March	
Summary and critique 2	700	2,3 & 6	Thursday 1 April	
Summary and critique 3: Abstract and conclusion	500	2,3 & 6	Wednesday 28 April	20% for first 3 assignments
Observation of placement	2000	3,4 & 7	Wednesday 19 May	20%
Summative Project: Literature Review	4,000-5,000	1,2,3 & 6	Friday 11 June	40%
Course File	(Approx 2,000)	1-5	Friday 18 June	20%

Deposit and collection of written work

Assignments should be deposited in box marked 'Music Therapy Assessed Work' situated by the office door in Room 1D11. If assignments are due on a day when staff are undertaking research (usually Monday for SH/Wednesday for DR in 2009), please leave work with the Administrative staff in the NZSM Office.

Marked assignments will be returned to : the Music Therapy Assessed Work Box, or collected from the Paper Coordinator

Deadlines for written work:

Written work must be handed in by the due dates. In fairness to other students, unless a medical certificate is produced, work handed in after 5pm on the due date will be subject to a 5% demerit on your grade, increasing by 5% each further working day it is overdue.

Students, who for exceptional reasons can justify an extension for the essay, must apply to the Paper Co-ordinator before the due date. Please note that NO extensions can be granted for tutorial assignments.

ASSIGNMENT PRESENTATION

Written work should be presented according to the guidelines set out in the **NZSM Guidelines for Academic Work**, which can be downloaded as a PDF document from the NZSM Website <http://www.nzsm.ac.nz/study/programmes.aspx> (in the right-hand column). Five percent (5%) will be deducted for written work that does not conform to these standards.

NB: However, music therapy students generally present references in accordance with APA style and use Massey University 'Guide to the presentation of theses'; and this issue has been agreed with the NZSM academic committee. Please consult the programme leader if you have any uncertainty about this.

Any accompanying audio or video material must be clearly labelled and include student's name and enrolment number.

MANDATORY PAPER REQUIREMENTS

To gain a pass in this course each student must:

- a) Submit the assessment specified for this course, on or by the specified dates (subject to such provisions as are stated for late submission of work).
- b) Attend at least 80% of lectures, tutorials and workshops related to this course.

Music Therapy students should note that as the MMus Therapy Programme is a professional and vocational training, a high standard of attendance and punctuality is expected.

COMMUNICATION OF ADDITIONAL INFORMATION/INFORMATION ON CHANGES

Official notices issued after the paper has commenced will be posted on the board outside the NZSM office on the Mount Cook campus and on the notice board outside Room 1D11. Notices concerning a number of papers will also be posted on Blackboard. The Paper Co-ordinator will specify if Blackboard will be used.

CLASS REPRESENTATIVES

Where appropriate, a class representative will be elected in the first class, and that person's name and contact details will be available to VUWSA and/or MAWSA, the Course Coordinator and the class. The class representative provides a communication channel to liaise with the Course Coordinator on behalf of students.

ACADEMIC INTEGRITY AND PLAGIARISM

Academic integrity means that university staff and students, in their teaching and learning, are expected to treat others honestly, fairly and with respect at all times. It is not acceptable to mistreat academic, intellectual or creative work that has been done by other people by representing it as your own original work.

Academic integrity is important because it is the core value on which the University's learning, teaching and research activities are based. The NZSM's reputation for academic integrity adds value to your qualification.

The NZSM defines plagiarism as presenting someone else's work as if it were your own, whether you mean to or not. 'Someone else's work' means anything that is not your own idea. Even if it is presented in your own style, you must acknowledge your sources fully and appropriately. This includes:

- Material from books, journals or any other printed source
- The work of other students or staff
- Information from the internet
- Software programs and other electronic material
- Designs and ideas
- The organisation or structuring of any such material

Find out more about plagiarism, how to avoid it and penalties, on the NZSM website:

<http://www.nzsm.ac.nz/about/statutes-policies.aspx#plagiarism>

GENERAL NZSM POLICIES AND STATUTES

Students should familiarise themselves with the NZSM's policies and statutes, especially those regarding Personal Courses of Study, Academic Grievances, Staff and Student Conduct. Please see <http://www.nzsm.ac.nz/about/statutes-policies.aspx>

For any statutes relating to the particular qualifications being studied, see either the *Massey University Calendar* or the *Victoria University Calendar*.

Information about Student Services, including Academic Mentoring for Maori and Pacific Students, and support for Students with Disabilities, is to be found in the *NZSM Student Handbook* (available from the NZSM offices on each campus).

EVENTS

Regular events are held during trimesters 1 & 2 at all NZSM campuses. These events are for the benefit of all students, and include performances, masterclasses, special lectures and workshops given by staff, students and visiting artists.

All students are expected to read the NZSM website for the latest events listings and keep time free to attend the weekly lunchtime concert on Friday at 12.10pm, along with other events as required.

Event manager: Debbie Rawnsley

Phone: (04) 463 6050 **Email:** debbie.rawnsley@nzsm.ac.nz

Website: <http://www.nzsm.ac.nz/events/>

**Criteria for Assessment of Written Work
(with particular reference to summative assignment – literature review)**

Mark Range		Descriptors
A+	85+	The writing shows strong originality in ideas, research and in written style. It includes high quality analysis of clinical/musical evidence. There is evidence of an impressive ability to integrate theory and practice and a mature 'therapeutic attitude' is shown (relative to the stage of training). There are clear and ample examples of critical evaluation. The subject is fluently and persuasively expressed, coherently structured and excellently presented. (*In a clinically based study, well-chosen and accurately recorded or notated musical evidence is likely to be included).
A	75-84	Work presented is of a very high standard. There is evidence of thorough and appropriate research and a good balance of independent thinking and study of other literature. Good levels of analysis and critical evaluation of the subject are shown. Theory and practice are well integrated and the work includes good quality clinical/musical examples that are well explained. Expression is clear, concise and fluent and presentation is good. (*In a clinically based student, well-chosen and accurately recorded or notated musical evidence will usually be included).
A-		
B+	65-74	The work is good, demonstrating clear quality which exceeds competence. There is evidence of extensive research, but while some attention has been paid to critical analysis there is less evidence of independent thought than in higher graded work. There is clear evidence of theoretical understanding, and good description of clinical practice but the two could be better integrated. Expression is clear, concise and fluent and presentation is good. (*Recorded or notated musical evidence which has been included may show occasional flaws).
B		
B-	60-64	There is evidence of adequate dependable study and relevant references. Approach to the subject is sound and is built on careful description and some critical analysis, but the work may be more conventional and show less flair than the higher graded written work. Theory and practice are represented in a satisfactory manner. Expression, organisation and presentation are sound though there may be passing errors. (*Recorded or notated musical evidence which has been included may show occasional flaws).
C+	50-59	There is evidence of research and some competent understanding of the subject, but there may be errors and omissions. Theory and practice are included but in a descriptive rather than analytic way. Integration may be lacking and there may be difficulties in developing and reflecting on an argument. A fair attempt is made at expression, organisation and presentation, though there may be weaknesses in all these areas. (*Recorded or notated musical examples may show flaws in choice and approach).
C		
D	40-49	There is evidence of some research, but it reveals significant omissions; the understanding shown is simplistic; no attempt is made to integrate theory and practice, the approach descriptive rather than analytic; consistent difficulties in expression, language and/or presentation obscure any argument. (Musical/clinical examples may not be of appropriate quality).
E	0-39	There is little or no evidence of research; the work reveals substantial misunderstandings, oversimplifications and/or inaccuracies; expression and presentation are poor. (No attempt to provide musical/clinical examples)