



PAPER OUTLINE 2010

Paper Code & Title:	NZSM 522 Music Therapy Methods		
Year:	2010	Points:	30
CRN:	14293	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/withrawlsrefunds.aspx	
Prerequisites:	NZSM 520		
Corequisites:	NZSM 520		
Restrictions:	133.798		

Paper Co-ordinator:	Daphne Rickson	Email:	Daphne.Rickson@nzsm.ac.nz
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Office located at:	Mt Cook Campus 1D11		
Office hours:	9am-5pm Tue by Appointment		
Other staff member(s):	Ass Prof Sarah Hoskyns	Email:	Sarah.Hoskyns@nzsm.ac.nz
Contact phone:	04 801 5799 x6410		
Office(s) located at:	Mt Cook Campus 1D11		
Tutors:	TBI	Email:	NA
Class times/rooms:	Monday, 9:00am–11.50am; 1:00-3:00pm (Room MUW1D11) Tuesday, 9:00am–11:50am (Room MUW1D11)		
Workshop times/rooms:	NA		
Tutorial times/rooms:	NA		

Classes with tutorials:

Tutorials commence in the second week of the trimester. Groups will be posted on Blackboard and/or on the noticeboard outside the office on the NZSM Mt Cook campus at the start of Week 2.

PAPER PRESCRIPTION

Preparation and performance of appropriate repertoire with technical and musical mastery in situations relevant to Music Therapy. Improvisation styles, development of the voice for the music therapy context and receptive music therapy methods.

LEARNING OUTCOMES

Students who have successfully completed this paper will:

1. Select, create and improvise performance material to advance therapeutic relationships
2. Practise as competent, ethical and clinically safe student music therapist in a pre-practicum setting
3. Develop clinical skills to work with clients of various age groups and needs areas to achieve therapeutic outcomes for individual and/ or groups either within a multidisciplinary health/education team or in carrying out a particular music therapy programme
4. Understand developmental, cognitive and psychodynamic theories in music therapy
5. Apply insights and new learning to their own music therapy practice, and evaluate and reflect upon the process and effects.
6. Perform music, and involve clients, in a variety of therapeutic situations at an appropriate standard on their chosen instrument and demonstrate competence on other instruments, including voice, keyboard, and guitar

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 involved in activities such as attending classes, reading, listening to recommended recordings and preparing assignments.

COURSE CONTENT & DELIVERY

- Improvisation in dyads (un-tuned percussion, and using principal instrument), improvisation for movement, improvisation of soundscapes, group improvisation, piano/keyboard and guitar skills
- Development of the voice for music therapy and the use of songs, vocal improvisation, song repertoire, song accompaniment, writing songs for children and adults, song reminiscence, group song writing, song lyrics and analysis
- Receptive music therapy methods; interviewing and counselling skills, relaxation methods, group music and imagery
- Readings/discussion based on clinical music therapy texts
- Clinical music therapy competencies
- Examination of various roles and responsibilities of being a professional music therapist (e.g. receiving referrals, conducting assessments, planning and implementing treatment plans, and evaluating progress)

This course comprises one 5-hour lecture and one 3-hour lecture per week.

See attached course syllabus for more information.

READINGS, MATERIALS & EQUIPMENT

Gardstrom, S. C. (2007). Music Therapy Improvisation for Groups: Essential Leaderships Competencies. Gilsum, N.H., Barcelona.

Wheeler, B.L., Shultis, C.L., Polen, D.W. (2005) Clinical training guide for the student music therapist. Gilsum, N.H., Barcelona.

Wigram, T. (2004). Improvisation. Methods and Techniques for Music Therapy Clinicians, Educators and Students. London, Jessica Kingsley Publishers.

New and second-hand books can be purchased online from <http://www.amazon.com/books-used-books-textbooks>; or <http://www.fishpond.co.nz>. Copies are also available for borrowing from Massey University Library.

Recommended Text:

Grocke, D., Wigram, T. (2007). Receptive Methods in Music Therapy: Techniques and Clinical Applications for Clinicians, Researchers, Educators and Students. London, Jessica Kingsley Publishers.

Other Materials Required for Class:

- Folder for Music Resources
- Notebook to use as a 'Reflective Diary'
- Manuscript Paper
- Readings will also be drawn from the professional music therapy and related literature including text and journals – students will be required to photocopy material from time to time.

(If possible, please bring with you a facility for recording music, e.g. 'Ipod' plus microphone; minidisk, good quality Dictaphone etc.)

ASSESSMENT REQUIREMENTS

Assessment will include four clinical music therapy competency demonstrations increasing in complexity, plus a final examination. Each assessment has aspects that relate to all the learning outcomes.

The assessments will take place on 15th March, 29th March, 26th April, and 17th May. A written music therapy session outline of approximately 1000 words relevant to requirements must be presented by 5pm the day prior to each assessment presentation. Students will demonstrate competency in choosing, adapting and facilitating music to meet the needs of a specified music therapy participant (further details provided in assessment documents). Each demonstration is worth 12.5% and all four total 50% of the final grade. Presentbations will be internally examined and moderated.

The final examination is a comprehensive pre-practicum audition and interview. Examinations will take place in the week beginning 14th June. A portfolio of music for music therapy (30 pieces), must be handed in by 5pm the day prior to the audition/interview. In addition, using their own improvisation diaries as a resource, students will be required to write a short paper (approximately 1000 words) describing their personal journey through the group improvisation process. This is also to be handed in at 5pm the day prior to their summative demonstration/audition and interview. Students will demonstrate competence and readiness to enter their first music therapy practicum (further details provided in assessment documents). The audition is worth 30% of total paper grade (students must achieve 15/30 to pass) and the interview is worth 20% of total paper grade (students must achieve 10/20 to pass). This assessment will therefore total 50% of the final grade. This audition/interview will be internally and externally examined, and internally moderated.

Deposit and collection of written work

Assignments should be deposited in the box provided in 1D11.

Marked assignments will be returned to the box provided in 1D11.

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.

Notated works must be presented according to the guidelines set down in the **NZSM Composition and Orchestration Style Guide**, available as a PDF document from the NZSM Website: <http://www.nzsm.ac.nz/study/composition.aspx> (in the right-hand column). Five percent (5%) will be deducted for notated work that clearly does not conform to these standards.

Sonic Arts works should be submitted as a clearly labelled Audio CD, or, for multimedia works, as a DVD or as a Quicktime data file on a data CD-ROM.

MANDATORY PAPER REQUIREMENTS

To gain a pass in this course each student must:

- a) Pass the assessment criteria specified for this course
- b) Attend at least 80% of lectures, tutorials and workshops related to this course.

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 Mt Cook campus. 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/>