



PAPER OUTLINE 2010

Paper Code & Title: NZSM 526 *Case Work and Research*
Year: 2010 **Points:** 120
CRN: 14298 **Trimester:** 1,2 & 3 **Campus:**
Mount Cook

Key dates: Teaching dates: Tri 1: 1 March – 31st May 2010/
Tri 2: 12 July – 8 November /
Tri 3 - thesis write-up 15 Nov – 28 Feb 2011
Study weeks: 5 April-16th April; 23 August- 3 September
Examination/
Assessment period: Thesis submitted 1 March 2011
Withdrawal dates: Information on withdrawals and refunds may be found at:
<http://www.victoria.ac.nz/home/admisenrol/payments/withdrawalsrefunds.aspx>

Prerequisites: NZSM 520, 521, 522, 523, 525
Corequisites: None
Restrictions: 133.891

Paper Co-ordinator: Sarah Hoskyns
Contact phone: 801-5799 x 6410 **Email:** sarah.hoskyns@nzsm.ac.nz

Office located at:
Rm 1D 11, 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): Teaching, assessment and research supervision is shared Lecturer and
placement co-ordinator Daphne Rickson

Contact phone: 801 5799 x 6979 **Email:** daphne.rickson@nzsm.ac.nz

Office(s) located at: (Office address as above)

Tutors: n/a **Email:** n/a

Class times/rooms: Group classes one Thursday in each month (usually the 3rd) 9:00 AM –
4PM. Room 1D11
Students are appointed to practicum settings in Wellington (and by special
arrangement in Auckland and Christchurch). Students make
regular appointments with visiting music therapists, appointed by the
department, who also visit the practicum setting periodically

Workshop times/rooms: As above
Research supervision times/rooms: 1 hour per fortnight (usually Thursday mornings). Arranged individually
with students around placement commitments. Room 1D11. For
distance students, supervision may be by telephone.

PAPER PRESCRIPTION

Demonstration of competent assessment, provision of appropriate music experiences and interactions, observations and evaluation in a client setting. Expansion of the understanding of music therapy by the analysis, synthesis and interpretation of ideas and information, making use of rigorous research methodology.

LEARNING OUTCOMES

Students who have successfully completed this paper will:

1. Demonstrate an understanding of music therapy principles in a clinical setting
2. Apply music therapy methods safely, ethically and effectively under supervision
3. Work with clients of varying age groups and needs to achieve therapeutic outcomes for individual and/ or groups either within a multidisciplinary health/education team or a particular music therapy programme
4. Value the diversity of beliefs about the role of music in a bicultural and multi-cultural society, and evaluate their significance to the practice of music therapy
5. Evaluate their own attitudes to stylistic, cultural and intellectual diversity in music and develop practical strategies to work effectively in this diversity.
6. Apply insights and new learning to their own music therapy practice, and evaluate and reflect upon the process and effects.
7. Develop research ideas relevant to practice and devise and execute a research project in liaison with their appointed supervisor;
8. Undertake ethical analysis and appropriate ethics application for their research project
9. Develop the skills to formulate and discuss clinical and research concepts in monthly seminar classes and to present and evaluate critically their work in progress to the student group.

EXPECTED WORKLOAD

The total time for this paper will be approximately 1,500 -1,600 hours. Students should expect approximately 40 hours per week over the two 15 week periods of trimesters 1 & 2, and 30-40 hours per week over 8-10 weeks in the summer trimester. During the first two trimesters, up to 20 hours per week is likely to be spent at the placement undertaking the research and casework hours and preparing a case study that will build up to the 750 hours mentioned above. The other 20 hours will be spent in research tasks, developing the proposal, reading articles and reviewing literature, making an ethics application, attending monthly classes and fortnightly supervision, and beginning data gathering and analysis (usually mainly trimester 2). In trimester 3 (summer trimester) students will be working full time on finishing the analysis and writing up their thesis.

COURSE CONTENT & DELIVERY

The paper will involve a range of clinical and study experiences specific to each student's placement and learning needs. It will concentrate on the following general areas :

- A range of available clinical practicum experiences involving both individual therapy sessions and group work.
- Clinical placements in one or more facilities serving clients appropriate for music therapy services – settings will be determined by student interest and experience, as well as client and supervisor availability
- A minimum of 750 clinical and research-related hours across the clinical placement, including session leading, observing and assisting experienced clinicians, preparation and planning, clinical reflection, research of recent literature on client field assessment, attending trainings and in-services, documentation and evaluation of client progress, and team conferencing.
- Class meetings with peers enrolled in Casework & Research once per month in Wellington, concentrating on research, clinical and musical topics
- Fortnightly research supervision by course lecturers
- Clinical supervision input from field music therapists/other qualified clinicians/supervisors and clinical liaisons
- Development (through short written tasks and discussion) of reflective and critical thinking and curiosity, relevant to clinical note writing and the generation of research questions
- Readings from clinical music therapy and research texts and articles as assigned based on clinical populations with whom students are working
- Examination of the various roles and responsibilities of being a professional music therapist (e.g. receiving referrals, conducting assessments, planning and implementing treatment plans, and evaluating progress)
- Preparation and completion of case study and research thesis
- Additional content approved by Supervisor

See attached course syllabus for more information.

READINGS, MATERIALS & EQUIPMENT

1. Primary Course Texts and Materials to Purchase or Acquire

Tolich, M. and Davidson C. (1999) *Starting Fieldwork: An Introduction to Qualitative Research in New Zealand*. (Auckland: OUP New Zealand)

Wheeler, B. (Ed.) (2005) *Music Therapy Research*. 2nd Edition. Gilsum: Barcelona.

Wosch, T., and Wigram, T. (2007) *Microanalysis in Music Therapy*. (London: Jessica Kingsley)

Pavlicevic, M., Ansdell, G., Procter, S. & Hickey, S. (2009) *Presenting the Evidence : the up to date guide for music therapists responding to demands for clinical effectiveness and evidence-based practice*. 2nd Edition. London: Nordoff Robbins Research Centre

http://www.Nordoff.robbins.org.uk/music_therapy/research/index.html

The following texts/articles will also provide useful guidance and are recommended for purchase, depending on research study design (please consult with tutors):

Aldridge, D. (1990). The development of a research strategy for music therapists in a hospital setting *The Arts in Psychotherapy*. Vol.17: 231-237.

Ansdell G and Pavlicevic, M (2003) . *Beginning research in the arts therapies*. (London: Jessica Kingsley)

Bunt. L. (2002) Some reflections on music therapy research: an example of collaborative enquiry. In L. Bunt and S. Hoskyns (Eds.) *The handbook of music therapy*. London: Brunner-Routledge, pp 270-289.

Ely, M., Vinz, R., Downing, M., & Anzul, M. (1997). *On Writing Qualitative Research: Living by Words*. Bristol, PA: The Falmer Press.

McNiff, J. & Whitehead, J. (2006) *All you need to know about action research: an introduction*. (London: Sage Productions)

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

2. Voice recorder or MP3 recorder with microphone

Students will find it useful to have their own voice recorder, or microphone with MP3 player to record interviews, musical improvisations, and other clinical and research data (having first obtained informed consent). It is possible to borrow equipment from the NZSM, but students will be more independent with their own equipment.

3. Extensive use will be made of University journal databases.

Music Therapy Journals

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)

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

4. Students will develop use of Powerpoint, Sibelius and Endnote software programmes to support study and presentation.

5. Additional Recommended On-Line Source Materials:

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

Music therapy Today access at www.musictherapyworld.net

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

ASSESSMENT REQUIREMENTS

The assessment for this paper divides into three sections as follows:

Part 1) **Research and Clinical hours (25% of paper)**

The student must attend their assigned placement and complete 750 clinically related hours, for the casework and research requirement of this paper. The student is required to comply with the ethical code of conduct for both the New Zealand Society for Music Therapy, and the Massey University Policy for Research Practice in the execution of these hours. This will include session leading, observing and assisting experienced clinicians, preparation and planning, assessment, attending training and in-service professional development, research of recent literature on client field, observing, documenting and evaluating client progress, and team conferencing. The documented placement hours will be assessed Pass/Fail. The placement hours are a required term for undertaking all other work for this paper and form the basis for the casework and research assessments in parts 2) and 3). (*Learning outcomes 1-5*)

Part 2) **Evaluation of Casework (25%)**

- a) Observation and evaluation of clinical practice on site (mid year)and end of year) (*Learning outcomes 1-5*)
- b) Observation and evaluation of clinical practice on site (end of year) (*Learning outcomes 1-5*)
- c) A case report (presented in a 30 minute class seminar supported by a written transcript of up to 6,000 – words) presented in November (end of trimester 2) (*Learning outcomes 1,2,5 & 6*).

These three aspects of assessment 2) a) ,b) and c) will be graded.

Part 3) **Summative research project (50%)**

One thesis of 25,000 words which is a research project developed from the student's music therapy Practice and other knowledge gained on the placement . The nature of the research project will be agreed upon by the supervisor and student prior to beginning the project. (*Learning outcomes 1, and 6-9*). Students should submit 3 *copies* soft bound copies of their summative project

In order to pass this paper, the student must pass all three parts of the assessment.

Music therapy lecturing staff undertake the assessments in Parts 1) and 2). An external assessor marks the summative project components together with an internal examiner.

<i>Assessment name</i>	<i>Word length / approx. duration</i>	<i>Learning outcome(s)</i>	<i>Due date</i>	<i>% of final grade</i>
Research and clinical hours (work is logged and signed off by clinical liaison at placement)	750 hours in a clinical practice setting.	1-5	Normally completed by December in year of study. Log is submitted once hours are completed.	25%
Evaluation of case work a) Practical assessment 1	3 hour visit by tutor	1,2,5 & 6	June 2010 (arranged individually)	
Evaluation of case work b) Practical assessment 2	3 hour visit by tutor	1,2,5 & 6	October/November 2010 (arranged individually)	
Evaluation of case work c) Presentation of case study	30 minute presentation and written transcript	1,2,5 & 6	November 3 & 4, 2010	25% for three assessments
Summative Research Project	*22,000-25,000 words	1, and 6-9	1 March 2011	50%

*If student research project includes material in other media than words, appropriate adjustment will be made to the word limit.

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.

Research theses (3 copies soft bound), due 1 March 2011, should be submitted to the Academic Administrator, NZSM Office Block 1, and a receipt will be issued.

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/>

HUMAN ETHICS POLICY

If you believe your paper may require Ethics Committee approval, please see the Human Ethics Policy at: <http://intranet.vuw.ac.nz/research-office> for details of the policy and the application form. Music Therapy students undertake applications for ethical approval for their research either with Local Health and Disability Ethics committees or with their supervisor's University of employment, which at present is Massey University.
(See <http://research.massey.ac.nz/massey/research/ethics/>)

In other situations, the NZSM currently follows VUW's Ethics Policy.

New Zealand School of Music – Master of Music Therapy (MMusTher)
Casework and Research/Practicum/
Criteria for Assessment of Case Studies/Presentations

Mark Range		Descriptors
A+	85+	An exceedingly well-prepared case presentation, appropriately focused and sophisticated in research and analysis. The student demonstrates an excellent ability to understand and describe their clinical work in the context of music therapy and other relevant theory. Presentation is confident, fluent and engaging. Excellent use is made of audio-visual aids. Clinical examples are thoughtfully analysed and sensitively presented. Full and insightful answers given to questions raised. Well-chosen and accurately recorded or notated musical evidence will be included).
A	75-84	A well-prepared seminar, appropriately focused in research and analysis. The student demonstrates a very good ability to understand and describe their clinical work in the context of music therapy and other relevant theory
A-		Presentation confident, fluent and clear. Good use is made of audio-visual aids. Clinical examples are thoughtfully analysed and sensitively presented. Full and considered answers given to questions raised. Well-chosen and accurately recorded or notated musical evidence will usually be included.
B+	65-74	A well-prepared seminar, appropriately focused in research, with adequate analysis and reflection. The student demonstrates a satisfactory ability to understand and describe their clinical work in the context of music therapy and other relevant theory. Reasonable use is made of audio-visual aids.
B		Presentation is clear and quite confident in delivery. Clinical examples are carefully described. Direct and reasonable answers are made to questions raised, though with less confidence than in higher marked presentations. Recorded or notated musical evidence may be included, but show occasional flaws.
B-	60-64	There is evidence of some dependable study and presentation is reasonable. The student demonstrates some ability to understand and describe their clinical work in the context of music therapy and other relevant theory Approach to casework 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 work. Use of audio visual aids is less strong than in higher graded work. Answers to questions reasonable but not sophisticated. Recorded or notated musical evidence which has been included may show occasional flaws.
C+	50-59	An adequately prepared seminar that shows evidence of research and reflection, though perhaps lacking in focus and sophistication. The student demonstrates a rather limited ability to understand and describe their clinical work in the context of music therapy and other relevant theory Presentation has some clarity. Answers to questions may reveal some difficulties with understanding of the subject. Recorded or notated musical examples may show flaws in choice and approach.
C		
D	40-49	A seminar showing some evidence of research , but undermined by gaps and some difficulties in analysis. The student demonstrates very limited ability to understand and describe their clinical work in the context of music therapy and other relevant theory Presentation is unsure or unclear. Clinical examples may be inadequately described or missing when required. Questions are answered with difficulty. (*Musical examples may not be of appropriate quality).
E	0-39	A seminar that fails to show appropriate research or reflection. The student demonstrates no ability to understand and describe their clinical work in the context of music therapy and other relevant theory Presentation is unclear, and answers to questions inadequate. No musical/clinical examples.

NEW ZEALAND SCHOOL OF MUSIC – MASTER OF MUSIC THERAPY (MMUSTHER)

Casework and Research NZSM 526
Criteria for Assessment of Written Work

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)