



## PAPER OUTLINE 2011

**Paper Code & Title:** NZSM 526 *Case Work and Research*  
**Year:** 2011 **Points:** 120  
**CRN:** 14298 **Trimester:** 1, 2 & 3 **Campus:** NZSM - Massey Mt Cook  
**Key dates:** Teaching dates: Tri 1 : 28 February–3 June 2011  
Tri 2: 11 Jul – 21 Oct  
Tri 3: (individual supervision arranged during period from Nov to Feb 2012)  
  
Mid-trimester/ Mid year breaks: 18 April–1 May 2011/10 June- 3 July/22 Aug-4 Sept  
  
Exam/Assessment period: Thesis examined late february/early March 2012  
(where applicable) *Students must be available to attend the exam at any time during this period.*  
  
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

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**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/3.30-5pm and Friday 1-3pm (but best by appointment please).  
  
**Other staff member(s):** Teaching, assessment and research supervision is shared with Senior Lecturer and placement co-ordinator Daphne Rickson  
  
**Contact phone:** 801-5799 x 6979 **Email:** [daphne.rickson@nzsm.ac.nz](mailto:daphne.rickson@nzsm.ac.nz)  
**Office(s) located at:** As above

**Class times/rooms:** Group classes one Thursday in each month (usually the 3<sup>rd</sup>) 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** 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**

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*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**

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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. Recognise 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**

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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 case reports on clients 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 ethical analysis and application if required, 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 on the completion of the exegesis (submitted December 2011) and preparing case presentation for the final viva in late February/March 2012.

## **COURSE CONTENT & DELIVERY**

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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 research exegesis, and preparation of a clinical presentation and defence of thesis at the end of the paper.
- Additional content approved by Supervisor

*See attached course syllabus for more information.*

## **READINGS, MATERIALS & EQUIPMENT**

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### **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. 2<sup>nd</sup> 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. 2<sup>nd</sup> Edition. London: Nordoff Robbins Research Centre**

[http://www.Nordoff.robbsins.org.uk/music\\_therapy/ research/index.html](http://www.Nordoff.robbsins.org.uk/music_therapy/ research/index.html)

***(Plus recommended texts used in NZSM 525 Special Topic)***

*The following texts/articles will also provide useful guidance and are recommended for student loan or purchase, depending on research approach used (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)

Richards, L. (2009). *Handling qualitative data: a practical guide*. London: Sage Publications

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](http://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](http://www.voices.no)

Music therapy Today access at [www.musictherapyworld.net](http://www.musictherapyworld.net)

Australian Music Therapy association website for publications by Australian music therapists - click on publications pull-down menu [www.austmta.org.au](http://www.austmta.org.au)

Our subject librarian recommends students are directed to this site:

Sage Research Methods Online

<http://kea.massey.ac.nz/record=e1000442~S1>

(The database has a great deal of material maybe try the browse option first to see what there is)

## ASSESSMENT REQUIREMENTS

### Assessment details for this offering

The assessment of the Casework and Research Thesis will comprise three steps:

- a) Two casework assessments in the field relating to the research proposal (see Mandatory Requirements) (mid year /end of year) including student documentation, visiting music therapist report, and NZSM lecturer report. (*Learning outcomes 1-5*)
- b) A written exegesis (of 12-15,000 words) integrating research and practice elements. (*Learning outcomes 1 & 6-9*)
- c) A final clinical case presentation from the exegesis to a panel which will include internal assessors of clinical practice, and the internal and external examiners of the exegesis. This final presentation assessment will be held in February – end of Trimester 3 after student has completed emendations to marked exegesis. Students will present an example of casework which will, whenever possible, be based on the mid-year or end-of-year assessments (group or individual) in item (b) as an illustration of their critical explanation and interpretation contained in the exegesis. The student will be required to defend their practice and exegesis to the examining panel. (*Learning outcomes 1, 6, 7 & 9*)

Assessors may provide an indicative grade level for assessment items a) and b) but the decision for grading the thesis rests with the final examining panel who review the quality of each of the last three assessment units and award an integrated mark for the completed thesis.

<i>Assessment name</i>	<i>Word length / approx. duration</i>	<i>Learning outcome(s)</i>	<i>Due date</i>	<i>% of final grade</i>
<i>Research and clinical hours (work is logged and signed off by clinical liaison at placement)</i>	<i>750 hours in a clinical practice setting.</i>	<i>1-5</i>	<i>Normally completed by end of November in year of study. Log is submitted once hours are completed.</i>	<i>None Now part of mandatory requirements</i>
Evaluation of case work a) Practical assessment 1	3 hour visit by tutor	1,2,5 & 6	June 2010 (arranged individually)	See below
Evaluation of case work b) Practical assessment 2	3 hour visit by tutor	1,2,5 & 6	Late October 2011 (arranged individually)	See below
Exegesis	*12-15,000 words	1, and 6-9	15 December	See below
Evaluation of thesis (including consideration of exegesis, presentation of casework and casework assessments)	30 minute presentation and written transcript	1,2,5 & 6	Late Feb March 2012	100%

## SCALING OF GRADES

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To obtain a fair distribution of marks relative to assignment difficulty, scaling may be employed on some or all assessment items in accordance with guidelines set out in the VUW Assessment Handbook:

[http://www.victoria.ac.nz/home/about\\_victoria/avcacademic/publications/assessment-handbook.pdf](http://www.victoria.ac.nz/home/about_victoria/avcacademic/publications/assessment-handbook.pdf)

## ASSIGNMENT PRESENTATION

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**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

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To gain a pass in this course each student must:

- Develop a research proposal for an exegesis (approved by the NZSM Postgraduate Committee) within three months of commencing the course which will involve a critical explanation or interpretation of the student's experience and documentation of clinical practice in relation to existing research and clinical literature.
- Complete 750 hours of clinical practice required for provisional registration as a music therapist in NZ.
- Attend at least 80% of lectures, workshops and supervision related to this course.

## COMMUNICATION OF ADDITIONAL INFORMATION/INFORMATION ON CHANGES

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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.

## STUDENT REPRESENTATIVES

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Student representatives for the NZSM are elected in the first week of the trimester, and their names and contact details will be available to VUWSA and/or MAWSA, the Course Coordinator and to each class. A second year Mmus Therapy student represents the programmes students on the Advisory Panel for Music Therapy.

## ACADEMIC INTEGRITY AND PLAGIARISM

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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

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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).

## HUMAN ETHICS POLICY

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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.

## EVENTS

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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.

**Events & Marketing Coordinator:** Stephen Gibbs

**Phone:** (04) 801 5799 ext 62119 **Email:** [stephen.gibbs@nzsm.ac.nz](mailto:stephen.gibbs@nzsm.ac.nz)

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

**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. 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.
A-		
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. 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		
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.



### 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)