



FACULTY OF HUMANITIES AND SOCIAL SCIENCES

Te Kōkī New Zealand School of Music

NZSM 520 Music Therapy Principles 30 POINTS

TRIMESTER 1 2016

Key dates

Trimester dates: 29 February to 29 June 2016

Teaching dates: 29 February to 5 June 2016

Easter break: 24 to 30 March 2016

Mid-trimester break: 25 April to 1 May 2016

Last assessment item due: 17 June 2016

Study period: 6 to 9 June 2016

Examination/Assessment Period: 10 to 29 June 2016

Note: students who enrol in courses with examinations must be able to attend an examination at the University at any time during the scheduled examination period.

Withdrawal dates: Refer to www.victoria.ac.nz/students/study/withdrawals-refunds.

If you cannot complete an assignment or sit a test in the last three weeks of teaching, or an examination, it may be possible to apply for an aegrotat (refer to www.victoria.ac.nz/students/study/exams/aegrotats).

Class times and locations

Wednesday, 9:00-11.50am & 1.30–3:30pm Friday, 9:00am–11:50am (Room 113, 86 Fairlie Terrace)

Library & Research Workshop with Music Librarian Paul Emsley Fri 11 March 9.30-11.30am (venue VUW Library).

In 1D11 – additional workshops in class time: P/G learning adviser workshop on Lit Reviews, (date to be confirmed) Movement workshop with Gabriele Gschwendtner (date to be confirmed).

Names and contact details

Course Coordinator: Sarah Hoskyns

Contact phone: 463 5233 ext 35807 **Email:** sarah.hoskyns@vuw.ac.nz

Office located at: 90 Fairlie Tce, Room 103, Kelburn Campus

Office hours:

Programme Administrator: Berys Cuncannon Email: berys.cuncannon@nzsm.ac.nz

Communication of additional information

Official notices issued after the course has commenced will be posted on the board outside the NZSM office on the Kelburn campus. Notices concerning this course will also be posted on Blackboard.

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 course does not entitle students to practise as music therapists.)

Course learning objectives (CLOs)

Students who have successfully completed this course will be able to:

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.

These learning objectives contribute to the NZSM Graduate Attributes. For a full list, please see www.nzsm.ac.nz/study-careers/graduate-attributes

Teaching format

This course comprises one 3-hour class and lunch break, followed by a 2 hour lecture on Wednesdays and one 3-hour lecture on a Friday each week.

Students will be expected to be active participants in class, read Blackboard articles or set chapters in advance of classes, or prepare short starter presentations as arranged with coordinator, and to take part in practical experiential improvisation and music exercises, and to observe their own reactions and process.

See attached course syllabus for more information.

Workload

A 30-point one-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 20 hours per week involved in activities such as attending classes, reading, listening to recommended recordings and preparing assignments. It can be expected for students to spend approximately 8-10 hours on assessment items of 20%, and 25 or more hours on the summative assignment of 40%. Please note this is only an approximate guide.

Assessment

Approved assessment regime

The following assessment regime has been approved:

Assessment details for this offering

Students should submit **1 emailed and 1 hard copy** of the course work requirements itemised below, and 1 emailed and 1 hard copy of the summative literature review. **1 hard copy** of your course file should be submitted (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 (6th 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.)

2) Course Work

a) Summary of Case Studies/Research Articles & Critical Response

Students will be required to submit 2 summaries of articles (one of your choice and one - a set research article) and 1 critical response to a Voices article of your own choice. Please use paragraphs and double spacing for these so that they are easily read. Otherwise, follow presentation guidelines as offered in your course specification. The recommended word limit is 700 words (max) per summary. (This assignment relates to learning objectives 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 objectives 3, 4 and 7.)

3) Course File

Students will be required to submit an ongoing 'course file' as part of the continuous assessment for this course. 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 course. 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 objectives 1-5.)

Assessment details for this offering

Assessment items and workload per item		%	CLO(s)	Due date
1	Summary & critique – case study (700 words)	20%	2,3,& 6	Wed 16 March
2	Response to Voices Article (700 words)		2,3 & 6	Fri 1 April
3	Abstract & Conclusion (500 words)		2,3 & 6	Wed 20 April
4	Observation of Music Therapy (2000 words)	20%	3,4 & 7	Fri 13 May
5	Course File (Equivalent of 2000 words)	20%	1-5	Fri 4 June
6	Summative Assignment - Literature Review (4-5000)	40%	1,2,3 & 6	Thurs 16 June

Other assessment information: Marking criteria for Written Work.
(with particular reference to summative assignment – literature review)

Mark Range		Descriptors
A+	90+	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	80-89	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+	70-79	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-	60-69	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+		
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)

Submission and return of work

Assignments should be emailed to sarah.hoskyns@nzsm.ac.nz and hard copies to Sarah Hoskyns' mailbox.

Marked assignments will be returned to the box marked 'assessed work' in Room 113.

Assignments will normally be marked and returned within three weeks of submission.

NB: This course is moderated, so all students are requested to retain all marked assessment items in the event that they are required at the end of the course.

Extensions and penalties

Extensions

Students, who for exceptional reasons can justify an extension for an item of assessment, must apply to the Course Coordinator *before* the due date. Please note that no extensions can be granted for tutorial assignments.

Penalties

Assignments must be submitted by the due dates. In fairness to other students, unless a medical certificate is produced, assessment submitted 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.

Materials and equipment and/or additional expenses

A loose-leaf file with dividers and A4 paper, or a notebook, plus manuscript paper will be required for keeping your class notes and copies of articles and hand-outs. A recording device and microphone would be very valuable for the music therapy programme as a whole, for recording of music or other appropriate data, (subject to ethical processes laid down in VUW Ethics Guidelines and the Code of Ethics for Music Therapy Practice in New Zealand). Students will need to travel on one placement visit in the community which may incur a small bus or train trip charge.

Visit to music therapy setting

The course coordinator will arrange visits individually or in pairs for students to witness music therapy in the Wellington community, organised with a local music therapist. The student will be supervised on site by the practitioner, and will sign a consent form with the practitioner for permission to observe and document a single session. Assessment of the student observation is the responsibility of the paper coordinator (item 4 of assessment above), and the University. Handouts on the visits, confidentiality guidelines, email and phone contacts and address details of practitioner and facility and consent forms will be provided in class.

Set texts

Students should purchase at least one book from each of sections 1 & 2 below – between \$50-90 per text. We are likely to use Bunt & Stige 2014 quite extensively for this course, but all others will be useful. For more specialist areas – choose texts that interest you from the recommended reading section. Many relevant chapters of other texts and journal articles will be saved on Blackboard for you to keep in your own electronic files.

1. Overview & guides to music therapy in education and health (International and Australasian perspectives)

Bunt, L. & Stige, B. (2014) *Music therapy: an art beyond words* (2nd Edition). London: Routledge

Rickson, D. & McFerran (2014) *Creating music cultures in the schools: a perspective from community music therapy*. Gilsum NH: Barcelona Publishers

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

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

Ansdell, G. (2014) *How music helps in music therapy and everyday life*. Farnham, Surrey: Ashgate.

Wheeler, B. (Ed.) (2015). *Music therapy handbook*. Gilsum NH: Barcelona Publishers

1. Edited volumes of case studies about practice

Meadows, A. (Ed.) (2011) *Developments in music therapy practice: case study perspectives*. Gilsum, NH: Barcelona Publishers

OR

Bruscia, K. E. (Ed.) (1991) *Case studies in music therapy*. Gilsum, NH: Barcelona Publishers.
(This text may be less available this year)

OR

Pavlicevic, M. (1999) *Music therapy: intimate notes*. London: Jessica Kingsley.

All textbooks and student notes will be sold from vicbooks, Ground Floor Easterfield Building. Customers can order textbooks and student notes online at www.vicbooks.co.nz or email an order or enquiry to enquiries@vicbooks.co.nz. Books can be couriered to customers or they can be picked up from nominated collection points at each campus. Customers will be contacted when they are available.

Recommended reading

More specialist areas of music therapy practice and theory

Special Edition of *Psychology of Music* (2014) Vol 42 No 6 on 'Music and Communication: Music therapy and music psychology' (Available through University databases).

Aigen, K. (2014). *The study of music therapy: current issues and concepts*. New York & Oxford: Routledge.

McFerran, K. (2010). *Adolescents, music and music therapy: Methods and techniques for clinicians, educators and students*. London, Jessica Kingsley Publishers.

Tomlinson, J., Derrington, P. & Oldfield, A. (2012) *Music therapy in schools: working with children of all ages in mainstream and special education*. London: Jessica Kingsley.

Stige, B. & Aarø, L. E. (2011) *Invitation to community music therapy*. New York & London: Routledge.

Oldfield, A. and Flower, C. (Eds). (2008) *Music Therapy with children and their families*, Jessica Kingsley.

Baker, F. & Wigram, T. (2005) *Songwriting: methods, techniques and clinical applications for music therapy clinicians, educators and students*. London: Jessica Kingsley.

Baker, F. & Uhlig, S. (2011). *Voicework in music therapy: research and practice*. London: Jessica Kingsley.

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

Holmes, J. Oldfield, A., Polichroniadis, M. (2011) *Creating change for complex children and their families*. London: Jessica Kingsley.

Tsirir, G., Pavlicevic, M. & Farrant, C. (2014) *A guide to evaluation for arts therapists and arts and health practitioners*. London: Jessica Kingsley.

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

Wheeler, B. , Shultis, C.L. & Polen, D. (2005) *Clinical training guide for the student music therapist*. Gilsum, NH: Barcelona Publishers

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:

Journals on-line:

The Nordic Journal of Music Therapy (current editions of this journal are available through VUW electronic databases and hard copies of back editions are available on the library shelves)

The Australian Journal of Music Therapy

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

Approaches - the Greek music therapy online journal <http://approaches.primarymusic.gr/>

Journal of Music Therapy (US)

Music Therapy Perspectives (US)

The Arts in Psychotherapy Journal

Class representative

The class representative provides a useful way to communicate feedback to the teaching staff during the course. A class representative will be selected at the first lecture of the course.

Student feedback

Students have commented in the previous year about the relevance of the assignment tasks and the value they attached to visiting a placement. As a result of student feedback, we will aim to find out preferences for visits to community placements early in the trimester particularly as Easter and mid-term break create some organisational challenges.

Student feedback on University courses may be found at www.cad.vuw.ac.nz/feedback/feedback_display.php.

Human Ethics Guidelines

Any student assessment or project at any level that involves human subjects (including the documenting, interviewing and recording of information from people) must follow VUW Ethics Guidelines. For information and assistance as it relates to your course, consult first with your Course Coordinator. Guidelines are given at:

www.victoria.ac.nz/research/support/research-office/ethics-approval/human-ethics

Other important information

The information above is specific to this course. There is other important information that students must familiarise themselves with, including:

- Academic Integrity and Plagiarism: www.victoria.ac.nz/students/study/exams/integrity-plagiarism
- Academic Progress: www.victoria.ac.nz/students/study/progress/academic-progress (including restrictions and non-engagement)
- Dates and deadlines: www.victoria.ac.nz/students/study/dates
- FHSS Student and Academic Services Office: www.victoria.ac.nz/fhss/student-admin
- Grades: www.victoria.ac.nz/students/study/progress/grades
- Resolving academic issues: www.victoria.ac.nz/about/governance/dvc-academic/publications
- Special passes: refer to the *Assessment Handbook*, at www.victoria.ac.nz/documents/policy/staff-policy/assessment-handbook.pdf
- Statutes and policies including the Student Conduct Statute: www.victoria.ac.nz/about/governance/strategy

- Student support: www.victoria.ac.nz/students/support
- Students with disabilities: www.victoria.ac.nz/st_services/disability
- Student Charter: www.victoria.ac.nz/learning-teaching/learning-partnerships/student-charter
- Subject Librarians: <http://library.victoria.ac.nz/library-v2/find-your-subject-librarian>
- Terms and conditions: www.victoria.ac.nz/study/apply-enrol/terms-conditions/student-contract
- Turnitin: www.cad.vuw.ac.nz/wiki/index.php/Turnitin
- University structure: www.victoria.ac.nz/about/governance/structure
- Victoria graduate profile: www.victoria.ac.nz/learning-teaching/learning-partnerships/graduate-profile
- VUWSA: www.vuwsa.org.nz
- NZSM Student Handbook and NZSM Guidelines for Presenting Academic Work: www.nzsm.ac.nz/student-zone/student-guides
- Scholarships and prizes relevant to NZSM students: www.nzsm.ac.nz/study-careers/scholarships-and-prizes

Events

Regular events are held during trimesters 1 & 2. 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 keep time free to attend the weekly lunchtime concert on Friday at 12.10pm, along with other events as required. Music Forum will take place every Friday from 3:10pm-4:30pm. It will normally take place in the ACR, Kelburn Campus.

Students should sign up to the **Dawn Chorus**, the NZSM's events e-newsletter, by emailing events@nzsm.ac.nz with 'subscribe dawn chorus' in the subject line.

Website: www.nzsm.ac.nz/events