



PAPER OUTLINE 2014

Paper Code & Title: NZSM 470 *Music Therapy Principles*
Trimester: 1 **Year:** 2014
CRN: 17366 **Campus:** NZSM - Massey Mt Cook
Points: 30
Prerequisites: *Permission Head of School*
Corequisites: *None*
Restrictions: *NZSM 520*

Important dates: Trimester dates: 3 March–2 July 2014
Teaching dates: 3 March–6 June 2014
Mid-trimester break: 18 April–4 May 2014

Last assessment item due: Friday 20th June 2014
Study week: 9–13 June 2014
Examination/Assessment Period: 13 June–2 July 2014
(where applicable) *NB: For courses with exams, students must be available to attend the exam at any time during this period.*

Withdrawal date: 14 March 2014
*Refer to www.victoria.ac.nz/students/study/withdrawals-refunds
If you cannot complete an assignment or sit a test or examination, refer to
www.victoria.ac.nz/students/study/exams/aegrotats*

Class times & locations: Wednesday, 9:00 -11.50am;1.30-3.20pm (Room MUW1D11)
Friday, 9:00–11:50am (Room MUW1D11)

Workshop times & locations: Library & Research Workshop with Elizabeth Smith Fri 14 March 9.30-11.30am (venue 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). Students will make an individually arranged visit to music therapist in the community, according to their own interest and availability.

NAMES AND CONTACT DETAILS

Course Coordinator: Sarah Hoskyns
Contact phone: 04 463-5233 x 35807 **Email:** sarah.hoskyns@nzsm.ac.nz
Office located at: Room 1D11, Mt Cook Campus
Office hours: Thursday 11.30-4.30pm; Friday 1.30-5.00pm

Other staff member(s): Some visitors (see below) and external music therapists to visit in the community (details provided to students individually)
Contact phone: (Messages to Berys Cuncannon) **Email:** Berys.cuncannon@nzsm.ac.nz
04-463-4762
Office(s) located at: NZSM Main Office, Mount Cook Campus.

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

COMMUNICATION OF ADDITIONAL INFORMATION

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 this paper 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 paper does not entitle students to practise as music therapists.) Course coordinator: Sarah Hoskyns. Email: sarah.hoskyns@nzsm.ac.nz.

PAPER 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.

These learning objectives contribute to the NZSM Graduate Attributes. For a full list, please see www.nzsm.ac.nz/study-here/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.
See attached course syllabus for more information.

MANDATORY PAPER REQUIREMENTS

In addition to achieving an overall pass mark of 50%, students must:

- a) complete each item of assessment worth at least 10% specified for this course (subject to penalties for late submission of work)
- b) attend at least 80% of lectures and 80% of tutorials (if relevant) related to this course.
- c) attend 2 Music Forums in Trimester 1 (Fridays 3.10-4.30pm) to be aware of research approaches at NZSM. (See 2014 programme <http://www.nzsm.ac.nz/events/music-forum>)

If for health reasons you are unable to complete all the work required for assessment purposes for this paper by 2 July, you may, on presentation of a medical certificate, have the date for submission extended by the Director, NZSM.

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 20 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 for this paper has been approved by the NZSM Academic Committee:

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

1) Summative Project (40% of total grade)

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 (20% of total paper mark)

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 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 (20% of total paper mark)

Students will undertake 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.)

3) Course File (20% of total paper mark – equivalent of 2000 words)

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.)

Assessment details for this offering

<i>Assessment name</i>	<i>Word length / duration</i>	<i>Learning objective(s)</i>	<i>Due date</i>	<i>% of final grade</i>
Summary and critique 1	700 words	2,3,& 6	Friday 21 March 14	
Summary and critique 2 Voices article response	700	2,3 & 6	Mon 7 April 14 <i>By email to Sarah please</i>	
Summary and critique 3: Abstract and conclusion	500	2,3 & 6	Thursday 17 th April 14 By email please	20% for first 3 assignments
Observation of placement	2000	3,4 & 7	Friday 16 May 14	20%
Summative Project: Literature Review	4,000-5,000	1,2,3 & 6	Monday 16 June 14	40%
Course File	(Approx 2,000)	1-5	Friday June 20 14	20%

SUBMISSION AND RETURN OF WORK

Assignments should be deposited in: the box marked 'Music Therapy Assessed Work' situated by the office door in Room 1D11, and emailed to the Paper Coordinator. If assignments are due on a day when staff are undertaking research, (usually Monday/ & Tuesday am) please email as requested in Assessment (above) OR leave work with Berys Cuncannon, Programme Administrator or other staff in the NZSM Office.

Marked assignments will be returned to: the Music Therapy Assessed Work Box, or emailed for electronic copies or collected from the Paper Coordinator/ Lecturer.

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

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.

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.

ASSIGNMENT PRESENTATION

Written work should be presented according to the **NZSM Guidelines for Academic Work**, which can be downloaded from www.nzsm.ac.nz/student-zone/student-guides. 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.

Notated work must be presented according to the **NZSM Composition and Orchestration Style Guide**, available from www.nzsm.ac.nz/student-zone/student-guides. Five percent (5%) will be deducted for notated work that clearly does not conform to these standards.

SCALING OF GRADES

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 2014: www.victoria.ac.nz/documents/policy/staff-policy/assessment-handbook.pdf

MATERIALS AND EQUIPMENT

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 Massey University and Code for Music Therapy Practice in New Zealand).

SET TEXTS

You might like to coordinate shared purchase with other students: I recommend you purchase at least one from sections 1 & 2 below – between \$50-90 per text. For more specialist areas – choose texts that interest you.) 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 (European perspectives)

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 Publishers .

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

2. Edited volumes of case studies about practice

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

OR

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

OR

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

3. More specialist areas

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.

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

N.B. New and second hand books can be obtained online from online book providers such as The Book Depository (good because free shipping, but some titles not available) or AbeBooks http://www.abebooks.com/?cm_sp=TopNav--PLP--Logo has a number of our texts.

Also more locally:

<http://www.fishpond.co.nz>;

<http://www.footprint.com.au/> (an agent for Jessica Kingsley books) or www.amazon.com .

Or you can try VicBooks who may be able to order for you direct.

Copies are also available for borrowing from Massey University Library, and some extra copies are located in the department for sharing amongst the group.

RECOMMENDED READING

Valuable support texts/reading (some examples)

- Ansdell, G. (1995) *Music for life*. London: Jessica Kingsley
- American Psychological Association (2009). *Publication manual of the American Psychological Association (6th Ed)*. Washington, D.C.: American Psychological Association.
(Many Library websites also give specific reference help for APA style)
<http://www.apastyle.org/learn/tutorials/basics-tutorial.aspx>
- 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.
- Holmes, J. Oldfield, A., Polichroniadis, M. (2011) *Creating change for complex children and their families*. London: Jessica Kingsley.
- Pavlicevic, M., Ansdell, G. (2004) *Community music therapy*. London: Jessica Kingsley
- Pavlicevic, M. (2003) *Groups in music: strategies from music therapy*. London: Jessica Kingsley.
- 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.
- 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/ hard copies of back editions in Massey Library)

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

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

CLASS REPRESENTATIVE

Class 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. You can find out more information on Class Representatives on the VUWSA website (www.vuwsa.org.nz) or MaWSA website (www.mawsa.org.nz)

Students may like to write the Class Rep's name and details in this box:

STUDENT FEEDBACK

Enhancements made to this course, based on the feedback of previous students will be covered during the course.

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 ethics guidelines. For courses in Music Therapy, students must follow Massey University Ethics guidelines. For all other courses, students 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/documents/policy/research-policy/human-ethics-policy.pdf
- www.massey.ac.nz/massey/research/research-ethics/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. Find out more about plagiarism, how to avoid it and penalties on the NZSM website: www.nzsm.ac.nz/student-zone/student-guides
- **Aegrotats:** www.victoria.ac.nz/students/study/exams/aegrotats
- **Academic Progress** (including restrictions and non-engagement): www.victoria.ac.nz/students/study/progress/academic-progress
- **Dates and deadlines:** www.victoria.ac.nz/home/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/documents/grievances.pdf
- **Special passes:** www.victoria.ac.nz/about/governance/dvc-academic/publications
- **Statutes and policies including the Student Conduct Statute:** www.victoria.ac.nz/about/governance/strategy/academic-policies
- **Student support:** www.victoria.ac.nz/students/support
- **Students with disabilities:** www.victoria.ac.nz/st_services/disability OR www.massey.ac.nz/massey/student-life/services-and-resources/disability-services/disability-services_home.cfm
- **Student Charter:** www.victoria.ac.nz/study/apply-enrol/terms-conditions/student-charter
- **Student Contract:** www.victoria.ac.nz/study/apply-enrol/terms-conditions/student-contract
- **Subject Librarians:** library.victoria.ac.nz/library/resources/subjectcontacts.html AND www.massey.ac.nz/massey/research/library/about-us/addresses-and-staff/sections/information-research-services.cfm
- **Turnitin:** www.cad.vuw.ac.nz/wiki/index.php/Turnitin
- **University structure:** www.victoria.ac.nz/about/governance/structure OR www.massey.ac.nz/massey/home.cfm
- **NZSM Student Handbook:** www.nzsm.ac.nz/student-zone/student-guides
- **Scholarships and prizes relevant to NZSM students:** www.nzsm.ac.nz/student-zone/scholarships-and-prizes
- **Your grades, academic profile, timetable, etc.:** my.vuw.ac.nz

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 www.nzsm.ac.nz/student-zone/student-guides

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

Information about Student Services, including Academic Mentoring for Māori and Pasifika Students, and support for Students with Disabilities, is to be found in the NZSM Student Handbook (available at www.nzsm.ac.nz/student-zone/student-guides or in hard copy 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 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.

Events & Marketing Coordinator: Stephen Gibbs
Phone: (04) 463 4766 **Email:** stephen.gibbs@nzsm.ac.nz
Website: 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)