

MA in Music Therapy

*Programme specification, module specifications
& assessment criteria for use in 2017/18*

Programme details may change in future academic years, please consult the “Gold copy” for the given year. Any programme, module and assessment criteria amendments will be approved following consultation of the student body through the School’s academic governance committee framework and in-line with the requirements of the School’s Academic Regulatory Framework.

Contents

1. Programme Specification	
a) Programme details.....	3
b) Aims of the programme.....	3
c) Criteria for admission to the programme.....	4
d) Programme outcomes.....	5
e) Programme Structure.....	9
f) Teaching & Learning Methodology & Assessment Strategy.....	9
g) Assessment Regulations.....	11
h) Curriculum Map.....	15
2. Modules Specifications	
a) A1 - Clinical Practice and Reflection 1.....	16
b) B1 – Theoretical Studies 1.....	20
c) C – Musical Resources.....	26
d) D1 – Personal Awareness.....	33
e) A2 – Clinical Practice and Reflection 2.....	37
f) B2 – Applied Theoretical and Research Studies.....	41
g) D2 – Personal and Professional Awareness.....	44
3. Assessment Criteria.....	49

1. Programme Title	Masters in Music Therapy
2. Programme Accreditation	HCPC
3. Final qualification and level of award	MA in Music Therapy
4. Exit awards	PGDip in Music & Health Studies
5. Relevant QAA subject benchmarking group(s)	n/a
6. SITS code	M-MUT
7. Approved for the year of study	2017/18
8. Programme Leader	Head of Music Therapy
9. Pathway Leader	n/a

10. Aims of the Programme

This programme aims to:

- Produce graduates who have a systematic understanding of, and critical insight into, the professional, ethical, legal and cultural issues commensurate with practice as a state-registered music therapist.
- Enable students to acquire highly developed skills in musical communication that can be integrated with theoretical knowledge from the musical, medical psychological, psychotherapeutic and other clinical literature.
- Equip students with the practical, observational and clinical skills required for music therapy clinical work and research.
- Provide students with supervised individual and group music therapy clinical experience in multi-disciplinary teams, with children and adults in a variety of clinical settings, including learning disability and psychiatry.
- Develop students professional skills, judgement and ethical practice in recording, reviewing and evaluating their clinical work (including observation and note-taking; aural awareness and music notation).
- Develop students' competence in clear and focused verbal and written presentation, reporting of case work and collection of data for Evidence Based Practice.
- Enable students to critically evaluate current research and use appropriate research methods.
- Promote in students a high level of responsibility for and involvement in their own learning and practice, with the ability to act autonomously in planning and implementing practice.
- Develop students' initiative, analytic and decision-making skills in complex, emotionally demanding, and unpredictable situations.
- Provide a safe, contained environment for training therapists which cultivates reflective practice, self-exploration and the development of a therapeutic stance.
- Produce graduates who have a critical insight into the nature of the therapeutic process and the dynamics of the client/ therapist relationship.
- Prepare students for responsible, effective and professional employment in multi-disciplinary teams in such settings as the National Health Service, schools, nurseries, specialist units, and for

the voluntary and private sectors.

- Produce graduates with an ability to contribute to the development of the music therapy profession in the UK and internationally.
- Produce graduates who meet the HCPC Standards of Proficiency.

11. Criteria for admission to the Programme

11.1 Selection Process:

All applicants to the programme will be invited to a musical audition where they are required to prepare and play two contrasting pieces on their first study, one on their second study and sing a simple song from memory. They are then given a range of previously unseen tasks that assess sight-singing skills, keyboard harmonic sense, and the capacity to improvise alone on the keyboard, and in an interactive scenario with one of the panel members. The majority of these auditions take place in December and January.

Applicants who demonstrate a level of ability sufficient to manage the musical demands of the programme are invited back for a further selection day. This consists of 2 interviews to assess personal suitability and readiness for the programme, and a group musical improvisation session which assesses applicants' capacity to work in a group. These selection days take place during the spring term after which a number of offers are made.

Most places will be offered and accepted by the end of the spring term, although late application and offers can occasionally be accommodated in exceptional circumstances.

11.2 Standard entry requirements:

Applicants should normally have obtained an undergraduate degree with Honours in Music, or international equivalent, as a result of completing a minimum of three years in a music college or university music department. Graduates in a different discipline or professional musicians of some years' standing can be accepted, provided they demonstrate appropriate musicianship skills at audition.

Applications should demonstrate experience of a period of paid or voluntary work outside of full-time education. Experience of working with vulnerable adults or children would be highly beneficial.

11.3 English Language requirements: Applicants whose first language is not English must achieve as a minimum the IELTS Academic Training examination with an overall band score of 7, regardless of previous study at a UK institution.

11.4 Non-standard entry procedure: N/A

12. Programme outcomes:

* Indicates transferable skill

A. Technique and knowledge

On successful completion of this programme the student will be able to demonstrate:

- A1** A thorough understanding of established practice and theory in music therapy at Masters Level
- A2** A systematic understanding of relevant psychological and medical perspectives, and the integration of these into clinical practice in music therapy and related disciplines
- A3** An awareness of recent relevant approaches to clinical practice and research in the arts therapies, in particular an understanding of the challenges of Evidence Based Practice in this field
- A4** A good working knowledge of the characteristics of the client groups encountered on clinical placements and of the social, family, political and cultural contexts influencing their assessment of and clinical practice with patients.
- A5** An awareness of the value of research in evaluating practice and a knowledge of the methods commonly used in health care research
- A6** An understanding of core psycho-therapeutic processes techniques (for example empathy, listening, reflection, setting of boundaries, transference and counter-transference, containment) and how these are applied in music therapy
- A7** Knowledge of the theories relevant to individual work, group work and group processes and their applications in varied clinical settings
- A8** A critical understanding of working relationships, including co-therapy
- A9** A capacity to analyse information, including quantitative and qualitative data, that helps to evaluate treatment and management plans, and the responses of patients, clients and users.
- A10** A capacity to analyse and apply critique to theoretical and technical questions appropriate to the practice of music therapy
- A11** Engagement with the principles and applications of academic enquiry and the research process, including the evaluation of ideas about theory and practice, calling on ideas from reading and other sources using appropriate referencing
- A12** Apply creative and improvisational skills to challenging situations*
- A13** Skills in using audio/visual recording technologies, music technology and where appropriate, use of music writing programmes such as Sibelius*

B. Performance and/or creative output

On successful completion of this programme the student will have knowledge and understanding of:

- B1** How to both create and apply the varied features of music appropriately in clinical settings and to analyse their clinical work
- B2** How to use music sensitively and imaginatively on first study and other instruments, and to demonstrate individuality and responsiveness in musical improvisation and composition appropriate to clinical and cultural contexts
- B3** Respecting the rights, dignity, choice and autonomy of every patient, with particular reference to social and cultural difference, and the contexts of their lives*
- B4** How to establish and sustain a therapeutic relationship based on mutual respect and trust, using empathy, intuition and awareness of diversity, in a creative and containing environment
- B5** Maintaining autonomy, flexibility and effective musical communication with patients and colleagues in the clinical setting
- B6** Applying heightened observation and listening skills leading to appropriate assessment and formulation of appropriate music therapy techniques
- B7** The physiological, psychological and social development of the client and of human relationships, and an ability to analyse group dynamics
- B8** How to integrate, translate and apply theoretical understanding to clinical practice
- B9** Conducting appropriate therapy treatments or other actions safely and skilfully and in accordance with best/evidence-based practice
- B10** Demonstrate effective personal presentation, organisation and time management*
- B11** Designing, implementing and documenting a research project*

C. Communication and artistic values

On successful completion of this programme the student will have knowledge and understanding of:

- C1** The need for effective communication with patients clients and users, the nature and impact of non-verbal communication and how this can be affected by culture , ethnicity , age, gender, religious beliefs and socio-economic status*
- C2** How to communicate clearly and succinctly in written and spoken English with different audiences and in different contexts*
- C3** Reflective practice, supervision and ongoing learning and the limits of their own practice*
- C4** The need to build and sustain effective professional relationships and sustain good communication both as an independent practitioner and collaboratively as a member of a team*
- C5** Maintaining accurate, legible written clinical records, (using only accepted terminology and abbreviations), and handle these and other clinical data in accordance with relevant protocols
- C6** How to provide patients, clients and users (or their advocates) with the information necessary to enable them to make informed decisions regarding the process, benefits and closure of therapy
- C7** Presenting, discussing and synthesising complex written, practical and clinical material in a coherent way
- C8** Leadership and using initiative and analytical problem-solving skills in unpredictable situations*

D. Professional protocols

On successful completion of this programme the student will have knowledge and understanding of:

- D1** Working practices of a range of Allied Health Professionals including Occupational Therapy, Art Therapy and Drama therapy and psychology
- D2** The requirements of the Health and Care Professions Council, and insight into the professional, ethical, legal and cultural issues commensurate with practice as a registered music therapist
- D3** The importance of confidentiality, and its limits in relation to all clinical material
- D4** How to practice in a non-discriminatory manner within the legal and ethical boundaries of their profession, maintaining confidentiality and obtaining informed consent*
- D5** Understand the need to use an appropriate interpreter wherever necessary, to assist patients whose first language is not English*
- D6** Their own commitment to ongoing musical development as part of development as a music therapist*
- D7** The principles and role of audit, quality control and quality assurance and be able to participate in or conduct these where necessary*
- D8** The obligation to maintain fitness to practice through supervision, self-awareness, musical activity, and CPD*
- D9** Relevant health and safety legislation, and any relevant safety policies and procedures at the workplace and be able to act and work safely in accordance with these*

13. Programme Structure:	
Programme Duration (years)	2 years
Mode of Delivery (full/part-time/other)	Full-time
Total student learning hours	3000 hours
% split teaching contact hours: self-directed practice & study*	1,276 contact 1,724 self-directed

14. Teaching & Learning Methodology & Assessment Strategy
<p>Teaching and Learning</p> <p>The teaching and learning strategies for the Music Therapy programme have evolved to deliver the aims of the programme, to match the learning outcomes and to achieve professional standards. As the range of entrants to the programme is diverse (in age, skills, culture and experience), the programme has needed to develop flexible and appropriate methods to deliver the teaching.</p> <p>Professional practice in Music Therapy requires competency in clinical, practical, academic and ‘personal awareness’ areas and students need substantial practice to use and integrate these skills. Hence the department’s approach to teaching and learning concentrates on a high level of student responsibility for, and involvement in, their studies, with a significant concentration on experiential learning and on processes that parallel the work that graduates will do once employed.</p> <p>Central to the programme is the focus on clinical placements, giving students the experience of working alongside qualified music therapy practitioners in three different settings during the course of their studies. A particular feature of Guildhall is that students begin clinical placements one day per week immediately after enrolling on the programme. Each student's package of placement is carefully chosen and balanced by the programme leader to give them an appropriate range of experience throughout their training.</p> <p><i>Year 1</i></p> <p>In term 1, students observe the work of a practising music therapist and complete an observational case study before going on to undertake individual casework of their own in the same setting in term 2, and moving to a different work placement in term 3.</p> <p><i>Year 2</i></p> <p>Placements are extended to 2 days per week, and students can take on a greater level of responsibility, and more complex cases. They are well supported individually by their clinical placement supervisors, who liaise with the module leader and attend termly student progress meetings at Guildhall School.</p> <p>At Guildhall, programme staff support students in reflecting on their experience and developing their technique and knowledge in weekly small group clinical seminars, where work is shared and discussed with peers and tutors.</p> <p>Student presentation and discussion are highly valued, regular reflection on case work is expected, constant investigation of the relationship between theory and student case work is made, helpful patterns of music practice are encouraged, and interactive techniques such as role-play are used for exploration of themes. Students are expected to develop their own choices and ideas, readily to question their teachers and to take initiatives with their clinical experience and choices of reading.</p>

Assessment

Assessment is seen as an integral part of the learning process and is used formatively throughout the programme. Feedback is provided formally and informally and students are involved in some of the processes of formative feedback to themselves and their peers.

The strategy for assessment of the Masters in Music Therapy programme is built on the following principles:

- Students should be set clear and focused tasks (as outlined in the programme handbook) with firm deadlines as stated in the handbook, and with transparent criteria for assessment
- The assessment tasks will be related as far as possible to the varied professional procedures expected of the working music therapist, in order to prepare candidates effectively for their working lives and to meet the statutory requirements of the Health & Care Professions Council in the UK. This includes, for example, verbal and written clinical case reports; placement appraisal linked to termly viva voce exams; clinical improvisation; creative musicianship, performance and some composition; live seminar presentation and writing of academic papers and essays, team liaison.
- As part of the Masters Level training, research-based tasks are included in the evaluation of clinical practice.
- The assessment tasks focus on a variety of skills (practical, clinical, academic and research) to allow students to demonstrate their strengths and to reflect the wide range of learning outcomes developed by the programme.
- Where assessment tasks involve the student's imagination and artistry (for example in clinical improvisation, composition and general musicianship), students should recognise that their own initiative and experimentation are highly valued qualities in the learning process.

Feedback Arrangements

Students receive prompt written feedback on assignments (wherever possible within three weeks of written submission or completion of the relevant component) recognising and rewarding positive aspects of their work and providing constructive criticism on how improvements could be made in the future.

For all written and seminar presentation assignments, students receive feedback on content and presentation according to the *Assessment Criteria*. The School endeavours to provide students with feedback and grades for work submitted within three weeks after assessment tasks have been completed or handed in. Students are advised that the grades they might receive during the academic year for written work are provisional. In some cases, only the final moderated mark is available to students.

Student progress is discussed in staff meetings (usually held in the study week of each term). Feedback is given to students following these meetings.

Following the School Assessment Board, students will receive individual letters regarding their results. Students will also receive in due course their reports with the formative and summative parts of their assessments, as appropriate. Students who are not successful are called for a meeting with the relevant staff member to discuss their results.

Years and modules.			
Year 1			
Core modules: students must take & pass all of the following:			Notes
Title	Credits	Level	
(A1) Clinical Practice and Reflection 1	60	7	
(B1) Theoretical Studies 1	50	7	
(C) Musical Resources	50	7	
(D1) Personal Awareness	20	7	
TOTAL	180		
Year 2			
Core modules: students must take & pass all of the following:			Notes
Title	Credits	Level	
(A2) Clinical Practice and Reflection 2	60	7	
(B2) Applied Theoretical and Research Studies	50	7	
(D2) Professional and Personal Awareness	10	7	
TOTAL	120		

15. Curriculum map relating programme learning outcomes to modules

Curriculum map – p.14 of this document

16. Assessment Regulations

These regulations are in addition to the general assessment regulations for taught programmes in the *Academic Regulatory Framework* covering Board membership, attendance at examinations and submission of coursework (including late penalties), extenuating circumstances, external examiners and academic misconduct.

16.1 Module Regulations

Full details of each module's pass requirements are set out in the module specifications.

16.2 Progression and Completion

Requirements for progression to Year 2

In order to progress from Year 1 to Year 2, a student must achieve a pass grade in modules A1, B1, C and D1.

A student who fails the Viva Voce 2 in module A1 may be permitted to re-sit the component in term 3 of Year 1 or, provided a mark of between 40% and 49% has been achieved, carry this mark forward to Year 2. Any such fail mark must be compensated within the module before the degree can be awarded.

A fail in module D1 would mean a student's attendance had been insufficient and they would not be able to proceed to Year 2 until the module had been completed. In discussion with the Head of Programme and module tutor, a scheme for retaking this module would be decided.

Requirements for completing year 2

In order to complete year 2 a student must

- achieve a mark of at least 50% in module A2 and B2;
- achieve a pass grade in module D2* (please see below);

- attend a minimum of 40 hours of personal therapy.

*Module D2

If the Professional Development profile and log is failed it will need to be resubmitted.

If one of the other components is failed this will necessitate a further assessment task or period of development, depending on which component has been failed. Any component that is failed will need to be redeemed at the earliest available opportunity. In discussion with the Head of Programme and module tutor, a scheme for retaking failed components will be decided.

Students whose attendance and participation has fallen below 80% without certified Extenuating Circumstances by the study week of Term 5 will be counselled in an interview with programme staff and warned that they might be liable to fail the module if attendance does not improve. (Failure to participate due to extenuating circumstances will be taken into account.)

16.3 Resit Procedures

Where there has been a first valid attempt, re-sit provisions will apply to all failed modules. The conditions for the re-sit shall be prescribed by the Assessment Board.

If the Assessment Board permits a student to re-sit a module:

The failed assessment component must be redeemed at the earliest possible opportunity

Or

The entire module assessment must be redeemed at the earliest possible opportunity

Or

A specific assessment activity should be undertaken. The nature of this activity will be recommended by the Assessment Board and will take into account the aims of the module and the associated learning outcomes.

The Assessment Board may, at its discretion, permit a student to resit during the course of the following year, with or without attendance.

A student who does not pass his or her resit will not have met the requirements of the programme and, therefore, their student registration will be terminated. Where applicable, a student will be considered for an exit award.

A student who successfully completes a resit shall be awarded the credit for the Module. The resit mark (capped where applicable) will be used for the purposes of the award calculation.

16.4 Compensation Provisions

In accordance with requirements for Registration with the Health & Care Professions Council (HCPC) and as all arts therapies professions, no compensation between modules will be permitted within this programme.

Compensation between components within a module will be permitted provided that:

- an aggregate mark of 50% has been achieved for the module overall;
- the mark for any component is not less than 40%.

Compensation between components in modules D1, A2 and D2 is not permissible.

16.5 Award regulations

16.5.1 MA in Music Therapy

In order to be awarded the MA in Music Therapy, a student must have:

- successfully passed all modules (300 credits) to the satisfaction of the School Assessment Board;
- achieved an aggregate mark of 50% for the programme as a whole;
- completed the minimum hours of personal therapy recommended by the Council (currently stated as 40 hours).

The MA will be awarded as pass, merit or distinction according to the following aggregate marks for the programme as a whole. The aggregate will be calculated by weighting the module marks in accordance with their credit values and omitting the pass/fail modules D1 and D2 from the calculation:

Distinction - minimum 70% (students who achieve an overall module score of 80% in either module A2 or B2 will be eligible for a Starred Award)

Merit – minimum 60%

Pass – minimum 50%

Once the pass lists have been signed, the Assessment Manager will inform the HCPC of the official pass list; graduates will then be eligible for HCPC registration.

16.5.2 Postgraduate Diploma in Music & Health Studies

In order to be awarded the Postgraduate Diploma in Music & Health Studies, a student must have:

- successfully passed all Year 1 modules (180 credits) to the satisfaction of the School Assessment Board;
- achieved an aggregate mark of 50% for the Year 1 modules as a whole.

The PGDip will be awarded as pass, merit or distinction according to the following aggregate marks. The aggregate will be calculated by weighting the module marks in accordance with their credit values and omitting the pass/fail module D1 from the calculation:

Distinction – minimum 70%

Merit – minimum 60%

Pass – minimum 50%

Additional modules undertaken and passed in Year 2 will not be used to calculate the overall mark but will be recorded on the student's transcript.

Note: this is an academic award only and is not recognised by the Health & Care Professions Council.

Where a student fails to meet the requirements for Year 2, having exhausted all permitted re-sit opportunities, but satisfies the requirements for Year 1, then the Assessment Board shall recommend, where applicable, that the lower level qualification will be awarded and the student withdrawn from the programme.

16.6 Participation

Students are expected to attend all appropriate lessons, classes, clinical placements and activities and to maintain good timekeeping. Persistent attendance and timekeeping problems would be likely to jeopardise the students' performance in assessments. Students who miss more than 20% of the taught or experiential curriculum will be considered under the School's Course Participation policy

16.7 Fitness to practice procedure

The School has a duty of care to the public to ensure that MA in Music Therapy students will be safe and suitable entrants to the profession and are fit to practice. All Music Therapy students must meet the HCPC's "Standards of Proficiency."

If there is, for whatever reason, concern about a student's fitness to practice, this must be reported to the Head of the Music Therapy Department (or deputy in her absence) who will investigate the concern under the School's *Fitness to Practice Procedure*.

Curriculum map

	Codes	A1	A2	A3	A4	A5	A6	A7	A8	A9	A 10	A 11	A 12	A 13	B1	B2	B3	B4	B5	B6	B7	B8	B9	B10	B11
Part 1	Clinical Practice and Reflection 1	<i>GM MTH 4001</i>	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓		✓	✓	✓	✓	✓	✓	✓				
	Theoretical Studies 1	<i>GM MTH 4002</i>	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓			✓		✓	✓		✓	✓	✓		✓	✓
	Musical Resources	<i>GM MTH 4003</i>				✓		✓		✓	✓	✓		✓	✓	✓	✓	✓	✓	✓			✓	✓	
	Personal Awareness	<i>GM MTH 4004</i>						✓	✓	✓	✓			✓	✓	✓	✓	✓	✓	✓	✓	✓	✓		
Part 2	Clinical Practice and Reflection 2	<i>GM MTH 4005</i>	✓	✓	✓	✓	✓	✓	✓	✓	✓		✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓
	Applied Theoretical and Research Studies	<i>GM MTH 4006</i>	✓	✓	✓	✓	✓	✓		✓	✓	✓			✓		✓			✓	✓	✓		✓	✓
	Personal and Professional Awareness	<i>GM MTH 4007</i>	✓		✓	✓	✓	✓	✓	✓	✓			✓	✓	✓	✓	✓	✓	✓	✓	✓	✓		✓

	Codes	C1	C2	C3	C4	C5	C6	C7	C8	D1	D2	D3	D4	D5	D6	D7	D8	D9
Part 1	Clinical Practice and Reflection 1	<i>GM MTH 4001</i>	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓
	Theoretical Studies 1	<i>GM MTH 4002</i>	✓	✓	✓	✓	✓	✓	✓		✓	✓	✓	✓	✓		✓	✓
	Musical Resources	<i>GM MTH 4003</i>	✓		✓	✓				✓	✓	✓	✓		✓		✓	
	Personal Awareness	<i>GM MTH 4004</i>	✓		✓	✓		✓		✓			✓	✓	✓			✓
Part 2	Clinical Practice and Reflection 2	<i>GM MTH 4005</i>	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓
	Applied Theoretical and Research Studies	<i>GM MTH 4006</i>	✓	✓	✓	✓	✓	✓	✓		✓	✓	✓	✓			✓	✓
	Personal and Professional Awareness	<i>GM MTH 4007</i>	✓	✓	✓	✓	✓	✓	✓		✓	✓	✓	✓	✓	✓	✓	✓

1. Module Title	A1 - Clinical Practice and Reflection 1
2. HE Level	7
3. Credit Value	60
4. SITS module code	MTH 4008
5. Location of Delivery	Guildhall School and Partnership placement
6a. Module Type	Placement / Taught
6b. Applicable in the year of study	1
7. Module Leader	Ann Sloboda
8. Department	Music Therapy

9. Aims of the Module

Clinical Seminars

- To provide a regular contained environment, where students can present and discuss observations about their own and their supervisors' music therapy practice and receive clear feedback from tutor and peers;
- To enable the students to value the process of reflective thinking about clinical material from the perspective of different theoretical frameworks;
- To develop students' skills in clinical observation and interpretation;
- To develop appropriate and effective case study presentation skills – with emphasis on precision and clarity and timing;
- To enable the students to use the clinical material presented as a basis for understanding techniques and methods used in music therapy;
- To give support and help with any difficulties experienced on placement and to assist students in deciding when such difficulties should be taken to their personal therapy, to clinical placement supervision or to be dealt with in this class;
- To provide a forum for the discussion of wider clinical issues.

Clinical Placements

- To provide regular practical experience of clinical music therapy, throughout the training course. This forms the professional and practical basis for the students understanding of the discipline;
- To develop students' understanding of clinical work in a graduated way; first experiencing by observation of a qualified practitioner, second by beginning individual practice; third by running a group; fourth by developing interests and contacts of their own choice (broadening and deepening their experience);
- To gain experience of work with children and adults in a variety of settings. (Students will have a unique profile of clinical practice, each being placed independently in 2-4 differing institutions);
- To experience different models of work by UK practitioners, and to receive supervision on-site from the clinically-responsible music therapist;
- To experience the actual clinical work in real contexts and understand the relevance of various clinical approaches. Students experience a range of perspectives on music therapy practice and learn to reflect on the tension between different clinical models;
- To participate in the life of the therapeutic team, taking part in meetings, reviews and assessments, learning to give and receive feedback.

10. Teaching & Assessment Methodology

Method of teaching delivery:

Clinical Seminars

- Regular opportunities to present case work (usually 4 times per term) and at the end of 1st and 3rd term, presentation of summaries of case studies;
- Receiving framework for case studies from tutors and experimenting with their use;
- Class discussion and feedback also allows the students to gain confidence and to offer mutual support where difficulties are experienced. Tutor offers regular feedback and guidance on these values, and model ways to reflect on experience;
- The facilitation of reflective thinking on students' own casework and that of peers. Receiving feedback casework and giving feedback to fellow students;
- Occasional Clinical presentations by tutor;
- Developing questions about practice and theory. Some discussion of key reading.

Clinical Placements

- Live observation of clinical supervisors and other professionals on placement (term 1);
- Conducting your own music therapy sessions; writing up notes; reflecting on work in supervision; taking part in team meetings, ward rounds and other relevant work on placement;
- Weekly supervision of clinical work, describing and analyzing music therapy material and sharing and discussing ideas; writing up of case notes regularly and accurately.

Assessment:

Clinical Seminars

Formative Assessment:

Regular feedback and guidance is given on the development of the necessary clinical knowledge, written and verbal skills, and professional protocols required for the range of clinical placement settings..

Summative Assessment:

- Viva voce 1 examination on observational work (start of term 2) 1 hour;
- Viva voce 2 examination on individual case work (start of term 3): 20 mins presentation including audio-visual extracts, followed by 30 mins viva voce;
- Presentation of a written case report 2000-2500 words (end of term 1);
- Viva voce 3 examination on group work (start of term 4): 20 mins presentation including audio-visual extracts, followed by 30 mins viva voce.

Clinical Placements

- Weekly supervision informally monitors student development and discusses difficulties; placement report each term;
- Weekly clinical seminars monitor understanding, reflective practice and presentation and analytical skills;
- Termly clinical supervisor's placement reports assess whether each student has reached a satisfactory standard in that specific field;
- Three interim clinical viva voce exams for year 1 assess the learning outcomes of the placement, as the casework content of the viva is based on experience gained on placements.

11. Learning outcomes: On successful completion of the module students will have achieved various skills and abilities. Please refer to the Programme Specification for descriptions of the skills codes listed below:

A1, A2, A3, A4, A5, A6, A7, A8, A9, A10, A12, A13
 B1, B2, B3, B4, B5, B6, B7, B8, B9, B10
 C1, C2, C3, C4, C5, C6, C7, C8
 D1, D2, D3, D4, D5, D6, D7, D8, D9

12. Module Pattern

a) Scheduled Teaching & Learning hours

KIS Type	Contact Hours
Seminar	60
One-to-one class/tutorial	8
Placement(s)	240

b) Assessment

KIS Assessment Component	Detail	KIS code	% Weighting	% Pass Mark
Coursework	2000 - 2500 words	KCW	20	50
Viva Voce	1 hour viva voce exam	KPE	20	50
Viva Voce	20 mins presentation and 30 mins viva	KPE	30	50
Viva Voce	20 mins presentation and 30 mins viva	KPE	30	50

c) Independent Study hours

	Notional Hours
Personal practice/study	132
Library-based study	120

d) Total student learning hours for module

	600
--	-----

13. Reading & Resources*

Author	Year	Title	Publisher
---------------	-------------	--------------	------------------

Clinical Seminars and Clinical Placements

Students will be recommended chapters and extracts from the following texts. They will not generally be expected to read the complete book. This is not an exclusive list and new and current material may be added as seen relevant.

Aldridge, D	2008	<i>Music Therapy and Neurological Rehabilitation</i>	Jessica Kingsley Publishers
Aldridge, D (ed)	2000	<i>Music Therapy in Dementia Care</i>	Jessica Kingsley Publishers
Authors – various		<i>British Journal of Music Therapy</i>	British Society for Music Therapy
Bunt, L & Hoskyns, S	2002	<i>The Handbook of Music Therapy</i>	Routledge/Taylor-Francis
Bruscia, K (ed)	1991	<i>Studies in Music Therapy</i>	Barcelona Publishers
Casement, P	1985	<i>On Learning from the Patient</i>	Routledge
Compton-Dickinson, S, Odell-Miller, H & Adlam, J (eds)	2012	<i>Forensic Music Therapy</i>	Jessica Kingsley Publishers
Darnley-Smith, R & Patey, H	2003	<i>Music Therapy</i>	Sage

Davies, A & Richards, E	2002	<i>Sound Company: Music Therapy and Group Work</i>	Jessica Kingsley Publishers
Davies, A, Richards, E & Barwick, N	2015	<i>Group Music Therapy</i>	Routledge
Fawcus, M (ed)	1997	<i>Children with Learning Difficulties: a collaborative approach to their education and management</i>	Whurr
Gray, A	1994	<i>Introduction to the Therapeutic Frame</i>	Routledge
Higgins, R.		<i>Approaches to Case Study</i>	Jessica Kingsley Publishers
Karkou, V (ed)	2010	<i>Arts Therapies in Schools</i>	Jessica Kingsley Publishers
Miller, L et al. (eds)	2013	<i>Closely Observed Infants</i>	Bloomsbury
Oldfield, A & Flower, C	2008	<i>Music Therapy with Children and their Families</i>	Jessica Kingsley Publishers
Pavlicevic, M	1999	<i>Music Therapy: Intimate Notes</i>	Jessica Kingsley Publishers
Trevarthen, C et al.	1996	<i>Children with Autism Diagnosis and Interventions to Meet Their Needs</i>	Jessica Kingsley Publishers
Wigram, T	2002	<i>Indications in Music Therapy</i>	BJMT (Vol 16 no.1)
Wigram, T & De Backer, J (eds)	1999	<i>Clinical Applications of Music Therapy in Developmental Disability, Paediatrics and Neurology</i>	Jessica Kingsley Publishers
Wigram, T & De Backer, J (eds)	1999	<i>Clinical Applications of Music Therapy in Psychiatry</i>	Jessica Kingsley Publishers
Zinkin, L	1994	<i>Group Analysis 27 (1) All's well that ends well. Or is it?</i>	

1. Module Title	B1 – Theoretical Studies 1
2. HE Level	7
3. Credit Value	50
4. SITS module code	MTH 4009
5. Location of Delivery	Guildhall School
6a. Module Type	Taught
6b. Applicable in the year of study	1
7. Module Leader	Cressida Lindsay
8. Department	Music Therapy

9. Aims of the Module

- To provide students with the necessary theoretical background to compliment and support the acquisition of music therapy techniques;
- To provide students with the knowledge and understanding of how psychology can support and extend the practice of music therapy;
- To introduce students to the main body of music therapy literature, with particular reference to key historical texts;
- To enable students to integrate theoretical knowledge concepts with their developing clinical thinking and practice;
- To equip students to present their work and ideas in a clear, objective, confident manner;
- To show how psychology theory and research can help to explain the nature and causes of different disorders;
- To explore the theory and practice of alternative models of disorder and treatment.
- To follow up and expand on the subject matter of the clinical lectures and to relate issues to practical experience on placement, music-based and clinical classes at the Guildhall School and further reading;
- To develop a critical understanding of the relevance and relative strengths of different models and approaches to psychological therapy;
- To provide an arena where students can debate, assimilate and integrate practical and theoretical issues raised in training.

10. Teaching & Assessment Methodology

Method of teaching delivery:

- Lectures and seminars offering interactive discussion style presentations in small and large groups;
- Student presentations in class;
- Small group exercises to explore application of theoretical concepts;
- Individual tutorials to support students' study skills and planning for assignments.

Assessment:

- Music Therapy Essay – late term 1 of 1st year: 2500 – 3000 words;
- Music Therapy Theory and Literature Seminar Presentation – Term 2 of 1st Year on a theoretical topic of choice. 25 minutes long followed by 10 minutes for discussion. Students must gain approval for the seminar topic at least one week in advance;
- Psychology/Theory Report (4,000-4,500words) Term 3 of 1st year. Students are given the opportunity to give a 15 minute presentation on their report followed by 15-20 of discussion.

11. Learning outcomes: On successful completion of the module students will have achieved various skills and abilities. Please refer to the Programme Specification for descriptions of the skills codes listed below:

A1, A2, A3, A4, A5, A6, A7, A8, A9, A10, A11
 B1, B3, B4, B6, B7, B8, B10, B11
 C1, C2, C3, C4, C5, C6, C7
 D1, D2, D3, D4, D5, D7, D8, D9

12. Module Pattern

a) Scheduled Teaching & Learning hours

KIS Type	Contact Hours
Seminar	180

b) Assessment

KIS Assessment Component	Detail	KIS code	% Weighting	% Pass Mark
Coursework	Theoretical Studies Essay, 2500-3000 words.	KCW	35	50
Coursework	Psychology/Theory Case Report, 4,000-4,500 words	KCW	45	50
Presentation	25 minute long presentation with 10 minutes discussion.	KPE	20	50

c) Independent Study hours

	Notional Hours
Personal practice/study	320

d) Total student learning hours for module

	500
--	-----

13. Reading & Resources*

Author	Year	Title	Publisher
Music Therapy			
Aigen, K	2014	<i>The Study of Music Therapy</i>	Routledge
Aldridge, D	2000	<i>Music Therapy in Dementia Care</i>	Jessica Kingsley Publishers
Aldridge, D	1999	<i>Music Therapy in Palliative Care – New Voices</i>	Jessica Kingsley Publishers
Aldridge, D	2008	<i>Music Therapy and Neurological Rehabilitation</i>	Jessica Kingsley Publishers
Alvin, J	1966	<i>Music Therapy</i>	Stainer and Bell
Ansdell, G & Pavlicevic, M	2004	<i>Community Music Therapy</i>	Jessica Kingsley Publishers
Austin, D	2008	<i>The Theory and Practice of Vocal Psychotherapy</i>	Jessica Kingsley Publishers
Baker, F & Tamplin, J	2006	<i>Music Therapy Methods in Neurorehabilitation – A Clinician’s Manual</i>	Jessica Kingsley Publishers
Bates, V et al. (eds)	2014	<i>Medicine, Health and the Arts</i>	Routledge
British Journal of Music Therapy	1987-2016	<i>Various articles</i>	British Association for Music Therapy
Bruscia, K	1991	<i>Case Studies in Music Therapy</i>	Barcelona Publishers

Bruscia, K	1987	<i>Improvisational Models in Music Therapy</i>	Barcelona Publishers
Bruscia, K	1998	<i>The Dynamics of Music Psychotherapy</i>	Barcelona Publishers
Bunt, L & Hoskyns, S	2002	<i>The Handbook of Music Therapy</i>	Routledge
Bunt, L & Stige, B	2014	<i>Music Therapy: An Art Beyond Words</i>	Routledge
Cattanach, A	2008	<i>Play Therapy with Abused Children</i>	Jessica Kingsley Publishers
Cordess, C & Cox, M (eds)	1998	<i>Forensic Psychotherapy</i>	Jessica Kingsley Publishers
Darnley-Smith, R & Patey, H	2003	<i>Music Therapy</i>	Sage
Davies, A & Richards, E	2002	<i>Music Therapy and Group Work: Sound Company</i>	Jessica Kingsley Publishers
Davies, A, Richards, E & Barwick, N (eds)	2015	<i>Group Music Therapy – A Group Analytic Approach</i>	Routledge
De Backer, J & Sutton, J (eds)	2014	<i>The Music in Music Therapy</i>	Jessica Kingsley Publishers
Doktor, D (eds)	1994	<i>Arts Therapies and Clients with Eating Disorders</i>	Jessica Kingsley Publishers
Hadley, S (ed)	2003	<i>Psychodynamic Music Therapy: Case Studies</i>	Barcelona Publishers
Heal, M & Wigram, T	1993	<i>Music Therapy in Health and Education</i>	Jessica Kingsley Publishers
Malchiodi, C & Henshaw, D	2014	<i>Creative Arts and Play Therapies for Attachment Problems</i>	The Guilford Press
Malloch, S & Trevarthen, C (eds)	2009	<i>Communicative Muisicality - Exploring the Basis of Human Relationship</i>	Oxford University Press
McFerran, K	2010	<i>Adolescents, Music and Music Therapy</i>	Jessica Kingsley Publishers
Nordic Journal of Music Therapy	1998-2016	<i>Various Articles</i>	Taylor and Francis
Oldfield, A	2006	<i>Interactive Music Therapy - A Positive Approach. Music Therapy at the Child Development Centre</i>	Jessica Kingsley Publishers
Pavlicevic, M	1997	<i>Music Therapy in Context, Music Meaning and Relationship</i>	Jessica Kingsley Publishers
Priestley, M	1994	<i>Essays on Analytical Music Therapy</i>	Barcelona Publishers
Searle, Y & Streng, I	2001	<i>Where Analysis Meets the Arts</i>	Karnac
Stige, B et al. (eds)	2010	<i>Where Music Helps</i>	Ashgate Publishing Ltd
Sutton, J (ed)	2002	<i>Music, Music Therapy and Trauma - International Perspectives</i>	Jessica Kingsley Publishers
Twyford, K & Watson, T	2008	<i>Integrated Team working</i>	Jessica Kingsley Publishers
Wigram, T	2004	<i>Improvisation</i>	Jessica Kingsley

			Publishers
Wigram, T & Baker, F	2005	<i>Songwriting</i>	Jessica Kingsley Publishers
Wigram, T & De Backer, J (eds)	1999	<i>Clinical Applications of Music Therapy in Psychiatry</i>	Jessica Kingsley Publishers
Wigram, T & De Backer, J (eds)	1999	<i>Clinical Applications of Music Therapy in Developmental Disability, Paediatrics and Neurology</i>	Jessica Kingsley Publishers
Wigram, T, Pedersen, I, N & Bonde, L, O	2002	<i>A Comprehensive Guide to Music Therapy - Theory, Clinical Practice, Research and Training</i>	Jessica Kingsley Publishers
Wosch, T & Wigram, T (eds)	2008	<i>Microanalysis in Music Therapy</i>	Jessica Kingsley Publishers
Psychology			
Bateman, A et al	2000	<i>Introduction to Psychoanalysis</i>	Routledge
Beck, A	1989	<i>Cognitive Therapy and the Emotional Disorders</i>	Penguin
Beck, A & Beck, J	1995	<i>Cognitive Therapy: Basics & Beyond</i>	Guildford
Bee, H	Latest edition	<i>Lifespan Development</i>	Harper & Row
Bee, H	Latest edition	<i>The Developing Child</i>	Harper & Row
Beebe, B & Lachmann, F	2013	<i>The Origins of Attachment: Infant Research and Adult Treatment</i>	Routledge
Berk, L	2012	<i>Child Development</i>	Pearson
Boettcher, L & Dammeyer, J	2016	<i>Development and Learning of Young Children with Disabilities</i>	Springer
Bor, R et al	2008	<i>Counselling in Healthcare Settings</i>	Cassell
Bowers, L	1998	<i>The Social Nature of Mental Illness</i>	Routledge
Brooks, P & Kempe, V	2012	<i>Language Development</i>	J Wiley & Sons
Brown, D & Pedder, J	2000	<i>Introduction to Psychotherapy</i>	Routledge
Burns, D	2000	<i>Feeling Good: The New Mood Therapy</i>	Plume
Carlson, N	2014	<i>The Physiology of Behaviour</i>	Allyn & Bacon
Carr, A	2006	<i>The Handbook of Child and Adolescent Clinical Psychology</i>	Routledge
Chandler, C	2015	<i>Psychobiology</i>	J Wiley & Sons
Clarkson, P	1999	<i>Gestalt Counselling in Action</i>	Sage
Cooper, M	2008	<i>Essential Research Findings in Counselling and Psychotherapy: The Facts are Friendly</i>	Sage
Davidon, G & Neale, J	Latest edition	<i>Abnormal Psychology</i>	J Wiley & Sons
Davison, G et al	Latest edition	<i>Abnormal Psychology</i>	J Wiley & Sons
Dryden, W & Reeves, A	2013	<i>The Handbook of Individual Therapy</i>	Sage

(eds)			
Eysenck, M & Keane, M	2015	<i>Cognitive Psychology: A student's handbook</i>	Psychology Press
Farber, B	2006	<i>Self-Disclosure in Psychotherapy</i>	Guilford
Freud, S	1973	<i>New Introductory Lectures on Psychoanalysis</i>	Penguin
Glassman, W	2008	<i>Approaches to Psychology</i>	Open University
Gross, R	2015	<i>Psychology: The Science of mind and behaviour</i>	Hodder Arnold
Hewstone, M, Fincham, F & Foster, J	2005	<i>Psychology</i>	J Wiley & Sons
Holmes, J	1993	<i>John Bowlby and Attachment Theory</i>	Routledge
Jacobs, M	2006	<i>The Presenting Past</i>	Sage
Jacobs, M	Latest edition	<i>Psychodynamic Counselling in Action</i>	Sage
Joyce, P & Sills, C	2001	<i>Skills In Gestalt Counselling And Psychotherapy</i>	Sage
Kahr, B	2016	<i>Tea with Winnicott</i>	Karnac Books
Kalat, J	Latest edition	<i>Biological Psychology</i>	Brooks/Cole
Kolb, B & Whishaw, I	2015	<i>Fundamentals of Human Neuropsychology</i>	Worth Publishers
Maltby, J, Day, L & Macaskill, A	2013	<i>Personality, Individual differences and Intelligence</i>	Pearson
Martin, G, N, Carlson & Buskit, W	2013	<i>Psychology</i>	Pearson
McLeod, J	2009	<i>An Introduction to Counselling</i>	Open University
Mearns, D & Cooper, M	2005	<i>Working at Relational Depth in Counselling and Psychotherapy</i>	Sage
Mearns, D & Thorne, B	2007	<i>Person-Centred Counselling in Action</i>	Sage
Nolen-Hoeksema, S, Fredrickson, B, Loftus, G.R. & Lutzs, C	Latest edition	<i>Atkinson & Hilgard's Introduction to Psychology</i>	Harcourt
Obholtzer, A & Zagia Roberts, V (eds)	1997	<i>The Unconscious at Work</i>	Routledge
Pinel, J	2013	<i>Biopsychology</i>	Pearson
Rogers, C	1961	<i>On Becoming a Person</i>	Constable
Roth, A & Fonagy, P	2005	<i>What Works For Whom?</i>	Guildford
Sacks, O	1985	<i>The Man Who Mistook His Wife for a Hat</i>	Summit
Sarafino, E	2004	<i>Behaviour Modification: Principles of Behaviour Change</i>	J Wiley & Sons
Schore, A	2003	<i>Affect Dysregulation and Disorders of</i>	W.W. Norton &

		<i>the self</i>	Company
Segal, H	1986	<i>The work of Hanna Segal</i>	Free Association Books
Segal, J	1985	<i>Phantasy in Everyday Life</i>	Penguin
Seligman, M et al	Latest edition	<i>Abnormal Psychology</i>	Norton
Simmons, J & Griffiths, R	2008	<i>CBT for Beginners: A Practical Guide for Beginners</i>	Sage
Sinason, V	2010	<i>Mental Handicap and the Human Condition</i>	Free Association Books
Slater, A & Bremner, J	2016	<i>An Introduction to Developmental Psychology</i>	J Wiley & Sons
Smith, P, Cowie, H & Blades, M	2015	<i>Understanding Children's development</i>	J Wiley & Sons
Spinelli, E	2005	<i>The Interpreted World</i>	Sage
Stern, D	1985	<i>The Interpersonal World of the Infant</i>	Basic Books
Stern, D	2004	<i>The First Relationship</i>	Harvard University Press
Stern, S	2010	<i>Forms of Vitality</i>	Oxford University Press
Stewart, I	2007	<i>Transactional Analysis Counselling in Action</i>	Sage
Stewart, I	1996	<i>Developing Transactional Analysis Counselling</i>	Sage
Trevarthen, C et al.	1998	<i>Children with Autism</i>	Jessica Kingsley Publishers
Trower, P et al	1989	<i>Cognitive-Behavioural Counselling in Action</i>	Sage
Waddell, M	1998	<i>Inside Lives-Psychoanalysis and the Growth of the Personality</i>	Routledge
Welfel, E	2005	<i>Ethics in Counselling and Psychotherapy: Standards, Research & Emerging Issues</i>	Brooks/Cole
Wells, A	1997	<i>Cognitive Therapy of Anxiety Disorders</i>	J Wiley & Sons
Whitmore, D	2004	<i>Psychosynthesis Counselling in Action</i>	Sage
Winnicott, D	1977	<i>The Piggle: An Account of the Psychoanalytic Treatment of a Little Girl</i>	Hogarth Press
Winnicott, D	1971	<i>Playing & Reality</i>	Routledge
Woods, R (ed)	1999	<i>Psychological Problems of Ageing</i>	J Wiley & Sons
Yalom, I	1989	<i>Love's Executioner</i>	Penguin

1. Module Title	C – Musical Resources
2. HE Level	7
3. Credit Value	50
4. SITS module code	MTH 4010
5. Location of Delivery	Guildhall School
6a. Module Type	Taught
6b. Applicable in the year of study	1
7. Module Leader	Donald Wetherick
8. Department	Music Therapy

9. Aims of the Module

Music therapy techniques

- To enable students to develop sensitive and creative musical resources on a variety of instruments and to apply these effectively to their work in the clinical field with individuals and groups. There are 2 sub-strands: supportive/reflective music making and technical music therapy interventions;
- To enable students to acquire a systematic knowledge and understanding of how to realise both the above approaches in the music therapy context;
- To enable students to develop skills in listening to analysing and notating their own and their client's music;
- To enable students to develop skills in improvisation and composition for clinical work covering a range of musical idioms and styles.

Principal Study / Integrative Performance

- To foster instrumental and and/or vocal skills, through performance, that will inspire and support students' vocational work as music therapists;
- To strengthen technical skills and provide established musicians with input and feedback to their principal study to extend their resources to use music clinically;
- To give them the resources to continue their own musical and artistic development through CPD after qualifying as music therapists;
- To enable students to pay critical attention to the formation of musical structures;
- To explore new repertoire and ideas about creating and performing music with individual and groups;
- To gain practical experience of developing artistic skills alongside other postgraduate students in the School in order to value the role of music therapist and widen their access to cross cultural musical language.

The Head of Music Therapy allocates students to members of the School's instrumental and vocal studies staff in liaison with other Heads of Departments. Staff are chosen based on their active interest in teaching a trainee music therapist, in order to help the student to develop their instrumental skills and musical understanding for application in their clinical work.

Keyboard Musicianship

- To enable students of varied pianistic experience develop their capacity at the keyboard to explore musical issues and by implication to support their clients in music therapy practice;
- To enable students, by working on harmonisation and improvisation, to begin a process of freeing themselves from the written page;

- To develop aural awareness and an understanding of effective methods of construction used in specific musical genres.

Group Improvisation

- To increase students' skill and confidence in the use of improvisation as a musical tool, experimenting with first and second study, voice and percussion (the clinical application of improvisation is developed within the "Clinical Practice and Reflection" modules of the programme);
- To cultivate expertise in improvisation (both free and structured) as a central core of the course and learning improvisational approaches used in other musical idioms from a diverse cultural range;
- To enable the students to develop the musical fluency and flexibility to learn, create and apply improvised music appropriate to a range of clinical and cultural contexts;
- To cultivate understanding of group dynamics and relationships as they occur within group improvisation.

10. Teaching & Assessment Methodology

Method of teaching delivery:

Music therapy techniques

- Tutor-led activities;
- Group discussion of clinical placement material;
- Role-play exploring music therapy situations and techniques;
- Teaching on idiomatic and cultural musical styles of composition and analysis assignments;
- Guidance and discussion on use of reflective learning and self-reflective account.

Principal Study / Integrative Performance

- Playing to and with teacher and fellow students (as appropriate);
- Discussion and exchange with the teacher, listening to music, and observation of the teacher demonstrating;
- Duo or ensemble work with fellow students, personal practice and research;
- Reflecting on performance opportunities (as appropriate);
- Discussing ideas and personal views about music; learning new repertoire and that extends students resources on the instrument and experimenting with methods and techniques for creating music (Experimenting with use of instruments/voice on placement).

Keyboard Musicianship

The practical nature of the work in class allows for feedback from tutor and students alike. This provides mutual support and also enhances the students own aural awareness and the development of heightened listening skills. Each small keyboard group class is carefully structured to the group's ability and students are encouraged to meet the challenges involved in developing new skills within a positive and supportive environment. Work will be set from week to week and the students will be encouraged to assess their own development and understanding. Written material provided by the tutor is freely available, which students are encouraged to keep as a source of information and record of the course as a whole.

Group Improvisation

Group improvisation classes concentrate on creating music for the whole group, sometimes dividing into smaller groups or pairs, with frequent opportunities for feedback analysis, and at periodic points, recording.

Any written musical material required will be provided by the tutors. Students are encouraged to experiment with this within classes, and to build their own file of material for shaping and underpinning improvisation in future work.

Assessment:

Self-Reflective Account

A self-reflective account of 1900-2100 words about your musical development across the module in vocal, keyboard and instrumental improvisation as it relates to your clinical work, illustrated with examples from personal practice, listening, placement experience and other relevant experiences.

Music therapy techniques

- A practical exam consisting of three tests, all unprepared. Students should demonstrate use of their first and/or second studies, piano and voice, as well as other instruments as appropriate, in a flexible and responsive way and appropriately to music therapy practice. A range of typical music therapy instruments will be available for test 3.
 1. Individual improvisation of 3-5 mins duration to a given narrative (previously unseen), undertaken on student's choice of first/second study or piano.
 2. Diatonic and structured music therapy improvisation with a tutor of 3-5 minutes duration on a given brief (previously unseen), This must be undertaken on piano .Voice may be added (optional).
 3. Freely improvised music therapy role play with a tutor of 3-5 minutes duration on given brief (previously unseen), undertaken on student's choice of instrument/s and voice, including use of percussion instruments available, as appropriate.
- Individually composed original song setting a text of the student's choice to music of 2 ½-4 minutes duration, and a performance of the song by the student.

Principal Study / Integrative Performance

Formative Assessment:

Ongoing informal appraisal with teacher; end of year progress report.

Summative Assessment:

Musicianship examination. A performance lasting 10-12 minutes consisting of 2 or more contrasting pieces, at least one on your first study instrument. Students who have reached a high standard in another instrument / voice may choose to demonstrate their skill in that area. Pieces performed may be either solo, or part of an ensemble.

This examination is taken at the same time as the examination for the Keyboard Musicianship and Improvisation component, and is examined by the same assessment panel.

Keyboard Musicianship

Formative Assessment:

These classes support and inform students' musical input to clinical work and this is assessed through clinical vivas and on placement.

Summative Assessment:

Musicianship examination of approximately 8-10 mins.

There are five items, of which two will have been previously prepared (marked with a *). In all, they are designed to reflect a summary of the work covered in the course and also to test student's ability to demonstrate, at Masters level, that they are equipped to use a wide range of skills in a flexible and spontaneous way.

1. Provide an introduction accompaniment and postlude to a given melody: previously unseen;
2. Make six or more melodic variations using either a given bass -line (aural) or chord symbols: previously unseen;
- 3*. Sing with pianistic accompaniment a song, with or without words, demonstrating facility in one or more modal idioms: this will have been previously prepared and memorized;
- 4*. Make a piano piece in a chosen specific 'style'. (Three weeks before the exam students will be given a list of 12 suggested 'openings' from a wide range of idioms from which to complete a piece). Students make their own choice and the piece will be played from memory;
5. Improvising in an idiom chosen by the student and over a pianistic accompaniment, a piece using a 'given' rhythmic fragments (previously unheard).

This examination is taken at the same time as the examination for the Principal Study and Integrative Performance component, and is examined by the same assessment panel.

Group Improvisation Preparation and Performance

An assessed group improvisation performance (5-7 minutes with approx. 90 minutes rehearsal) in small groups of students to a set brief given on the day of the exam.

An individual reflection on the group process of 500-700 words is also required, to be submitted one week later.

11. Learning outcomes: On successful completion of the module students will have achieved various skills and abilities. Please refer to the Programme Specification for descriptions of the skills codes listed below:

A4, A6, A8, A9, A10, A12, A13

B1, B2, B3, B4, B5, B6, B9, B10

C1, C3, C4, C8

D2, D3, D4, D6, D8, D9

12. Module Pattern				
a) Scheduled Teaching & Learning hours				
KIS Type			Contact Hours	
One-to-one class/tutorial			33	
Practical classes/workshops			150	
b) Assessment				
KIS Assessment Component	Detail	KIS code	% Weighting	% Pass Mark
Self-reflective account	1900-2100 words	KCW	15	50
Musicianship exam	Part A: Recital, 10-12 minutes Part B: Keyboard Musicianship, 8 – 10 minutes	KPE	40	50
Practical-assessment	Individual Improvisation exams, 9 - 15 minutes	KPE	15	50
Practical assessment	Original song assignment – score and performance 2.5 - 4 minutes	KPE	15	50
Group work	Group Improvisation Performance, 5 - 7 minutes	KPE	5	50
Written work	Individual written reflection 500 – 700 words	KCW	10	50

13. Reading & Resources*			
Texts marked * include practical instruction and/or exercises in improvisation relevant to the module. Other texts listed discuss music and improvisation more generally.			
Author	Year	Title	Publisher
Musical Resources			
Baker, F & Wigram, T	2005	<i>Songwriting: Methods and Techniques and Clinical Applications for music therapy clinicians, educators and students</i>	Jessica Kingsley Publishers
Boyd, M	1999	<i>*Bach Chorale Harmonisation/ Bach's Instrumental Counterpoint</i>	Kahn and Averill
Brewer, M	2002	<i>Mike Brewer's warm ups</i>	Faber Music
Bruscia, K	1987	<i>'Sixty-four Clinical Techniques' in: Improvisational Models of Music Therapy</i>	(USA): Charles C Thomas
Bunt, L & Hoskyn, S	2002	<i>*The Handbook of Music Therapy</i>	Routledge
Butterworth, A	1994	<i>*Stylistic Harmony, 2nd edn</i>	Oxford University Press
Campbell, L	1986	<i>Sketching at the Keyboard/ Sketches for Improvisation</i>	Stainer & Bell
Chapman, J	2011	<i>Singing and Teaching Singing</i>	Plural Publishing
Gardstrom, S	2007	<i>*Group Music Therapy Improvisation – essential leadership competencies</i>	Gilsum NH: Barcelona Publishers

Magee, W (ed)	2013	<i>Music Technology in therapeutic and health settings</i>	Jessica Kingsley Publishers
Moon, J	2006	<i>Learning Journals: a handbook for reflective practice</i>	Routledge
Norton, C	1994	<i>* Essential Guide to Pop Styles</i>	Boosey and Hawkes
Pavlicevic, M	2003	<i>Groups in Music: strategies from music therapy</i>	Jessica Kingsley Publishers
Pilling, D	1950	<i>* Harmonisation of Melodies at the Keyboard (1, 2 & 3)</i>	Forsyth
Richards, T	1999	<i>* Improvising Blues Piano</i>	Schott
Riemenschneider	1941	<i>* The Harmonised Chorales of JS Bach</i>	Chappells
Trevarthen, C & Malloch, S	2009	The Dance of Wellbeing: Defining the Musical Therapeutic Effect in <i>Nordic Journal of Music Therapy</i> , 9(2), pp 3-17	Nordic Journal of Music Therapy
Wade, B	2009	<i>Thinking Musically: experiencing music, expressing culture</i>	Oxford University Press
Wigram, T	2004	<i>* Improvisation: Methods and techniques for music therapy clinicians, educators and students</i>	Jessica Kingsley Publishers
Wosch, T & Wigram, T (eds)	2008	<i>Microanalysis in Music Therapy</i>	Jessica Kingsley Publishers
Supplementary Reading			
Bailey, D	1993	<i>Improvisation: its nature and practice in music</i>	New York: Da Capo Press
Blacking, J	1995	<i>How musical is man?</i>	Washington: University of Washington Press
Brown, S & Pavlicevic, M	1997	Clinical Improvisation in Creative Music Therapy: Musical Aesthetic and the Interpersonal Dimension in <i>Arts In Psychotherapy</i> 23(5) pp 397-405	Arts In Psychotherapy
Cole, W	1997	<i>The Form of Music</i>	ABRSM
De Backer, J & Julie Sutton (eds)	2014	<i>The Music of Music Therapy: Psychodynamic Music Therapy in Europe</i>	Jessica Kingsley Publishers
Dolan, D	2005	<i>'Back to the future: towards a revival of the lost art of classical improvisation' in The Reflective Conservatoire: ed. Odam & Bannan</i>	Ashgate
Ed. Robbins, C. & Carol Robbins	1998	<i>Healing Heritage: Paul Nordoff exploring the tonal language of music</i>	Gilsum NH: Barcelona Publishers
Green, B	1987	<i>The Inner Game of Music</i>	Macmillan/Pan
Harvey, J	1999	<i>Music and Inspiration</i>	Faber and Faber
Macdonald, R & Wilson, G	2014	Musical Improvisation and Health: A Review in <i>Psychology of Well-Being:</i>	Psychology of Well-Being: Theory,

		<i>Theory, Research and Practice</i> 4(20) Available online at <i>doi:10.1186/s13612-014-0020-9</i>	Research and Practice
Nachmanovitch, S	1990	<i>Free Play: Improvisation in Life and Art</i>	Penguin Putnam Inc.
Nordoff, P & Robbins, C	2007	* <i>Creative Music Therapy (Revised edition)</i>	Gilsum NH: Barcelona
Oldfield, A, Tomlinson, A & Loombe, D (eds)	2015	<i>Flute, Accordion or Clarinet? Using the characteristics of our instruments in music therapy</i>	Jessica Kingsley Publishers
Vella, R	2000	<i>Musical Environments</i>	Currency Press
Wetherick, D	2012	Book Review: Hearing in Time: Psychological Aspects of Musical Meter by Justin London (Oxford: OUP 2004) in <i>British Journal of Music Therapy</i> 26(2) pp31-34	British Journal of Music Therapy
Young, L	2016	<i>Multicultural musical competence in music therapy</i>	Music Therapy Perspectives 34(2)

1. Module Title	D1 – Personal Awareness
2. HE Level	7
3. Credit Value	20
4. SITS module code	MTH 4011
5. Location of Delivery	Guildhall School and Partnership placement
6a. Module Type	Taught, Experiential
6b. Applicable in the year of study	1
7. Module Leader	Ann Sloboda
8. Department	Music Therapy

9. Aims of the Module

Movement, Communication and Self-Awareness

- Introduction to the importance of body awareness as a tool for self-development through movement, breath and alignment;
- To explore the relationship between body, mind and emotion;
- To support the training of a music therapist by enhancing the understanding of others' through the powers of observation, and creating an atmosphere of trust through sensitivity of approach, calm confidence and appropriate support and touch;
- To enable a creative approach to movement and its relationship to music;
- To develop greater self-awareness, enabling freedom of expression and playful engagement;
- To enable increased presence and connection in clinical work and professional contexts;
- To develop vocal skills to present clinical material in an engaged manner.

Music Therapy Experiential Group

- The central aim of this group is to provide students with both a group experience and a personal experience of taking part in an experiential music therapy group over the period of the year's training;
- The group sessions will have both music and words as media for exploration;
- The question students might find themselves reflecting on during the year is: 'what does it mean to be in an experiential group where both music and words are available for communication?';
- Students will be encouraged to relate this group experience to the practice of music therapy and in doing so will gain insight into the different levels of meaning experienced by their patients;
- The context of the group provides a safe place for expression, interaction and reflection;
- The contents of the sessions are confidential and not reported to the team;
- Sessions are facilitated by a music therapist who has no other contact with students outside the sessions.

10. Teaching & Assessment Methodology

Method of teaching delivery:

Movement, Communication and Self-Awareness

- Specific exercises are found to help align and use the body supportively while playing musical instruments;
- Students are encouraged to observe their own posture, movement habits, rhythms, dynamic qualities and problems and share their observations with the class, as a means to develop self-reflection and awareness;
- Students are asked to use their knowledge to observe their placements, e.g. the client's posture,

mode of movement and interaction; this is then shared and discussed in class;

- Role play exercises are used to explore specific situations from both the client and therapist's angle, which are then discussed with an emphasis on sensitivity, appropriate approach and effectiveness;
- This is all done in a supportive and safe space to encourage openness and honesty;
- Vocal and physical drama exercises, ensemble work, games and improvisation are all used to help students develop their communication skills and awareness of how they relate to others.
- Students are encouraged to keep a written journal of their experiences and observations in the movement class, so that they keep a record of what they are learning and their progress. The module tutors do not see this and it is for the student's own benefit;

Experiential Group

- Experiential learning over a 30 week period in a small group conducted by a music therapist. This group will take place weekly for 1.25 hours per week in the first year (30 x 1.25 hours);
- Commitment to and use of the Group:
The criteria for 'commitment' and 'use' of the group will be formulated within the group itself by ongoing discussion between group members including the conductor of the group. This will be entered into as part of the group process. Its purpose is to help students to understand and talk about the experience, the meaning and value of group interaction and the dynamics that arise both in a student's personal emotional awareness and that of others in the group.

Assessment:

- To achieve a pass from the tutor / group leader would indicate a student has achieved a satisfactory level of engagement and participation in the process of experiential learning;
- Students are required to attend these sessions and regular attendance is expected and monitored: 80% attendance is compulsory to achieve a pass in this module, excluding extenuating circumstances with evidence from a third party.

Movement, Communication and Self-Awareness

- In addition there is ongoing informal assessment of the students in the classes, and any problems or issues are aired with the students at the end of the class and with staff at the staff meetings;
- The reports from these classes are an evaluation of attendance, attitude and application to the classes and an assessment of progress and development with recommendations for continued practice, where appropriate.

Experiential Group

As the content is confidential, students are encouraged to monitor their own progress in the group and their ability to use the experience, and no report is written.

Formative Assessment excluding Personal Therapy

Informal feedback would be given to students and any serious problems in engaging and using the experiential sessions would be raised with a warning that this could lead to a fail at the end of Year 2.

Individual Personal Therapy

These are confidential and content is not reported. However, therapists are required to submit a form confirming the student has attended at least 40 sessions over the 2 years.

11. Learning outcomes: On successful completion of the module students will have achieved various skills and abilities. Please refer to the Programme Specification for descriptions of the skills codes listed below:

A6, A7, A8, A9, A12
 B1, B2, B3, B4, B5, B6, B7, B8
 C1, C3, C4, C6, C8
 D3, D4, D5, D8

12. Module Pattern

a) Scheduled Teaching & Learning hours

KIS Type	Contact Hours
Practical classes/workshops	60

b) Assessment

KIS Assessment Component	Detail	KIS code	% Weighting	% Pass Mark
Group Work	Movement, Communication and Self-Awareness – assessment of attendance and engagement.	KPE	N/A	Pass/Fail
Group Work	Experiential Group – assessment of attendance and engagement	KPE	N/A	Pass/Fail

c) Independent Study hours

	Notional Hours
Personal practice/study	90
Library-based study	50

d) Total student learning hours for module

200

13. Reading & Resources*

Author	Year	Title	Publisher
Movement and Body Awareness			
Ashley, L	2008	<i>Essential Guide to Dance</i>	Hodder Education
Bertherat, T	1989	<i>The Body has its Reasons</i>	Healing Arts Press
Cameron, J		<i>The Artist's Way</i>	
Feldenkrais, M	1991	<i>Awareness Through Movement</i>	Thorsons/Harper Collins
Gerzabek, U	1999	<i>The Power of Breathing</i>	Marshall
Hartley, L	1995	<i>Wisdom of Body Moving</i>	North Atlantic Books
Laban, R, revised by Ullman, L	2011	<i>The Mastery of Movement</i>	Dance Books
Levete, G	1982	<i>No Handicap to Dance</i>	Human Horizons
Lewis, P	1988	<i>Theoretical Approaches in Dance Movement Therapy</i>	Kendall/Hunt
Moore, C L & Yamamoto, K	1988	<i>Beyond Words' Movement Observation and Analysis</i>	Routledge
Newlove, J & Dalby, J	2003	<i>Laban for All</i>	Nick Hern Books
Tharp, T	2007	<i>The Creative Habit, Learn it and use it for life</i>	Simon and Schuster Paperbacks

Music Therapy Experiential Group			
Behr, H & Hearst, L	2005	<i>Group Analytic Psychotherapy – A Meeting of Minds</i>	J Wiley & Sons
Bion, W	1961	<i>Experiences in Groups</i>	New York: Basic Books
Chazan, R	2001	<i>The Group as Therapist</i>	Jessica Kingsley Publishers
Davies, A & Richards, E	2002	<i>Music Therapy and Group Work: Sound Company</i>	Jessica Kingsley Publishers
Kennard, D et al	2000	<i>A Workbook of Group Analytic Interventions</i>	Jessica Kingsley Publishers
Nitsun, M	1996	<i>The Anti-Group</i>	Routledge
Oakley, C	1999	<i>What is a Group? A New Look at Theory and Practice</i>	Rebus Press
Rose, C	2008	<i>“The Personal Development Group” The Student’s Guide</i>	Karnac Publication

1. Module Title	A2 – Clinical Practice and Reflection 2
2. HE Level	7
3. Credit Value	60
4. SITS module code	MTH 4012
5. Location of Delivery	Guildhall School and Partnership placement
6a. Module Type	Clinical Placement /Taught
6b. Applicable in the year of study	2
7. Module Leader	Ann Sloboda
8. Department	Music Therapy

9. Aims of the Module

Aims of the Module

Clinical Seminars

To provide a regular contained environment, which will:

- Give support and help with any difficulties experienced on placement and assist students in gaining a fuller understanding of these, and in formulating strategies to address them;
- Provide a forum for the discussion of clinical practice and wider clinical, systemic and institutional issues.

To enable the students:

- To develop greater depth and breadth of clinical practice and understanding through reflective exploration;
- To build on case study presentation skills developed in Year 1 – with emphasis on precision, clinical insight, clarity and timing;
- To use the clinical material presented as a basis for understanding techniques and methods used in music therapy.

Clinical Placements

- To provide regular extended practical experience of clinical music therapy during Year 2. The trainee can use their experience gained in Year 1 to take on more responsibility in the clinical setting, undertaking assessments treatment and being involved in research and audit projects where appropriate;
- To experience different models of work by UK practitioners, and to receive supervision from a music therapist (on or off-site where appropriate);
- To participate in the life of the therapeutic team, taking part in meetings, reviews and assessments, learning to give and receive feedback.

10. Teaching & Assessment Methodology

Method of teaching delivery:

Clinical Seminars

- Weekly small group seminars regular student presentation of clinical case work (each student presents fortnightly);
- Students receive feedback on casework and give feedback to fellow students, offering mutual support where difficulties are experienced;

- Occasional clinical presentations by tutor;
- In-depth discussion of clinical issues arising from the material presented;
- Developing questions about practice and theory. Some discussion of key reading;
- Further coaching in and development of presentation skills;
- Facilitation of reflective thinking on students' own casework and that of peers;
- Tutors offer regular feedback and guidance, and model ways to reflect on experience;
- Undertaken a placement and learn from the presentations of others in their group.

Clinical Placements

- Integration into the setting;
- Understanding of multi-disciplinary roles;
- Weekly supervision of clinical and practice, reflecting on, describing and analysing work, and sharing and discussing ideas;
- Writing up of case notes regularly and accurately;
- Observation of the clinical work of their music therapy supervisors and other professionals on placement;
- Taking part in team meetings, ward rounds and other relevant work on placement.

Assessment:

Clinical Seminars & Placements

Formative Assessment:

- Tutor and fellow students monitor progress in an ongoing way, and sharing feedback is an important aspect of classes;
- Clinical seminars monitor understanding, reflective practice and presentation and analytical skills;
- Weekly supervision on placement informally monitors student development and discusses difficulties;
- Interim and final placement report;
- Interim report on clinical work with one client/group, 1000 -1500 words (to be submitted electronically to the Administrator of the Music Therapy department). Before submitting the interim report to the School, this should be seen and receipt acknowledged by the placement supervisor;
- Internal interim mock viva.

Summative Assessment:

- Final report on clinical work with one client/group, 1500-2000 words. Before submitting the final report to the School, this should be seen and receipt acknowledged by the placement supervisor;
- Final Viva Voce in term 6, 1 hour: The clinical vivas also assess the learning outcomes of the placement, as the casework content of the viva is based on clinical work undertaken on placement.

11. Learning outcomes: On successful completion of the module students will have achieved various skills and abilities. Please refer to the Programme Specification for descriptions of the skills codes listed below:

A1, A2, A3, A4, A5, A6, A7, A8, A9, A10, A12, A13
 B1, B2, B3, B4, B5, B6, B7, B8, B9, B10
 C1, C2, C3, C4, C5, C6, C7, C8
 D1, D2, D3, D4, D5, D6, D7, D8, D9

12. Module Pattern

a) Scheduled Teaching & Learning hours

KIS Type	Contact Hours
Lecture	45
One-to-one class/tutorial	4
Placement(s)	336

b) Assessment

KIS Assessment Component	Detail	KIS code	% Weighting	% Pass Mark
Report	Final report on Clinical Casework, 1500-2000 words.	KCW	30	50
Viva Voce	Final Viva Voce base on Year 2 Clinical Work, 1 hour exam.	KPE	70	50

c) Independent Study hours

	Notional Hours
Personal practice/study	100
Library-based study	115

d) Total student learning hours for module

	600
--	-----

13. Reading & Resources*

Author	Year	Title	Publisher
<i>Clinical Seminars and Clinical Placements</i>			
<i>Students will be recommended chapters and extracts from the following texts. They will not generally be expected to read the complete book. This is not an exclusive list and new and current material may be added as seen relevant.</i>			
Aldridge, D (ed)	2000	<i>Music Therapy in Dementia Care</i>	Jessica Kingsley Publishers
Authors – various		<i>British Journal of Music Therapy</i>	British Society for Music Therapy
Bunt, L & Hoskyns, S	2002	<i>The Handbook of Music Therapy</i>	Routledge/Taylor-Francis
Bruscia, K (ed)	1991	<i>Studies in Music Therapy</i>	Barcelona Publishers
Casement, P	1985	<i>On Learning from the Patient</i>	Routledge
Compton-Dickinson, S, Odell-Miller, H & Adlam, J (eds)	2012	<i>Forensic Music Therapy</i>	Jessica Kingsley Publishers
Darnley-Smith, R & Patey, H	2003	<i>Music Therapy</i>	Sage
Davies, A & Richards, E	2002	<i>Sound Company: Music Therapy and</i>	Jessica Kingsley

		<i>Group Work</i>	Publishers
Davies, A, Richards, E & Barwick, N	2015	<i>Group Music Therapy</i>	Routledge
Fawcus, M (ed)	1997	<i>Children with Learning Difficulties: a collaborative approach to their education and management</i>	Whurr
Gray, A	1994	<i>Introduction to the Therapeutic Frame</i>	Routledge
Higgins, R.	1993	<i>Approaches to Case Study</i>	Jessica Kingsley Publishers
Main, T & , Johns, J (eds)	1989	<i>The Ailment and other psychoanalytic essays</i>	London Free Association Books
Miller, L et al. (eds)	2013	<i>Closely Observed Infants</i>	Bloomsbury
Odell Miller, H & Oldfield, A	2008	<i>Supervision of Music Therapy</i>	Routledge
Pavlicevic, M	1999	<i>Music Therapy: Intimate Notes</i>	Jessica Kingsley Publishers
Stock Whittaker, D	1995	<i>Using Groups to Help People</i>	Routledge
Trevarthen, C et al.	1996	<i>Children with Autism Diagnosis and Interventions to Meet Their Needs</i>	Jessica Kingsley Publishers
Twyford, K & Watson, T	2008	<i>Integrated Team working</i>	Jessica Kingsley Publishers
Wigram, T	2002	<i>Indications in Music Therapy</i>	BJMT (Vol 16 no.1)
Wigram, T & De Backer, J (eds)	1999	<i>Clinical Applications of Music Therapy in Developmental Disability, Paediatrics and Neurology</i>	Jessica Kingsley Publishers
Wigram, T & De Backer, J (eds)	1999	<i>Clinical Applications of Music Therapy in Psychiatry</i>	Jessica Kingsley Publishers
Zinkin, L	1994	<i>Group Analysis 27 (1) All's well that ends well. Or is it?</i>	

1. Module Title	B2 – Applied Theoretical and Research Studies
2. HE Level	7
3. Credit Value	45
4. SITS module code	MTH 4013
5. Location of Delivery	Guildhall
6a. Module Type	Taught / Project
6b. Applicable in the year of study	2
7. Module Leader	Donald Wetherick
8. Department	Music Therapy

9. Aims of the Module

Educational Aims:

- To introduce students to the meaning, purpose and value of research;
- To provide students with the knowledge and understanding of how research methodologies can be applied to music therapy research projects;
- To increase awareness of music therapy research literature;
- To introduce students to the main principles and methods of research into music therapy and related disciplines;
- To enable students to recognise the value of critical enquiry and reflection as regards both their own practice and the work of related disciplines;
- To embed a growing knowledge of research methodology into an awareness of different approaches of clinical music therapy practice;
- Further exploration of theoretical models in music therapy practice;
- To provide the students with the knowledge and understanding of the value of in depth, critically analytical literature reviewing;
- To be able to demonstrate the capacity to produce a clear and critically aware literature review on a set topic;
- To provide students with a working knowledge and understanding of the value of research proposals.

10. Teaching & Assessment Methodology

Method of teaching delivery:

- Lectures led by tutors to help develop more knowledge of the key theoretical and research methods and literature;
- Student presentations to offer opportunities to explore research projects and to gain experience of presentation skills;
- Small and large group discussion;
- Practical classroom exercises and homework assignments: for example, on questionnaire design, interview schedules and critical reviews of research papers;
- Small group tutorials on dissertation projects:
 - Individual and group tutorials to be given twice termly to each student
 - Peer reviewing on a regular basis
 - Written feedback to all students on an individual basis, e.g. to offer personal support for dissertation planning and execution;
- *Research module supervisors.* The module tutors will be responsible for the allocation of individual academic supervisors for this module.

Assessment:

There are three separate linked assignments for this module:

1. Critical Literature Review: Submit term 4, week 10, 3000-3500 words;
2. Research Outline and Methodology: Submit term 5, week 2, 2000-2500 words;
3. Research Project Report: Submit term 6, week 2, 6000-7000 words.

11. Learning outcomes: On successful completion of the module students will have achieved various skills and abilities. Please refer to the Programme Specification for descriptions of the skills codes listed below:

A1, A2, A3, A4, A5, A6, A7, A9, A10, A11

B1, B3, B6, B7, B8, B10, B11

C1, C2, C3, C4, C5, C6, C7

D1, D2, D3, D4, D7, D8, D9

12. Module Pattern

a) Scheduled Teaching & Learning hours

KIS Type	Contact Hours
Lecture	10
Seminar	10
One-to-one class/tutorial	10

b) Assessment

KIS Assessment Component	Detail	KIS code	% Weighting	% Pass Mark
Coursework	Critical Literature Review, 3000-3500 words.	KCW	25	50
Coursework	Research Outline and Methodology, 2000-2500 words.	KCW	25	50
Coursework	Research Project Report, 6000-7000 words.	KCW	50	50

c) Independent Study hours

	Notional Hours
Personal practice/study	420

d) Total student learning hours for module

450

13. Reading & Resources*

Author	Year	Title	Publisher
Andsell, G, Pavlicevic, M & Procter, S	2004	<i>Presenting the Evidence</i>	Nordoff Robbins Music Therapy Centre
Andsell, G & Pavlicevic, M	2000	<i>Beginning Research in the Arts Therapies</i>	Jessica Kingsley Publishers
Barker, C et al	2003	<i>Research Methods in Clinical and Counselling Psychology</i>	J Wiley & Sons
Bell, J	1993	<i>Doing Your Research Project</i>	Open University
Bruscia, K	2005	Standards of Integrity for Qualitative Music Therapy Research in <i>Voices</i> 5(3) available online at: www.voices.no	Voices

Denscombe, M	2003	<i>The Good Research Guide for Small-scale Research Projects</i>	Open University
Farrant,C, Pavlicevic, M & Tsiris, G	2011	<i>Towards Ethical Research</i>	Nordoff Robbins
Gillham, B	2001	<i>The Research Interview</i>	Continuum
Gillham, B	2008	<i>Developing a Questionnaire</i>	Continuum
Murray, R	2002	<i>How to write a thesis</i>	Open University
Reid, K, Flowers, P & Larkin, M	2005	Exploring lived experience in <i>The Psychologist</i> 18(1) pp 20-23 https://thepsychologist.bps.org.uk/volume-18/edition-1/exploring-lived-experience	The Psychologist
Robson, C	2015	<i>Real World Research</i>	J Wiley & Sons
Smith, J	2015	<i>Qualitative Psychology: A practical guide to research methods (3rd edition)</i>	Sage
Wheeler, B	2005	<i>Music Therapy Research. Quantitative and Qualitative Perspectives</i>	Barcelona Publishers
Wigram, T, Pedersen, I & Bonde, L	2002	<i>A Comprehensive Guide to Music Therapy - Theory, Clinical Practice, Research and Training</i>	Jessica Kingsley Publishers
Willig, C	2001	<i>Introducing Qualitative Research in Psychology</i>	Open University
Supplementary Texts			
Aldridge, D	1996	<i>Music Therapy Research and Practice in Medicine</i>	Jessica Kingsley Publishers
Aldridge, D (ed)	2005	<i>Case Study Designs in Music Therapy</i>	Jessica Kingsley Publishers
Gilroy, A & Lee, C (eds)	1995	<i>Art and Music: Therapy and Research</i>	Routledge
Langenberg, M, Aigen, K & Frommer, J (eds)	1996	<i>Qualitative Music Therapy Research: Beginning Dialogues</i>	Barcelona Publishers
Moule, P & Hek, G	2011	<i>Making Sense of Research</i>	Sage publication
Northedge, A	2005	<i>The Good Study Guide</i>	Open University
Robarts, J (ed)	2001	<i>Music Therapy Research: Growing Perspective in Theory and Practice. Vol. 1</i>	BSMT publication
Smeijsters, H	2005	<i>Multiple Perspective - A Guide to Qualitative Research in Music Therapy</i>	Barcelona Publishers
Various	2004-2015	<i>Qualitative Inquiries in Music Therapy: a monograph series</i>	http://www.barcelona-publishers.com/Periodicals
Wosch , T& Wigram, T (eds)	2007	<i>Microanalysis in Music Therapy</i>	Jessica Kingsley

1. Module Title	D2 – Personal and Professional Awareness
2. HE Level	7
3. Credit Value	15
4. SITS module code	MTH 4014
5. Location of Delivery	Guildhall School
6a. Module Type	Taught / Experiential
6b. Applicable in the year of study	2
7. Module Leader	Ann Sloboda
8. Department	Music Therapy

9. Aims of the Module

- To equip students with an appropriate repertoire of appropriate concepts and vocabulary to enable them to work effectively in interdisciplinary teams in healthcare and other settings;
- To follow up and expand on:
 - a) the subject matter of the clinical lectures given by visiting specialists
 - b) practical experience on placement
 - c) music-based and clinical classes at the Guildhall School
 - d) further reading;
- To familiarise the students with the professional and ethical requirements of the Health & Care Professions Council;
- To encourage students to question thoughtfully and appropriately and to develop strong communication skills in preparation for work in a multi-disciplinary team;
- To develop understanding and awareness of professional work and responsibilities undertaken by other arts therapists, speech and language therapists and other affiliated professionals;
- To gain an understanding of the ethical issues, including issues regarding equal opportunities, within the music therapy profession;
- To recognise the importance and value of cultural diversity within music therapy settings;
- To integrate the student's work in movement with allied disciplines and their own musical skills;
- The experiential group enables trainees to learn from each other and deepen their interpersonal resources, helping them grow in awareness through the languages of both music and words.

Continued individual personal therapy will further students' capacity to address personal issues that may restrict or impinge on their professional work.

10. Teaching & Assessment Methodology

Method of teaching delivery:

Applied Movement

- Specific exercises are found to help align and use the body supportively while playing musical instruments;
- Students are encouraged to observe their own posture, movement habits, rhythms, dynamic qualities and problems and share their observations with the class, as a means to develop self-reflection and awareness;
- Students are asked to use their knowledge to observe their placements, e.g. the client's posture, mode of movement and interaction; this is then shared and discussed in class;
- Role play exercises are used to explore specific situations from both the client and therapist's angle, which are then discussed with an emphasis on sensitivity, appropriate approach and effectiveness;

- This is all done in a supportive and safe space to encourage openness and honesty;
- Students are encouraged to apply their knowledge in their clinical work and research, e.g. the client's posture and mode of movement, and share and discuss this in class;
- Emphasis is placed on the integration between music and movement;
- Students are encouraged to keep a journal/record of their development and understanding of the classes and also observations in their clinical practice which they can then bring to the next class to be discussed.

Music Therapy Experiential Group

Experiential learning in a conducted small group. This group will take place for twenty weeks in the second year (20 x 1 ½ hours).

Professional Practice Seminars

- Teaching will be undertaken in large groups over 6 sessions during the year and will encourage debate and discussion of current professional issues;
- Visiting lecturers from related disciplines.

Music therapy techniques Seminars

- Taught seminars on advanced music therapy techniques;
- Role plays and discussions of examples from students' own music therapy work;
- Termly group improvisation sessions developing skills taught in year 1.

Professional Development Profile / Professional Development Log

Tutors will give regular guidance on identifying personal learning needs and ways to meet these and record them. There will also be guided discussion and teaching on how this relates to both the assessed Self-Reflective Account and professional requirements for Continuing Professional Development as a qualified practitioner.

Assessment:

Applied Movement

- There is ongoing informal assessment of students in the classes with time given with the classes to discuss progress and any issues, and these are also aired and discussed in the staff meetings;
- The reports from the movement classes are an evaluation of attendance, attitude and application to the classes and an assessment of progress and development with recommendations for continued practice where appropriate.

Music Therapy Experiential Group

- As the content is confidential, no regular reports are provided by the facilitator to the staff team. Only if a fail is awarded will a constructive report be provided. Informally, students are encouraged to monitor their own progress in the group and their ability to use the experience;
- In assessing students the criteria for passing this component of the module will be as follows:
 - a) **80% attendance during the year**
 - b) **Commitment to and use of the Group**

The criteria for 'commitment' and 'use' of the group will be formulated within the group itself by ongoing discussion between group members including the conductor of the group. This will be entered

into as part of the group process. Its purpose is to help students to understand and talk about the experience and

- the meaning and value of group interaction
- the dynamics that arise both in a students personal emotional awareness and that of others in the group.

Open peer discussion can help students develop the capacity to be aware of themselves, as well as their interaction with others. This process anticipates that any student that may be in the category of ‘fail’ will be aware of this during the course of the year and be able to make the necessary changes in order to both pass and get value from participating.

The final decision to ‘pass’ or ‘fail’ will rest with the group conductor, taking into consideration the thinking process that has taken place in the group.

Professional Practice Seminars

This will be assessed on a pass/fail basis taking into account attendance and contributions to debate and discussion.

Music therapy techniques

This will be assessed on a pass/fail basis through attendance, participation and a learning diary, but the major assessment of these skills will be demonstrated in the clinical presentation in the Final Viva.

Professional Development Profile / Professional Development Log

A log of professional learning activities undertaken during the year (no word limit) and a reflective CPD profile of 1700-2000 words.

11. Learning outcomes: On successful completion of the module students will have achieved various skills and abilities. Please refer to the Programme Specification for descriptions of the skills codes listed below:

- A1, A3, A4, A5, A6, A7, A8, A9, A12
 B1, B2, B3, B4, B5, B6, B7, B8, B10
 C1, C2, C3, C4, C5, C6, C8
 D1, D2, D3, D4, D5, D6, D7, D8, D9

12. Module Pattern

a) Scheduled Teaching & Learning hours

KIS Type	Contact Hours
Seminar	54
Practical classes/workshops	36

b) Assessment

KIS Assessment Component	Detail (e.g. component parts, length in time or words)	KIS code	% Weighting	% Pass Mark
Self-reflective account	Professional Development Profile/Log, 1700-2000 words. 30 Notional hours.	KCW	N/A	Pass/Fail

Group Work	Applied Movement – engagement and participation assessed by tutor.	KPE	N/A	Pass/Fail
Group Work	Professional Practice – engagement and participation assessed by tutor.	KPE	N/A	Pass/Fail
Group Work	Music Therapy Techniques - engagement and participation assessed by tutor.	KPE	N/A	Pass/Fail
Group Work	Experiential Group - engagement and participation assessed by tutor.	KPE	N/A	Pass/Fail
c) Independent Study hours			Notional Hours	
Personal practice/study			30	
Library-based study			30	
d) Total student learning hours for module			150	

13. Reading & Resources*			
Author	Year	Title	Publisher
Movement and Body Awareness			
Ashley, L	2008	<i>Essential Guide to Dance</i>	Hodder Education
Bertherat, T	1989	<i>The Body has its Reasons</i>	Healing Arts Press
Cameron, J		<i>The Artist's Way</i>	
Feldenkrais, M	1991	<i>Awareness Through Movement</i>	Thorsons/Harper Collins
Gerzabek, U	1999	<i>The Power of Breathing</i>	Marshall
Hartley, L	1995	<i>Wisdom of Body Moving</i>	North Atlantic Books
Laban, R, revised by Ullman, L	2011	<i>The Mastery of Movement</i>	Dance Books
Levete, G	1982	<i>No Handicap to Dance</i>	Human Horizons
Lewis, P	1988	<i>Theoretical Approaches in Dance Movement Therapy</i>	Kendall/Hunt
Moore, C L & Yamamoto, K	1988	<i>Beyond Words' Movement Observation and Analysis</i>	Routledge
Newlove, J & Dalby, J	2003	<i>Laban for All</i>	Nick Hern Books
Tharp, T	2007	<i>The Creative Habit, Learn it and use it for life</i>	Simon and Schuster Paperbacks
Music Therapy Experiential Group			
Behr, H & Hearst, L	2005	<i>Group Analytic Psychotherapy – A Meeting of Minds</i>	J Wiley & Sons
Bion, W	1961	<i>Experiences in Groups</i>	New York: Basic Books
Chazan, R	2001	<i>The Group as Therapist</i>	Jessica Kingsley Publishers
Davies, A & Richards, E	2002	<i>Music Therapy and Group Work: Sound Company</i>	Jessica Kingsley Publishers
Kennard, D et al	2000	<i>A Workbook of Group Analytic Interventions</i>	Jessica Kingsley Publishers
Nitsun, M	1996	<i>The Anti-Group</i>	Routledge

Oakley, C	1999	<i>What is a Group? A New Look at Theory and Practice</i>	Rebus Press
Rose, C	2008	<i>“The Personal Development Group” The Student’s Guide</i>	Karnac Publication
Professional Practice Seminars			
Bond, T	2000	<i>Standards and Ethics for Counselling in Action</i>	Sage
Bunt, L & Hoskyns, S	2000	<i>The Handbook of Music Therapy</i>	Brunner-Routledge
Health and Care Professions Council	Various	<i>Standards of Proficiency (Arts Therapies), Standards of Conduct, Performance and Ethics, Standards of Continuing Professional Development</i>	HCPC
Hills, B, Norman, I & Forster, L	2000	A Study of Burnout and Multidisciplinary Team-working amongst Professional Music Therapists in <i>British Journal of Music Therapy</i> (Vol. 14 (1))	British Journal of Music Therapy
Huffington et al	2004	<i>Working Below the Surface</i>	Karnac
Obholzer, A & Roberts, V J (eds)	1994	<i>The Unconscious at Work: Individual and Organisational Stress in the Human Services</i>	Routledge
Stewart, D	2000	The State of the UK Music Therapy Profession. Personal qualities, working models, support networks and job satisfaction in <i>British Journal of Music Therapy</i> (Vol. 14 (1))	British Journal of Music Therapy

Assessment Criteria

School-wide postgraduate assessment criteria for levels 7	Technique and knowledge	Performance and/or creative output	Communication and artistic values	Professional protocols
School-wide postgraduate percentage ranges for levels 7 with descriptors	90+	Work displaying genuine mastery and integration of therapeutic/academic insight, technical command and communicative conviction comparable to a world-class professional standard		
	80-89	<p>Exceptional breadth of knowledge and skills that is comprehensive, accurate, relevant and informed by the highest expected level of scholarship.</p> <p>Exceptional understanding and integration of relevant clinical, musical and academic theory and practice.</p> <p>Exceptional knowledge of relevant clinical fields, client groups and their contexts.</p> <p>Exceptional ability to analyse, critique and evaluate complex information appropriately.</p> <p>Exceeds expected outcomes, demonstrating application of improvisation, music, research and</p>	<p>Exceptional quality, range and flexibility of clinically appropriate musical practice on voice and/or instruments.</p> <p>An exceptional capacity to establish and sustain effective relationships and communication with clients and colleagues, including use of empathy, intuition, and awareness of diversity.</p> <p>Practice demonstrates an exceptional level of engagement with principles and theories of clinical music therapy, including listening and observation skills where appropriate.</p> <p>Performing and/or delivering tasks to an exceptionally high standard and to agreed timescales.</p> <p>Demonstrating a level of creativity that</p>	<p>Exceptional clarity of communication in written, spoken and performative tasks appropriate to different recipients.</p> <p>Exceptionally developed capacity for effective and flexible non-verbal communication, including musical artistry (in performance assessments).</p> <p>Demonstrating reflective and responsive capacity and use of supervision that exceeds expectations.</p> <p>Shows consistently effective and fluent communication within professional relationships and teamwork.</p> <p>Shows exceptional initiative and imagination in managing complex situations.</p>

	<p>clinical skills.</p> <p>A highly professional level of relevant technical and presentational skills (including spoken, written and IT/AV skills).</p>	<p>exceeds expectations.</p>		
70-79	<p>Excellent breadth of knowledge and skills that is comprehensive, accurate, relevant and informed by a high level of scholarship.</p> <p>Excellent understanding and integration of relevant clinical, musical and academic theory and practice.</p> <p>Excellent knowledge of relevant clinical fields, client groups and their contexts.</p> <p>Excellent ability to analyse, critique and evaluate complex information appropriately.</p> <p>Demonstrating excellent application of improvisation, music, research and clinical skills.</p> <p>A professional level of relevant technical and presentational skills (including spoken, written and IT/AV skills).</p>	<p>Excellent quality, range and flexibility of clinically appropriate musical practice on voice and/or instruments.</p> <p>An excellent capacity to establish and sustain effective relationships and communication with clients and colleagues, including use of empathy, intuition, and awareness of diversity.</p> <p>Practice demonstrates an excellent level of engagement with principles and theories of clinical music therapy, including listening and observation skills where appropriate.</p> <p>Performing and/or delivering tasks to an excellent standard and to agreed timescales.</p> <p>Demonstrating a consistently excellent level of creativity.</p>	<p>Excellent clarity of communication in written, spoken and performative tasks appropriate to different recipients.</p> <p>Excellent capacity for effective and flexible non-verbal communication, including musical artistry (in performance assessments).</p> <p>Demonstrating reflective and responsive capacity and use of supervision to an excellent level.</p> <p>Shows consistently effective and fluent communication within professional relationships and teamwork.</p> <p>Shows consistently excellent initiative and imagination in managing complex situations.</p>	<p>Shows an excellent understanding of regulatory, legal and ethical principles relevant to music therapy practice.</p> <p>Shows an excellent understanding of the working practices of related professionals.</p> <p>Shows an excellent understanding of professional boundaries, confidentiality and consent.</p>

60-69	<p>Demonstrates a breadth of knowledge and skills that is consistent, accurate, relevant and informed by a generally good level of scholarship.</p> <p>Demonstrates good understanding and integration of relevant clinical, musical and academic theory and practice.</p> <p>Shows a good knowledge of relevant clinical fields, client groups and their contexts.</p> <p>Demonstrates a consistent ability to analyse, critique and evaluate complex information appropriately.</p> <p>Demonstrating a good application of improvisation, music, research and clinical skills.</p> <p>Shows consistently good use of relevant technical and presentational skills (including spoken, written and IT/AV skills).</p>	<p>Shows a good quality, range and flexibility of clinically appropriate musical practice on voice and instruments.</p> <p>Demonstrates a consistently good capacity to establish and sustain effective relationships and communication with clients and colleagues, including use of empathy, intuition, and awareness of diversity.</p> <p>Practice demonstrates a good level of engagement with principles and theories of clinical music therapy, including listening and observation skills where appropriate.</p> <p>Tasks are performed and/or delivered to a consistently good standard and to agreed timescales.</p> <p>Demonstrates a good level of creativity.</p>	<p>Demonstrates consistently good clarity of communication in written, spoken and performative tasks appropriate for different recipients.</p> <p>A consistently good capacity for effective and flexible non-verbal communication, including musical artistry (in performance assessments).</p> <p>Demonstrates good reflective and responsive capacity and use of supervision.</p> <p>Shows consistently effective communication within professional relationships and teamwork.</p> <p>Shows good use of initiative and imagination in managing complex situations.</p>	<p>Shows a good understanding of regulatory, legal and ethical principles relevant to music therapy practice.</p> <p>Shows a good understanding of the working practices of related professionals.</p> <p>Demonstrates a good understanding of professional boundaries, confidentiality and consent.</p>
50-59	<p>A satisfactory breadth of knowledge and skills that is informed by a generally accurate level of scholarship.</p>	<p>Shows a satisfactory quality, range and flexibility of clinically appropriate musical practice on voice and</p>	<p>Clarity of communication in written, spoken and performative tasks appropriate for different recipients is</p>	<p>Shows a consistently satisfactory understanding of regulatory, legal and ethical principles relevant to music</p>

		<p>Generally satisfactory understanding and integration of relevant clinical, musical and academic theory and practice.</p> <p>An adequate knowledge of relevant clinical fields, client groups and their contexts.</p> <p>Generally competent and developing ability to analyse, critique and evaluate complex information appropriately.</p> <p>Demonstrating generally competent application of improvisation, music, research and clinical skills.</p> <p>A basic competence in use of relevant technical and presentational skills (including spoken, written and IT/AV skills).</p>	<p>instruments.</p> <p>Demonstrates a consistently satisfactory capacity to establish and sustain effective relationships and communication with clients and colleagues, including use of empathy, intuition, and awareness of diversity.</p> <p>Practice demonstrates a satisfactory level of engagement with principles and theories of clinical music therapy, including listening and observation skills where appropriate.</p> <p>Tasks are performed and/or delivered to a satisfactory standard and to agreed timescales.</p> <p>Demonstrates a generally satisfactory level of creativity.</p>	<p>at a satisfactory level</p> <p>A satisfactory capacity for effective and flexible non-verbal communication, including musical artistry (in performance assessments).</p> <p>Demonstrates consistently satisfactory reflective and responsive capacity and use of supervision.</p> <p>Shows generally satisfactory communication within professional relationships and teamwork.</p> <p>Shows satisfactory use of initiative and imagination in managing complex situations.</p>	<p>therapy practice.</p> <p>Shows a satisfactory understanding of the working practices of related professionals.</p> <p>Demonstrates a satisfactory understanding of professional boundaries, confidentiality and consent.</p>
	<p>40-49</p>	<p>Generally inconsistent level of knowledge and skills that is informed by an unreliable level of scholarship.</p> <p>Inconsistent level of understanding and integration of relevant clinical, musical and academic theory and practice.</p> <p>Unreliable knowledge of relevant clinical fields, client groups and their</p>	<p>Shows a generally inconsistent quality, range and flexibility of musical practice on voice and instruments and/or musical practice that is unreliable in its clinical appropriateness.</p> <p>Demonstrates an inconsistent capacity to establish and sustain effective relationships and communication with clients and colleagues; use of empathy,</p>	<p>Clarity of communication in written, spoken and performative tasks is generally inconsistent and/or is not reliably differentiated for different recipients.</p> <p>Capacity for effective and flexible non-verbal communication, including musical artistry, is generally unreliable or lacking (in performance</p>	<p>Shows limited or unreliable understanding of regulatory, legal and ethical principles relevant to music therapy practice.</p> <p>Shows a limited or unreliable understanding of the working practices of related professionals.</p> <p>Demonstrates a limited or unreliable understanding of professional</p>

	<p>contexts.</p> <p>Inconsistent ability to analyse, critique and evaluate complex information appropriately.</p> <p>Lacks consistency in the application of improvisation, music, research and clinical skills.</p> <p>Lacks competence and/or coherence in use of relevant technical and presentational skills (including spoken, written and IT/AV skills).</p>	<p>intuition, and awareness of diversity, may be unreliable.</p> <p>Practice demonstrates an inconsistent level of engagement with principles and theories of clinical music therapy; listening and observation skills (where appropriate) may be lacking or unreliable.</p> <p>Tasks are not reliably performed and/or delivered to a satisfactory standard and/or to agreed timescales.</p> <p>Demonstrates an unsatisfactory and/or inconsistent level of creativity.</p>	<p>assessments).</p> <p>Demonstrates generally unreliable or inconsistent reflective and responsive capacities and/or use of supervision.</p> <p>Shows generally unreliable communication within professional relationships and teamwork.</p> <p>Use of initiative and imagination in managing complex situations is not reliably or consistently demonstrated.</p>	<p>boundaries, confidentiality and consent.</p>
0-39	An unsatisfactory level.	An unsatisfactory level.	An unsatisfactory level.	An unsatisfactory level.