



# **MA in Music Therapy**

## **Programme & module specifications & assessment criteria for 2026/27**

Details may change in future academic years, please consult the programme specification 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 Regulations.

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## **1. Programme Title**

Music Therapy

## **2. Programme Accredited by (if applicable)**

The Health and Care Professions Council (HCPC)

## **3. Final qualification and level of award**

MA in Music Therapy

## **4. Exit awards (where relevant)**

PGDip in Music and Health Studies

## **5. Relevant QAA subject benchmarking group(s)**

N/A

## **6. SITS code**

PMARTMUTH

## **7. Approved for the year of study**

2026/27

## **8. Programme leader**

Head of Music Therapy

## 9. Aims of the Programme

This programme aims to:

- Enable students to meet the current UK professional standards for music therapists and eligibility criteria for registration with the Health Care Professions Council (HCPC) to work as registered music therapists.
- Provide students with a thorough and in-depth understanding of musical and specific therapeutic theoretical perspectives that can be integrated into their music therapy practice.
- Equip students with the practical, observational and musical communication skills required for music therapy clinical work, and an effective understanding of the nature of the therapeutic process and the dynamics of the client/therapist relationship.
- Provide students with a range of music therapy placements where they gain clinical experience with children and adults in a variety of clinical settings, with appropriate supervision.
- Provide students with the opportunity to develop as musicians through individual conservatoire-level teaching and ongoing small group coaching.
- Develop students' professional skills, judgement, and ethical practice in recording, reviewing, and evaluating their clinical work.
- Enable students to develop the skills to critically evaluate and apply relevant research and undertake their own research using appropriate research methods.
- Develop students' responsibility for their own learning and practice, and the capacity for using initiative, analytic and decision-making skills in complex, emotionally demanding situations.
- Provide a safe, contained environment for training therapists which cultivates reflective practice, self-exploration, and the development of a therapeutic stance.
- Prepare students for responsible, effective, and professional employment with a wide range of service users, with an ability to contribute to the development of the music therapy profession in the UK and internationally.

## 10. Criteria for admission to the Programme

### 10.1 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 (applicants from a tradition without written music, will be offered an alternative aural task).
- Keyboard harmonic sense (guitar will be considered as an alternative to piano).
- The capacity to improvise, alone on the keyboard or guitar and in an interactive scenario using a range of instruments with one of the panel members.

The majority of these auditions take place in February – April.

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 two 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 beginning of the summer term, although late applications and offers can occasionally be accommodated in exceptional circumstances.

## **10.2 Standard entry requirements**

Entry to this training demands a high standard of musicianship, a mature personality compatible with training as a therapist, and graduate-level academic skills. The programme contains substantial academic components.

Applicants are therefore expected to have already completed a Bachelor's degree with Honours or an international equivalent at the point of application. Music is the most common subject, although many graduates in other subjects have been successful in gaining places.

Musicianship and personal suitability, including interpersonal skills in a group are assessed at audition and interview. Applications should demonstrate experience of a period of paid or voluntary work outside of full-time education. Experience of working with vulnerable people in the community in either health or education settings is highly beneficial.

## **10.3 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.

## **10.4 Non-standard entry procedure**

Applications from musicians who do not possess a university degree are welcomed, provided they can manage both the academic and musical demands. If they are

successful at audition and interview, they will be asked to complete an academic task before an offer of a place is made.

N/A

## 11. Programme Learning Outcomes

The MA in Music Therapy programme learning outcomes have been informed by reference to The Frameworks for Higher Education Qualifications (2014), QAA Master's Degree Characteristics Statement (2020), and the current professional standards set by The Health and Care Professions Council (2020).

\* Indicates transferable skill

<b>A. Technique and Knowledge</b>	
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 awareness of and sensitivity to 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.

<b>A. Technique and Knowledge</b>	
A12	The ability to apply creative and improvisational skills in challenging situations.*
A13	The ability to use audio/visual recording technologies, and music technology in the context of music therapy practice.

<b>B. Performance and/or Creative Output</b>	
On successful completion of this programme the student will be able to demonstrate:	
B1	How to both create and apply the varied features of music appropriately in clinical settings and to analyse the various aspects of 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 with awareness of and sensitivity to clinical and cultural contexts.
B3	Respect for 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	Autonomy, flexibility and effective musical communication with patients and colleagues in the clinical setting.
B6	Heightened observation and listening skills leading to appropriate assessment and formulation of appropriate music therapy techniques.
B7	Knowledge of the physiological, psychological and social development of human relationships, and an ability to analyse group dynamics.
B8	How to integrate, translate and apply theoretical understanding to clinical practice.
B9	The ability to conduct appropriate therapy treatments or other actions safely and skilfully and in accordance with the best evidence-based practice.
B10	Effective skills in personal presentation, organisation and time management.*
B11	The ability to design, implement and document a research project.*

<b>C. Communication and artistic values</b>	
On successful completion of this programme the student will be able to demonstrate:	
C1	A capacity for effective communication with patients clients and users, and an awareness of 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	An ability to communicate clearly and succinctly in written and spoken English with different audiences and in different contexts.*
C3	A capacity for reflective practice, ability to use supervision and ongoing learning and awareness of the limits of their own practice.*
C4	The ability 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	An ability to keep accurate, legible written clinical records, (using only accepted terminology and abbreviations), and handle these and other clinical data in accordance with relevant protocols.*

<b>C. Communication and artistic values</b>	
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	An ability to present, discuss and synthesise complex written, practical and clinical material in a coherent way.*
C8	A capacity for leadership, initiative and analytical problem-solving skills in unpredictable situations.*

<b>D. Professional protocols</b>	
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	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.*

## **12. Programme Structure**

### **12.1 Programme Duration**

2 Years

### **12.2 Mode of Delivery (full/part-time/other)**

Full-time

### **12.3 Total student learning hours**

3000 hours

### **12.4 % Split teaching contact hours: self-directed practice & study\***

1276 contact hours

1724 self-directed hours

## **13. Teaching & Learning Methodology & Assessment Strategy**

The teaching and learning strategies for the Music Therapy programme are designed to deliver the aims of the programme, to match the learning outcomes and to enable students 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.

Professional practice in music therapy requires competency in clinical, practical, academic and personal skills, and students need substantial practice to use and integrate these. 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 reflection, and on processes that parallel the work that graduates will do once employed.

A significant number of hours is devoted to individual first and second study instrument lessons, something not offered by comparable programmes. Together with the large number of hours in year 1 on vocal, keyboard and improvisation skills, and practice time, this largely accounts for the unusually high credit level for the MA.

Central throughout 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 the Guildhall MA programme is that students begin observational clinical placements one day per week in Term 1 of the programme. Each student's package of placements is carefully chosen and balanced by the programme leader to give them an appropriate range of experience throughout their training.

## Year 1

In term 1, students observe, and where appropriate, assist with 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.

## Year 2

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.

At Guildhall, in both years, 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. Recognising that some placements have more resources to supervise students on site than others, clinical seminars will offer focussed technical help to students who need it, where necessary.

Student presentation and discussion are highly valued learning opportunities: regular reflection on case work is expected, continual 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.

## 13.1 Assessment

Assessment is an integral part of the learning process and is used to inform student attainment and their further development throughout the programme. Each module contains summative assessments distributed across each year of the programme. Feedback is provided formally and informally, and students are involved in some of the processes of formative feedback to each other.

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

- Assessment tasks and activities should be clear, purposeful, and time-specific (with detailed guidelines provided in the programme handbook), with achievement measured against transparent assessment criteria/grading descriptors.
- Assessment tasks and activities should be relevant to the subject being studied. For the MA in Music Therapy, these will be related as far as possible to the varied professional procedures expected of the working music therapist, 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 activities such as: writing/analysing 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; writing of academic papers and essays; and team-working skills.

- As part of the Masters level study, the integration of theory and practice are included in the evaluation of clinical practice.
- Assessment tasks enable students to demonstrate their learning across the range of relevant skills (practical, clinical, academic and research) required to meet the intended programme learning outcomes.

## 13.2 Feedback Arrangements

The assessors will provide students with clear, relevant, and informative summative feedback and grades for assessments submitted or completed, normally within 15 working days. Students are advised that the grades received during the academic year are provisional and subject to confirmation by relevant Examination board. Regular informal formative feedback is given to students on an individual basis when required.

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.

## 13.3 Years and Modules

<b>Year 1</b>			
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		

<b>Year 2</b>			
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	45	7	

<b>Year 2</b>			
(D2) Personal and Professional Awareness	15	7	
Total	120		

## 14. Assessment Regulations

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

### 14.1 Requirements to pass a module

A student must complete all the assessment components of the module and achieve an aggregate weighted mark of no less than 50% to pass a module and acquire the associated credit. The module specification (see below) will indicate whether a pass or minimum mark is required for a specific component.

### 14.2 Progression and Completion

#### Requirements for progression to Year 2

A student completing Year 1 must achieve a pass grade in all Year 1 modules (i.e., A1, B1, C, and D1) to progress to Year 2.

A student who fails the Viva Voce 2 component in module A1 may be permitted to re-sit that 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

A student completing Year 2 must -

- achieve a mark of at least 50% in modules A2 and B2;
- achieve a mark of at least 50% in the research project of module B2 and an aggregate mark of 50% for the overall module;
- achieve a pass grade in module D2\* (please see below);
- attend a minimum of 40 hours of personal therapy.

- in order to be considered for the award of MA in Music Therapy.

### *\*Module D2*

*If the Professional Development profile and log component is failed it will need to be resubmitted following feedback and advice from module tutors.*

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(s), feedback will be given and 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.)

## **14.3 Reassessment/Resit Procedures**

Where a student has not met the overall weighted aggregate for a module and/or fails to meet the minimum achievement requirement in a module component, the Programme Assessment Board will offer a resit of the failed assessment component.

Where a student cannot be reassessed in the same format as at the first attempt, for example due to practical difficulties related to performance and/or collaborative work, the Programme Assessment Board may recommend an alternative form of assessment (“Special Scheme of Study”) which equally meets the learning outcomes and standards. The Programme Assessment Board may permit a continuing student to resit during the following year, with or without attendance.

An assessment can be resat only once (i.e., two attempts in total).

A resit fee will apply and, in addition, where attendance at classes is required, the student will be liable for the costs of any additional teaching.

All reassessments are capped at the pass mark.

A student who successfully completes a resit shall be awarded the credit for the module. The capped resit mark will be used for the purposes of the award calculation. The only exception to this is for an academic misconduct failure (e.g., plagiarism, collusion) where, even though the module component must be resat and passed, the fail mark (0%) will be carried forward to the overall module aggregate mark.

Failure at reassessment, where a failed module or component cannot be compensated, may lead to a recommendation of Fail/Withdraw to the relevant assessment board and termination of the student’s student status. Where applicable, a student will be considered for an exit award.

## 14.4 Compensation Provisions

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

Compensation between components **within** some modules will be permitted provided that:

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

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

Compensation between the components in module B2 is permissible as described above, but the final research project must be passed in order to pass the module.

## 14.5 Award regulations

### Award Regulations

#### Postgraduate Diploma in Music & Health Studies

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

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

The overall degree result will be calculated on the basis of the aggregate of the module marks weighted according to their credit values, omitting the pass/fail module (D1) from the calculation. The classification shall be determined as follows:

Classification	Minimum %
Distinction	70%
Merit	60%
Pass	50%

The overall aggregate produced from the algorithm as detailed within this programme specification will determine a student's classification. Where a student's overall mark falls within 0.5% of a higher classification, the higher classification will be awarded but the mark itself will not be rounded up. The treatment of borderline classifications will be applied consistently across the School's departments. This will be based on mathematical calculation alone and will have been determined prior to the meeting of the Assessment Board. Students' individual performance in modules, their profiles or trajectories will not factor in the calculation. Students whose overall final mark puts them at a Fail, but which falls within 0.5% of a Pass, the degree mark will not be rounded up, but they will be awarded a Pass.

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 (HCPC).

Where a student fails to meet the requirements for Year 2, having exhausted all permitted resit 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.

## MA in Music Therapy

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

- successfully passed all modules (300 credits);
- achieved an aggregate mark of 50% for the programme as a whole;
- completed a minimum of 40 hours of personal therapy (as required by the HCPC). NB These are undertaken outside the school and are an additional cost to the programme.

The overall degree result will be calculated on the basis of the aggregate of the module marks for Year 2 weighted according to their credit values, omitting the pass/fail module D2 from the calculation. The classification shall be determined as follows:

Classification	Minimum %
Distinction	70% (students who achieve an overall module score of 80% in either module A2 or B2 will be eligible for a Starred Award)
Merit	60%
Pass	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.

## 14.6 Participation

Students are expected to attend all appropriate lessons, classes, clinical placements and activities and to maintain good timekeeping. Persistent attendance and/or 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.

## **14.7 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. Should a student not meet the criteria for 'fitness to practice', they will be advised on what options are open to them. These (outlined in more detail in the section 5 of Fitness to Practice procedure) include intermission from the programme for an agreed period, pending medical treatment or other appropriate remedial action.

## 15. Curriculum Map Relating Programme Learning Outcomes to Modules

	Module	Codes	A1	A2	A3	A4	A5	A6	A7	A8	A9	A10	A11	A12	A13	B1	B2	B3	B4	B5	B6	B7	B8	B9	B10	B11
<b>Part 1</b>	Clinical Practice and Reflection 1	GM MTH 4001	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓		✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	
	Theoretical Studies 1	GM MTH 4002	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓			✓		✓	✓		✓	✓	✓		✓	✓
	Musical Resources	GM MTH 4003				✓		✓		✓	✓	✓		✓	✓	✓	✓	✓	✓	✓	✓			✓	✓	
	Personal Awareness	GM MTH 4004						✓	✓	✓	✓			✓		✓	✓	✓	✓	✓	✓	✓	✓			
<b>Part 2</b>	Clinical Practice and Reflection 2	GM MTH 4005	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓		✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	
	Applied Theoretical and Research Studies	GM MTH 4006	✓	✓	✓	✓	✓	✓	✓		✓	✓	✓			✓		✓			✓	✓	✓		✓	✓
	Personal and Professional Awareness	GM MTH 4007	✓		✓	✓	✓	✓	✓	✓	✓			✓		✓	✓	✓	✓	✓	✓	✓	✓		✓	

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

## 16. Module Specifications

### 16.1 Clinical Practice and Reflection 1

<b>1. Module Title</b>	A1 – Clinical Practice and Reflection 1
<b>2. HE Level</b>	7
<b>3. Credit Value</b>	60
<b>4. SITS Module Code</b>	MTH4008
<b>5. Location of Delivery</b>	Guildhall School and Partnership Placement
<b>6a. Module Type</b>	Placement/Taught
<b>6b. Applicable in the year of study</b>	Year 1
<b>7. Module Leader</b>	Ann Sloboda
<b>8. Department</b>	Music Therapy

#### 9. Aims of the Module

##### Clinical Seminars

- To provide students with 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; and fourth by developing interests and contacts of their own choice (broadening and deepening their experience);
- To gain experience of work with children and/or 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 a combination of supervision on-site from the clinically-responsible music therapist and support at Guildhall in regular group clinical seminars;
- 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 fortnightly presentation of summaries of case studies);
- Exploring frameworks for case studies with tutors;
- Class discussion and feedback which allows students to gain confidence and to offer mutual support where difficulties are experienced. Tutors offer regular feedback and guidance on these values, and model ways to reflect on experience, with examples from their own clinical practice;
- The facilitation of reflective thinking on students' own casework and that of peers. Receiving feedback on their own casework and giving feedback to fellow students;
- 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 music therapy sessions, writing up notes, reflecting on work in supervision, taking part in team meetings, ward rounds and other relevant work on placement (terms 2 and 3);
- Regular supervision of clinical work, describing and analysing 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 minutes presentation including audio-visual extracts, followed by 30 minutes viva voce;

Presentation of a written case report (end of term 1): 2000-2500 words;

Viva voce 3 examination on group work (start of term 4): 20 minutes presentation including audio-visual extracts, followed by 30 minutes viva voce.

## Clinical Placements

Weekly supervision informally monitors student development and discusses difficulties;

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 the 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 preparation and assessment = 40 hours**

KIS Assessment Component	Detail	KIS Code	% Weighting	% Pass Mark
Written Assessment	2000 - 2500 words	KCW	20	50
Oral Assessment	1 hour viva voce exam	KPE	20	50
Oral Assessment	20-minute presentation and 30-minute viva voce	KPE	30	50
Oral Assessment	20-minute presentation and 30-minute viva voce	KPE	30	50

**c) Independent Study Hours**

	Notional Hours
Personal practice/study	132
Library-based study	120
<b>d) Total Student Learning Hours for Module</b>	<b>600 hours</b>

<b>13. Reading &amp; Resources*</b>			
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 will be added as seen relevant.			
<b>Music Therapy</b>			
Author	Year	Title	Publisher
Authors – various	Ongoing	British Journal of Music Therapy	British Association of Music Therapy
Bunt, L & Hoskyns, S	2002	The Handbook of Music Therapy	Routledge/Taylor-Francis
Darnley-Smith, R & Patey, H	2003	Music Therapy	Sage
Davies, A & Richards, E	2002	Sound Company: Music Therapy and Group Work	Jessica Kingsley Publishers
Davies, A, Richards, E & Barwick, N	2015	Group Music Therapy	Routledge
Oldfield, A & Flower, C	2008	Music Therapy with Children and their Families	Jessica Kingsley Publishers
Pavlicevic, M	1999	Music Therapy: Intimate Notes	Jessica Kingsley Publishers
Wigram, T	2002	Indications in Music Therapy	BJMT (Vol 16 no.1)
Wigram, T & De Backer, J (eds)	1999	Clinical Applications of Music Therapy in Developmental Disability, Paediatrics and Neurology	Jessica Kingsley Publishers
Wigram, T & De Backer, J (eds)	1999	Clinical Applications of Music Therapy in Psychiatry	Jessica Kingsley Publishers
<b>Therapeutic Practice</b>			
Casement, P	2013	On Learning from the Patient (classic edition)	Routledge
Evans, M	2020	Psychoanalytic Thinking in Mental Health Settings	Oxon: Routledge
Gray, A	2013	Introduction to the Therapeutic Frame (classic edition)	Routledge
Miller, L et al. (eds)	2013	Closely Observed Infants	Bloomsbury

## 16.2 Theoretical Studies 1

<b>1. Module Title</b>	B1 – Theoretical Studies 1
<b>2. HE Level</b>	7
<b>3. Credit Value</b>	50
<b>4. SITS module code</b>	MTH4009
<b>5. Location of Delivery</b>	Guildhall School
<b>6a. Module Type</b>	Taught
<b>6b. Applicable in the year of study</b>	1
<b>7. Module Leader</b>	Cressida Lindsay
<b>8. Department</b>	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:

- Essay (late term 1 of Year 1): 2500-3000 words;
- Presentation on a theoretical topic of choice (term 2 of Year 1): 25 minutes long followed by 10 minutes for discussion. Students must gain approval for the seminar topic at least one week in advance;
- Case Report (term 3 of Year 1): 4000-4500 words. Students will give a 15-minute presentation outlining their report followed by 15 – 20 minutes 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

<b>12. Module Pattern</b>				
a) Scheduled Teaching & Learning Hours				
KIS Type				Contact Hours
Seminar				180
b) Assessment				
KIS Assessment Component	Detail	KIS Code	% Weighting	% Pass Mark
Written assignment	Theoretical Studies Essay, 2500-3000 words.	KCW	35	50
Written assignment (with preparatory live presentation)	Case Report, 4000-4500 words.	KCW	45	50
Presentation	25-minute presentation with 10-minute discussion.	KPE	20	50
c) Independent Study Hours			Notional Study Hours	
Personal Practice/Study			320 Hours	
d) Total Student Learning Hours for Module			500 Hours	

<b>13. Reading &amp; Resources – Core Texts and Journals</b>			
<b>Music Therapy</b>			
Authors – various	Ongoing	British Journal of Music Therapy	British Association for Music Therapy
Bunt, L & Hoskyns, S	2002	The Handbook of Music Therapy	Routledge
Darnley-Smith, R & Patey, H	2003	Music Therapy	Sage
Trondalen, G	2016	Relational Music Therapy: An Intersubjective Perspective	Barcelona Publishers
<b>Psychotherapy</b>			
Kahr, B	2016	Tea with Winnicott	Karnac Books
Music, G	2019	Nurturing Children: From Trauma to Growth Using Attachment Theory, Psychoanalysis and Neurobiology	Routledge
Simpson, D and Miller, L (eds)	2019	Unexpected Gains: Psychotherapy with People with Learning Disabilities	Routledge
Stern, D	2010	Forms of Vitality	Oxford University Press
Waddell, M	1998	Inside Lives-Psychoanalysis and the Growth of the Personality	Routledge
Winnicott, D	1971	Playing & Reality	Routledge
<b>Psychology</b>			
Bee, H & Boyd, D	Latest edition	Lifespan Development	Pearson
Bee, H & Boyd D	Latest edition	The Developing Child	Pearson
Davey, G (ed)	Latest Edition	Psychology	Wiley
Nolen-Hoeksema, S, Fredrickson, B, Loftus, G.R. & Lutzs, C	Latest edition	Atkinson & Hilgard's Introduction to Psychology	Harcourt

## 16.3 Musical Resources

<b>1. Module Title</b>	C – Musical Resources
<b>2. HE Level</b>	7
<b>3. Credit Value</b>	50
<b>4. SITS module code</b>	MTH4010
<b>5. Location of Delivery</b>	Guildhall School
<b>6a. Module Type</b>	Taught
<b>6b. Applicable in the year of study</b>	1
<b>7. Module Leader</b>	Donald Wetherick
<b>8. Department</b>	Music Therapy

### 9. Aims of the Module

The overall aim of the module is to equip students to explore, develop and apply musical skills in relation to music therapy practice. This includes:

- developing the breadth and depth of students' individual musical resources and improvisation skills for effective music therapy practice;
- developing students' thinking about the use of music in therapeutic work and their ability to make reasoned decisions about clinical musical choices (linking primarily to A1 – Clinical Practice and Reflection and also B1 – Theoretical Studies);
- developing students' skills in group music making and improvisation in a range of styles and contexts;
- developing students' instrumental and vocal skills as musicians and to support music therapy practice;
- developing students' awareness of and competence in their own musical culture and awareness of other's musical cultures and backgrounds;
- enabling students to become more aware of the diversity of human musical experience and to locate their own musical experience in relation to this (linking to D1 – Personal Awareness);
- developing students' familiarity and competence in the use of music technology in the context of music therapy.

### Music therapy techniques

- To enable students to develop sensitive and creative musical resources on a

variety of instruments and voice for use in music therapy work;

- To enable students to understand how to apply these resources effectively in their clinical work with individuals and groups;
- To enable students to develop skills in listening to, describing, 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, including introducing students to music software and technology for use in music therapy.

### **First and Second Study/Integrative Performance**

- To foster instrumental 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 first study to extend their resources to use music clinically;
- To give students the resources to continue their own musical and artistic development while training and after qualifying as music therapists (see HCPC Standards of Proficiency for Arts Therapists 3.4);
- To explore new repertoire and ideas about creating and performing music with individuals 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.

### **Practical Musicianship Skills**

- To enable students of varied musical experience to develop their capacity on a variety of harmonic instruments, including voice and to use these effectively to support their clients in music therapy practice;
- To enable students to develop skills in using the elements of music and improvisation and to be able to work with and without varied forms of notated music;
- To enable students to develop aural awareness and an understanding of

effective methods of construction used in specific musical forms;

- To introduce students to electroacoustic music making and sound synthesis through use of music technology.

### **Group Improvisation**

- To enable students to develop skill and confidence in the use of improvisation in a group context using first and second study, voice and percussion;
- To cultivate expertise in free and structured group improvisation including learning improvisational approaches from diverse musical cultures and idioms;
- To enable students to apply improvised music approaches fluently and flexibly to a diverse range of clinical and cultural contexts, including representing an improvisation graphically through appropriate notations;
- To cultivate an awareness and understanding of group dynamics and relationships as they occur within group improvisation.

### **Voice**

- Basic healthy vocal techniques – essential for all whether speaking or singing;
- Exploring and developing the voice as an instrument to be used as a communicative tool with and without words;
- Awareness of the voice as your instrument - one which reflects a person's state of mind and being;
- Exploring vocal expression that aims to be authentic and wide ranging in its ability to connect with people from diverse backgrounds;
- Exploring different musical genres as appropriate for personal development;
- Developing the ability to improvise harmonies with the voice.

## **10. Teaching & Assessment Methodology**

### **Methods of teaching delivery:**

#### **Music therapy techniques**

- Tutor-led learning activities;
- Role-plays exploring music therapy situations and techniques;
- Group discussion of clinical placement material;
- Formative assignments on aspects of musical diversity, composition, analysis and transcription;
- Guidance and discussion on use of reflective learning and self-reflective

account in relation to musical development (assessed in Module D1).

### **First and Second Study / Integrative Performance**

- Playing to and with tutor and fellow students (as appropriate);
- Discussion and exchange with the tutor, 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 that extends students resources on the instrument, and experimenting with methods and techniques for creating music, including experimenting with use of instruments/voice on placement.

### **Practical Musicianship**

- Practical instrumental and voice work in class with feedback from tutor and fellow students to provide mutual support and enhance students' listening and playing skills;
- Small group classes structured to each individual's ability where students are encouraged to meet the challenges involved in developing musical literacy and new skills within a positive and supportive environment;
- Further learning opportunities set in partnership with tutor and students from week to week through which students are encouraged to share their musical background and skills with other students and develop awareness of their own musical development and understanding;
- Multimedia material provided by the tutor and students which is kept as a resource and record of the course as a whole.

### **Group Improvisation**

- Class activities concentrating 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;
- Written musical material provided by the tutors which students are encouraged to experiment with within classes, and to build their own file of material for shaping and underpinning improvisation in future work.

### **Voice**

- Tutor-led learning activities;
- Opportunities to free up vocal expression through whole-class group improvisation work;
- Partner and small-group work improvising imaginary client/therapist scenarios

to explore appropriate use of voice in relation to theories pertaining to music therapy clinical work;

- Encouraging students to share their experiences and skills through teaching songs/warm up techniques and discussing the use of voice in their clinical work;
- Offering opportunities to give support for Module C assignments involving the voice.

### **Assessment:**

#### **Music Therapy Techniques Exam**

A practical exam consisting of four tasks, three of which are 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.

1. A performance of an individually composed original song for voice and harmonic instrument, setting one of a selection of texts given in advance (2 ½-4 minutes duration). A score should be provided for the examiners.
2. An individual free improvisation of 3-5 mins duration to a given narrative (previously unseen), undertaken on student's choice of first/second study or piano.
3. A diatonic structured improvisation with a tutor of 3-5 minutes duration, accompanying and developing a rhythmic and/or melodic motif initiated by the tutor (previously unheard). This must be undertaken on a harmonic instrument with optional voice.
4. A freely improvised music therapy role play with a tutor of 3-5 minutes duration on a given brief (previously unseen), using student's choice of first/second study, voice, piano, guitar or other harmonic instrument and a selection of typical music therapy instruments (provided).

#### **Performance and Practical Musicianship**

Formative Assessment:

1. Ongoing informal appraisal with tutors.
2. A written report by first and second study teachers provided to the student and assessment panel in advance of the Musicianship Exam.
3. Discussion between student and examiners at end of Musicianship Exam including making a musical skills plan for the next year (Year 2) (10 minutes allowed for this).

## Summative Assessment:

A 20-minute practical exam consisting of:

- A performance of 10-12 minutes of 2 or more contrasting pieces, one at least on their first study instrument. Students may choose to perform a piece on their second study or another instrument. Pieces performed may be either solo, or part of an ensemble.
  - The remainder of the 20-minute practical exam will consist of six practical tasks, each lasting between 1 and 2 minutes/ lasting roughly one and a half minutes each, of which two will have been previously prepared (marked \*). The tasks reflect the Practical Musicianship work covered during the year and test students' ability to demonstrate that they are equipped to use a wide range of musical 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 over either a given bassline or a realised sequence of chord symbols (previously unseen).
  3. Sing with accompaniment a song, with or without words, demonstrating facility in one or more modal idioms chosen from a list given in advance.\*
  4. Perform from memory a prepared piece that extends a given opening phrase, chosen from a selection given in advance. The selection will include openings in a diverse range of idioms.\*
  5. Improvising in an idiom chosen by the student a piece using given rhythmic fragments (previously unseen).
  6. A free improvisation in response to a word chosen from a list of 12.

### **Group Improvisation Preparation and Performance**

1. A group improvisation performance (5-7 minutes) in small groups to a set brief given one hour before the exam. One-hour group preparation time is given. Students are expected to use their first and/or second study instrument. A piano and selection of percussion instruments will be available to each group.
2. An individual verbal reflection on your contribution to the group process lasting 10-15 minutes will follow immediately after the performance, and will be facilitated by the examiners.

## 11. Learning Outcomes

On successful completion of the module students will have achieved various skills and abilities. Please refer to the Programme Specification for description 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

D1, D2, D3, D4, D6, D8, D9

<b>12. Module Pattern</b>				
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
Musicianship exam	Part A: Recital, 10-12 minutes Part B: Keyboard Musicianship, 8 – 10 minutes	KPE	40	50
Practical assessment	Music Therapy Techniques Exam incorporating individual improvisation task, (9-15 minutes) Original Song Task score	KPE	40	50
Practical assessment	Group Improvisation Performance, 5 - 7 minutes	KPE	10	50
Oral assessment	Individual verbal reflection	KCW	10	50
c) Independent Study Hours		Nominal Hours		
Personal practice/study		317		
d) Total Student Learning Hours for Module		500 hours		

## 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
<b>Music Therapy Techniques</b>			
Baker, F & Wigram, T	2005	Songwriting: Methods and Techniques and Clinical Applications for Music Therapy	Jessica Kingsley Publishers

<b>13. Reading &amp; Resources*</b>			
Texts marked * include practical instruction and/or exercises in improvisation relevant to the module. Other texts listed discuss music and improvisation more generally.			
		Clinicians, Educators and Students	
Magee, W (ed)	2013	Music Technology in Therapeutic and Health Settings	Jessica Kingsley Publishers
Pavlicevic, M	2003	Groups in Music: Strategies from Music Therapy	Jessica Kingsley Publishers
Wigram, T	2004	* Improvisation: Methods and Techniques for Music Therapy Clinicians, Educators and Students	Jessica Kingsley Publishers
Young, L	2016	Multicultural Musical Competence in Music Therapy	Music Therapy Perspectives 34(2)
<b>Group Improvisation</b>			
Bailey, D (ed)	1993	Improvisation: Its Nature and Practice in Music	Da Capo Press
<b>Practical Musicianship</b>			
Born, G and Hesmondhalgh, D (eds)	2020	Western Music and its Others	University of California Press
Kelly, R T	2019	*Hymn Style Piano Playing	Independent
Lovesy, O	2019	Popular Music and the Postcolonial	Routledge
<b>Vocal Workshops</b>			
Morris, R & Hutchison, L	2016	*If in Doubt, Breathe Out	Compton Publishing Ltd

## 16.4 Personal Awareness

<b>1. Module Title</b>	D1 – Personal Awareness
<b>2. HE Level</b>	7
<b>3. Credit Value</b>	20
<b>4. SITS module code</b>	MTH4011
<b>5. Location of Delivery</b>	Guildhall School and Partnership Placement
<b>6a. Module Type</b>	Taught, Experiment
<b>6b. Applicable in the year of study</b>	1
<b>7. Module Leader</b>	Ann Sloboda
<b>8. Department</b>	Music Therapy

### 9. Aims of the Module

The module as a whole aims to:

- Provide a safe, contained environment for training therapists which cultivates reflective practice, self-exploration and the development of a therapeutic stance;
- Develop students' responsibility for their own learning and practice, and the capacity for using initiative, analytic and decision-making skills in complex, emotionally demanding situations;
- Encourage integration and reflection on learning and development across other modules.

### 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;
- To give an opportunity to use both music and words as media for exploration of experience;
- To encourage reflection on the experience of participating in a regular group where both music and words are available for communication;
- To encourage students to relate this group experience to the practice of music therapy and, in doing so, gain insight into the different levels of meaning experienced by their patients;
- To provide a safe place for expression, interaction and reflection facilitated by a music therapist who has no other teaching contact with students outside these sessions;
- The facilitator will keep the content of the sessions confidential except where concerns about a student's welfare arise, in which case the programme leader or other staff member will be informed as appropriate.

## **10. Teaching & Assessment Methodology**

### **Method of teaching delivery:**

Students are asked to keep a personal diary of their learning across the programme during Year 1. This supports them in becoming reflective practitioners, responsible for their own learning and development. The diary itself is not submitted but provides material which students develop in the Reflective Account submission for this module. Guidance on keeping a diary and on using reflective learning approaches is given in the Induction and there are termly briefing sessions to support students in developing their reflections for submission.

### **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 24-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 (24 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, the tutor/group leader would indicate that 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 to monitoring attendance, 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**

Should a student fail to engage satisfactorily with the experiential sessions they will be advised that this could lead to a fail at the end of the year.

### **Individual Personal Therapy**

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

### **Reflective Account**

A 2000-word written reflection is submitted in Term 3. Students are asked to reflect on their development over the year, drawing on their experience across the programme, relevant experiences outside the course, and their personal diary.

### **Guidance for assessment tasks**

Students are provided with clear guidelines as to what the assessment tasks involve, what to expect of students and the criteria against which these will be assessed.

<b>11. Learning Outcomes</b>
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

<b>12. Module Pattern</b>				
NB These assessment components are not compensatable.				
a) Scheduled Teaching & Learning Hours				
KIS Type			Contact Hours	
Practical classes/workshops			60	
b) Assessment (school-wide assessment criteria applied as appropriate)				
KIS Assessment Component	Detail	KIS code	% Weighting	% Pass Mark
Continuous assessment	Movement, Communication and Self-Awareness – assessment of attendance and engagement.	KPE	N/A	Pass/Fail
Written	Self-Reflective Account (1900-2100 words) of personal and musical development	KPE	N/A	Pass/Fail
Continuous assessment	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 hours	

<b>13. Reading and Resources</b>			
Author	Year	Title	Publisher
<b>Movement and Body Awareness</b>			
Hartley, L	1995	Wisdom of the Body	North Atlantic Books
Feldenkrais, M	1980	Awareness Through Movement: Health Exercises for Personal Growth	Penguin Books
Tharp, T	2007	The Creative Habit: Learn It and Use It for Life	Simon and Schuster Paperbacks
<b>Music Therapy Experiential Group</b>			
Behr, H & Hearst, L	2005	Group Analytic Psychotherapy – A Meeting of Minds	J Wiley & Sons
Kennard, D et al	2000	A Workbook of Group Analytic Interventions	Jessica Kingsley Publishers
Nitsun, M	1996	The Anti-Group	Routledge
Oakley, C	1999	What is a Group? A New Look at Theory and Practice	Rebus Press
Rose, C	2008	“The Personal Development Group” The Student’s Guide	Karnac Publication

## 16.5 Clinical Practice and Reflection 2

<b>1. Module Title</b>	A2 – Clinical Practice and Reflection 2
<b>2. HE Level</b>	7
<b>3. Credit Value</b>	60
<b>4. SITS module code</b>	MTH4012
<b>5. Location of Delivery</b>	Guildhall School and Partnership Placement
<b>6a. Module</b>	Clinical Placement/Taught
<b>6b. Applicable in the year of study</b>	2
<b>7. Module Leader</b>	Ann Sloboda
<b>8. Department</b>	Music Therapy

### 9. 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 reflective thinking;
- To use the clinical material presented by peers 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 professional setting, undertaking assessments and 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) and develop a professional identity and therapeutic stance;
- Students may be placed in role-emerging placements with on-site supervision from another professional, as well as off-site music therapy support;
- To provide a broader focus that will equip trainees with the experience and skills to function effectively as a healthcare professional within the working environment;
- 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 with regular student presentation of clinical case work and/or broader clinical or professional aspects of the 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). Before submitting the interim report to the School, this should be seen 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 viva voces also assess the learning outcomes of the placement, as the casework content of the viva is based on clinical work undertaken on placement.

<b>11. Learning Outcomes</b>
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

<b>12. Module Pattern</b>				
<b>a) Scheduled Teaching &amp; Learning Hours</b>				
KIS Type		Contact Hours		
Lecture		45		
One-to-one class/tutorial		4		
Placement(s)		336		
<b>b) Assessment</b>				
KIS Assessment Component	Detail	KIS code	% Weighting	% Pass Mark
Report	Final report on Clinical Casework (1500-2000 words).	KCW	30	50
Oral assessment	Final Viva Voce base on Year 2 clinical work (1 hour exam).	KPE	70	50
<b>c) Independent Study hours</b>			<b>Notional Hours</b>	
Personal practice/study			100	
Library-based study			115	
<b>d) Total Student Learning Hours for Module</b>			<b>600 hours.</b>	

**13. Reading & Resources\***

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.

**Clinical Seminars and Clinical Placements**

Author	Year	Title	Publisher
<b>Music Therapy</b>			
De Backer, J & Sutton, J (eds)	2014	The Music in Music Therapy	Jessica Kingsley Publishers
Authors – various	Ongoing	British Journal of Music Therapy	British Society for Music Therapy
Bunt, L & Hoskyns, S	2002 (2021 revised edition in press)	The Handbook of Music Therapy	Routledge/Taylor-Francis
Compton-Dickinson, S, Odell-Miller, H & Adlam, J (eds)	2012	Forensic Music Therapy	Jessica Kingsley Publishers
Davies, A Richards, E & Barwick, N	2015	Group Music Therapy	Routledge
Odell-Miller, H & Oldfield, A	2008	Supervision of Music Therapy	Routledge
Strange J, Odell Miller H, and Richards E,	2017	Collaboration and Assistance in Music Therapy Practice	Jessica Kingsley Publishers
<b>Clinical and Therapeutic Practice</b>			
Anderson, R & Dartington, A (eds)	1999	Facing It Out: Clinical Perspectives on Adolescent Disturbance	London: Duckworth
Evans, M	2016	Making Room for Madness in Mental Health: The Psychoanalytic Understanding of Psychotic Communication	London: Karnac
Trevarthen, C et al.	1996	Children with Autism: Diagnosis and Interventions to Meet Their Needs	Jessika Kingsley Publishers
Twyford, K & Watson, T	2008	Integrated Team Working	Jessika Kingsley Publishers

## 16.6 Applied Theoretical and Research Studies

<b>1. Module Title</b>	B2 – Applied Theoretical and Research Studies
<b>2. HE Level</b>	7
<b>3. Credit Value</b>	45
<b>4. SITS module code</b>	MTH4013
<b>5. Location of Delivery</b>	Guildhall School
<b>6a. Module Type</b>	Taught/Project
<b>6b. Applicable in the year of study</b>	2
<b>7. Module Leader</b>	Donald Wetherick
<b>8. Department</b>	Music Therapy

### 9. Aims of the Module

- To introduce students to the meaning, purpose and value of research;
- To introduce students to the main principles and methods of research into music therapy and related disciplines;
- To develop a critical awareness of the range of music therapy research literature and related research;
- 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;
- To encourage further exploration of theoretical models in music therapy practice;
- To enable students to produce a clear and critically aware literature review on a set topic;
- To provide students with a working knowledge and understanding of research proposals and research ethics;
- To enable students to carry out and write up a significant piece of original research relevant to music therapy.

## 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 tutorials to be given by arrangement with supervisors;
- Peer reviewing in class 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 two separate linked assignments for this module:

1. Research Outline (incorporating critical literature review and methodology): to be submitted term 5, week 2 (4500-5000 words).
2. Research Project Report: to be submitted term 6, week 2 (7000-8000 words) OR narrated audio/visual presentation (20 minutes) plus critical commentary (2500-3000 words).

<b>11. Learning Outcomes</b>
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

<b>12. Module Pattern</b>				
<b>a) Scheduled Teaching &amp; Learning Hours</b>				
KIS Type		Contact Hours		
Lecture		10		
Seminar		10		
One-to-one class/tutorial		10		
<b>b) Assessment</b>				
<b>a) Scheduled Teaching &amp; Learning Hours</b>				
KIS Assessment Component	Detail	KIS code	% Weighting	% Pass Mark
Written assignment	Research Proposal (4500-5000 words)	KCW	30	50
Written assignment	Research Project Report, (7000-8000 words) OR narrated audio/visual submission (20 minutes) plus critical commentary (3500-4000 words).	KCW	70	50
			35	
			35	
<b>c) Independent Study hours</b>		<b>Notional Hours</b>		
Personal practice/study		420		
<b>d) Total student learning hours for module</b>		450		

<b>13. Reading &amp; Resources*</b>			
<b>Core Texts</b>			
Author	Year	Title	Publisher
Ansdell, G & Pavlicevic, M	2000	Beginning Research in the Arts Therapies	Jessica Kingsley Publishers
Denscombe, M	2003	The Good Research Guide for Small-scale Research Projects	Open University
Farrant, C, Pavlicevic, M & Tsiris, G	2011	Towards Ethical Research	Nordoff Robbins
Murray, R	2002	How to Write a Thesis	Open University
Robson, C	2015	Real World Research	J Wiley & Sons
Smith, J	2015	Qualitative Psychology: A practical guide to research methods (3 <sup>rd</sup> edition)	Sage
Wheeler, B	2005	Music Therapy Research. Quantitative and Qualitative Perspectives	Barcelona Publishers
Various	2004-2015	Qualitative Inquiries in Music Therapy: a monograph series	Barcelona Publishers

## 16.7 Personal and Professional Awareness

<b>1. Module Title</b>	D2 – Personal and Professional Awareness
<b>2. HE Level</b>	7
<b>3. Credit Value</b>	15
<b>4. SITS module code</b>	MTH4014
<b>5. Location of Delivery</b>	Guildhall School
<b>6a. Module Type</b>	Taught/Experimental
<b>6b. Applicable in the year of study</b>	2
<b>7. Module Leader</b>	Ann Sloboda
<b>8. Department</b>	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 (HCPC);
- 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;
- Roleplay 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 six 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 (Module A2).

### **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.

<b>11. Learning Outcomes</b>
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

<b>12. Module Pattern NB These components are not compensatable</b>				
<b>a) Scheduled Teaching &amp; Learning Hours</b>				
KIS Type		Contact Hours		
Seminar		54		
Practical classes/workshops		36		
<b>b) Assessment</b>				
KIS Assessment Component	Detail (e.g. component parts, length in time or words)	KIS code	% Weighting	% Pass Mark
Written assignment	Professional Development Profile/Log (1700-2000 words).	KCW	N/A	Pass/Fail
Continuous assessment	Applied Movement – engagement and participation assessed by tutor.	KPE	N/A	Pass/Fail
Continuous assessment	Professional Practice – engagement and participation assessed by tutor.	KPE	N/A	Pass/Fail
Continuous assessment	Music Therapy Techniques - engagement and participation assessed by tutor.	KPE	N/A	Pass/Fail
Continuous assessment	Experiential Group - engagement and participation assessed by tutor.	KPE	N/A	Pass/Fail
<b>c) Independent Study hours</b>			Notional Hours	
Personal practice/study			30	
Library-based study			30	
<b>d) Total Student Learning Hours for Module</b>			150 hours.	

<b>13. Reading &amp; Resources*</b>			
Author	Year	Title	Publisher
Lovatt, P	2018	Dance Psychology	Dr. Dance Presents
Newlove, J & Dalby, J	2004-9	Laban for All	Nick Hern Books
<b>Music Therapy Experiential Group</b>			
Bion, W	1961	Experiences in Groups	New York: Basic Books
Kennard, D et al	2000	A Workbook of Group Analytic Interventions	Jessica Kingsley Publishers
Nitsun, M	1996	The Anti-Group	Routledge
Rose, C	2008	“The Personal Development Group” The Student’s Guide	Karnac Publication
<b>Professional Practice Seminars</b>			
Bond, T	2015	Standards and Ethics for Counselling in Action (4 <sup>th</sup> edition)	Sage
Department of Education & Department of Health	2015	Special Educational Needs and Disability Code of Practice: 0-25 years	HM Government
British Journal of Music Therapy	Various	Issues relating to professional practice including (e.g., volume 14(1), 2000 (burnout), and volume 31(2), 2017)	Sage
Department for Education	2018	Working Together to Safeguard Children	HM Government
Health and Care Professions Council	Various	Standards of Proficiency (Arts Therapies), Standards of Conduct, Performance and Ethics, Standards of Continuing Professional Development	HPC
Huffington et al	2004	Working Below the Surface	Karnac
Moon, J A	2006	Learning Journals: a handbook for reflective practice and professional development	Routledge

## 17. 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</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</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>Understanding of regulatory, legal and ethical principles relevant to music therapy practice that exceeds expected professional level.</p> <p>Understanding of the working practices of related professionals that exceeds expected professional level.</p> <p>Understanding of professional boundaries, confidentiality and consent that exceeds expected professional level.</p>

School-wide postgraduate assessment criteria for levels 7	<b>Technique and knowledge</b>	<b>Performance and/or creative output</b>	<b>Communication and artistic values</b>	<b>Professional protocols</b>
	improvisation, music, research and clinical skills. A highly professional level of relevant technical and presentational skills (including spoken, written and IT/AV skills).	exceptionally high standard and to agreed timescales. Demonstrating a level of creativity that exceeds expectations.	Shows exceptional initiative and imagination in managing complex situations.	
70-79	Excellent breadth of knowledge and skills that is comprehensive, accurate, relevant and informed by a high level of scholarship. Excellent understanding and integration of relevant clinical, musical and academic theory and practice. Excellent knowledge of relevant clinical fields, client groups and their contexts. Excellent ability to analyse, critique and evaluate complex information appropriately. Demonstrating excellent application of	Excellent quality, range and flexibility of clinically appropriate musical practice on voice and/or instruments. An excellent capacity to establish and sustain effective relationships and communication with clients and colleagues, including use of empathy, intuition, and awareness of diversity. Practice demonstrates an excellent level of engagement with principles and theories of clinical music therapy, including listening and observation skills where appropriate.	Excellent clarity of communication in written, spoken and performative tasks appropriate to different recipients. Excellent capacity for effective and flexible non-verbal communication, including musical artistry (in performance assessments). Demonstrating reflective and responsive capacity and use of supervision to an excellent level. Shows consistently effective and fluent communication within professional relationships and teamwork.	Shows an excellent understanding of regulatory, legal and ethical principles relevant to music therapy practice. Shows an excellent understanding of the working practices of related professionals. Shows an excellent understanding of professional boundaries, confidentiality and consent.

School-wide postgraduate assessment criteria for levels 7		<b>Technique and knowledge</b>	<b>Performance and/or creative output</b>	<b>Communication and artistic values</b>	<b>Professional protocols</b>
		improvisation, music, research and clinical skills. A professional level of relevant technical and presentational skills (including spoken, written and IT/AV skills).	Performing and/or delivering tasks to an excellent standard and to agreed timescales. Demonstrating a consistently excellent level of creativity.	Shows consistently excellent initiative and imagination in managing complex situations.	
60-69		Demonstrates a breadth of knowledge and skills that is consistent, accurate, relevant and informed by a generally good level of scholarship. Demonstrates good understanding and integration of relevant clinical, musical and academic theory and practice. Shows a good knowledge of relevant clinical fields, client groups and their contexts. Demonstrates a consistent ability to analyse, critique	Shows a good quality, range and flexibility of clinically appropriate musical practice on voice and instruments. 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. Practice demonstrates a good level of engagement with principles and theories of clinical music therapy, including listening and	Demonstrates consistently good clarity of communication in written, spoken and performative tasks appropriate for different recipients. A consistently good capacity for effective and flexible non-verbal communication, including musical artistry (in performance assessments). Demonstrates good reflective and responsive capacity and use of supervision. Shows consistently effective communication	Shows a good understanding of regulatory, legal and ethical principles relevant to music therapy practice. Shows a good understanding of the working practices of related professionals. Demonstrates a good understanding of professional boundaries, confidentiality and consent.

School-wide postgraduate assessment criteria for levels 7		<b>Technique and knowledge</b>	<b>Performance and/or creative output</b>	<b>Communication and artistic values</b>	<b>Professional protocols</b>
		and evaluate complex information appropriately. Demonstrating a good application of improvisation, music, research and clinical skills. Shows consistently good use of relevant technical and presentational skills (including spoken, written and IT/AV skills).	observation skills where appropriate. Tasks are performed and/or delivered to a consistently good standard and to agreed timescales. Demonstrates a good level of creativity.	within professional relationships and teamwork. Shows good use of initiative and imagination in managing complex situations.	
	50-59	A satisfactory breadth of knowledge and skills that is informed by a generally accurate level of scholarship. Generally satisfactory understanding and integration of relevant clinical, musical and academic theory and practice. An adequate knowledge of relevant clinical fields, client groups and their contexts.	Shows a satisfactory quality, range and flexibility of clinically appropriate musical practice on voice and instruments. 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. Practice demonstrates a satisfactory level of	Clarity of communication in written, spoken and performative tasks appropriate for different recipients is at a satisfactory level. A satisfactory capacity for effective and flexible non-verbal communication, including musical artistry (in performance assessments). Demonstrates consistently satisfactory reflective and responsive capacity and use of supervision.	Shows a consistently satisfactory understanding of regulatory, legal and ethical principles relevant to music therapy practice. Shows a satisfactory understanding of the working practices of related professionals. Demonstrates a satisfactory understanding of professional boundaries, confidentiality and consent.

School-wide postgraduate assessment criteria for levels 7	<b>Technique and knowledge</b>	<b>Performance and/or creative output</b>	<b>Communication and artistic values</b>	<b>Professional protocols</b>
	<p>Generally competent and developing ability to analyse, critique and evaluate complex information appropriately. Demonstrating generally competent application of improvisation, music, research and clinical skills. A basic competence in use of relevant technical and presentational skills (including spoken, written and IT/AV skills).</p>	<p>engagement with principles and theories of clinical music therapy, including listening and observation skills where appropriate. Tasks are performed and/or delivered to a satisfactory standard and to agreed timescales. Demonstrates a generally satisfactory level of creativity.</p>	<p>Shows generally satisfactory communication within professional relationships and teamwork. Shows satisfactory use of initiative and imagination in managing complex situations.</p>	
40-49	<p>Generally inconsistent level of knowledge and skills that is informed by an unreliable level of scholarship. Inconsistent level of understanding and integration of relevant clinical, musical and academic theory and practice. Unreliable knowledge of relevant clinical fields,</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. Demonstrates an inconsistent capacity to establish and sustain effective relationships and communication with clients and colleagues; use of</p>	<p>Clarity of communication in written, spoken and performative tasks is generally inconsistent and/or is not reliably differentiated for different recipients. Capacity for effective and flexible non-verbal communication, including musical artistry, is generally unreliable or lacking (in</p>	<p>Shows limited or unreliable understanding of regulatory, legal and ethical principles relevant to music therapy practice. Shows a limited or unreliable understanding of the working practices of related professionals. Demonstrates a limited or unreliable understanding of professional boundaries, confidentiality and consent.</p>

School-wide postgraduate assessment criteria for levels 7	<b>Technique and knowledge</b>	<b>Performance and/or creative output</b>	<b>Communication and artistic values</b>	<b>Professional protocols</b>
	<p>client groups and their contexts.                      Inconsistent ability to analyse, critique and evaluate complex information appropriately.                      Lacks consistency in the application of improvisation, music, research and clinical skills.                      Lacks competence and/or coherence in use of relevant technical and presentational skills (including spoken, written and IT/AV skills).</p>	<p>empathy, intuition, and awareness of diversity, may be unreliable.                      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.                      Tasks are not reliably performed and/or delivered to a satisfactory standard and/or to agreed timescales.                      Demonstrates an unsatisfactory and/or inconsistent level of creativity.</p>	<p>performance assessments).                      Demonstrates generally unreliable or inconsistent reflective and responsive capacities and/or use of supervision.                      Shows generally unreliable communication within professional relationships and teamwork.                      Use of initiative and imagination in managing complex situations is not reliably or consistently demonstrated.</p>	
0-39	An unsatisfactory level.	An unsatisfactory level.	An unsatisfactory level.	An unsatisfactory level.