UNIVERSITY OF CALGARY
FACULTY OF ARTS
SCHOOL OF CREATIVE AND PERFORMING ARTS
Course Number and Title:
MUED 417-Introduction into Music Therapy
Session: Spring

Instructor Office Email Office Hours	Fleur Hughes (MMT, MTA, MT-BC) Virtual-Zoom musictherapy42@yahoo.com Wednesday 4:30-6pm (6 May-17 June 2020), Saturday 3:45-4:30 pm (9 May-13 June 2020)
Day(s),time(s) and location of Class	Saturdays: 9,16,23,30 May and 6,13 June 2020 "Live" virtual session 1:30-3:45 PM via Zoom
Learning resources: required readings, textbooks and materials	• *The Handbook of Music Therapy by Leslie Bunt and Sarah Hoskyns ,1st Edition, ISBN 9780415157087, Routledge*. • The textbook can be purchased as a hardcopy or e-book from *www.amazon.ca, www.routledge.com, www.abebooks.com or google play books.* • Journal. • Electronic device to view lectures on as well as WIFI/internet capabilities. Include ear/headphones for listening. • Microsoft word, PowerPoint and Adobe reader (or equivalent) will be required to view resources and for writing assignments. • Required apps: Dropbox/WEtransfer, Voice/video recording app, Spotify/Apple/Google Music, Appstore or Google Play to download apps.
Prerequisites	*Music 213 or Music Theory and Composition 203.*
Course description	This interactive and engaging course will provide a general overview into music therapy. Participants will learn about current research and clinical examples in music therapy across the lifespan. Experiential and hands-on interventions will underpin this knowledge through practical activities for example improvisation, lyric analysis or song writing. We will explore how music therapy is used within mental health, educational or community-based settings. No prior music experience is required to take part in this course. There will be 2-3 hours of self-study/completing assignments/ interventions per week, over the duration of the course. Musical instruments are not an expected requirement. *We will be making our own instruments and using music apps.* ***Note: This course does not lead to any professional qualification to you being able to call yourself a music therapist or claim to practice music therapy. Music therapists are***

	credentialed professionals (MTA) who are part of a national association (CAMT) and regulated in certain provinces.
Course learning outcomes	By the completion of this course, successful students will be able to: 1. Define various music therapy approaches. 2. Discuss basic components of research practices and methods relating to music therapy. 3. Develop knowledge of elements of music therapy as it relates to various populations across the lifespan. 4. Engage in various active and receptive music therapy techniques and interventions. 5. Reflect on their personal/emotional and spiritual exploration through music.
Course schedule	The objectives of this course will be learned from a combination of online or pre-recorded video lectures, class discussion, assigned readings, audiovisual materials, and experiential activities. A bibliography and list of references will be shared during the lectures. **Note:** *Topics on specific dates may be changed in order to better meet student needs throughout the spring course; assignment dates, however, will not be changed in order to honour student coursework planning and commitments.*

Lecture Date	Outline/Content:	Recommended Reading
May 9 2020	**An introduction into Music Therapy:** **Definitions, perspectives and approaches.** • Overview into the history and theory of music therapy. • Description of receptive and active music therapy techniques. • The importance of self-awareness and reflective practice in therapy (journal writing). • Creating your own instruments. • What is improvisation within music therapy? *Interventions: DIY Instruments and improvisation.*	Chapter 1,2 and 3.
May 16 2020	**Clinical applications: Going on a musical journey:** • What is culture centred music therapy? • Developing your cultural/musical journey. • Music as a generational phenomenon: exploring 3 genres. • Incorporating music-based apps into song writing. • Self-reflection and awareness in song writing. • Preparing your song-writing assignment. *Intervention: Therapeutic song writing.*	Chapter 12.

	May 23 2020	**Clinical applications: Music therapy and Children/Adolescents:** • The use of music therapy with children and adolescents. • Review literature of music therapy within education and community-based settings. • Effects of positive and negative stress. • Managing your mental health through lyric analysis. • Creating purposeful playlists to use for self-care. *Intervention: Lyric analysis and creating therapeutic playlists for sleep, motivation, study etc.* ***Note: Assignment 1 to be handed in.***	Chapter 4, 5 and 10.
	May 30 2020	**Clinical applications: Music Therapy and Adults/Older Adults**: • The use of music therapy with adults or older adults. • Review literature of music therapy within community-based services. • Rhythm and Trauma. • Establishing mind and body connection in music therapy. • Why sensory integration (drumming or body percussion) is important to deal with trauma and body disconnection. *Intervention: Create your own "virtual" drumming composition or body percussion score.*	Chapter 6,7, 8, 9 and Postscript.
	June 6 2020	**Clinical applications: Music Therapy in our daily lives:** • Community centred music therapy. • Review literature of music therapy rooted in humanistic perspectives. • Developing reflective and active listening skills. • What role has music played in your life? • Preparing your music review assignment. *Intervention: Creating a musical life review.*	Chapter 13 and 14.

	June 13 2020	**Last session and wrap-up:**	
		• Reflections on the profession and looking ahead. • Music Therapy compared to non music therapy, what's in a name? • Open Q&A session and discussion. • Course wrap-up and feedback. • Mindfulness moment and ending. ***Self-Reflective journal to be completed.***	
	June 20 2020	***Note: Assignment 2 to be handed in.***	

Assessment components	**Assignments:**
	
	a. All written assignments are to be typed, 1.5 spaced, Times New Roman or Ariel, 12-point font with standard margins.
	b. Each written assignment should have a cover page with your name, title, date and contents.
	c. Written assignments can be handed in online through email or D2L.
	d. For the recording Dropbox or Wetransfer can be used for uploading files to.
	
	Assignment 1: Song-Writing Assignment
	
	Assessment Method: Written essay and/or recorded.
	
	Description: Compose an expressive song in one of the following styles: Country, Blues, Rock or HipHop or Rap.
	   • You will be asked to provide lyrics along with a backing track you can chose to compose electronically, play an instrument or use body percussion.
	   • Reflect on the history of each genre and research some key figures in either genre.
	   • Create a playlist on 5-8 songs or artists based on those genres. Via Spotify or apple music.
	   • What are the "cultural" and "social" significance that these styles embody.
	
	The assignment will be marked on the following elements:
	
	a) Research and list songs, artist, cultural/significance and genre.
	b) Marked on level of lyrical content and song writing/composition skills used.
	c) This is an exercise in creativity and exploration in song-writing style.
	d) Write a 1500-2000 summary on your research or reflections.
	e) Note your reflections in your journal.
	
	Weight: 25%
	Due Date: 23 May 2020

Assignment 2: My Music Review

Assessment Method: Written essay and/or recorded.

Description: Create a music review on reflecting on how music has been significant at some point in your life.
- Reflect on your memories and select pieces/ musical events from a specific time, stage or milestone in your development.
- Develop a timeline of 6 pieces of music. You can show this in a graph image.
- Save, date each piece in chronological order according to the timeframe.
- Record the music in a playlist. Via Spotify or apple music.

The assignment will be marked on the following elements:

a) List the title, artist, genre and time period (date or lifestage).
b) Describe how the music is personally significant, and what life-stage it represents and why. This is an exercise in self-reflection and personal awareness. There is no need to share private or personal information.
c) After listening to all the songs, summarise your experience in a 1500-2000word essay.
d) Note your reflections in your journal.

Weight: 50%
Due Date: 20 June 2020

Self-Reflective Journal:

Format: Hard copy journal or virtual e-journal.

Weekly entries are due: 16,23,30 May and 6,13 June 2020. For each week, submit 2-3 self reflective journal entries.

Assessment Method: You will not be evaluated on the journal. ***This journal is confidential and will not be used in class. It will only be shared between the lecturer and student.***

Description: The purpose of the journal is to practice self-reflection and expression. It is a way for you to notice and process your personal awareness, insight and growth during this course.

Your responses will be to the experiential portion of the class.:

- Please briefly describe the experiential intervention.
- Explain how you engaged, your process or took part.
- Any responses to the music or intervention.
- Any reactions, feelings and other thoughts.
- Explain how the interventions may benefit (or not) a specific population or how you may incorporate it (or not) into your own practice.

Note: F*inal journal entry***.

- This final entry (2-3 pages) will reflect on your process during the spring course.
- Indicate how your relationship with music has changed or developed.

	• Include any final questions or reflections. **Weight:** 25% **Due Date:** 13 June 2020
Assessment expectations	It is a course requirement that students attend the "live" lecture sessions. 75% of the final mark is based on the 2 written and/or recorded assignments. To complete the two assignments, success is based on understanding the approaches and techniques presented during lectures. The self-reflective journal will make up 25% of the final mark.
Grading scale	For the course as a whole, letter grades should be understood as follows, as outlined in the section F.1.1 Undergraduate Grading System of the Undergraduate Calendar for 2019-2020 OR as outlined in the section H.1 Distribution of Grades of the Graduate Calendar for 2019-2020:

Grade	Grade Point Value	Description
A+	4.00	Outstanding performance
A	4.00	Excellent performance
A-	3.70	Approaching excellent performance
B+	3.30	Exceeding good performance
B	3.00	Good performance
B-	2.70	Approaching good performance
C+	2.30	Exceeding satisfactory performance
C	2.00	Satisfactory performance
C-	1.70	Approaching satisfactory performance.
*D+	1.30	Marginal pass. Insufficient preparation for subsequent courses in the same subject
*D	1.00	Minimal Pass. Insufficient preparation for subsequent courses in the same subject.
F	0.00	Failure. Did not meet course requirements. Several Faculties utilize an F grade that does not carry weight in calculating the grade point average. This will be noted in the calendar description as "Not Included in GPA" where applicable.
**I	0.00	Incomplete. Sufficient work has not been submitted for evaluation, unable to adequately assess. May also be used when a final exam is not submitted.
CR		Completed Requirements. Carries no weight in calculating the grade point average. This will be noted in the calendar description as "Not Included in GPA" where applicable

Notes:
- A grade of "C-" or below may not be sufficient for promotion or graduation, see specific faculty regulations.
- The number of "D" and "D+" grades acceptable for credit is subject to specific undergraduate faculty promotional policy.

Student Support	Please visit this link for a concise list of UCalgary's student support services: https://www.ucalgary.ca/registrar/registration/course-outlines
Academic Accommodation	Students seeking an accommodation based on disability or medical concerns should contact Student Accessibility Services; SAS will process the request and issue letters of accommodation to instructors. For additional information on support services and accommodations for students with disabilities, visit www.ucalgary.ca/access/. Students who require an accommodation in relation to their coursework based on a protected ground other than disability should communicate this need in

	writing to their Instructor. The full policy on Student Accommodations is available at http://www.ucalgary.ca/policies/files/policies/student-accommodation-policy.pdf.
Academic integrity, plagiarism	The University of Calgary is committed to the highest standards of academic integrity and honesty. Students are expected to be familiar with these standards regarding academic honesty and to uphold the policies of the University in this respect. Students are referred to the section on plagiarism in the University Calendar (ucalgary.ca/pubs/calendar/current/k-3.html; ucalgary.ca/pubs/calendar/current/k-5.html) and are reminded that plagiarism—using any source whatsoever without clearly documenting it—is an extremely serious academic offence. Consequences include failure on the assignment, failure in the course and possibly suspension or expulsion from the university. You must document not only direct quotations but also paraphrases and ideas where they appear in your text. A reference list at the end is insufficient by itself. Readers must be able to tell exactly where your words and ideas end and other people's words and ideas begin. This includes assignments submitted in non-traditional formats such as Web pages or visual media, and material taken from such sources. Please consult your instructor or the Student Success Centre (TFDL 3rd Floor) if you have any questions regarding how to document sources.
Internet and electronic communication device	elearn.ucalgary.ca/category/d2l/ ucalgary.ca/emergencyplan/emergency-instructions/uc-emergency-app The in-class use of computers may be approved by your Instructor. Cell phones and other electronic communication devices should be silenced or turned off upon entering the classroom. If you violate the Instructor's policy regarding the use of electronic communication devices in the classroom, you may be asked to leave the classroom; repeated abuse may result in a charge of misconduct. No audio or video recording of any kind is allowed in class without explicit permission of the Instructor.
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Freedom of Information and Protection of Privacy	Student information will be collected in accordance with typical (or usual) classroom practice. Students' assignments will be accessible only by the authorized course faculty. Private information related to the individual student is treated with the utmost regard by the faculty at the University of Calgary.