

COURSE OUTLINE		
<b>TERM:</b> Fall 2018	<b>COURSE NO:</b> MT 450	
<b>INSTRUCTOR:</b>	<b>COURSE TITLE:</b> Music and the Creative Arts I	
<b>OFFICE LOCAL</b> <b>E-MAIL:</b>	<b>SECTION NO(S):</b>	<b>CREDITS:</b> 1.5
<b>OFFICE HOURS:</b>		
<b>COURSE WEBSITE:</b>		

Capilano University acknowledges with respect the Lil'wat, Musqueam, Squamish, Sechelt, and Tsleil-Waututh people on whose territories our campuses are located.

### COURSE FORMAT

2 instructional hours per week for 15 weeks.

### COURSE PREREQUISITES

MT 350

### CALENDAR DESCRIPTION

This course focuses on lecture and experiential exposure toward integrating creative arts therapies approaches into music therapy practice. Through methods such as poetry, dance, autobiography, art, and drama, students explore and adapt creative arts methods for various clinical settings. An emphasis is made on understanding and articulating the rationale and methods, including evidence-based practice, for implementing the arts with an emphasis on process level interventions.

### COURSE NOTE

MT 450 is an approved Experiential course for Cap Core requirements.

### REQUIRED TEXTS AND/OR RESOURCES

#### Required Readings:

Crenshaw, D. (2006). Neuroscience and trauma treatment: Implications for creative arts therapists. In L. Carey (Ed.), *Expressive and creative arts methods for trauma survivors* (pp. 21-38). London: Jessica Kingsley Publishers.

Kashyap, T. (2005). *My body, my wisdom: A handbook of creative dance therapy*. London: Penguin.

Zwerling, I. (1989). The creative arts therapies as "real therapies". *American Journal of Dance Therapy*, 11(1), 19-26.

Selected excerpts on music therapy, the creative arts, and validity (see Moodle)

#### Recommended Readings:

Bergquist, C. (2004). A comparative view of creativity theories: Psychoanalytic, behavioristic, and humanistic. Retrieved September 4, 2009, from <http://vantagequest.org/trees/comparative.htm>.

Chase, K. (2007). *Land of stone: Breaking silence through poetry*. Detroit, MI: Wayne State University Press.

Pearson, C. (1998). *The hero within: Six archetypes we live by*. New York, NY: HarperCollins.

Reiner, A. (2008). The language of the unconscious: Poetry and psychoanalysis. *Psychoanalytic Review*, 95(4), 597-624.

### COURSE STUDENT LEARNING OUTCOMES

**On successful completion of this course, students will be able to do the following:**

- articulating the rationale, legitimacy, and methods behind integrating other creative arts therapies modalities with music therapy
- integrating and applying verbal counselling skills into creative arts processes focusing on songwriting, poetry, and dance
- demonstrating self-awareness and insight into personal process and into the process of peers through written assignments, self-disclosure, emotional expression, and critical thinking
- conscientiously applying and adapting creative arts applications in psychiatric and mental health settings and in work with clients who have experienced trauma.

**Students who complete this Experiential course will be able to do the following:**

- Critically reflect on their progress and development in the context of the course and assess the utility of the acquired knowledge, skills, and values in the learner's personal, academic, or professional trajectory.
- Apply the skills and knowledge of a given discipline or professional context, including working collaboratively in both leadership and team roles.

### COURSE CONTENT

Week	Content
1	Introduction to the therapeutic value of the creative arts. Poetry writing techniques to explore process-oriented content
2	Poetry, process, and rap, continued
3	Dance/movement (engagement of the body in expressive MT)
4	Archetypes and Metaphors and the Hero's Journey
5	Symbols of the Self (experiential use of metaphor in MT for depth process)
6	Symbols of the Self (experiential use of metaphor in MT for depth process)
7	Symbols of the Self (experiential use of metaphor in MT for depth process).
8	Words of Wisdom and improvised songwriting
9	Songs of the Self (songwriting and processing)
10	Songs of the Self (songwriting and processing)
11	Songs of the Self (songwriting and processing)
12	Dance your Archetype
13	Dance your Archetype
14/15	Course Review

## EVALUATION PROFILE

1. Songs of the Self (songwriting and processing)	30%
2. Essay on validity in the creative arts	30%
3. Test	10%
4. Dance your Archetype	20%
5. Professionalism	<u>10%</u>
<b>TOTAL 100%</b>	

**ASSIGNMENTS:** See Moodle for a complete description of expectations and rubrics.

### Essay

Explain the validity of music therapy in a qualitative context (think case study, conference presentation, rounds, in an interview, journal paper) in ways that give credibility to the process and outcomes.

### Dance your Archetype

The hero's journey expressed in dance/movement to music. Symbolism, meaning, post-dance dialogue, expression, all factor into a quality portrayal of archetype and self.

### Songs of the Self

Based upon autobiography, this assignment involves self-composed songs, setting a song to music, and using effective counselling skills to process the content with a peer.

### Professionalism

Based on multiple factors: consistent attendance (unless with valid reason for absence as per Capilano guidelines); coming to class on time; letting the instructor know when you're absent; quality participation in class discussions on a regular basis; maintaining a therapeutic presence; attentiveness; demonstrating insight and inquiry into topics being discussed and an attitude of professionalism. See Moodle for a marking rubric.

## GRADING PROFILE

A+ = 90-100	B+ = 77-79	C+ = 67-69	D = 50-59
A = 85-89	B = 73-76	C = 63-66	F = 0-49
A- = 80-84	B- = 70-72	C- = 60-62	

### Incomplete Grades

Grades of incomplete ("I") will be given only if there is an arrangement or a written request approved by the instructor prior to the last class in the course or the last week of class.

### Late Assignments

Marks will be deducted for the late submission of assignments. The penalty for the late submission of an assignment is .5 of a mark per day. After one week, late assignments will not be accepted.

**Missed Exams/Quizzes/Labs etc.**

Students will be allowed to make-up performances only under the following conditions: if a doctor's certificate of illness is provided; if, in the case of the death of a close family member, a death certificate is provided; if **prior** approval of the instructor has been obtained.

**Attendance**

Attendance is essential. Students missing more than two classes can expect a faculty review and may receive no credit.

**Participation**

Participation is both the frequency and quality of the student's comments, questions, observations, and involvement, with the emphasis on quality. The quality is determined by, among other things, the relevance, insight and clarity of remarks. Preparing the required readings will support a student's ability to participate.

**English Usage**

English usage must be clear and grammatically correct.

**UNIVERSITY OPERATIONAL DETAILS****Tools for Success**

Many services are available to support student success for Capilano University students. A central navigation point for all services can be found at: <http://www.capilanou.ca/services/>

**Capilano University Security: download the [CapU Mobile Safety App](#)**

**Policy Statement (S2009-06)**

Capilano University has policies on Academic Appeals (including appeal of final grade), Student Conduct, Academic Integrity, Academic Probation and other educational issues. These and other policies are available on the University website.

**Academic Integrity (S2017-05)**

Any instance of academic dishonesty or breach of the standards of academic integrity is serious and students will be held accountable for their actions, whether acting alone or in a group. See policy S2017-05 for more information: <http://www.capilanou.ca/about/governance/policies/Policies/>

Violations of academic integrity, including dishonesty in assignments, examinations, or other academic performances, are prohibited and will be handled in accordance with the Student Academic Integrity Procedures.

**Academic dishonesty** is any act that breaches one or more of the principles of academic integrity. Acts of academic dishonesty may include but are not limited to the following types:

**Cheating:** Using or providing unauthorized aids, assistance or materials while preparing or completing assessments, or when completing practical work (in clinical, practicum, or lab settings), including but not limited to the following:

- Copying or attempting to copy the work of another during an assessment;
- Communicating work to another student during an examination;
- Using unauthorized aids, notes, or electronic devices or means during an examination;
- Unauthorized possession of an assessment or answer key; and/or,
- Submitting of a substantially similar assessment by two or more students, except in the case where such submission is specifically authorized by the instructor.

**Fraud:** Creation or use of falsified documents.

**Misuse or misrepresentation of sources:** Presenting source material in such a way as to distort its original purpose or implication(s); misattributing words, ideas, etc. to someone other than the original source; misrepresenting or manipulating research findings or data; and/or suppressing aspects of findings or data in order to present conclusions in a light other than the research, taken as a whole, would support.

**Plagiarism:** Presenting or submitting, as one's own work, the research, words, ideas, artistic imagery, arguments, calculations, illustrations, or diagrams of another person or persons without explicit or accurate citation or credit.

**Self-Plagiarism:** Submitting one's own work for credit in more than one course without the permission of the instructors, or re-submitting work, in whole or in part, for which credit has already been granted without permission of the instructors.

**Prohibited Conduct:** The following are examples of other conduct specifically prohibited:

- Taking unauthorized possession of the work of another student (for example, intercepting and removing such work from a photocopier or printer, or collecting the graded work of another student from a stack of papers);
- Falsifying one's own and/or other students' attendance in a course;
- Impersonating or allowing the impersonation of an individual;
- Modifying a graded assessment then submitting it for re-grading; or,
- Assisting or attempting to assist another person to commit any breach of academic integrity.

### **Sexual Violence and Misconduct**

All Members of the University Community have the right to work, teach and study in an environment that is free from all forms of sexual violence and misconduct. Policy B401 defines sexual assault as follows:

Sexual assault is any form of sexual contact that occurs without ongoing and freely given consent, including the threat of sexual contact without consent. Sexual assault can be committed by a stranger, someone known to the survivor or an intimate partner.

Safety and security at the University are a priority and any form of sexual violence and misconduct will not be tolerated or condoned. The University expects all Students and Members of the University Community to abide by all laws and University policies, including [B.401 Sexual Violence and Misconduct Policy](#) and [B.401.1 Sexual Violence and Misconduct Procedure](#).

**Emergencies:** Students are expected to familiarise themselves with the emergency policies where appropriate and the emergency procedures posted on the wall of the classroom.

## **DEPARTMENT OR PROGRAM OPERATIONAL DETAILS**

### **Program Continuance**

Continuance in the Music Therapy program is contingent upon a successful level of completion in academic, clinical and personal areas, as jointly assessed by faculty each term. Consult the coordinator or the Student Handbook for more information.