

COURSE OUTLINE		
TERM: Fall 2018	COURSE NO: MT 451	
INSTRUCTOR:	COURSE TITLE: Music and the Creative Arts II	
OFFICE: LOCAL: E-MAIL:	SECTION NO:	CREDITS: 1.5
OFFICE HOURS:		
COURSE WEBSITE:		

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 hours per week for 15 weeks

COURSE PREREQUISITE

MT 450

CALENDAR DESCRIPTION

This course emphasizes creativity and self-expression skills and development across a range of expressive arts areas with an emphasis on verbal and nonverbal processing skills through a psychoanalytic lens. Students are expected to display competence in leadership skills, debriefing (analysis and processing) skills, self-awareness, and critical thinking. This course aims to augment clinical skills while maintaining a process-oriented focus. The premise is that art and its modes of expression are a way to explore and support psychological transformation through the connection between creativity and health.

COURSE NOTE

MT 451 is an approved Experiential course for Cap Core requirements.

REQUIRED READINGS

Buchalter, S. I. (2002). *Mandala symbolism and techniques: Innovative approaches*

for professionals. London: Jessica Kingsley Publishers. CALL # = RC489.A7 B825 2013

Micozzi, M. S. (2006). *Fundamentals of complementary and integrative medicine* (3rd ed.). St. Louis,

MO: Saunders Elsevier. [chapter excerpt available on Moodle]

Readings as assigned on Moodle and distributed in class.

RECOMMENDED READINGS

- Arguelles, M., & Arguelles, J. (1972). *Mandala*. Berkeley, CA: Shambala.
- Campbell, J. (1973). *Myths to live by*. New York: Bantam Books.
- Kellogg, J. (1992). *Mandala: Path of beauty*. Williamsburg, PA: Graphic Publishers of Williamsburg.
- Kopp, S. (1985). *Even a stone can be a teacher: Learning and growing from the experiences of everyday life*. New York: Jeremy P. Tarcher/Perigree.
- Kratus, J. (1991). Growing with improvisation. *Music Educators Journal*, December, 35-40.
- Porter, R. J. (2002). *Self-same songs: Autobiographical performances and reflections*. Lincoln, NE: University of Nebraska Press.
- Rosen, H. (1998). *Speaking from memory: A guide to autobiographical acts and practices*. Oakhill, England: Trentham Books.
- Tucci, G. (1961). *The theory and practice of the mandala: With special reference to the modern psychology of the subconscious* (A. H. Brodrick, Trans.). London: Rider & Company.

RESERVE MATERIALS

Mandala assessment resources.

COURSE STUDENT LEARNING OUTCOMES

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

Instructional:

1. Apply and translate knowledge of the value of music therapy and creative expressions with assorted populations;
2. Demonstrate self-reflexive skills, self-regulation, giving and receiving constructive feedback, and modeling critical thinking in conducting and participating in classroom discussion and experiential sessions;
3. Demonstrate group leadership skills, professionalism, and actively maintain a therapeutic presence in the group along with active participation;
4. Monitor active participation and engagement with therapeutic process;
5. Incorporate creative and expressive arts approaches into music therapy;
6. Synthesize multiple layers of meaning and to tolerate ambiguous or paradoxical situations; and
7. Maintain a high level of insightfulness and readily connect subjective experiences of reality to symbols and metaphors both verbally and nonverbally

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

1. 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.
2. Apply the skills and knowledge of a given discipline or professional context, including working collaboratively in both leadership and team roles.

COURSE CONTENT

15 weeks of expressive, experiential, and practical approaches to augmenting music therapy and the creative arts focusing on storytelling, art, and autobiography.

Weeks	Content
1	Like a circle in a spiral: the mandala (Cedar 344)
2	The "How to" class / Words to live by
3	That's the story of my life: autobiography
4	Autobiography: The great I am
5	Improvisation as autobiography I
6	Improvisation as autobiography II
7	Mandala processing 1-7
8	Personal coat of arms
9	Mandala processing 8-14
10	Creative Arts Mid-term (Cedar 223)
11	Mandala processing 15-20
12	Documentary: The Awakening
13	Documentary: The Awakening
14-15	Course review

EVALUATION PROFILE

1. Documentary: The Awakening.....	30%
2. Mandala Peer Assessment & Paper.....	30%
3. Creative Arts Mid-Term.....	30%
4. Professionalism.....	10%
TOTAL.....	100%

ASSIGNMENTS (see Moodle for complete descriptions and rubrics):

1. Documentary: The Awakening

Building upon the intersections of film, autobiography, mythology, imagery, story, symbolism, and music, create a short (minimum 3 minutes) documentary that expresses your life story around a significant time in your life that led to the experience of an awakening or illumination. Narrate the film using poetic language in the first person. Cast a personal story into a mythopoetic (meaning expressed through creative story-telling), transpersonal, archetypal) rendering.

2. Mandala peer assessment and paper

Based on lecture materials about mandala assessment and your own knowledge and research about symbols, colour, and patterns, lead a depth processing therapeutic encounter about a peer's mandala for 20 minutes (20%). As well, write/submit a minimum 1,000-word analysis (due the day you conduct your review/analysis, of a peer's mandala.

3. Creative Arts Mid-Term

Write an analysis of a mandala shown on PowerPoint at the test, using given materials to go by. Type up to 1250 words analyzing the mandala according to interpretation methods taught in class and through reserve materials. In your extension of ways of addressing therapeutic directions of the mandala, identify 2 other non-music based creative arts methods/goals (e.g., dance, photography, film, art, drama) stemming from the mandala's key themes and therapeutic directions: 15%. The second part of the exam involves critical thinking based on materials provided at the exam that are in relation to music therapy and the creative arts.

4. 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 exams and quizzes 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.

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.