

## Course Syllabus

1	<b>Course title</b>	Methods of Music Therapy	
2	<b>Course number</b>	2003542	
3	<b>Credit hours</b>	2	
	<b>Contact hours (theory, practical)</b>	01:00 – 01:00	
4	<b>Prerequisites/corequisites</b>	-	
5	<b>Program title</b>	Diploma in Art Therapy	
6	<b>Program code</b>	-	
7	<b>Awarding institution</b>	University of Jordan	
8	<b>School</b>	College of Art and Design	
9	<b>Department</b>	Music	
10	<b>Course level</b>	Diploma	
11	<b>Year of study and semester (s)</b>	2022/2023 first semester	
12	<b>Other department (s) involved in teaching the course</b>	-	
13	<b>Main teaching language</b>	Arabic & English	
14	<b>Delivery method</b>	<input checked="" type="checkbox"/> Face to face learning <input type="checkbox"/> Blended <input type="checkbox"/> Fully online	
15	<b>Online platforms(s)</b>	<input type="checkbox"/> Moodle <input type="checkbox"/> Microsoft Teams <input type="checkbox"/> Skype <input type="checkbox"/> Zoom <input type="checkbox"/> Others.....	
16	<b>Issuing/Revision Date</b>	2022/9	

**17 Course Coordinator:**

Name: Dr. Nidal Nsirat, Head of the Music Department, 5355000, 27060, n.nusiratt, Contact hours: 08:30 – 16:00

**18 Other instructors:**

Name: Dr. Ahmed Al.Qaisi, Phone number: +962797787876, Email: [al.qaysi@outlook.com](mailto:al.qaysi@outlook.com),  
Contact hours: 08:00 – 16:00

**19 Course Description:**

The course develops music therapy skills to be applied with different clinical populations. The music therapy subjects include neurologic music therapy (NMT), cognitive behavioural music therapy and related music therapy approaches. Students will be encouraged and guided to develop their own music therapy method or process. No musical ability or training is necessary as audio materials can be applied.



## 20 Course aims and outcomes:

### A- Aims:

Identify the benefits of music therapy - Have knowledge of music therapy methods - Learn activities that imply music therapy - What is music therapy - How did music therapy develop in history - Identify the different types of creative arts therapies - Know the benefits of creative arts therapies - Have knowledge of creative arts therapies methods - Explain the difference between practical music therapy and theoretical music therapy - Learn about the top musical instruments used in practical music therapy - Learn techniques to using voice as an instrument in practical music therapy - Learn about thematic improvisation - Do a thematic improvisation - Expand themes - Learn the difference between micro and macro transitions - Learn about 2 of the 4 transition modalities - Learn about 3 and 4 of the 4 transition modalities - Tell the difference between all 4 modalities - Be able to switch between modalities in sessions Know the benefits of using the voice as an instrument - Explore the human voice as an instrument - Design exercises using the human voice - Specify the targeted group - Learn about improvisation - Learn techniques for vocal improvisation - Which patients can you use this technique with? - Understand the importance of improvisational songwriting - Know the targeted audience of this activity Discussion - Practice group improvisational therapy with the voice - Practice group improvisational therapy with instruments (rhythmic) - Know the benefits of group improvisation therapy

### B- Students Learning Outcomes (SLOs):

Upon successful completion of this course, students will be able to:

Students are able to use music therapy methods - Students create activities based on different music therapy methods - Students can carry activities for music therapy - Learn about Physical health goals - Learn about Mental health goals - Learn Music therapists jobs - Students are able to identify different types of Creative arts therapies - Students create activities based on different types of creative arts therapies - Students can carry activities to differentiate creative arts therapies - Learn the difference between practical music therapy and theoretical music therapy - Students are capable of using the top musical instruments in practical music therapy - Students are capable of using techniques of the voice as an instrument in practical music therapy - Students will know about thematic improvisation - Students can perform a thematic improvisation - Students can Expand themes and split ideas. Students know the difference between micro and macro transitions - Students know 2 of the 4 transition modalities - Students know 3 and 4 of the 4 transition modalities - Students Tell the difference between all 4 modalities - Students can switch between modalities in sessions - Students are comfortable using their voices as an instrument - Students can specify their targeted group - Students can design exercises regarding voice psychotherapy - Students are comfortable with improvisation - 7Students have knowledge in techniques for vocal improvisation - Students can determine when and where they can use vocal improvisation. - Students know the importance of improvisational songwriting - Students can define the targeted audience of this activity - Students can lead improvisational songwriting sessions - Students can perform group improvisational therapy with the voice - Students can perform group improvisational therapy with instruments (rhythmic) - Students Know and use the benefits of group improvisation therapy - Explain what mental illnesses music therapy would help with - Explain what physical illnesses that can be aided with music therapy - Explain what ages can music therapy benefit

## 21. Topic Outline and Schedule:

Week	Lecture	Topic	Student Learning Outcome	Learning Methods	Platform	Synchronous / Asynchronous Lecturing	Evaluation Methods	
1	1.1	Introduction to Music therapy	Students are able to use music therapy methods	Face to Face		Synchronous	Questions - Discussions	Armstrong, Multiple Intelligences in the Classroom.
	1.2	Approaches to Music Therapy	Students create activities based on different music therapy methods Students can carry activities for music therapy	Face to Face		Synchronous		Gaver, What in the World do we hear? An ecological approach to auditory event perception, Ecological psychology,
	1.3							Campbell, The Mozart effect for children – awaking your child's mind, health, and creativity with music,
2	2.1	Physical health	Students know about Physical health goals of music therapy Students know about Mental health goals of music therapy	Face to Face		Synchronous	Discussions - practical application -	Hughes, What happens in music Therapy - An ecological approach and a theatrical model, quoted from <a href="http://www.Musictherapytoday.net">http://www.Musictherapytoday.net</a>
	2.2	Mental health Music therapists jobs	Students know what Music therapists job opportunities are Students want to become music therapists	Face to Face		Synchronous		Kate, Clinical Practice in Music Therapy, An Introduction to Music Therapy..
	2.3							Lieburg, Depression and music- prelude to a historical - thema.
3	3.1	Explain the different kinds of creative arts therapies	Students are able to identify different types of Creative arts therapies	Face to Face		Synchronous	Questions - practical application - Class assignments	Herr, Working With Young Children. The Goodheart- Wilcox Company.
	3.2	Art Therapy, Dance Therapy, Music Therapy, and Imagery	Students create activities based on different types of creative arts therapies Students can carry activities to differentiate creative arts therapies	Face to Face		Synchronous		Hodges, The musical brain. The child as a musician – a handbook for musical development..
	3.3							Gaver What in the world do we hear?: An ecological approach to auditory event perception..
4	4.1	Practical Music Therapy / instrumental	Explain the difference between practical music therapy and theoretical music therapy	Face to Face		Synchronous	Questions - Discussions - Class assignments	Hughes What happens in music therapy: An ecological approach
	4.2	Practical Music Therapy / Voice	Learn about the top musical instruments used	Face to Face		Synchronous		

			in practical music therapy Learn techniques to using voice as an instrument in practical music therapy				and a theoretical model. Music Therapy Today
	4.3						
5	5.1	know about thematic improvisation	Students will know about thematic improvisation	Face to Face		Synchronous	Questions - Discussions - practical application -
	5.2	perform a thematic improvisation	Students can perform a thematic improvisation Students can Expand themes and split ideas	Face to Face		Synchronous	
	5.3						
6	6.1	the difference between micro and macro transitions	Students know the difference between micro and macro transitions	Face to Face		Synchronous	Discussions - practical application
	6.2	2 of the 4 transition modalities	Students know 2 of the 4 transition modalities	Face to Face		Synchronous	
	6.3						
7	7.1	transition modalities	Students know 3 and 4 of the 4 transition modalities	Face to Face		Synchronous	Questions - Discussions - Class assignments
	7.2	Tell the difference between all 4 modalities	Students Tell the difference between all 4 modalities Students can switch between modalities in sessions	Face to Face		Synchronous	
	7.3						
8	8.1	voices as an instrument	Students are comfortable using their voices as an instrument	Face to Face		Synchronous	Questions - Discussions - practical application
	8.2	voice psychotherapy	Students can specify their targeted group Students can design exercises regarding voice psychotherapy	Face to Face		Synchronous	
	8.3						
9	9.1	improvisation	Students are comfortable with improvisation	Face to Face		Synchronous	Questions - practical application - Class assignments

	9.2	techniques for vocal improvisation	Students have knowledge in techniques for vocal improvisation  Students can determine when and where they can use vocal improvisation.	Face to Face		Synchronous	
	9.3						
10	10.1	songwriting	Students know the importance of improvisational songwriting	Face to Face		Synchronous	Questions - Discussions - practical application
	10.2	lead improvisational songwriting sessions	Students can define the targeted audience of this activity  Students can lead improvisational songwriting sessions	Face to Face		Synchronous	
	10.3						
11	11.1	improvisational therapy with the voice	Students can perform group improvisational therapy with the voice	Face to Face		Synchronous	Questions - Discussions - - Class assignments
	11.2	improvisational therapy with instruments	Students can perform group improvisational therapy with instruments (rhythmical)  Students Know and use the benefits of group improvisation therapy	Face to Face		Synchronous	
	11.3						
12	12.1	what mental illnesses music therapy would help with	Explain what mental illnesses music therapy would help with	Face to Face		Synchronous	Questions - practical application - Class assignments
	12.2	what physical illnesses that can be aided with music therapy	Explain what physical illnesses that can be aided with music therapy  Explain what ages can music therapy benefit	Face to Face		Synchronous	
	12.3						
13	13.1	the Power of Music Therapy	After watching and hearing success stories, students would be	Face to Face		Synchronous	Questions - Discussions - practical application

			inspired to work more towards becoming effective music therapists				
	13.2	of Working with People Who Are Facing Death	After watching and hearing success stories, students would be inspired to work more towards becoming effective music therapists	Face to Face		Synchronous	
	13.3						
14	14.1	career opportunities targeted audience	Students know about career opportunities Students can identify targeted audience	Face to Face		Synchronous	Questions - Discussions - Class assignments
	14.2	certifications and degrees needed to practice music therapy	Students can identify targeted audience Students know about certifications and degrees needed to practice music therapy	Face to Face		Synchronous	
	14.3						
15	15.1	Auditory Safety - Infection Control Safety - Music Content Considerations - Health Considerations	Apply Auditory Safety Apply Infection Control Safety	Face to Face		Synchronous	Questions - Discussions - practical application
	15.2	Music Listening Safety Considerations - Music Listening Frequency & Delivery - Music Preference & Playlist Recommendations	Apply Music Content Considerations Apply Health Considerations	Face to Face		Synchronous	
	15.3						

## 22 Evaluation Methods:

Opportunities to demonstrate achievement of the SLOs are provided through the following assessment methods and requirements:

Evaluation Activity	Mark	Topic(s)	SLOs	Period (Week)	Platform
duties and project	100/20	Approaches to Music Therapy	Understanding, training and analysis	11+3	-
midterm exam	100/30	Practical Music Therapy	Understanding, training and analysis	7	-
final exam	100/50	lead improvisational songwriting sessions	Understanding, training and analysis	15	-

## 23 Course Requirements

**(e.g: students should have a computer, internet connection, webcam, account on a specific software/platform...etc):** students should have a computer

## 24 Course Policies:

A- Attendance policies:

B- Absences from exams and submitting assignments on time:

C- Health and safety procedures:

D- Honesty policy regarding cheating, plagiarism, misbehavior:

E- Grading policy:

F- Available university services that support achievement in the course:

## 25 References:

Armstrong, T. (2009), Multiple Intelligences in the Classroom, 3rd Edition, Association for Supervision & Curriculum Development.

Grout, Donald Jay, **A History of Western Music**, 3<sup>rd</sup> edition – JM Dent & Sons Ltd. London, 1985.

Gaver W. W., **What in the World do we hear? An ecological approach to auditory event perception, Ecological psychology**, Lawrence, Erlbaum Associates, 1993. Kamien Roger, **Music - An appreciation** 7<sup>th</sup> edition, McGraw Hill Inc. U.S.A, 2000.



Boyer & Rozmajzl, (2012), Music fundamentals, methods, and materials for elementary classroom teacher, fifth edition, Pearson education, Inc. publishing as Allyn and Bacon, USA, 398.

Campbell, D. (2002) The Mozart effect for children – awaking your child’s mind, health, and creativity with music, Quill- An imprint of Harper Collins Publishers, USA, 272.

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Lieburg M.J Van, **Depression and music- prelude to a historical - thema**, Organon International bv, Netherlands, 1998.

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Neubauer, Eckhard, **Arabische Anleitungen Zur Musiktherapie - Zeitschrift Fuer Geschichte der Arabisch - Islamischen wissenschaften - Band 6**, Institut fuer Geschichte der Arabisch - Islamischen Wissenschaften an der Johann Wolfgang, Goethe - Universitaet frankfurt am main, 1990.

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Gaver W.W. (1993) **What in the world do we hear?: An ecological approach to auditory event perception**. Ecological Psychology, 1-29, Lawrence Erlbaum Associates.

Hughes, P. (2004) **What happens in music therapy: An ecological approach and a theoretical model**. Music Therapy

Today (online) Vol. V (3) May 2004, available at <http://musictherapyworld.net>

Brown, L. (2016). Citing Website. In <http://www.pbs.org/>. Retrieved January 02, 2016 from - <http://www.pbs.org/parents/education/music-arts/the-benefits-of-music-education/>

Taggart & others. (2011). Citing Website. In <http://users.rider.edu/~vrme/>. Retrieved January 02, 2015 from -<http://www-usr.rider.edu/~vrme/v17n1/visions/article2>.

- 20 video tutorials on vocal warm-up and pronunciation improvement
- 10 videos about music and psychology
- 12 videos about music



## 26 Additional information:

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Name of Course Coordinator: <b>Dr. Ahmed Al-Qaisi</b> -----Signature: <i>Ahmed Al-Qaisi</i> -----Date: <b>20 Nov 2022</b> -----
Head of Curriculum Committee/Department: ----- Signature: ----- ---
Head of Department: ----- Signature: ----- -
Head of Curriculum Committee/Faculty: ----- Signature: ----- -
Dean: ----- Signature: -----