University of the West of England BRISTOL

CORPORATE AND ACADEMIC SERVICES

MODULE SPECIFICATION

Part 1: Basic Data					
Module Title	Supervision Training for Music Therapists				
Module Code	USPKJD-30-M	Level	M	Version	1
Owning Faculty	Health and Applied Sciences	Field	Psychology		
Department	Health and Social Sciences				
Contributes towards	MA Therapeutic Music Studies (optional module)				
UWE Credit Rating	30	ECTS Credit Rating	15	Module Type	Professional Practice
Pre-requisites	None		Co- requisites	None	
Excluded Combinations	None		Module Entry requirements	PGDip or Master's degree in Music Therapy from one of 7 recognised UK trainings plus registration as Arts Therapist with HCPC with current access to practice	
Valid From	January 2016		Valid to	January 2022	

CAP Approval Date	19 November 2015

Part 2: Learning and Teaching	
Learning Outcomes	On successful completion of this module students will be able to: • Demonstrate a robust critical reflexivity in their own supervision practice (components A and B) • Demonstrate a detailed understanding of a range of supervision approaches used when supervising creative therapy practitioners (component A) • Critically engage with current research and practice around creative arts supervision (components A and B) • Demonstrate a critical engagement with the complex nature of supervision involving music therapy students on placement (component A) • Critically evaluate the boundaries and limitations of the student's own supervision (components A and B) • Demonstrate detailed awareness and implementation of ethical standards and conduct when using supervisory approaches consistent with the ethical guidelines of the British Association of Music Therapists (BAMT) and the HCPC (components A and B) • Demonstrate a competent use of listening and improvisation in music as part of the supervision process (component B)

Syllabus Outline	Introduction to Supervision Models • Supervision in healthcare • History of music therapy supervision • Co-creation of professional identity • Use of musical processes in supervision • Educational factors in supervision • Psychodynamic supervision • Importance of listening and hearing • Different media Professional practice • Establishing a contract • Record keeping • The context of ethics and professional conduct • The Creative Arts context • Recording and illustrative records Client groups • student supervision • the new practitioner • the experienced practitioner • keeping the client in the frame • working with disturbance • institutional dynamics Group supervision models • Theory and practice of Balint supervision • Working with other professional groups • Case studies and scenarios • Working with difference Ethics and professional context • Professional body requirements • HCPC code of conduct, performance and ethics • Supervisory practices within the arts therapies • Supervisory practices within psychotherapy Use of creative materials • Musical Dyadic improvisation • Musical Group improvisation • Parallel process within musical processes • Use of recorded music within supervision • Use of visual materials within supervision • Use of mandalas to represent supervisory relationship • Use of other art forms for processing experiences This module will equip students to develop their own practice as a music therapy supervisor in varying contexts and to recognise their own limitations within this process.
Contact Hours	This module involves experiential delivery in the form of face-to-face workshops with music therapy staff who are experienced supervisors of music therapists, training

	music therapists and other healthcare professionals. The course will involve an intensive three-day workshop, followed by a day a month for the remainder of the course, ending with 2 days for viva presentations. Supervision practice will involve a minimum of 12 hours of face-to-face supervision with further associated hours for supervision, reflection and case notes. This module generates 300 hours of study time, 48 hours of which will be spent on formal contact time in seminars and workshops. Students will be expected to spend: • 60-80 hours on supervision practice and associated activities • 120-130 on independent learning • 40-45 hours on assignment preparation and delivery
Teaching and Learning Methods	Teaching and learning methods will include the learning experiences listed below. **Scheduled learning** – the workshops will include seminars, demonstrations, lectures, small group activities, individual and paired work and group discussions. Students will be asked to prepare papers and reports for discussion. Following the first intensive three days students will be assigned a particular supervision group facilitated by one of the course tutors and will bring material from their own practice to discuss in this confidential space. This group will meet monthly on the course day in the afternoon. Seminars and lectures will take place in the morning. **Independent learning** includes hours engaged with essential reading, further reading, reflective writing and self-directed study, preparation for lectures and in-class activities, and assignment preparation and completion.
Key Information Sets Information	N/A
Reading Strategy	**Core reading** Any core reading will be indicated clearly, along with the method for accessing it, e.g. students may be required to purchase a set text, be given a print study pack or be referred to texts that are available electronically or in the Library. Module handbooks will also reflect the range of reading to be carried out. **Further reading** Further reading will be required to supplement the set text and other printed reading. Students are expected to identify all other reading relevant to their chosen topic for themselves. They will be required to read widely using the library search, a variety of bibliographic and full text databases, and Internet resources. Many resources can be accessed remotely. The purpose of this further reading is to ensure students are familiar with current research, classic works and material specific to their interests from the academic literature. **Access and skills** The development of literature searching skills is supported by a Library seminar provided early on in the module delivery. Students will be presented with further opportunities within the curriculum to develop their information retrieval and evaluation skills in order to identify such resources effectively. Additional support is available through the library web pages, including interactive tutorials on finding books and journals, evaluating information and referencing. Sign up workshops are also offered by the Library. Students will be directed to reading which is either available electronically or provided

	for them via Blackboard.
Indicative Reading List	*Core texts are in bold*
	Edwards, J. and Daveson, J. (2003) Music therapy supervision with students: considering aspects of resistance and parallel processes in the supervisory relationship with students in final clinical placement. *Arts in Psychotherapy*, vol 31 (2) 67-76.
	Forinash, M. (Ed.) (2001) *Music Therapy Supervision* Philadelphia: Barcelona
	Gee, H. (2003) *Boundaries in supervision* in Weiner, J. Mizen, R. and Duckham, J. (eds) *Supervising and being supervised*. New York: Palgrave and Macmillan.
	Hawkins P and Shohet R (2012) *Supervision in the helping professions*. 4th edition. Buckingham: Open University Press.
	Health and Care Professions Council: *Standards in Education and Training*. http://www.hcpc-uk.co.uk/publications/standards
	Odell-Miller, H and Richards, E. (Eds) (2009) *Supervision of Music Therapy: a theoretical and practical handbook.* London: Routledge.
	Salinsky, J. (2013) *Balint Groups and the Balint Method*. http://balint.co.uk/about/the-balint-method
	Sutton, J. and De Backer, J. (2014) Supervision in Music Therapy: The Jumping-Off Point. In: De Backer, J. and Sutton, J. *The Music in Music Therapy: Psychodynamic Music Therapy in Europe.* London: Routledge.
	Warner, C *et al* (2014) *Music Therapy Supervision; is it being overlooked?* paper presented at the first BAMT conference, Birmingham. Unpublished but available in poster form, UWE.(Will be available on Blackboard)

Part 3: Assessment
Assessment Strategy

Summative assessment The portfolio will be professionally assessed by course tutors and practice placement educators and the summative assessment of both portfolio and viva will be linked to the standards of performances, conduct and ethics identified by the HCPC and will be clearly identified through the appraisal process of the portfolio and the written feedback from the viva. All learning outcomes will be based on a professional practice portfolio and a viva presentation of a maximum of 30 minutes to the student cohort and examiners, followed by a discussion of 15 minutes maximum. The portfolio will include a log of hours spent on supervision activity, a written case study of the student's own supervision work, a reflective account of supervision received, an appraisal from the seminar group leader, a self-appraisal and a reflective reading account. The word count within the portfolio excluding appraisals and logs will amount to 5,000 words.

Formative assessment/feedback

	Opportunities for students to gain feedback on their developing understandings and knowledge and their musical, supervisory and critical evaluation skills will be embedded throughout the module, e.g., in group seminars, discussions and small group activities. Students will be required to share their understandings and skills with teaching staff, and teaching staff will provide them with feedback on the appropriateness/level of their understandings and skills.

Identify final assessment component and element	A	
% weighting between components A and B (Standard modules only)	**A:** **P/F**	**B**: **100%**

First Sit	
Component A (controlled conditions) **Description of each element**	**Element weighting** **(as % of component)**
Practice portfolio	100%
Component B **Description of each element**	**Element weighting** **(as % of component)**
Viva presentation of a maximum of 45 minutes	100%

Resit (further attendance at taught classes is not required)	
Component A (controlled conditions) **Description of each element**	**Element weighting** **(as % of component)**
Practice portfolio	100%
Component B **Description of each element**	**Element weighting** **(as % of component)**
Viva presentation of a maximum of 45 minutes	100%
If a student is permitted an **EXCEPTIONAL RETAKE** of the module the assessment will be that indicated by the Module Description at the time that retake commences.	