University of the
West of England
BRISTOL

ACADEMIC SERVICES

MODULE SPECIFICATION

Part 1: Basic Data						
Module Title	Therapeutic Songwriting					
Module Code	USPKJC-15-M		Level	M	Version	1
UWE Credit Rating	15	ECTS Credit Rating	7.5	WBL module?	No	
Owning Faculty	Health and Applied Sciences		Field	Psychology		
Department	Health and Social Sciences		Module Type	Project		
Contributes towards	MA Therapeutic Music Studies					
Pre-requisites	None		Co- requisites	None		
Excluded Combinations	None		Module Entry requirements	Must have evidence of employment or volunteering opportunity where songwriting can be applied		
First CAP Approval Date	19 November 2015		Valid from	January 2016		
Revision CAP Approval Date			Revised with effect from			

Review Date	

Part 2: Learning and Teaching	
Learning Outcomes	On successful completion of this module students will be able to: • Demonstrate a critical awareness of the history and philosophies of therapeutic songwriting and an understanding of how these are embedded into established psychotherapeutic frameworks • Demonstrate competence in active and creative listening skills in relation to music • Show an understanding and competence in the application of melody and harmony in therapeutic songwriting • Critically reflect on student's own development of therapeutic songwriting • Demonstrate competency in a range of musical skills including use of guitar and piano in songwriting • Demonstrate an understanding of group songwriting approaches All learning outcomes will be assessed by component A
Syllabus Outline	Historical and cultural background • Historical background to therapeutic songwriting

	• The songwriting process
	• Philosophy
	• Psychological context
	• Working in a culture-sensitive way
	• Introduction to main approaches to songwriting
	Musical Techniques
	• Basic guitar technique
	• Use of keyboard
	• Use of acrostic techniques
	• Removing protective hurdles and blocks
	• Harmonic structures
	• Improvisation
	Therapeutic skills
	• Active listening
	• Creative listening
	• Staying in the music
	• Suspending value judgements
	• Client –led approaches to lyric creation
	• Group songwriting
	Recording
	• Technology of recording
	• Ethics of recording
	• Use of recorded materials
Contact Hours	Preparation for and completion of the assignments will take up approximately 25 learning hours and 60 hours remain for independent study connected with this module.

Placement learning: Learning in practice will comprise a minimum of 12 hours.

Scheduled learning: will account for around 45 hours on this module and will involve lectures, seminars, demonstrations, workshops and small group work.

Independent learning: (approx. 88 hours) includes hours engaged with essential reading, reflective writing, presentation preparation and portfolio completion |
| Teaching and Learning | The teaching sessions will involve a variety of teaching and learning formats including workshops, lectures, individual and small group activities, and discussions (the |

Methods	teaching and learning methods will be adapted to the cohort size).
	Scheduled learning – the workshops will include workshops, small group activities, and group discussions/seminars.
	Independent learning includes hours engaged with practice of techniques, essential reading, further reading and self-directed study, reflective writing, preparation for lectures and in-class activities, and assignment preparation and completion.
	This module generates 45 hours of scheduled study time in therapeutic songwriting lectures and workshops.
	Students will also be expected to spend: • at least 12 hours applying the songwriting in practice • approximately 60 hours engaged in independent academic study and practice of the songwriting techniques • 25-30 hours completing the coursework assignment. Hours to be allocated: 150
Key Information Sets Information	N/A
Reading Strategy	**Core reading** Any core reading will be indicated clearly, along with the method for accessing it, eg 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.

Indicative Reading List	The following list is offered to provide validation panels/accrediting bodies with an indication of the type and level of information students may be expected to consult. As such, its currency may wane during the life span of the module specification. However, as indicated above, *current* advice on readings will be available via the module handbook or on Blackboard. Baker, F (2015) *Therapeutic songwriting : developments in theory, methods, and practice.* Basingstoke, Hampshire : Palgrave Macmillan Baker, F. (2015) What about the music? Music therapists' perspectives on the role of music in the therapeutic songwriting process. *Psychology of Music* vol. 43 (1) 122-139 Derrington, P. (*2005*) *Teenagers and songwriting: Supporting students in a mainstream secondary school. In* F. Baker T. Wigram *(Eds.),* Songwriting: Methods, techniques, and clinical applications for music therapy clinicians, educators, and students *(pp.* 58–81*).* London*:* Jessica Kingsley*.* Heath, B. (2014) *Acrostic in Therapeutic Songwriting* in Thompson, B.E. & Neimeyer, R.A. (eds.) Grief and the Expressive Arts, Practices for Creating Meaning.; Routledge, New York. Heath, B. (2014) *Hello it's me…Why Aren't You There?* The Lancet: vol. 384 (9947) Heath, B. & Lings, J. (2012) *Creative Songwriting in Therapy at the End of Life and in Bereavement.* Mortality: vol. 17(2) Heath, B. (2009) *Spotlight on Practice: Songs of Loss and Living.* Bereavement Care: Vol. 28(2) Relf, M. & Heath, B. (2007) *Experiential Workshops* in Wee, B. & Hughes, N. (eds.): Education in Palliative Care, Building A Culture of Learning. Oxford University Press, Oxford. Street, A. (2012*) Combining Functional and Psychoanalytic Techniques using Rhythmic Auditory Training (RAT) and Songwriting to Treat a Man with Acquired Brain Injury* Voices: A World Forum for Music Therapy 2012, Volume 12, Issue 3 Stewart, R. and McAlpin, E. (2015*) Prominent Elements in Songwriting for Emotional Expression: An Integrative Review of Literature* Music Therapy Perspectives 10.1093/mtp/miv011 Tamplin, J (2006) *Song Collage Technique: a New Approach to Songwriting* Nordic Journal of Music Therapy, Vol. 15 (2).

Part 3: Assessment

Assessment Strategy	Summative assessment of all learning outcomes aims to capture in the main

competencies and aspects of critical understanding which are required for M-level. The assignments will involve reflective practice as well as appraisal and discussion with examiners and peers in order to demonstrate the integration of theory and practice and to allow the student creative ways of integrating complex thinking and practice. These assignment will therefore involve

The portfolio will include:
- a recording of songs written on practice
- appraisal from practice managers, course tutors and self-appraisal
- a written reflective piece on the student's developing competency in the area of songwriting practice
- a presentation of the songwriting practice as a case study
  The word count of the portfolio will be 3,000 excluding the CD and appraisals

Component A has a formative aspect of assessment as students will be able to gain ongoing feedback from Practice Teachers/Mentors during their practice placement and they will be able to obtain formative feedback on other aspects of their portfolio from Academic staff.

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

First Sit	
Component A **Description of each element**	**Element weighting** **(as % of component)**
1. Portfolio of evidence	100%
Component B **Description of each element**	**Element weighting** **(as % of component)**

Resit (further attendance at taught classes is not required)	
Component A **Description of each element**	**Element weighting** **(as % of component)**
1. Portfolio of evidence	100%
Component B **Description of each element**	**Element weighting** **(as % of component)**
1.	

If a student is permitted a retake of the module under the University Regulations and Procedures, the assessment will be that indicated by the Module Description at the time that retake commences.