

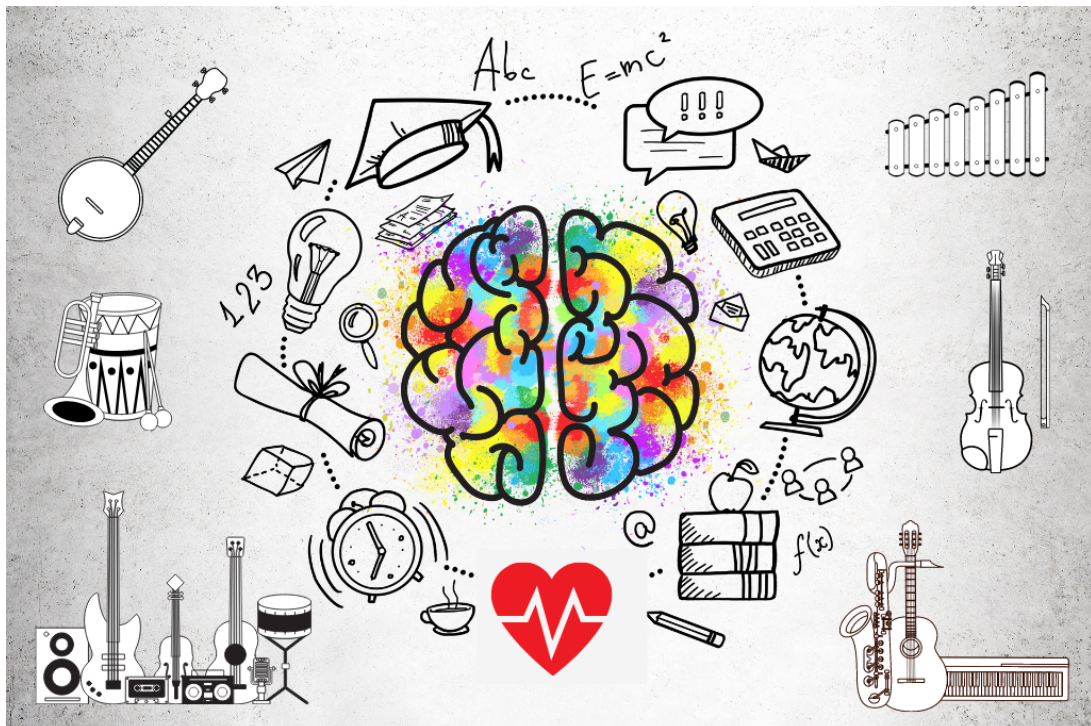
## University of Aberdeen, Department of Music BMus (Hons) Community Music

### Course Guide

ME33MU Music, Health, and Wellbeing

ME33PE Music, Health, and Wellbeing (Public Engagement)

2023/24



# ME33MU Music, Health, and Wellbeing

## ME33PE Music, Health, and Wellbeing (Public Engagement)

### Course Details

Study type: Under-graduate

Level: 3 (SCQF Level 9)

Credits: ME33MU, 15 Credits / ME33PE, 30 Credits

Session: 1<sup>st</sup> Half Session

Campus: Old Aberdeen

Sustained Study: No

Course Co-ordinator: Christopher Gray, [chris.gray@abdn.ac.uk](mailto:chris.gray@abdn.ac.uk)

(office hour Thursdays 1.00 – 2.00, or by individual appointment)

### Course Overview

These are **introductory** courses. It can do no more than scratch the very surface of this complex subject area. The content has been designed to raise just a few of the major topics and demonstrate the ways in which you can begin too carefully, and with great consideration, explore the opportunities and possibilities that it can provide, this is not a mandate for action, in or around community or health care settings.

**ME33MU/ME33PE:** This course will explore practices and research from the fields of music, therapy, public health and medicine, to rigorously explore the relationship between music, health and wellbeing.

As well as engaging in the academic debate around music, health, and wellbeing the course will develop a working knowledge and understanding of the musical practices available to medical and music practitioners, and to their potential uses in a breadth of health care settings.

**ME33PE only:** This course then builds on the foundational exploration of music, health, and wellbeing to develop community music-based project design and implementation skills working in conjunction with the NHS Grampian Public Engagement team. Successful projects will have the opportunity to be brought to life in live settings following the completion of the course.

### Learning Outcomes

- Demonstrate how the Medical or Musical Practitioners apply a critical understanding of principal theories, concepts and principles in a range of community and educational settings.
- Demonstrate and work with an understanding of the scope and defining features of the Music, Health, and Wellbeing field and an integrated knowledge of its main areas and **boundaries**.
- Apply knowledge, skills and understanding:
  - In using a range of the principal professional skills, techniques and practices and materials associated with the field of community music.
  - In practising routine methods of enquiry and research
- Undertake critical analysis, evaluation and synthesis of ideas, concepts information and issues in Music, Health and Wellbeing contexts, settings and practices.
- Exercise autonomy and initiative in some activities at a professional level in preparing for practice.
- The ability to articulate an understanding of defining features of this course's content within Music, Health, and Wellbeing contexts.

These Intended Learning Outcomes (ILO's) are created using a combination of the Scottish Credit and Qualifications Framework (SCQF) level descriptors, Community Learning and Development (CLD) standards Council competencies and the Sound Sense Music Education Code of Practice for music practitioners. These ILO's also align with the University of Aberdeen Graduate Attributes.

# Teaching

## Contact Teaching Time

ME33MU: 24 Hours (of a 150 hour notional student effort) From time to time students will be provide additional learning opportunities which they are strongly advised to engage in.

ME33PE: 36 Hours (of a 300 hour notional student effort) From time to time students will be provide additional learning opportunities which they are strongly advised to engage in.

## Modes of Learning

This course will engage students in two distinct learning modes:

- Lectures/Seminars/Workshops
- One-to-one Tutorials
- Placement Learning
- Personal study

## Approaches to Teaching and Learning

*'Education is not an affair of 'telling' and being told, but an active and constructive process'.*  
(Dewey, 1916)

The specific teaching methodologies used within this course are based on educational concepts developed to enable students to secure ownership of their learning processes. This is done through a focus on educational dialogues that highlight the transaction(s) between knowledge and experience (Dewey cited in Biesta, 2020) whilst enabling students to undertake a journey in search of their own truth (Camlin, 2015). This can be further articulated succinctly using the writing of Watkins (2005). He stipulates that:

From the stance 'learning = building knowledge together with others', a self-directed learner is seen to:

- Select from their environment appropriate resources they need for learning (peers, teachers, other resources);
- Generate with others motivation and goals;
- Promote and develop with others dialogue for learning;
- Interrelate learning from various contexts of their learning landscape.

The course is further underpinned by the principles of reflective and reflexive practices which are built on the works of Brookfield and Schon. Further reference can be made to how reflective and reflexive practices articulates with Kolb's, Experiential Learning Cycle.

BIESTA, G., (2020). *Educational Research: An Unorthodox Introduction*. London: Bloomsbury Academic.

BROOKFIELD, STEPHEN. (2017). *Becoming a Critically Reflective Teacher*, 2<sup>nd</sup> ed. San-Francisco: Jossey-Bass.

CAMLIN, D. A. (2015). 'This Is My Truth, Now Tell Me Yours': Emphasising dialogue within Participatory Music. *International Journal for Community Music* 8 (3), pp. 233 – 257.

DEWEY, J. (1916). *Democracy and education: An introduction to the philosophy of education*. New York: MacMillan

KOLB, A. D. (1984) *Experiential Learning: Experiencing as the Source of Learning and Development*. USA: Prentice Hall.

SCHÖN, D., (1983). *The Reflective Practitioner: How professionals think in action*. London: Temple Smith.

WATKINS, C., (2005) *Classrooms as Learning Communities*. Oxon: Routledge

## Using and manoeuvring MyAberdeen

The MyAberdeen site for this course has been designed using the Teaching and Learning principles outlined above. The site has an initial folder which contains all the information required for this course built using the information found in this course descriptor.

From there the course is built collaboratively between us. Each week the course will grow using the products and outputs of my provocations, challenges and questions and your responses to them. All synchronous lectures (online and face-to-face) will be recorded and uploaded for your reference. We will also use the asynchronous discussion boards throughout the semester. This will all be explored in the first lecture of the course.

## **Assessment and Feedback**

### **Summative Assessment**

#### **ME33MU Music, Health, and Wellbeing**

##### **Part 1 (60%) – Research Presentation (25mins)**

In this presentation you will select an area of interest within health and wellbeing that you feel would benefit from the development of further music (arts) intervention. Areas of interest could include mental health, pain management, stress and/or anxiety, dementia (Alzheimer's) or palliative care (please note this is not a mandatory or exhaustive list).

Your presentation should include the following:

- Overview of the area of interest, including (but not exclusive to) symptoms, diagnosis, treatment, impact on patient (which can include friends, carers, and family), long term implications.
- What music (arts) interventions already exist for this area of interest, what did the interventions focus on and what types of activities were used (a case study approach should be used, with a minimum of three studies referenced)
- Create a SWOT analysis from your case study research that extracts the Strengths and Weakness you have found in the case studies used before exploring the Opportunities and Threats that you can extract across them in relation to creating a new music (arts) intervention for your chosen area of interest.

##### **Part 2 (40%) – Essay (1000 words)**

This essay focuses solely on Duty of Care. You should first outline your understanding of Duty of Care as it relates to Music, Health, and Wellbeing. Secondly you should discuss the specific aspects of Duty of Care that must be considered in relation to working within your chosen area of interest.

#### **ME33PE Music, Health, and Wellbeing (Public Engagement)**

##### **Part 1 (40%) – Research Presentation (25mins)**

In this presentation you will select an area of interest within health and wellbeing that you feel would benefit from the development of further music (arts) intervention, this presentation cannot be MND based but areas of interest could include mental health, pain management, stress and/or anxiety, dementia (Alzheimer's) or palliative care (please note this is not a mandatory or exhaustive list).

Your presentation should include the following:

- Overview of the area of interest, including (but not exclusive to) symptoms, diagnosis, treatment, impact on patient (which can include friends, carers, and family), long term implications.
- What music (arts) interventions already exist for this area of interest, what did the interventions focus on and what types of activities were used (a case study approach should be used, with a minimum of three studies referenced)
- Create a SWOT analysis from your case study research that extracts the Strengths and Weakness you have found in the case studies used before exploring the Opportunities and Threats that you can extract across them in relation to creating a new music (arts) intervention for your chosen area of interest.

## Part 2 (60% split equally) – Public Engagement

You are asked to create a proposal for a musical intervention specifically for patients (and/or friends, carers, and family) with MND. Your intervention can be a one-off activity or designed to last over a longer period of time. The intervention can be a facilitated or self-led.

You will use the *Creative Health Quality Principles* (please see Seminar 1 for outline) to structure your poster and essay as outlined in the two parts below:

### A) Poster (10 mins with 5 mins of questions)

Your poster should provide a clear outline your project, demonstrating the following:

- Person-centred: showing an understanding of MND and specifically the aspects you chose to focus on within your intervention
- Equitable, Creative, Collaborative and Realistic: what does your intervention involve, including a brief outline of its activities and what resources would be required.
- Reflective and Sustainable: show that your intervention is reflective and is adjusting to the needs of it's participants and how this relates to your project being sustainable providing a positive long-term legacy

### B) Essay (1000 words)

This essay will focus on the Safe principal of the *Creative Health Quality Principles* which states, 'Do no harm, ensure safety, and manage risk' through a study of your Duty of Care to self and others.

You should first outline your understanding of Duty of Care as it relates to Music, Health, and Wellbeing. Secondly you should discuss the specific aspects of Duty of Care that must be considered in relation to your proposed musical intervention for MND presented in Section A.

## Deadline

The summative assessments are due as follows:

### ME33MU

- Part 1  
**MBChB presentations to be given on the 30<sup>th</sup> November and 1<sup>st</sup> December '23**
- Part 2  
**MBChB 23.59 1<sup>st</sup> December '23**

### ME33PE

- Part 1  
**MBChB presentations to be given on the 30<sup>th</sup> November and 1<sup>st</sup> December '23**  
**BMus (Hons) presentations to be given on the 11<sup>th</sup> and 12<sup>th</sup> December '23**
- Part 2
  - A)  
**MBChB presentations to be given on the 30<sup>th</sup> November and 1<sup>st</sup> December '23**  
**BMus (Hons) Poster Presentations to be given on the 11<sup>th</sup> and 12<sup>th</sup> December '23**
  - B)  
**MBChB 23.59 1<sup>st</sup> December '23**  
**BMus (Hons) 23.59, 8<sup>th</sup> December '23**

Please note: Your presentation and poster presentation will happen in the same slot on the dates noted above.

### **Formative Assessment**

There is a formative assessment due on the **10th of November '21 at 23.59** this will include an outline of your chosen presentation topic and annotated bibliography (in the format provided, see MyAberdeen). Feedback will be given in a one-to-one 15minute tutorial during week beginning 13th November '21. Please follow [this](#) link to the GoogleSheet where you can sign-up for your feedback slot.

### **Marking criteria**

Your assignment will be marked using the written work and oral presentation assessment criteria outlined in Section 8 of the Student Handbook. (MyAberdeen/Organisations/Resources for Music Students/Programme Handbook/Student Handbook/Section 8)<sup>1</sup>

### **Feedback**

Substantive written feedback will be provided in Turnitin. As well as written feedback any written assignment may have additional annotations.

### **Resit assignment**

As original assignment, resit assignments will be submitted via Turnitin no later than 11.59pm on the 9<sup>th</sup> July '24.

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<sup>1</sup> The assessment criteria is available in the Course Information Learning Module I the MyAberdeen site for this course.


## Course Content




Individual Session Content			
Session	Tutor	Location	Content
ME33MU/ME33PE Lecture 1	CG	See my timetable	<p><b>Pre-course tasks:</b></p> <p>Read the following four chapters:</p> <p>SUNDERLAND, N., LEWANDOWSKI, N., BENDRUPS, D., &amp; BARTLETT, B., (eds.) (2017) <i>Music, Health and Wellbeing: Exploring Music for Health Equity and Social Justice</i>. London: Palgrave Macmillan.</p> <ul style="list-style-type: none"> <li>pp. 1 - 16 (Introduction: Exploring Music and Social Justice and Health Equity)</li> <li>pp. 17 - 32 (Music, Public Health, and Health Promotion: Can Music Be a Social Determinant of Health?)</li> </ul> <p>MACDONALD, R., KREUTZ, G. &amp; MITCHELL, L., eds. <i>Music, Health &amp; Well-being</i>. UK: Oxford University Press.</p> <ul style="list-style-type: none"> <li>pp. 3 - 11 (What is <i>Music Health, and Wellbeing</i> and Why is it Important?)</li> <li>pp. 164 – 182 (The Religion of Evidence-Based Practice: Helpful or Harmful to Health and Wellbeing)</li> </ul> <p>Prompt: when you read, please consider, and make notes about what frustrates or angers you or maybe excites and enthuses you, what is interesting and what would you want to question and interrogate further?</p> <p>Please read the following article (and enjoy the music)</p> <p><a href="https://www.cbc.ca/music/we-asked-sports-psychologists-to-analyze-5-olympians-favourite-pump-up-songs-1.6353760">Adams, Kelsey, We Asked Sports Psychologists to Analyse 5 Olympians' Favourite Pump-Up Songs [Website], https://www.cbc.ca/music/we-asked-sports-psychologists-to-analyze-5-olympians-favourite-pump-up-songs-1.6353760.</a></p> <p>Prompt: when you read, please consider, and make notes about what frustrates or angers you or maybe excites and enthuses you, what is interesting and what would you want to question and interrogate further?</p> <p><b>Introductory Class: Why are we here and how the course works.</b></p> <ul style="list-style-type: none"> <li>Introduction to the two courses how they relate and how they don't</li> <li>Managing the workload (ME33MU and ME33PE)</li> <li>Course layout and content</li> <li>Guest presenters and session formats</li> <li>Approaches to teaching and learning</li> <li>Course formative and summative assessments</li> <li>The Great Fishbowl Finale (allocations of stance)</li> </ul> <p><b>Exploring the boundaries: Music Therapy, Community Music Therapy, and Community Music</b></p> <p>This course is carefully designed to work within the field and practice of Community Music. Music therapy is however referred to frequently throughout the literature, discussions, and debates that we will be exploring.</p>

		<p>This section of the lecture will explore the similarities and difference between these three complex and often ambiguous fields.</p> <hr/> <p><b>For the next lecture:</b></p> <p>Please sign-up for your tutorial slot using <a href="#">this</a> link. Tutorials are not mandatory, but designed to help you to ensure you are progressing with the one part of your Summative Assessment.</p> <p>Please read:</p> <p>SUNDERLAND, N., LEWANDOWSKI, N., BENDRUPS, D., &amp; BARTLETT, B., (eds.) (2017) <i>Music, Health and Wellbeing: Exploring Music for Health Equity and Social Justice</i>. London: Palgrave Macmillan.</p> <ul style="list-style-type: none"> <li>• pp. 1 - 16 (Introduction: Exploring Music and Social Justice and Health Equity)</li> <li>• pp. 17 - 32 (Music, Public Health, and Health Promotion: Can Music Be a Social Determinant of Health?)</li> </ul> <p>MACDONALD, R., KREUTZ.G. &amp; MITCHELL, L., eds. <i>Music, Health &amp; Well-being</i>. UK: Oxford University Press.</p> <ul style="list-style-type: none"> <li>• pp. 3 - 11 (What is <i>Music Health, and Wellbeing</i> and Why is it Important?)</li> </ul>
<p>ME33PE (Only) PE Seminar 1</p>	<p>CG</p>	<p><b>Designing Interventions in Health and Wellbeing setting</b></p> <p>These seminars focus on the development of the skills required to design music (arts) interventions in areas of interest in health and wellbeing.</p> <p>This part of the course will focus on <a href="#">Motor-Neurone Disease (MND)</a> to explore together how we best build a range of music interventions for patients with MND.</p> <p>To do this we will use De Bono's <i>Six Thinking Hats</i>, which bring together his work in lateral thinking and creativity allowing groups and individuals to develop practical, relevant and realistic goals.</p> <div data-bbox="884 1451 1169 1637" data-label="Image"> <p>The image shows six colored hats arranged in two rows of three. The top row contains a white hat, a red hat, and a black hat. The bottom row contains a yellow hat, a green hat, and a blue hat. Each hat is a simple rectangular shape with a brim.</p> </div> <p><b>The Culture, Health &amp; Wellbeing Alliance: Creative Health Quality Framework</b></p> <p>De Bono's <i>Six Thinking Hats</i> will provide us with the overarching framework to manage our approach to the design process, the <i>Creative Health Quality Framework</i> and it's <i>Creative Health Quality Principles</i> will provide us a framework on how we approach the creative content of our project and to ensuring it is practical, relevant, and realistic.</p>







			 <p>The diagram illustrates the Creative Health Quality Principles, centered around a white circle with the text "Creative Health Quality Principles". Surrounding this center are ten segments, each with an icon and a label: Sustainable (tree), Person Centred (person in target), Equitable (scales), Safe (shield with checkmark), Creative (lightbulb with brain), Collaborative (hands), Realistic (calendar with coins), Reflective (cloud with magnifying glass), Sustainable (tree), and Person Centred (person in target).</p> <p><b>For next seminar:</b></p> <p>For the next seminar do some basic desk research around MND, although Susan Stewart who is a Clinical Specialist will give an overview in the following seminar it is good to begin to familiarise yourself with the condition. Take a note of any questions that you have for Susan.</p>
ME33MU/ME33PE Lecture 2	CG	See my timetable	<p><b>What is Music, Health, and Wellbeing?</b></p> <p>This lecture starts by breaking down the title of the course, exploring the basic and standard terminology before exposing the potential complexities of their interactions.</p> <p><b>Duty of Care</b></p> <p>The second part of this lecture will explore the various definitions of <i>Duty of Care</i> from the obligations we place on people to act towards others in a certain way, to working in accordance with certain standards to prioritising people, practicing effectively, preserving safety, and promoting professionalism and trust. We will also look at <i>Duty of Care</i> being about individual (others and self) wellbeing, welfare, compliance, and good practice.</p> <p><b>For next week:</b></p> <p>Please read the following article (and enjoy the music)</p> <p><a href="https://www.cbc.ca/music/we-asked-sports-psychologists-to-analyze-5-olympians-favourite-pump-up-songs-1.6353760">Adams, Kelsey, We Asked Sports Psychologists to Analyse 5 Olympians' Favourite Pump-Up Songs [Website], https://www.cbc.ca/music/we-asked-sports-psychologists-to-analyze-5-olympians-favourite-pump-up-songs-1.6353760.</a></p> <p>Prompt: when you read, please consider, and make notes about what frustrates or angers you or maybe excites and entuses you, what is interesting and what would you want to question and interrogate further?</p>

ME33MU/ME33PE Lecture 3	CG	See my timetable	<p><b>The Power of Association</b></p> <p>We all have songs and pieces of music that make us smile and ones that make us melancholic. The way we associate and react to music is important to understand at the outset of this course, our associations and reactions can be both positive and negative and without</p> <hr/> <p><b>For the next lecture:</b></p> <p>MACDONALD, R., KREUTZ.G. &amp; MITCHELL, L., eds. <i>Music, Health &amp; Well-being</i>. UK: Oxford University Press.</p> <ul style="list-style-type: none"> <li>pp. 164 – 182 (The Religion of Evidence-Based Practice: Helpful or Harmful to Health and Wellbeing)</li> </ul>
ME33PE (Only) PE Seminar 2	CG		<p><b>The White Hat – FACTS</b></p> <p>We will be joined today by Susan Stewart, NHS Clinical Specialist for MND. Susan will present a range of information on MND including amongst many things, symptoms, diagnosis, treatment and what it is like to live with the condition.</p> <div data-bbox="826 875 1225 1115" style="text-align: center;">  <p>CARE MND</p> <p>Clinical Audit Research Evaluation</p> </div> <hr/> <p><b>For next week:</b></p> <p>Undertake some desk research into current music or arts interventions that exist for patients with MND, bring one example to share/discuss in class.</p>
ME33MU/ME33PE Lecture 4	CG	See my timetable	<p><b>Evidence Based Practice</b></p> <p>This lecture will look at how we ensure that the work we do is rigorous and fully supported. We will look at how research has been developed that moves beyond the anecdotal to ensure a critical and evidenced approach to working across Music, Health, and Wellbeing</p> <hr/> <p><b>For next lecture:</b></p> <p>Please read:</p> <p>PARKINSON, C., (2017) Weapons of Mass Happiness: Social Justice and health Equity in the Context of the Arts. In: SUNDERLAND, N., LEWANDOWSKI, N., BENDRUPS, D., BARTLETT, B., eds. <i>Music, Health and Wellbeing: Exploring Music for Health Equity and Social Justice</i>. London: Palgrave Macmillan. pp. 269 - 288</p>
ME33MU/ ME33PE Lecture 5	CG		<p><b>Weapons of Mass Happiness: Social Justice and Health Equity in the Context of the Arts.</b></p> <p>There is a long-standing debate about the relationship between equality, equity and Justice, terms often used with a true understanding of their</p>

			<p>meaning, implications, and consequences. This lecture/seminar will use Parkinson's (2017) article to explore these terms in the context of music teasing out the potential impact's music can have on society as a whole and for health and well-being specifically.</p> <div style="display: flex; justify-content: space-around; align-items: flex-start;"> <div style="text-align: center;"> <p><b>Equality</b></p>  <p>The assumption is that <b>everyone benefits from the same supports</b>. This is equal treatment.</p> </div> <div style="text-align: center;"> <p><b>Equity</b></p>  <p><b>Everyone gets the supports they need</b> (this is the concept of "affirmative action"), thus producing equity.</p> </div> <div style="text-align: center;"> <p><b>Justice</b></p>  <p>All 3 can see the game without supports or accommodations because <b>the cause(s) of the inequity was addressed</b>. The systemic barrier has been removed.</p> </div> </div>
			<p><b>For next lecture:</b></p> <p>KOEN, D. B., (2017) Medical Ethnomusicology and the Promise of Music, Health and Wellbeing. In: SUNDERLAND, N., LEWANDOWSKI, N., BENDRUPS, D., BARTLETT, B., eds. <i>Music, Health and Wellbeing: Exploring Music for Health Equity and Social Justice</i>. London: Palgrave Macmillan. pp. 247 – 268</p> <p>RENSHAW, P., (2010). <i>Engaged Passions: Searches for Quality in Community Contexts</i>. Delft: Eburon Academic Publishers. pp. 60 - 84</p>
<p>ME33PE (Only) PE Seminar 3</p>	<p>CG</p>		<p><b>The Green Hat</b></p> <p>In this seminar we will work in small groups to begin to brainstorm ideas for potential musical interventions for patients (and their friends, carers, and family) with MND. Your individual desk research will contribute to this activity.</p> <p>This class will only look at ideas from a creative perspective with no judgement being made on the range of possibly interventions (e.g. practicality, relevance or realism).</p> <p>Results from this class will be gathered in posters and uploaded to MyAberdeen immediately following the seminar.</p>
			<p><b>For next week:</b></p> <p>You should be making a decision after this seminar to what direction you are going to head in in relation to your musical intervention.</p>
<p>ME33MU/ ME33PE Lecture 6</p>	<p>CG</p>	<p>See my timetable</p>	<p><b>Medical ethnomusicology and the Promise of Music, Health, and Healing</b></p> <p>This lecture will explore the ideas raised in Koen's (2017) article, we will focus on the idea of music as a tool for change and transformation.</p>

			<p>We will also use both of the set-readings to lay the groundwork for a debate about issues of accountability and quality in the ways in which we use music to <i>Promise</i> changes and transformation in our and others health and wellbeing.</p> <p><b>For next week:</b></p> <p>Please read :</p> <p>MITCHELL, L., &amp; MACDONALD, R., (2012) Music and Pain: Evidence from Experimental Perspectives. In: MACDONALD, R., KREUTZ.G. &amp; MITCHELL, L., eds. <i>Music, Health &amp; Well-being</i>. UK: Oxford University Press. pp. 230 – 239</p> <p>BERNATZKY et. al. (2012) Music as Non-Pharmacological Pain Management in Clinics. In: MACDONALD, R., KREUTZ.G. &amp; MITCHELL, L., eds. <i>Music, Health &amp; Well-being</i>. UK: Oxford University Press. pp. 257 - 275</p>
ME33MU/ME33PE Lecture 7	CG	See my timetable	<p><b>Music as Pain Management (<i>Distraction?</i>)</b></p> <p>Over the last two decades there has been increasing acknowledgment that pain is one of the most significant challenges to health and wellbeing (Mitchell et. al., 2012). This lecture begins to explore the relationship between pain and music as a tool for distraction.</p> <p><b>For next lecture:</b></p> <p>The time between lectures should now be used to focus on the Summative Assessments.</p>
ME33PE (Only) PE Seminar 4	CG		<p><b>The Black Hat</b></p> <p>In this seminar we will continue to work in small groups to focus potential ideas for musical interventions for patients (and their friends, carers, and family) with MND.</p> <p>This class will only look at ideas from a negative perspective, each group will critique there interventions from the previous week seeking to find the potential weaknesses and threats presented within them, with particular reference to ideas of practicality, relevance or realism. Although the black hat encourages us to identify problems it is not intended to be destructive in its intent.</p> <p>Results from this class will be gathered in posters and uploaded to MyAberdeen immediately following the seminar.</p>

ME33MU/ME33PE Lecture 8	CG	See my timetable	 <p>We welcome Rachael Perrin (Co-director) from Sound Castle to talk to us about their work.</p> <p><a href="https://soundcastle.co.uk/">https://soundcastle.co.uk/</a></p>
ME33MU/ME33PE Lecture 9	CG	See my timetable	 <p>We welcome Rebecca Kennedy (Head of Communities) from Play lists for life to talk to us about their work.</p> <p><a href="https://www.playlistforlife.org.uk/">https://www.playlistforlife.org.uk/</a></p> <p><b>A reminder:</b></p> <p>Please read careful the provocation and context for the class discussion to take place on the final week of the course. You will be asked to either defend or oppose the statement (random selection), we ask that you do not reveal your given standpoint to your classmates.</p>
ME33PE (Only) PE Seminar 5	CG		<p><b>The Yellow Hat</b></p> <p>In this seminar we will continue to work in small groups to focus potential ideas for musical interventions for patients (and their friends, carers, and family) with MND.</p> <p>This class will only look at ideas from a problem-solving perspective, each group will revisit their critiques of interventions from the previous week seeking to find the solutions to their weaknesses and threats presented within them, with particular reference to ideas of practicality, relevance or realism. You may well find that solutions to the critiques are not possible, this is where a return to the green hat becomes necessary.</p> <p>Results from this class will be gathered in posters and uploaded to MyAberdeen immediately following the seminar.</p>

ME33MU/ME33PE Lecture 10	CG	See my timetable	 <p><b>SINGING for HEALTH NETWORK</b></p> <p>We welcome Baz Chapman (Network Manager) from the Singing for Health Network to talk to us about their work.</p> <p><a href="https://www.singingforhealthnetwork.co.uk/">https://www.singingforhealthnetwork.co.uk/</a></p>
ME33MU/ME33PE Lecture 11	CG		 <p><b>NHS Lothian Charity</b></p> <p>We welcome Dr Len McCaffer (Arts Manager) from Tonic Arts an arm of NHS Lothian Charities Trust to talk about their work.</p> <p><a href="https://nhslothiancharity.org/what-we-do/our-work/arts-in-health-and-wellbeing/">https://nhslothiancharity.org/what-we-do/our-work/arts-in-health-and-wellbeing/</a></p> <p><b>For next lecture:</b></p> <p>You are asked to watch the short video in the MyAberdeen site related to Safe Space and effective discussion, this is designed to prepare you for the class discussion to take place in the final lecture of the course.</p>
ME33MU/ME33PE Seminar 12	CG		<p><b>The Great Fishbowl Finale</b> <i>Everyone is expected to contribute.</i></p> <p>Context: The use of music in health and wellbeing settings has seen a period of significant development, with a broad range of research undertaken to support its use, predominantly utilising qualitative methodologies. The power of music in these settings and studies has often been seen to be, overwhelmingly positive and often powerful.</p> <p>Provocation: Without conventional clinical trials music as an intervention should be fully withdrawn as a support, or treatment of conditions relating to health and wellbeing until it can be cleared for use through the traditional pharmaceutical trial protocols.</p>

## Reading List

### Recommended and Set Reading

**Key texts** available in Primo

BARTLEET, B. AND HIGGINS, L., (eds.) (2018). *The Oxford Handbook of Community Music*. UK: Oxford University Press.

HIGGINS, L., & WILLINGHAM, L., (2017). *Engaging in Community Music: An introduction*. Oxon: Routledge.

HUHTINEN-HILDEN, L., and PITT, J., (2018). *Taking a Learner-Centred Approach to Music Education: Pedagogical Pathways*. Oxon: Routledge.

**MACDONALD, R., KREUTZ.G. & MITCHELL, L., (eds.) (2012). *Music, Health & Well-being*. UK: Oxford University Press.**

PAVLICEVIC, M. & ANDSDSELL, G., (eds.) (2004). *Community Music Therapy*. London: Jessica Kingsley Publishers.

RENSHAW, P., (2010). *Engaged Passions: Searches for Quality in Community Contexts*. Delft: Eburon Academic Publishers. pp. 60 - 84

SMALL, C., (1998) *Musicking*. Hanover: Wesleyan University Press.

**SUNDERLAND, N., LEWANDOWSKI, N., BENDRUPS, D., & BARTLETT, B., (eds.) (2017) *Music, Health and Wellbeing: Exploring Music for Health Equity and Social Justice*. London: Palgrave Macmillan.**

### Inter Library Loans (ILL)

If you are unable access a specific text through the library we can often, in exceptional circumstances, obtain a copy through the Inter Library Loan (ILL) scheme. As there is a cost you need to make a request with your Programme Director in the first instance, on their approval, you can contact Claire Molloy, Information Consultant (c.a.l.molloy@abdn.ac.uk) to ask for an ILL voucher.

### Institutional policies

Students are asked to make themselves familiar with the information on key education policies, available [here](https://www.abdn.ac.uk/staffnet/teaching/key-education-policies-for-students-11809.php): <https://www.abdn.ac.uk/staffnet/teaching/key-education-policies-for-students-11809.php>

These policies are relevant to all students and will be useful to you throughout your studies. They contain important information and address issues such as what to do if you are absent, how to raise an appeal or a complaint and how the University will calculate your degree outcome.

Further information can be found on the [University's Infohub webpage](#): <https://www.abdn.ac.uk/students/> or by visiting the Infohub.

These University-wide education policies should be read in conjunction with this Course Guide, the Programme Guide for your subject area, and other School-specific policies which can be found on the LLMVC [Organisations](#) Page on MyAberdeen.

### Academic Integrity:

The University expects that all students will undertake their studies with integrity and will submit assessments that have been prepared by themselves, with appropriate acknowledgement of external source materials. To do otherwise, to act dishonestly and cheat in an assessment, is classed as academic misconduct and will incur penalties. These [web pages](#) and the associated resource, '[Academic Integrity: A Guide for Students](#)' have been developed to explain the meaning of academic misconduct, how you can avoid it and what the penalties are should you act dishonestly.

The use of **exactly the same** wording in more than one piece of work (e.g., an essay from one course and an essay from another course, or an essay from one course and a dissertation), where the material reused constitutes more than ten consecutive words not derived from another source, will be treated as self-plagiarism and will incur a penalty.

#### **Class Representation:**

The University operates a system of *Class Representatives*, which is co-ordinated by the AUSA. These are nominated by students, and generally one class representative is identified for each course at undergraduate level. Class representatives are the main point of contact between the student body and the staff who deliver the course and will be members of the relevant School Staff-Student Liaison Committee. Training is provided and further information can be found on [AUSA's webpages](#). If you are interested in being a Class Representative, or would like to nominate a classmate, watch out for the announcements near the beginning of the semester and speak to your Course Coordinator or tutor.

#### **External Examiners:**

External examiners ensure that standards are maintained at the University of Aberdeen on a comparable level with universities throughout the United Kingdom and that our system of assessment is fair to all students. The external examiners for *discipline X* in session 2023/2024 are:

Dr Jane Stanley, University of Glasgow

**Students must on no account make direct contact with the external examiners.**