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|  | **HSM201.7**  **Music Psychology** |
|  | **Summer Semester, 2020-2021** |

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| AQF Level | 5 | | |
| Credit Points | 6 | | |
| Duration | Summer school semester | Year level | 2 or 3 |
| Class Sessions | Tuesday and Thursday, December 1st and 3rd 2020. 5pm to 8pm.  Tuesday, Wednesday, Thursday January 5th, 6th and 7th, 2021, 9:30am – 4pm.  Optional workshop: Tuesday January 12th, 9:30am - 12:30pm | | |
| Lecturer | Dr Janelle Fletcher Email: jfletcher@adelaide.tabor.edu.au | | |
| Supporting tutor | Annara Oxenham (Counselling) Email: aoxenham@tabor.edu.au | | |

**SUBJECT DESCRIPTION**

This subject examines the theory and practice of music from a psychological and social-psychological perspective. Drawing from key research and theories, students will critically explore the connection between music and the brain in order to analyse and apply therapeutic uses of music and ways in which music aids a range of cognitive processes. Students will also develop their critical thinking and research skills through scholarly article reviews and development of a research project.

**PREREQUISITES**

None. However it is recommended that students do not choose this subject in their first year due to the fast nature of intensive learning and heavy literacy skills required.

**LEARNING OUTCOMES**

On successful completion of this subject the student will be able to:

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| 1. Critically examine the relationship of music and psychology in light of relevant literature |
| 1. Synthesise key knowledge in the application of music to cognition and holistic well-being |
| 1. Develop an advocacy proposal to demonstrate music’s impact as a therapeutic method and learning aid |

**TOPICS:**

1. Neuroscience and Music Education
2. Music as Therapy
3. Performance Anxiety
4. Social-psychology theories
5. Music and Identity

**CHANGES MADE SINCE LAST OFFERED** (in response to Student Subject Evaluations)

None, new subject.

**DELIVERY STRATEGY**

This subject is delivered using a Blended Learning approach. Students will learn through face-to-face lectures and workshop-type sessions, personal study, in-class small and large group discussions and assessment comments on their work. They will also be able to access reading materials online through the Tabor Online Learning Management System (using the Tabor Online platform). There will be opportunity for interaction between students and with lecturer both face-to-face and online through Tabor Online’s Forum Discussions. Students are expected to make effective use of lecture material, listed Reference Texts and wider reading as preparation for lectures/workshops and for assignment work (readings and assignments).

**REQUIRED TEXTBOOKS** (Students should purchase this/these texts)

Collins, A. (2020). The music advantage. How learning music helps your child's brain and wellbeing. Australia: Allen & Unwin.

* This can be purchased online, or from Reception/Library at Tabor main campus.

**RECOMMENDED TEXT(S)**

Creswell, J.W. (2015). Educational research: Planning, conducting, and evaluating quantitative and qualitative research (5th ed.). Upper Saddle River, NJ: Pearson.

Creswell, J.W. & Creswell, J.D. (2018). Research design: Qualitative, quantitative, and mixed methods approaches. United States: SAGE.

Frith, S. (1999). Music and social movements: Mobilizing traditions in the twentieth century. Contemporary Sociology, 28(5), 579[GU1] . Levitin, D.J. (2006). This is your Brain on Music. New York: Dutton.

Hallam, S., Cross, I., & Thaut, M. (Eds.). (2011). Oxford handbook of music psychology. Oxford University Press. Lifelong Engagement with Music: Benefits for Mental Health and Well-being by Rickard and McFerran

Hallam, S. (2006). Music psychology in education. London: Institute of Education, University of London.

Hargreaves, D., & Lamont, A. (2017). The psychology of musical development. Cambridge: Cambridge University Press.

Hargreaves, D.J., & North, A.C. (1999). The functions of music in everyday life: Redefining the social in music psychology. Psychology of music, 27(1), 71-83.

North, A., & Hargreaves, D. (2008). The social and applied psychology of music. Oxford: OUP.

Sacks, O. (2007). Musicophilia: Tales of music and the brain. Toronto: Knopf.

Thaut, M. (2008). History and research. In S. Hallam, I. Cross and M. Thaut (Eds.), Oxford Handbook of Music Psychology. Oxford: Oxford University Press

Weiten, W. (2007). Psychology: Themes and variations. Belmont, CA. Cengage Learning.

## Recommended Journals

Psychology of Music: SAGE

Research Studies in Music Education: SAGE

Music and Science: SAGE

## Recommended Websites

Bigger Better Brains. 2020. [online] Available at: <<https://biggerbetterbrains.com/>>

**SUMMER SEMESTER PROGRAM**

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| **Lecture number and date** | **Lecture content** | **Readings/Activities**\*  \*subject to change depending on class progress |
| 1 - Tuesday December 1st 2020 5-8pm  Week 1 | Introduction to the subject  **What is music psychology?** | Subject Outline  Journal article task  Video: Ted Talk on playing instruments  Introduction to research skills |
| 2 - Thursday December 3rd 5-8pm  3 - Online content\* tbc, Week 1 | **Music** **and Neuroscience** | TED Talk: Anita Collins  Activity: Brain diagram  Activity: Categorising neural pathways  Fact sheets: Myths of neuroscience and music |
| 4 - Tuesday January 5th, 9:30am - 12:30pm  5 - Tuesday January 5th, 12:30pm - 4:30pm, Week 2 | **Music and Neuroscience continued**  **Introduction to Music Therapy** | Video: What is Music Therapy  Guest Speaker: Music Therapist from Adelaide  Ted Talk: Erin Seibert |
| 6- Wednesday January 6th, 9:30am - 12:30pm  7 - Wednesday January 6th, 12:30pm - 4:30pm, Week 2 | **Music Therapy Approaches** | Venn diagram / comparative table on the approaches.  Activity: engaging in a music therapy  Research task: choose a disorder and how music can aid development |
| 8 - Thursday 7th January 2021, 9:30am - 12:30pm  Week 2 | **Adolescents and Music** | Task: Narrative approaches to qualitative inquiry in music |
| 9 - Online Content\* TBC | **Music Performance Anxiety** | Task: list of symptoms under categories  Video: ASME Performance Anxiety Video |
| Optional workshop: Tuesday January 12th, 9:30am - 12:30pm  Week 3 | **Research in Music Psychology**   * Developing your research * Methods of research * Literature review | Task: Research proposal |
| 10 - Thursday 7th January 2021, 12:30pm - 4:30pm  Week 2 | **Overall benefits of music**   * Music advocacy | Video: Singing and the Brain  Task: Music advocacy speech  Activity: Class singing |

**Assessment Dates**

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| Assessment 1: Literature Review | Staggered |
| Assessment 2: Music Advocacy Presentation | 9am, 1st February 2021 |
| Assessment 3: Weekly class activities | Ongoing |

**ASSESSMENT TASKS Descriptions**

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| **Assessment tasks** | | | |
| **Type (1)** | **When assessed** | **Weighting** | **Learning outcomes** |
| **Literature Review** (2000 words)  Students will critique and synthesise literature regarding the relationship between psychology and music and its impact in an area of their choice.  Submission is staggered | Weeks 2-8 of course | 40% | 1,2 |
| **Music Advocacy Presentation** (2000 words)  Students are required to create a music advocacy presentation of 2000 words or multi-modal equivalent. Students are to choose an area of interest to creatively present their findings about the importance of music in society. | 9am, 1st February 2021 | 40% | 1,2, 3 |
| **Class activities**  Exercises, forum posts and activities that encompass the concepts and theory from lectures. | Ongoing | 20% | 1,2, 3 |

## Requirements for Successful Completion of This Subject Are:

The minimum overall passing grade in this subject is 80%. Students are encouraged to look closely at the assignment tasks, due dates and relevant percentages. Students should also be aware that various information, instructions and informal feedback relevant to the successful completion of assignments is embedded within the classroom and/or online teaching that students are expected to attend and engage with. Students who choose low levels of attendance, practice and participation will correspondingly place themselves at risk of lower achiever levels in the assignment process

**Semester Program**

**Attendance and participation expectations – internal students:** Internal students are expected to attend all contact sessions (lectures/tutorials) to enhance the quality of their learning and experience of community on campus. Students should note that some contact sessions will be utilised for further clarification and explanation of assessment work and aspects of the peer collaboration and assessment.

**Adult education principles in relation to attendance and participation:** This summer school intensive requires self-direction, high levels of motivation, commitment and self-directed learning. The lecturer will not make extra time to explain or manage information that students can reasonably access through the class and/or online contact and lessons, except in occasional cases where circumstances such as sickness, accident or significant crisis have prevented the student for access.

**Assessments**

Students are expected to submit all their assignments via the Tabor Online website unless otherwise directed by the lecturer. Students are normally encouraged to exchange ideas and advice on assignment work. The lecturer is also prepared to consult with students about their research and their assignments. It is important, however, that each piece of submitted work is the student’s own work (or the product of collaboration in relation to group assignments). Further policy information regarding academic support and what constitutes academic misconduct (e.g. plagiarism) can be found on the Tabor Adelaide website.

Students will find resources to help them in their assessment work by going to the Student Academic Helpdesk via Tabor Online. Students needing additional academic support should contact their lecturer and/or administration desk of the School of Humanities and Social Sciences, to receive information on the various avenues of support available to students of Tabor Adelaide.

## Formatting Requirements

The APA 6th style guide should be followed in relation to any information references in written work for assessments two and three in this subject. This guide is accessible through Tabor Online.

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## Turnitin

Along with many Australian Universities, Tabor Adelaide uses Turnitin software to ensure academic integrity of submitted assignments. Turnitin software works by comparing a student’s submission against the world’s largest comparison database. Students are able to check their submission using the Turnitin software before submitting their assignment for grading; this allows students to revise their assignment if any inadvertent plagiarism is detected. Academic misconduct involves any action that compromises the integrity of an assessment item including the submission of work that is not sufficiently original to the student, i.e., plagiarism.

Academic scholarship is a community effort. It is rare, therefore, for a submitted assignment not to draw upon the research or insight of others. But it is crucial to the integrity of the submission that the source of all research, insight, or quotations not original to the student be clearly identified. Plagiarism is the term used to describe the submission of another’s work as if it is your own. All students and academics should follow the discipline appropriate method for referencing the work of others in order to protect themselves and their work from perception and accusations of plagiarism.

As the consequences of plagiarism are significant (see **Types of Misconduct and Potential Penalties Guidelines**), each student is encouraged to familiarise themselves with what constitutes plagiarism (see **Types of Misconduct and Potential Penalties Guidelines**) and the consequences and procedures which are facilitated by Tabor Adelaide in cases where plagiarism are suspected and/or unidentified (see **Academic Misconduct – Guidelines and Procedures**). Please note that Tabor Adelaide uses the software Turnitin to help assessors identify if a student’s assignment may contain plagiarised content. Student may utilise this software to alert themselves to potential infractions, and to make appropriate changes, before they submit their assignment for assessment.

Late Submission of Assignments

The normal mode of assignment submission is via Tabor Online (Moodle). Please ensure documents are compatible with Microsoft Word. In some circumstances for particular classes, electronic submission is not achievable. Your lecturer and/or school administrator can advise. For such assignments, attach a completed Assignment Cover Sheet. These can be found on the Tabor Online Student Helpdesk.

Tabor believes that assignment due dates are an important part of studying at tertiary level. They allow. It is expected, therefore, that all students will submit their work by the due dates specified in the subject description. If the assignment is submitted after the set due date, the lecture/marker deducts the relevant percentage of marks as per the **Late Submission Penalty**

You may either accept the late penalty (no communication or administration necessary) OR complete an online **Reinstatement of Marks application** if you consider you have appropriate grounds to do so. This application form can be accessed on the Tabor online learning site (see Tabor – Student Handbook 2019 Page 4 of 27). Appropriate grounds include medical, compassionate, and hardship/trauma are addressed in the Handbook.

**Resubmission of assignments and re-mark of an assignment**. A student will be required to pass all the subjects in his/her course to be granted a qualification at the end of that course. In very particular circumstances a Special Compassionate Extension (SCE) may be granted at the assessor’s discretion beyond the final due date in relation to health and/or significant loss or circumstances that may reasonably be defined as unforeseen and/or catastrophic. Further information on either of these areas is listed on page 4 of the Handbook.