

Programme Specification

Postgraduate Programmes

Awarding Body/Institution	Goldsmiths
Teaching Institution	Nordoff Robbins
Name of Final Award and Programme Title	Master of Music Therapy (Nordoff Robbins): Music, Health, Society
Name of Interim Award(s)	Postgraduate Diploma (Nordoff Robbins) in Music, Health, Society
Duration of Study / Period of Registration	2 years full-time
UCAS Code(s)	N/A
QAA Benchmark Group	Arts Therapies
FHEQ Level of Award	Level 7
Programme Accredited by	Health and Care Professions Council (MMT)
Date Programme Specification Approved	20 April 2015
Date of this Version	19 Jan 2015
Primary Department / Institute	Nordoff Robbins (linked to STaCS at Goldsmiths)

Departments which will also be involved in teaching part of the programme

Programme Overview

This programme trains you to work safely and effectively as a music therapist within the Nordoff Robbins approach to music therapy. It does this by offering you opportunities to demonstrate that you have integrated learning from a variety of sources.

The programme is two years (i.e. six terms long, and this is divided into three Parts of unequal length, You must pass each Part One (the first term) in order to progress to Part Two. You must pass Part Two (three terms long) in order to progress to Part Three. You must pass Part Three (two terms long) in order to be eligible for the final award of the Masters degree.

Part One contains a single Foundation Module (Module 1). Part Two contain three modules which are taught concurrently: Module 2A (Music Therapy Competencies and Knowledge), Module 2B (Professional Competencies and Knowledge), and Module 2C (Music, Health, Society: Practical & Critical Perspectives). These are assessed both separately and interactively. Likewise, Part Three contain three modules which are taught concurrently: Module 3A (Music Therapy Competencies and Knowledge), Module 3B (Professional Competencies and Knowledge), and Module 3C (Music, Health, Society: Practical & Critical Perspectives). You will attend a different placement (one day per week) in each of the three Parts.

Your learning will be underpinned by the principles and practices of the music-focused Nordoff Robbins approach to music therapy. This will be socially, politically and culturally contextualised by your experiences of working on placement within a range of health, social care, educational and community settings. It will also be nuanced by your growing awareness of contemporary perspectives of what music and music-making have to offer to health and well-being, including perspectives from sociology, musicology, psychology, health studies and community music.

This is a practice-centred programme. You will spend one full day per week throughout the programme on placement and we will expect you to demonstrate a growing capacity to work independently as the programme progresses. You will experience three different placements during your two years with us: the contrasts between these, as well as what you learn from your fellow students about their placements, will help you to think about what music therapy has to offer in different contexts.

Supervision on the work you do at placement aims to ensure that you are thinking about and reflecting on your practice to an extent that ensures that you are working not only safely but also effectively: ultimately we want you to begin to develop your own "internal supervisor" so that you are equipped to work independently.

We expect you to work hard on extending and diversifying your communicative and social musicianship so that you are able to exercise musical craft in making strategic and informed use of musical elements and processes in your work with people on placement. To support you in this we provide weekly small-group teaching in this area and we expect you to devote time to practising at home.

Theoretical input seeks to enable you to grow your theoretical understanding as well as your relevant knowledge: we expect you to contribute to this process by reading independently and preparing for seminars as requested.

Experiential aspects of the programme (including work on voice and movement and an experience of group music therapy) seek to offer you additional opportunities for developing your self-awareness, both musically and personally, and in this way to equip you further with the sensitivity and awareness required to work with people who may be particularly vulnerable. Your participation in these sessions is not assessed, but the same attendance requirement applies. In addition you are required to attend a minimum of 30 hours of supportive talking therapy - we will give you advice on how to find a therapist that suits you, but you will have to find them and pay for this yourself (the cost is not included in the course fees as this is a private arrangement made between you and your therapist).

You will experience group music therapy as a cohort within the timetable, and there will be opportunities for you to experience individual music therapy as a client should you wish to do so. you may be advised to do so.

You will be working as part of a small cohort of students - you will learn best if you all work collaboratively, seeking opportunities for learning from each other and taking responsibility for supporting each other's learning.

On graduation you will be eligible to apply to the Health and Care Professions Council (HCPC) for registration as a music therapist. This is the legal prerequisite for describing yourself as a music therapist and working as such in the UK.

What are the Entry Requirements?

(i) Musical Requirements. All students must be practising musicians: as part of our selection process we ask all applicants to submit recordings of themselves making music. Those subsequently invited to audition are asked not only to play to us but also to make music with us so that we can assess their capacity for musical companionship. This includes musical flexibility and the ability to accompany someone effectively. Please note that we do not require you to have passed any particular grade exams since we assess your musical capacity at audition. However, technical musical capacity is clearly required in order to achieve musical companionship and, for those who measure their musical capacity in terms of grades, we would suggest that you should have a technical capacity equivalent to Grade 8 on your first instrument and, if your first instrument is not a harmony instrument, then Grade 6 on a harmony instrument (piano, guitar etc) also. Please note that you do not have to be classically trained, or indeed formally trained at all. You do not need to be able to read musical notation. However, you do need to demonstrate a capacity for thinking and taking about music and a good ear which will enable you to respond readily and effectively to people with whom you might be working on placement.

(ii) Academic Requirements. Since this is a Masters programme, you must demonstrate a capacity to work at Masters level. This is usually satisfied by your possession of a first degree (at Bachelor's level 2.1 or equivalent), which need not be in Music. If you do not have a first degree, we encourage you to talk with us in advance of applying about other ways in which you might be able to demonstrate the relevant competencies, for example in the form of work you have done as part of an existing job, or through the compilation of a portfolio of work.

(iii) Experience Requirements. Training as a music therapist can be personally demanding and it is therefore important that you have tested out whether this really is for you by gaining some relevant experience in advance of applying to the programme. We

favour applicants who have relevant experience of working musically with people (whether this has been gained in a professional or voluntary capacity) but we also value other forms of working with people (e. in caring, teaching, nursing or therapeutic roles). In general, we expect all applicants to have some experience of working with people who might use the services of a music therapist, and we expect applicants to be able to think about this work insightfully with us at audition.

(iv) Personal Requirements. Since music therapists work with people in particularly vulnerable phases of their lives, it is important that applicants can demonstrate a degree of maturity, insight and self-awareness. This often comes with life experience and from experience of illness, disability or social exclusion and we therefore particularly welcome applications from older applicants and from applicants who might at times have themselves been in situations where music therapy might have been useful. We assess personal suitability at audition and through references.

(v) English Language Requirements. All applicants are required to demonstrate competence in English language. In accordance with the requirements of the Health and Care Professions Council (HCPC), applicants whose first language is not English are required to be able to communicate in English to the standard equivalent to level 7 of the International English Language Testing System, with no element below 6.5.

Applicants must be eligible to study in the UK without a student visa. Nordoff Robbins is not licensed to sponsor students under Tier 4 of the Points-based immigration system.

Any offer of a place will be conditional upon your obtaining clearance from the Disclosure and Barring Service (formerly the Criminal Records Bureau).

Aims of the Programme

This two-year full-time programme aims to provide you with the practical music-social skills you will need to practise effectively as a Nordoff Robbins music therapist and to communicate about your work with others. It develops the knowledge and understanding of what music can be for people in a wide diversity of life situations which is required for you to practise safely and to relate your work to that of other professionals, alongside the academic skills to research, evaluate and develop your work.

The programme is firmly rooted in the music-focused, person-centred Nordoff Robbins approach and emphasises breadth of practice, as illustrated in the recent international development and articulation of the community music therapy movement. It aims to produce professionals who are flexible, energetic, hard-working, entrepreneurial, reflexive and able to make responsible and creative decisions as to what music therapy has to offer for particular people and in particular places. We see music therapy as a form of musical work and therefore we seek to develop in you good working practices such as indexing of sessions and proactive use of supervision. We also seek to develop in you an understanding of your clients' life situations which is nuanced by your appreciation of the cultural and political contexts of the society in which we live. As this is a Masters programme, we seek to develop in you a questioning and critical spirit combined with commitment to the hard work of developing a level of practical craft which will make you useful to your clients, colleagues and future employers.

What Will You Be Expected to Achieve?

The programme's learning outcomes are based on the Health and Care Professions Council's Standards of Proficiency for Arts Therapists (which include specific standards for music therapists), the HCPC's Standards of Education and Training, the QAA Subject Benchmarks for the Arts Therapies as well as the specific competencies which underpin the music-focused Nordoff Robbins approach.

Each module within the programme has its own detailed learning outcomes and related methods of assessment that contribute to the overall learning outcomes of the programme. By the end of the programme a typical student who is fully engaged with all the modules can expect to have acquired advanced practical and theoretical knowledge and in-depth understanding of the professional practices of Nordoff Robbins music therapy that can be applied safely and effectively in the field, as well as a range of professional and transferable skills in education, health and mental health care. The programme requires that you think critically about the theories that inform the practice of Nordoff Robbins music therapy, obliging you to develop a wide range of clinical, professional, research and Evidence-Based Practice skills. This will enable you to apply your knowledge to Nordoff Robbins music therapy casework and to situate your practice within the wider cultural and organisational contexts in which education, health and mental health care is offered. You will acquire advanced transferable skills in clinical and professional work with a wide variety of people who have mental health problems or who are disabled, challenged or disadvantaged in some way.

Programme Title: Master of Music Therapy (Nordoff Robbins): Music, Health, Society

For the Postgraduate Diploma (Nordoff Robbins) in Music, Health, Society to be awarded, modules to the value of at least 155 CATS which will consist of the modules FM1 Foundation Module, 2A Music Therapy Competencies and Knowledge Part 2, 2B Professional Competencies and Knowledge Part 2 and 2C Music, Health, Society: Practical and Critical Perspectives Part 2 and the following learning outcomes will have been achieved:

Knowledge & Understanding:		Taught by:
A1	synthesise the core principles of the Nordoff Robbins approach in working practice	FM1, 2A
A2	apply understanding of the socially and culturally constructed nature of health, and of the relationships between music, people, illness/health, therapy, context, culture and society to working musically with people	2C
A3	practise in accordance with a practical understanding of the concepts of confidentiality, informed consent and information governance, including in relation to the making, use, and storage of recordings	2B
A4	relate specific musical components and human experience, linking observations and experiences to a developing theoretical framework of musicing as an agent of personal and social change	2A
A5	draw on understanding of educational, health and social care provision (including the arts in health spectrum), including its political, cultural and social contexts, and the roles of related professionals within it, in assessing and arguing for appropriate interventions for particular service users	2C
A6	apply to musical work with people knowledge about the human condition, human development, pathology and lifecourse, as well as theories relating to individuals, groups, communities and society, from related fields	2B

Cognitive & Thinking Skills:		Taught by:
B 1	identify, access and make informed use of information, research outcomes and professional and theoretical knowledge relevant to particular service users & contexts to inform musical work with people in relation to the demands of evidence-based practice	2B
B 2	critique dominant systems of knowledge relating to health and sickness, as well as dominant systems of "care", including diagnosis, symptomology, treatment, and treatment efficacy and the demand for evidence	2C
B 3	gather information, including qualitative and quantitative data, in order to engage in audit and evaluation as a means of quality assurance to improve and sustain provision which is effective, well understood, and seen to meet the needs and aspirations of individual service users as well as settings and communities	2B, 2C
B 4	identify research questions and corresponding strategies appropriate to the needs of particular settings and services	2B
B 5	describe, discuss and analyse the interactions and processes that occur within musical work with people, and apply the findings to continuing practice, including timescales of work	FM1, 2A
B 6	argue for the value of musical thinking within practice	2A, 2B

Subject Specific Skills and Professional Behaviours and Attitudes:		Taught by:
C 1	employ a consistently music-centred approach whilst conveying understanding of key concepts from a range of therapeutic traditions	2A, 2B
C 2	maintain a creative, safe working environment founded on understanding of therapeutic environment, stance, relationships, and processes and take action to assure safeguarding	FM1, 2B
C 3	practise reflectively by demonstrating musical and personal self-awareness, indexing sessions and making pro-active use of supervision	FM1, 2A, 2B
C 4	demonstrate competence in core music-therapeutic awarenesses (hearing in musical detail, describing and discussing aspects of musical action, relationship and experience), linking these to theoretical perspectives	2A
C 5	make strategic use of techniques of music-therapeutic intervention appropriate to client groups (age or pathology) and differing contexts and formats (individual, group, communal work etc)	2A
C 6	demonstrate competence in communicative and social musicianship, including musical companionship, making culturally informed use of a broad range of musical resources	FM1, 2A

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C 7	assess the music-therapeutic needs and potentials of each service user/client group/communal situation and develop appropriate strategies, formats and opportunities (with appropriate time-scales) to address these, using the Nordoff Robbins Rating Scales and other relevant tools and outcome measures for assessment and review of practice	FM1, 2A, 2B
C 8	edit and present audio and/or video material from music practice in a professional, ethical and appropriate manner	FM1, 2B
C 9	demonstrate ongoing musical and personal development	2A, 2B

Transferable Skills:		Taught by:
D 1	communicate effectively, informally and formally, in writing and in presentations, with service users, colleagues, service managers, funders etc, modifying means of communication as appropriate to the people concerned	FM1, 2B
D 2	keep clear, accurate records appropriate to the setting, bearing in mind relevant legislation, protocols and guidelines, and produce appropriate reports on work in progress	2B
D 3	demonstrate professionalism, including recognising one's personal responsibilities and accountability, acting in the best interests of service users at all times	FM1, 2B
D 4	work effectively and interactively as part of a team, using the musical skills of listening and reflecting to do so, valuing the skills and perspectives of others, and observing locally applicable policies and protocols	2A, 2B
D 5	exercise the traits required for autonomous working, including organisational skills, effective self-management, rigorous self-appraisal, and the exercising of assured and reflective professional judgement	2B
D 6	practise in a respectful and non-discriminatory manner which promotes inclusion, using interpersonal skills and sensitivity to encourage informed take-up of music therapy and growing its availability to service users, promoting understanding of and respect for the cultural identity of service users and of settings which host music therapy, and upholding the rights, dignity, values and autonomy of every service user, engaging them in focusing work around their abilities and aspirations	2C
D 7	make effective use of music technology and recording technology to record, document and communicate and music therapy and as part of the music therapy process itself	2A, 2B

For the Master of Music Therapy (Nordoff Robbins): Music, Health, Society to be awarded, modules to the value of at least 240 CATS including the foundation and Part 2 modules and 3A Music Therapy Competencies and Knowledge Part 3, 3B Professional Competencies and Knowledge Part 3 and 3C Music, Health, Society: Practical and Critical Perspectives Part 3 will have been passed. Students who successfully complete the programme, and are awarded the MMT will be able to:

Knowledge & Understanding:		Taught by:
A 1	synthesise the core principles of the Nordoff Robbins approach in working practice	FM1, 2A, 3A
A 2	apply understanding of the socially and culturally constructed nature of health, and of the relationships between music, people, illness/health, therapy, context, culture and society to the planning and execution of music therapy work	2C, 3C
A 3	abide by the legal, ethical and competence boundaries to the scope of one's own professional practice, and of the requirements and implications of current legislation relating to health, education and social care sectors for the practice of music therapy in particular contexts, including the requirements of the HCPC	3B
A 4	practise in accordance with a practical understanding of the concepts of confidentiality, informed consent and information governance, including in relation to the making, use, and storage of recordings of music therapy work	2B, 3B
A 5	relate specific musical components and human experience, linking observations and experiences to a developing theoretical framework of musicing as an agent of personal and social change	2A, 3A, 3C
A 6	draw on understanding of educational, health and social care provision (including the arts in health spectrum), including its political, cultural and social contexts, and the roles of related professionals within it, in assessing and arguing for appropriate interventions for particular service users	2C, 3B, 3C
A 7	apply to music therapy practice knowledge about the human condition, human development, pathology and lifecourse, as well as theories relating to individuals, groups, communities and society, from related fields	2B, 3B, 3C

Cognitive & Thinking Skills:		Taught by:
B 1	identify, access, critically evaluate and make informed use of information, research outcomes and professional and theoretical knowledge relevant to particular service users & contexts to inform music therapy practice in relation to the demands of evidence-based practice	2B, 3B
B 2	critique dominant systems of knowledge relating to health and sickness, as well as dominant systems of "care", including diagnosis, symptomology, treatment, and treatment efficacy, the demand for evidence and the notion of "health profession"	2C, 3C
B 3	integrate professional and theoretical knowledge gained through an attitude of critical thinking and continuous learning within reflective practice	3C
B 4	present, discuss and debate theoretical and professional issues, seeking out relevant literature	3B, 3C
B 5	gather information, including qualitative and quantitative data, in order to engage in audit and evaluation as a means of quality assurance to improve and sustain provision which is effective, well understood, and seen to meet the needs and aspirations of individual service users as well as settings and communities	2B, 2C
B 6	identify and pursue research strategies appropriate to the needs of particular settings and services	2B, 3B, 3C
B 7	analyse, describe, discuss and evaluate the interactions and processes that occur within music therapy, and apply the findings to continuing practice, including timescales of work	FM1, 2A, 3A
B 8	argue for the value of musical thinking within practice	2A, 2B, 3A, 3B, 3C

Subject Specific Skills and Professional Behaviours and Attitudes:		Taught by:
C 1	employ a consistently music-centred approach to the therapeutic process whilst conveying understanding of key concepts from a range of therapeutic traditions	2A, 2B, 3A, 3B, 3C
C 2	maintain a creative, safe working environment founded on critical understandings of therapeutic environment, stance, relationships, and processes and take action to assure safeguarding	FM1, 2B, 3B
C 3	practise reflectively by demonstrating musical and personal self-awareness, indexing sessions and making pro-active use of supervision	FM1, 2A, 2B, 3A, 3B
C 4	demonstrate competence in core music-therapeutic awarenesses (hearing in musical detail, describing and discussing aspects of musical action, relationship and experience), linking these to theoretical perspectives	2A, 3A

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C 5	make strategic use of techniques of music-therapeutic intervention appropriate to client groups (age or pathology) and differing contexts and formats (individual, group, communal work etc)	2A, 3A, 3C
C 6	demonstrate competence in communicative and social musicianship, including musical companionship, making culturally informed use of a broad range of musical resources	FM1, 2A, 3A
C 7	assess the music-therapeutic needs and potentials of each service user/client group/communal situation and develop appropriate strategies, formats and opportunities (with appropriate time-scales) to address these, using the Nordoff Robbins Rating Scales and other relevant tools and outcome measures for assessment and review of practice	FM1, 2A, 2B, 3A, 3B, 3C
C 8	build appropriate musical and non-musical collaborations and networks, within the placement and beyond, to create 'joined-up' provision and refer service users onwards as appropriate	3A, 3B, 3C
C 9	edit and present audio and/or video material from music therapy practice in a professional, ethical and appropriate manner	FM1, 2B, 3B
C 10	demonstrate ongoing musical and personal development, lifelong learning and constantly updated theoretical and professional knowledge	2A, 2B, 3A, 3B

Transferable Skills:		Taught by:
D 1	communicate effectively, informally and formally, in writing and in presentations, with service users, colleagues, service managers, funders etc, modifying means of communication as appropriate to the people concerned	FM1, 2B, 3B
D 2	keep clear, accurate records appropriate to the setting, bearing in mind relevant legislation, protocols and guidelines, and produce appropriate reports on work in progress	2B, 3B
D 3	demonstrate professionalism, including recognising one's personal responsibilities and accountability, acting in the best interests of service users at all times, and exercising professional duty of care	FM1, 2B, 3B
D 4	work effectively and interactively as part of a team, using the musical skills of listening and reflecting to do so, valuing the skills and perspectives of others, and observing locally applicable policies and protocols	2A, 2B, 3B
D 5	demonstrate initiative, versatility and flexibility in response to the changing needs of service users and/or settings	3A, 3B, 3C
D 6	exercise the traits required for autonomous working, including organisational skills, effective self-management, rigorous self-appraisal, and the exercising of assured and reflective professional judgement	2B, 3B
D 7	practise in a respectful and non-discriminatory manner which promotes inclusion, using interpersonal skills and sensitivity to encourage informed take-up of music therapy and growing its availability to service users, promoting understanding of and respect for the cultural identity of service users and of settings which host music therapy, and upholding the rights, dignity, values and autonomy of every service user, engaging them in focusing work around their abilities and aspirations	2C, 3C
D 8	make effective use of music technology and recording technology to record, document and communicate and music therapy and as part of the music therapy process itself	2A, 2B, 3A, 3B

How Will You Learn?

The programme is delivered through placements, supervision, seminars, musical workshops and experiential learning. It makes use of small and large group formats. Role-play forms an important part of learning and you must be willing to participate in this even at times when you find it challenging. Likewise we expect all students to participate actively in all aspects of the programme: this includes being prepared to perform, sing, play and move in front of the group.

You will undertake three placements (one in each Part of the programme). In the first of these you will be working alongside a trained Nordoff Robbins music therapist so that you can learn from observing them as well as being guided by them. Thereafter we expect you to develop your capacity to work independently, supported by a Placement Supporter based at the placement (who we select and support and liaise with regularly so that they can support you). We ask you to be proactive in setting up your third placement (with help from us) - former students tell us that this is an excellent opportunity to gain the skills required for developing your own work after training, and we are thrilled that so many of our placement organisations want to employ a Nordoff Robbins music therapist once they have experienced the work done by our students in their final placements. Across your three placements you will gain experience of working with children, with adults, with people living with learning difficulties, and with people who have experience of mental illness. Placements are offered in a wide range of settings, including special

schools, mainstream schools, psychiatric units, dementia care homes, hospices, hospitals and rehabilitation units. These straddle public, private and third sector provision, reflecting the range of employment opportunities for qualified music therapists. Group supervision on your placement work is provided weekly at the training base.

You will make use of The Hub, which is our intranet system. You will use this to upload your assignments, to communicate with each other outside teaching hours, and to access learning materials. We will also use The Hub to give your feedback on your assignments.

In addition each student has an assigned tutor, with whom you are welcome to make an appointment whenever you feel you need it. We will also schedule compulsory tutorial meetings at the end of each Part of the programme.

With a small student cohort we are able to monitor each student's progress, and we see the regular Written Assignments as well as the end-of Part assessments as opportunities for you to develop your skills as your progress through the programme. We therefore give you supportive feedback and expect you to make use of this as you approach later, similar tasks.

Just as the programme considers the societal dimensions of music therapy, so we try to offer you opportunities to experience social learning - learning not only alongside others but also from each other, especially of course musically. To this end we run two Intensive Weekends per year (at which attendance is compulsory): these bring together all of our students across the UK for intensive learning and include substantial large-group music-making opportunities.

How Will You Be Assessed?

Formal Assessment includes:

Module-Related Assignments (periodically throughout the programme). These vary in length and give you an opportunity to develop your profession-specific writing skills whilst also demonstrating your ongoing learning in relation to particular modules and to your experiences of practice on placement.

Musical Skills Assessment (at the end of each Part of the programme). This is an opportunity for you to demonstrate the development in your musical skills relevant to the practice of Nordoff Robbins music therapy.

Presentation and Viva for Assessment of Practice (at the end of each Part of the programme). You will be asked to prepare a presentation of your work on placement using video and/or audio recordings. This will be followed by a Viva where you will be asked to engage in discussion arising from your presentation.

Reports from your supervisor and Placement Supporter.

A Reflective Report (at the end of each Part of the programme). This is an opportunity for you to convey to us how your training journey is going and your awareness both of the progress you are making and of the challenges you are wrestling with. This report is not given a mark and is therefore formative rather than summative in nature, but it does assure us of your reflective capacity and self-awareness, and therefore of your Fitness to Practise, which is a requirement for continuing registration on the Programme, and for eventual registration with the HCPC.

Marking Criteria

Mark	Descriptor	Specific Marking Criteria
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Mark	Descriptor	Specific Marking Criteria
80-100%	Exceptional	<p>Assignments: A mark of 80% and above is awarded when the student has demonstrated exceptional understanding of module material and a consequently exceptional ability to relate knowledge and practical experience. There will be evidence of an exceptional critical-comparative stance towards both knowledge and experience and the task will have been complied with to an exceptional degree. Structure, presentation and organisation (including observance of academic conventions) are exceptional in aiding the reader's experience. (Assignment-specific guidance on marking is circulated with each assignment task.)</p> <p>Musical Skills Assessments: A mark of 80% and above is awarded when the student has demonstrated exceptionally appropriate use of a wide range of musical resources. They will also have demonstrated exceptional responsiveness and flexibility as demanded by the task. They will have demonstrated exceptional awareness of what has happened musically and an exceptional capacity to report this to the panel. In Parts 2 and 3, the student will also have demonstrated an exceptional ability to initiate strategically.</p> <p>Presentations for Assessment of Practice: In Part 1, a mark of 80% or above is awarded when the student has demonstrated exceptional music therapeutic skills and judgement; exceptional reflexivity, thinking and understanding; an exceptional grasp of and ability to make use of relevant knowledge; and exceptional presentation skills. These are assessed across both the presentation and the viva which follows. In addition to these, in Parts 2 and 3 the student will also have demonstrated exceptional professional competencies within the workplace and an exceptional understanding of the issues around music, health and society, including practical action such as breadth of practice on placement and critical perspectives conveyed within the presentation.</p> <p>Reports from placement and supervision: A mark of 80% to 100% is awarded where the student has demonstrated consistently exceptional preparation for supervision (including indexing, use of rating scales etc, formulation of key questions etc) , where the student has demonstrated exceptional use of supervision (including openness, reflexivity and the ability to discuss work with clarity) and participation in supervision (including reflective engagement with the work of others) and where feedback from the placement supporter indicates consistently exceptional professional engagement within the placement setting.</p>

Mark	Descriptor	Specific Marking Criteria
70-79%	Excellent	<p>Assignments: A mark of 70-79% is awarded when the student has demonstrated excellent understanding of module material and a consequently excellent ability to relate knowledge and practical experience. There will be evidence of an excellent critical-comparative stance towards both knowledge and experience and the task will have been complied with to an excellent degree. Structure, presentation and organisation (including observance of academic conventions) are excellent in aiding the reader's experience. (Assignment-specific guidance on marking is circulated with each assignment task.)</p> <p>Musical Skills Assessments: A mark of 70-79% is awarded when the student has demonstrated excellently appropriate use of a wide range of musical resources. They will also have demonstrated excellent responsiveness and flexibility as demanded by the task. They will have demonstrated excellent awareness of what has happened musically and an excellent capacity to report this to the panel. In Parts 2 and 3, the student will also have demonstrated an excellent ability to initiate strategically.</p> <p>Presentations for Assessment of Practice: In Part 1, a mark of 70-79% is awarded when the student has demonstrated excellent music therapeutic skills and judgement; excellent reflexivity, thinking and understanding; an excellent grasp of and ability to make use of relevant knowledge; and excellent presentation skills. These are assessed across both the presentation and the viva which follows. In addition to these, in Parts 2 and 3 the student will also have demonstrated excellent professional competencies within the workplace and an excellent understanding of the issues around music, health and society, including practical action such as breadth of practice on placement and critical perspectives conveyed within the presentation.</p> <p>Reports from placement and supervision: A mark of 70-79% is awarded where the student has demonstrated excellent preparation for supervision (including indexing, use of rating scales etc, formulation of key questions etc) , where the student has demonstrated excellent use of supervision (including openness, reflexivity and the ability to discuss work with clarity) and participation in supervision (including reflective engagement with the work of others) and where feedback from the placement supporter indicates consistently excellent professional engagement within the placement setting.</p>
60-69%	Good	<p>Assignments: A mark of 60-69% is awarded when the student has demonstrated good understanding of module material and a consequently good ability to relate knowledge and practical experience. There will be evidence of a good critical-comparative stance towards both knowledge and experience and the task will have been complied with to a good degree. Structure, presentation and organisation (including observance of academic conventions) are good in aiding the reader's experience. (Assignment-specific guidance on marking is circulated with each assignment task.)</p> <p>Musical Skills Assessments: A mark of 60-69% is awarded when the student has demonstrated good appropriate use of a wide range of musical resources. They will also have demonstrated good responsiveness and flexibility as demanded by the task. They will have demonstrated good awareness of what has happened musically and a good capacity to report this to the panel. In Parts 2 and 3, the student will also have demonstrated a good ability to initiate strategically.</p> <p>Presentations for Assessment of Practice: In Part 1, a mark of 60-69% is awarded when the student has demonstrated good music therapeutic skills and judgement;</p>

Mark	Descriptor	Specific Marking Criteria
		<p>good reflexivity, thinking and understanding; a good grasp of and ability to make use of relevant knowledge; and good presentation skills. These are assessed across both the presentation and the viva which follows. In addition to these, in Parts 2 and 3 the student will also have demonstrated good professional competencies within the workplace and a good understanding of the issues around music, health and society, including practical action such as breadth of practice on placement and critical perspectives conveyed within the presentation.</p> <p>Reports from placement and supervision: A mark of 60-69% is awarded where the student has demonstrated good preparation for supervision (including indexing, use of rating scales etc, formulation of key questions etc) , where the student has demonstrated good use of supervision (including openness, reflexivity and the ability to discuss work with clarity) and participation in supervision (including reflective engagement with the work of others) and where feedback from the placement supporter indicates good professional engagement within the placement setting.</p>
50-59%	Pass	<p>Assignments: A mark of 50-59% is awarded when the student has demonstrated adequate understanding of module material and a consequently adequate ability to relate knowledge and practical experience. There will be evidence of an adequate critical-comparative stance towards both knowledge and experience and the task will have been complied with to an adequate degree. Structure, presentation and organisation (including observance of academic conventions) are adequate in aiding the reader's experience. (Assignment-specific guidance on marking is circulated with each assignment task.)</p> <p>Musical Skills Assessments: A mark of 50-59% is awarded when the student has demonstrated adequately appropriate use of a range of musical resources. They will also have demonstrated adequate responsiveness and flexibility as demanded by the task. They will have demonstrated adequate awareness of what has happened musically and an adequate capacity to report this to the panel. In Parts 2 and 3, the student will also have demonstrated an adequate ability to initiate strategically.</p> <p>Presentations for Assessment of Practice: In Part 1, a mark of 50-59% is awarded when the student has demonstrated adequate music therapeutic skills and judgement; adequate reflexivity, thinking and understanding; an adequate grasp of and ability to make use of relevant knowledge; and adequate presentation skills. These are assessed across both the presentation and the viva which follows. In addition to these, in Parts 2 and 3 the student will also have demonstrated adequate professional competencies within the workplace and an adequate understanding of the issues around music, health and society, including practical action such as breadth of practice on placement and critical perspectives conveyed within the presentation.</p> <p>Reports from placement and supervision: A mark of 50-59% is awarded where the student has demonstrated adequate preparation for supervision (including indexing, use of rating scales etc, formulation of key questions etc) , where the student has demonstrated adequate use of supervision (including openness, reflexivity and the ability to discuss work with clarity) and participation in supervision (including reflective engagement with the work of others) and where feedback from the placement supporter indicates adequate professional engagement within the placement setting.</p>

Mark	Descriptor	Specific Marking Criteria
30-49%	Fail	<p>Assignments: A mark of 30-49% indicates that the student has not demonstrated adequate understanding of module material and therefore lacks sufficient ability to relate knowledge and practical experience in order to practise effectively. There will be an evident lack of critical-comparative stance towards both knowledge and experience and the task will have been complied with inadequately. Structure, presentation and organisation (including observance of academic conventions) are ineffective in aiding the reader's experience. (Assignment-specific guidance on marking is circulated with each assignment task.)</p> <p>Musical Skills Assessments: A mark of 30-49% is awarded when the student has demonstrated inadequately appropriate use of a sufficient range of musical resources to equip them for practice. An evident lack of responsiveness and flexibility, as demanded by the task, indicates an unreadiness for practice. They will have demonstrated inadequate awareness of what has happened musically and an insufficient capacity to report this to the panel. In Parts 2 and 3, the student will have failed to demonstrate a level of ability to initiate strategically regarded as sufficient for effective practice.</p> <p>Presentations for Assessment of Practice: In Part 1, a mark of 30-49% is awarded when the student has demonstrated inadequate music therapeutic skills and judgement; inadequate reflexivity, thinking and understanding; an inadequate grasp of and ability to make use of relevant knowledge; or inadequate presentation skills. These are assessed across both the presentation and the viva which follows. In addition to these, in Parts 2 and 3 the student will have failed to demonstrate adequate professional competencies within the workplace or adequate understanding of the issues around music, health and society, including practical action such as breadth of practice on placement and critical perspectives conveyed within the presentation.</p> <p>Reports from placement and supervision: A mark of 30-49% is awarded where the student has demonstrated less than adequate preparation for supervision (including indexing, use of rating scales etc, formulation of key questions etc) , where the student has demonstrated less than adequate use of supervision (including openness, reflexivity and the ability to discuss work with clarity) and participation in supervision (including reflective engagement with the work of others) or where feedback from the placement supporter indicates less than adequate professional engagement within the placement setting.</p>

Mark	Descriptor	Specific Marking Criteria
10-29%	Bad fail	<p>Assignments: A mark of 10-29% indicates that the student has a very poor understanding of module material and a consequently a markedly inadequate ability to relate knowledge and practical experience. There will be an almost complete lack of critical-comparative stance towards both knowledge and experience and the task will have been very poorly complied with. Structure, presentation and organisation (including observance of academic conventions) are absent or detrimental to the reader's experience. (Assignment-specific guidance on marking is circulated with each assignment task.)</p> <p>Musical Skills Assessments: A mark of 10-29% is awarded when the student has demonstrated inappropriate use of musical resources or a markedly insufficient range of musical resources to equip them for practice. A marked lack of responsiveness and flexibility, as demanded by the task, also indicates an unreadiness for practice. They will have demonstrated a marked lack of awareness of what has happened musically and a clearly insufficient capacity to report this to the panel. In Parts 2 and 3, the student's clear inability to initiate strategically renders them entirely unable to practise effectively.</p> <p>Presentations for Assessment of Practice: In Part 1, a mark of 10-29% is awarded when the student has markedly inadequate music therapeutic skills and judgement; markedly inadequate reflexivity, thinking and understanding; a markedly inadequate grasp of and ability to make use of relevant knowledge; and markedly inadequate presentation skills. These are assessed across both the presentation and the viva which follows. In addition to these, in Parts 2 and 3 the student will also have demonstrated markedly inadequate professional competencies within the workplace and a markedly inadequate understanding of the issues around music, health and society, including practical action such as breadth of practice on placement and critical perspectives conveyed within the presentation.</p> <p>Reports from placement and supervision: A mark of 50-59% is awarded where the student has demonstrated markedly inadequate preparation for supervision (including indexing, use of rating scales etc, formulation of key questions etc) , where the student has demonstrated markedly inadequate use of supervision (including openness, reflexivity and the ability to discuss work with clarity) and participation in supervision (including reflective engagement with the work of others) and where feedback from the placement supporter indicates markedly inadequate professional engagement within the placement setting.</p>
1-9%	Very bad fail	A submission that does not even attempt to address the specified learning outcomes.
0%	Non submission or plagiarised	A categorical mark representing either the failure to submit an assessment or a mark assigned for a plagiarised assessment.

How is the Programme Structured?

The programme is divided into three unequal Parts, and each Part brings with it a new placement. Part One is one term long and consists of a single module - the Foundation Module. This aims to introduce you to the basic concepts underpinning the Nordoff Robbins approach at the same time as you undertake your first placement alongside an experienced Nordoff Robbins music therapist who will introduce you to the practicalities of this work. Part Two is three terms long and enables you to experience the life of a placement setting across a full calendar year whilst also deepening your understanding of what music therapy can be for different people and communities in different places and at different phases of their lives or recovery. Part Three is two terms long and looks ahead to qualification, equipping you with a degree of independence and entrepreneurialism that should stand

you in good stead for entering the world of music therapy work not only safely and effectively but also with a practical understanding of how to communicate what you have to offer. Each Part concludes with formal assessments and you must pass these with respect to all modules in order to progress to the next Part. You must pass all three Parts to graduate.

As with any craft-based training, you need to keep learning how to do things, all the time improving not only your practical ability but also your awareness and critical thinking. Thus the programme is fundamentally iterative, and you will see this in the way that, after the introductory nature of Part One, Parts Two and Three revisit similar ground, giving you opportunities to further the craft alongside developing your knowledge and understanding. Obviously we expect you to demonstrate a greater degree of skill, more critical thinking, broader understanding and deeper knowledge as your progress through the programme and this is reflected in the marking of assessments.

Students attend the teaching base for 2 days each week and placement for 1 day each week throughout the programme. They are also expected to dedicate the equivalent of a further full day of study to reading, writing assignments, practising, indexing sessions, preparing for supervision, etc.

The programme consists of Three Parts. Part One is one term long and contains one module. Part Two is three terms long and contains three modules, all of which are taught across the three terms. Part Three is two terms long and contains three modules, all of which are taught across the three terms. Details of the modules appear below:

PART ONE contains one module: Module 1 (Foundation Module):

Module 1 (Foundation Module) 40 credits - this module aims to provide you with a general introduction both to the Nordoff Robbins approach and to the programme. As well as teaching you something of the history and context of the emergence of the Nordoff Robbins approach, we will try to help you grasp its core principles and their connection with a wide range of music therapy practices in an equally wide range of contexts and settings with people facing a wide range of life situations. We do this by sending you out on placement one day per week, where you will be working alongside an established and qualified music therapist working in the Nordoff Robbins approach. Initially you will be learning by observing them or assisting in their sessions, but as the term progresses you will be expected to take more of a musically pro-active role yourself, still with close oversight from your placement therapist. The Communicative and Social Musicianship (CSM) sessions back at the teaching base will seek to equip you with some of the basic skills you need to engage with a range of clients in your setting, and seminars will help you to think about the work you are doing with help from our specially formulated textbook – the Foundation Module Guide. Supervision groups will enable you to reflect on and think about your own work, but also to learn from that of your peers. The Module is assessed by a combination of an academic essay, a Musical Skills Assessment and a Presentation of your work done on placement. We also seek feedback from your placement therapist and your supervisor, and you contribute your own Reflective Report. By the end of the Foundation Module you should have a realistic idea of what we are aiming to teach you, how we will be teaching it to you, and our expectations of you – musically, professionally, academically and personally.

PART TWO contains three modules: Modules 2A, 2B and 2C:

Module 2A (Music Therapy Competencies & Knowledge) - 50 credits. Module 2A continues the work started in the Communicative and Social Musicianship (CSM) sessions within Module 1. It aims to help you develop those skills and competencies which are particular to a music therapist, with special emphasis on a practical capacity to work within the Nordoff Robbins approach. Each week a CSM session will focus on a particular style, idiom or musical technique in order to help you grow your ability to interact strategically with clients within musical interaction. This will be complemented and challenged by your experiences on your second placement and in supervision. Here we will be aiming not only to develop your practical skills but also your personal musical awareness, your capacity to listen with focused attention, your ability to describe precisely what is happening, and your ability to formulate and act upon musical-therapeutic intent. An integral aspect of supervision is “workshopping”, where you will be asked to role-play your own clients and those of others, as well as re-creating your own role in a session and trying out alternatives in order to grow your awareness and ability to be musically useful to your clients. Personal and Musical Development and Support (PMDS) sessions complement this and will challenge you in areas such as the use of your voice and your physical movement.

Module 2B (Professional Competencies and Knowledge) - 50 credits. Module 2B continues the work started within Module 1. It aims to help you develop those skills and competences which are common to many of the professionals working with vulnerable populations, but with special emphasis on a practical capacity to link the knowledge and understandings gained with what it is that you might be able to offer as a music therapist working within the Nordoff Robbins approach. This knowledge understanding and capacity for linking is developed on placement, in supervision and in seminars. On placement you need to take every opportunity to learn from staff of every kind, many of whom will have many years of relevant experience in this setting

and/or others. You can learn about client groups and pathologies, but also about the work of related professions and the assumptions that underpin different forms of intervention and support. You will need to learn about the ethos of the setting and the kinds of thinking which make sense within it. We encourage you to take opportunities to participate in multi-disciplinary team meetings, to liaise actively with colleagues and to present your work within the placement setting. In supervision you will be pushed to think actively about the life situations of your clients and the challenges they face, and to make links between this and what you have to offer in your role as a trainee music therapist. Specific areas of knowledge covered within Module 2B include two broad areas, each of which is supported by one of our own "Professional Knowledge Domain" guides – Lifecourse and Developmental Perspectives (which helps you learn and think about child development, the lifecourse and lifelong development, atypical development, autism and the implications of ageing, including dementia, and musical ways of conceptualising the lifecourse) and Health, Illness, Disability and Wellness (which helps you think about what the impact of acute and chronic physical and mental illness and disability). You are encouraged at all times to make links with your own experiences on placement.

Module 2C (Music, Health, Society: Practical & Critical Perspectives) - 15 credits. Module 2C (Music, Health, Society: Practical and Critical Perspectives) is delivered within seminars and designed to help you think critically or "outside the box" about music therapy, and to allow this thinking to inform your developing practice in response to particular needs and opportunities. We will try to help you not to take assumptions for granted and to examine why you do take some things for granted. In particular, we want to help you think about music therapy not just from a "clinical" or medical angle, but also from musical, salutogenic and social perspectives. This means that we will encourage you to draw upon thinking not just from music therapy but also from related fields such as musicology, psychology, sociology, health studies, cultural studies, feminist studies and disability studies. This will interface closely with the learning you are doing in Modules 2A and 2B, and it will help you to consider a wide range of musical formats and situated practices as part of music therapy.

PART THREE contains three modules: Modules 3A, 3B and 3C:

Module 3A (Music Therapy Competencies and Knowledge) - 35 credits. Module 3A continues from Module 2A: it aims to help you continue the development of those skills and competencies which are particular to a music therapist, with special emphasis on a practical capacity to work within the Nordoff Robbins approach. Each week a CSM session will focus on a particular style, idiom or musical technique in order to help you grow your ability to interact strategically with clients within musical interaction. This will be complemented and challenged by your experiences on your second placement and in supervision. Here we will be aiming not only to develop your practical skills but also your personal musical awareness, your capacity to listen with focused attention, your ability to describe precisely what is happening, and your ability to formulate and act upon musical-therapeutic intent. An integral aspect of supervision is "workshopping", where you will be asked to role-play your own clients and those of others, as well as re-creating your own role in a session and trying out alternatives in order to grow your awareness and ability to be musically useful to your clients. Personal and Musical Development and Support (PMDS) sessions complement this and will challenge you in areas such as the use of your voice and your physical movement. At the end of this Part Three module we expect to see a wider range of resources more strategically and effectively used, and a greater readiness to use varying formats of music therapy than at the end of Part Two: all in all, you should be considered equipped to practise safely and effectively by the end of Part Three.

Module 3B (Professional Competencies and Knowledge) - 35 credits. Module 3B continues from Module 2B. It aims to help you develop further those skills and competences which are common to many of the professionals working with vulnerable populations, but with special emphasis on a practical capacity to link the knowledge and understandings gained with what it is that you might be able to offer as a music therapist working within the Nordoff Robbins approach. This knowledge understanding and capacity for linking is developed on placement, in supervision and in seminars. On placement you need to take every opportunity to learn from staff of every kind, many of whom will have many years of relevant experience in this setting and/or others. You can learn about client groups and pathologies, but also about the work of related professions and the assumptions that underpin different forms of intervention and support. You will need to learn about the ethos of the setting and the kinds of thinking which make sense within it. We encourage you to take opportunities to participate in multi-disciplinary team meetings, to liaise actively with colleagues and to present your work within the placement setting. In supervision you will be pushed to think actively about the life situations of your clients and the challenges they face, and to make links between this and what you have to offer in your role as a trainee music therapist. In Module 3B you specifically have an opportunity to engage in research activity, either on a project of your own devising (subject to appropriate ethical clearance), or as part of a wider project being led by the Nordoff Robbins research department. We encourage you to view research as a core professional activity which informs your daily practice as a music therapist. Specific areas of knowledge covered within Module 3B include the work of related professionals (including other therapists), models of therapy and theories of group work, with particular emphasis on how these accord with musical experience.

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Module 3C (Music, Health, Society: Practical & Critical Perspectives) - 15 credits. Module 3C (Music, Health, Society: Practical and Critical Perspectives) follows on from Module 2C and is delivered within seminars. It is designed to help you think even more critically or “outside the box” about music therapy and to allow this thinking to further inform your developing practice in response to particular needs and opportunities. We will try to help you not to take assumptions for granted and to examine why you do take some things for granted. In particular, we want to help you think about music therapy not just from a “clinical” or medical angle, but also from musical, salutogenic and social perspectives. This means that we will encourage you to draw upon thinking not just from music therapy but also from related fields such as musicology, psychology, sociology, health studies, cultural studies, feminist studies and disability studies. This will interface closely with the learning you are doing in Modules 3A and 3B. Particular areas of focus within Module 3C are the notion of profession, the notion of the “everyday” in connection to culture, musicking and health, and the social, political and cultural contexts of health and social care and arts and arts therapy provision.

Academic Year of Study 1

Full-time

Module Title	Module Code	Credits	Level	Module Selection Status	Module Assessment	Term
Foundation Module	FM1	40	7	Core	Module Related Assignment (Critical Essay) Musical Skills Assessment Presentation for Assessment of Practice Reports from placement and supervision	1

Academic Year of Study 1 or 2

Full time

Module Title	Module Code	Credits	Level	Module Selection Status	Module Assessment	Term
Music Therapy Competencies and Knowledge Part 2	2A	50	7	Core	Musical Skills Assessment Presentation for Assessment of Practice Module-Related Assignment (Case study, shared with Module 2B)	2, 3, 4
Professional Competencies and Knowledge Part 2	2B	50	7	Core	Presentation for Assessment of Practice Reports from placement and supervision 3 Module-Related Assignments (Case study, shared with Module 2A) (Service evaluation, shared with Module 2C) (Research proposal)	2, 3, 4

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Module Title	Module Code	Credits	Level	Module Selection Status	Module Assessment	Term
Music, Health, Society: Practical and Critical Perspectives Part 2	2C	15	7	Core	Presentation for Assessment of Practice Reports from placement and supervision Module-Related Assignment (Service Evaluation, shared with Module 2B)	2, 3, 4

Academic Year of Study 2

Full-time

Module Title	Module Code	Credits	Level	Module Selection Status	Module Assessment	Term
Music Therapy Competencies and Knowledge Part 3	3A	35	7	Core	Musical Skills Assessment Presentation for Assessment of Practice Module-Related Assignment (Observation Report, shared with Module 3C)	5, 6
Professional Competencies and Knowledge Part 3	3B	35	7	Core	Presentation for Assessment of Practice Reports from placement and supervision Module-Related Assignment (Literature Review and Research Project)	5, 6
Music, Health, Society: Practical and Critical Perspectives Part 3	3C	15	7	Core	Presentation for Assessment of Practice Reports from placement and supervision Module-Related Assignment (Observation Report, shared with Module 3A)	5, 6

Academic Support

Both Nordoff Robbins and Goldsmiths recognise the importance of supporting students' learning with high quality teaching that is responsive to their individual and collective needs. The programme has been designed to be as accessible as possible to all students.

The Programme Director and tutors are available to discuss any issues arising throughout the module of study. Students are encouraged to approach tutors directly or alternatively to email or telephone them to arrange an appointment whenever they wish to do so. Each student is assigned a Personal Tutor: this tutor is there as your first port of call for any queries in regard to the course or any concerns about your learning or progress within it. However, you are free to approach any tutor at any time. We recognise that training as a music therapist can be personally very challenging so we offer a range of support when it is required. For this reason also, we require you to engage in individual supportive therapy: we encourage you to learn what is the most effective use of this for you as well as the distinction between this and your relationship with your Personal Tutor.

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Programme and module information, a student handbook and timetables will be provided to you. These can be accessed at any time via The Hub. The first week of teaching is an induction, when you will be offered detailed guidance and explanation regarding use of The Hub, timetables, enrolment procedures etc.

If you have a diagnosis of dyslexia, or if you consider yourself to have another specific need for learning support or physical adaptation, we will have discussed this with you at the admissions stage. We are committed to providing you with an appropriate level of support to help you to fulfill your potential and we ask you to work with us throughout the programme to ensure that this is so. Nordoff Robbins is committed to ensuring that disability does not hinder students from developing and demonstrating their ability to achieve the Standards of Proficiency required by the Health and Care Professions Council or from achieving the Learning Outcomes of this programme. However, please note that the Nordoff Robbins London Centre is a listed building and therefore only partially wheelchair accessible.

A variety of library resources and arrangements enhance learning. Each teaching base has a local library of key texts which relate to specific taught aspects of the programme as well as to particular client groups and areas of music therapy work. In addition, the main library at the Nordoff Robbins London Centre is the UK's leading music therapy library and has a rich range of relevant literature including key journals. Students who are not based at the London Centre have ready access to this library via a loan system administered by our Education Administrator at the London Centre - full details will be provided as part of your induction. Nordoff Robbins has also purchased electronic access to some key journals and you can access these directly. In addition, as Goldsmiths students, you have access to Goldsmiths library facilities, including the electronic library.

We ask you to keep a Personal Learning Journal throughout your time with us: as well as recording key experiences, this is a place for you to document your aspirations, plans and goals, record achievement against goals, and enable progress monitoring in order to achieve your personal student aims. We require you to make use of this in your Reflective Reports (submitted at the end of each Part of the programme) and your Personal Tutor will ask to see it from time to time.

Links With Employers, Placement Opportunities and Career Prospects

As the UK's largest single employer of music therapists, Nordoff Robbins is well aware of what employers look for in newly qualified music therapists. We run, and heavily subsidise, this training programme, maintaining unusually high student-tutor ratios in supervision, for example, both to provide a steady supply of well-trained music therapists as the basis of our own future workforce, and to make the music-focused Nordoff Robbins approach as widely available to people as possible by training musicians who will go out and develop work themselves. We therefore emphasise not only the skills which employers require in their employees, but also those skills which music therapists require in order to grow the field by developing new work. Nordoff Robbins actively seeks to recruit as many of its graduates as possible.

We actively seek to recruit diverse cohorts. Some students will already have relevant experience of working musically with people, e.g. within community music or education. Others may have backgrounds in counselling, nursing or care work. Some will have completed degrees in musicology, others will be performing musicians. Some will be classically trained, others will be self-taught folk or rock musicians. This diversity constitutes a major learning resource and also means that some students will intend to return to the working environments from which they have come with their newly developed music therapy skills, whilst others will be applying for jobs advertised on the professional association's website or developing new work themselves. Because we teach our students to work flexibly and with an improvisational, entrepreneurial attitude, they are highly successful in obtaining jobs and developing new work. Specific input within the programme prepares students for entering the world of work and the third placement is specifically intended as guided practice in setting up a new post. It is testament to the quality of the work our students do on placement that it is not uncommon for students to develop this third placement into a paid post at the end of the programme (although of course this cannot be guaranteed).

Recent graduates work for NHS trusts across a range of pathologies, for a wide range of large and small charities including Nordoff Robbins itself, Headway and Combat Stress, as well as in residential care homes, in schools, hospitals, hospices and community mental health centres. Nordoff Robbins is currently engaged in a partnership with Barchester Healthcare which seeks to make music therapy available across its network of over 200 care and nursing homes and this is a significant source of employment for graduates.

Recent graduates have also developed work across the UK, particularly in the North West of England, where the training programme has played a significant role in growing the availability of music therapy in the region.

In addition to practitioner posts, some of our graduates seek to engage in music therapy research after qualifying, often

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alongside practical work. Nordoff Robbins offers a PhD programme for qualified music therapists and also employs music therapists within its Research department. Some graduates have also pursued research in other institutions in the UK and abroad.

What are the Requirements of a Goldsmiths Degree?

Programmes are composed of modules which have individual credit values. The Master of Music Therapy has a value of 240 credits. In order to be eligible for the award of a Master's degree students must have passed all modules on the programme. If any module on a programme has been failed on more than one occasion the programme will be failed.

Some programmes incorporate intermediate exit points. Individual programmes may specify which, if any, combination of courses are required in order to be eligible for the award of these qualifications. The awards are made without classification. The Postgraduate Diploma (Nordoff Robbins) in Music, Health, Society may be awarded on the successful completion of modules to the value of 155 credits.

For further information, please refer to Goldsmiths Regulations for Assessment for Taught Degrees, which may be found here: <http://www.gold.ac.uk/governance/assessmentregulations/>

Programme-specific Rules and Facts

Progression

Students must pass all assessments within Part One before proceeding on to Part Two of the programme. Students must pass all assessments within Part Two before proceeding on to Part Three of the programme. Students must pass all assessments within Part Three in order to pass the programme and be awarded the MMT degree.

Where an assessment has more than one element, all parts must be successfully completed to qualify as a total submission of work (unless the option to only submit part of an assessment is mentioned in the regulations). Should one of the elements not be submitted or completed then the whole assessment will be marked as absent.

Attendance

Attendance is deemed mandatory for all sessions in all modules and at least 80% attendance in all modules is required in order to qualify.

Personal Therapy

To be awarded the degree of Master of Music Therapy (Nordoff Robbins): Music, Health, Society, a student must have successfully completed all modules and have had their attendance in supportive personal therapy confirmed in writing by their therapist. Students will not qualify for the award of the Masters if they have not completed the required number of hours in supportive personal therapy whilst on the programme.

Re-submission

Any failed assessment components may be re-taken (or re-submitted, as appropriate) once within the limits allowed by Goldsmiths Regulations for Assessment for Taught Degrees. Repeated failure will lead to the student being required to withdraw from the programme. Marks awarded for re-submitted assessment will be capped at the pass mark of 50%.

In cases where the submission date for an assignment substantially precedes the Board of Examiners meeting, any failed assignments will be confirmed by the Academic Link and External Examiner before the student receives the mark, thus enabling resubmission to be expedited.

Fitness to Practise

As a therapy training programme approved by the Health and Care Professions Council (HCPC), we require all students to demonstrate Fitness to Practise at all times. If a student's Fitness to Practise is brought into question, the events outlined in Nordoff Robbins' Policy on fitness to practise will be followed, as published in the Programme Handbook. This may lead to a formal hearing: the ultimate sanction which can be imposed by this is the requirement for the student to withdraw from the programme. This can happen at any point. Students may appeal to Goldsmiths under Section 12.32 of Goldsmiths General Regulations (Student Conduct and Professional Fitness to Practice).

Degree classification

This programme does not award classification of degrees. Therefore no Merits or Distinctions are awarded.

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Policy on the award of the Postgraduate Diploma (PGDip) in (Nordoff Robbins): Music, Health, Society

Nordoff Robbins accepts students onto the MMT programme in order to train them as music therapists who will register with the HCPC and practise professionally. Nordoff Robbins does not encourage applications from students looking simply to achieve the Postgraduate Diploma (PGDip). The PGDip is an exit route which reflects the achievements of a student who, for reasons unconnected with their capacity for success at Masters level, are unable to continue with the programme beyond Part 2. It is awarded only in circumstances where all three of the following conditions are met:

- Where the student has successfully completed Part 2;
- Where there is no academic or professional reason why the student should not continue into Part 3;
- Where the student has chosen not to apply for an approved interruption to their studies or has chosen not to take up the opportunity to return to their studies following an approved interruption or the approved period of interruption has expired.

The PGDip is not a qualification to practise music therapy and does not confer eligibility to apply to the HCPC registration as a music therapist.

Students who are granted the intermediate award, having decided to cease their studies before becoming eligible for the higher award, may re-register for the higher award after a period of not less than a year and not more than three years has elapsed.

How will Teaching Quality be Monitored?

The MMT programme is subject to Nordoff Robbins and Goldsmiths Quality Assurance systems.

Programmes and modules must be formally approved by Goldsmiths against national standards.

Students on the programme regularly participate in quality assurance mechanisms that ensure the continual monitoring of the quality and standards of the programme's delivery, its resources and the curriculum. This occurs in several ways. Formal feedback is obtained through student representatives who have the opportunity each term to meet with Nordoff Robbins tutors and an Academic Link from Goldsmiths in the programme committee where a range of issues related to the students learning experience on the programme are discussed and suggestions for improvement are noted. The minutes of the programme committee meetings are forwarded to Goldsmiths.

At the ends of Parts 2 and 3, a plenary review enables the whole student group to give feedback to the staff about the programme. Module evaluation forms are also distributed at the end of each Part.

Goldsmiths appoints an Academic Link to the programme who contributes to the internal moderation of student work and an External Examiner who produces an annual report which comments on the standards of awards and student achievement. These outputs are considered with other relevant data in the process of Annual Programme Review, to which all programmes are subject, and which aims to identify both good practice and issues which require resolution.

The programme is continually kept under review in order to ensure that it is up to date and fully aligned with the requirements of the Health and Care Professions Council, who also conduct an annual monitoring process.

The programme will be subject to a broader review on a periodic basis (at least once every five years). This aims to ensure that the programme remains current, that the procedures to maintain the standards of the awards are working effectively and the quality of the learning opportunities and information provided to students and applicants continues to be appropriate.