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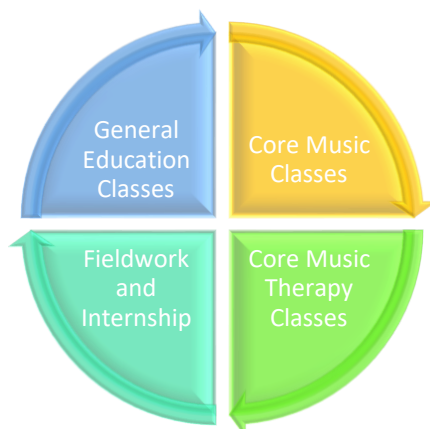
WELCOME!

We are thrilled that you have chosen the Valparaiso University Music Therapy Program and for the opportunity to work with you. Embarking on a career as a music therapist is a noble, creative, and fulfilling path of music and service. You have taken the first step in your training, and soon will be joining the 9000 other music therapists in the U.S. and thousands more around the world. While everyone's path is unique, you will discover many joys along the way and find strengths you thought you never had. You will run into obstacles and barriers that will stretch your learning and push you past your comfort zone. Our program is designed to provide graduates with the just the right combination of musical skills, therapeutic skills, and academic skills to help you succeed as a professional and Board-Certified Music Therapist.

Curriculum

The music therapy curriculum consists of 4 components:

- Core music classes such as music theory and history, musicianship, private lessons and ensembles. You will take these with other music majors.
- Core music therapy classes such as Foundations Labs, Foundations I & II, Clinical Musicianship, the Cultural Psychology of Music, Research and Seminars.
- General education courses to help hone your critical thinking; strengthen your written, verbal and presentation skills; expose you to interdisciplinary thought; and deepen your understanding of the human experience.
- Fieldwork experiences in NWI and Chicagoland with Board Certified Music Therapists (1200 hours total). These begin with observations in the sophomore year with 2 hours a week, progress to assisting and co-leading in the junior year, and finally leading sessions 4 days a week in the senior year.



Proficiency Exams

Music proficiency exams are designed as gateways for you to demonstrate your musical skills and readiness to lead music therapy experiences in the community. You must pass Piano Proficiencies I and II, and Music Therapy Proficiency I before you will be able to register for and begin your fieldwork in your junior year. You also must pass Music Therapy Proficiency II and the Performance Proficiency at the 203 level on your primary instrument before you will be able to register for and begin your internship in your senior year. Piano proficiencies are scheduled with the piano faculty. Music Therapy proficiencies will be offered at the end of each spring semester and the beginning of each fall semester. Note that not passing these at the required times may require an additional semester of coursework. See the music department handbook for details on the piano proficiencies. See pages 5-6 for more details on each music therapy proficiency requirement.

Equipment

Instruments for use in class will be provided by the music therapy program.

By the junior year, students should plan on purchasing a guitar and case that you can bring to your fieldwork site and practice at home. Used guitars can be purchased for under \$100. However, it is recommended that you buy a moderately good quality instrument, if possible. These range from \$200-\$800. A mini-guitar or $\frac{3}{4}$ size guitar is also recommended if you have small hands. A good guitar will improve the quality of aesthetics and music making in your music therapy sessions and help to inspire your music therapy clients.

An iPad or tablet is also recommended, but not required. This can be helpful for storing large amounts of sheet music, as well as for digital and adaptive instruments needed for clients. Collecting these instruments will enable you to be ready to practice professionally once you graduate.

Most other small percussion instruments should be provided by your fieldwork and/or internship site. However, this varies from site to site. If there are not enough instruments at your site or you need other equipment, speak to your internship supervisor to request these. You may need to purchase other materials as necessary.

Transportation

Most students will need a car for travelling to and from fieldwork and internship sites. A limited number of local sites are available by bus for observations and fieldwork during the sophomore and junior years. However, students are required to complete fieldwork with at least three different sites and populations. In the senior year, students from Chicago may choose to live with their families during their internship and take public transportation to their sites. In addition, the program is looking into possible housing for interns in Chicago. However, students will still need to come to campus one day a week for required classes in the senior year, by car, bus or train.

Professionalism

As you begin fieldwork settings, a professional demeanor is important and expected. This includes clothing, appearance, personal communication, language, habits, time management, ethics, and follow through (see Professional Dispositions on pages 8-12). Remember, you are representing Valpo as well as the music therapy profession when you travel off campus to a fieldwork site. There is also a therapeutic reason for dressing professionally with music therapy participants that will be discussed further in class. While dress codes may vary between sites, the Valpo Music Therapy professional dress code is business casual and includes:

- No tight clothes, including leggings or skinny jeans (leggings may be worn if hips are covered with a long sweater or top)
- No cleavage, mid-rift, or rear showing
- No torn jeans or clothes
- Tattoos should be covered
- No jeans, denim or mini-skirts
- No clothing with lettering or graphics (except music therapy or Valpo on special occasions i.e. t-shirt day at your site)
- Wrinkle-free
- Showered
- Brushed hair
- Clean clothes



Here is a sample: <https://musicworxinc.com/clinical-internships/internship-overview/dress-code/>

Performance Level Music Therapy Proficiencies

Performance Level Music Therapy Proficiency I

All Music Therapy majors are required to complete MUTH 175 as part of Checkpoint 2 before they are eligible for a practicum placement. Performance Level Music Therapy Proficiency I evaluates students' music therapy repertoire, as well as vocal skills and functional skills on either piano or guitar. The test is approximately 10 minutes and will be given on a designated day at the end of the sophomore year. It is strongly recommended that students select repertoire mastered in the Music Therapy Foundations I Laboratory.

- Prepare a total of 10 songs from varied styles, cultures, and accompaniment patterns. If you have any accommodations that affect your proficiency exam, please be sure to let the instructor know at least 2 weeks ahead of time. Bring a printed list of songs with titles and keys to hand to the committee, and mark which songs are memorized.
- Sing and accompany yourself on EITHER guitar or piano for each song.
- Your repertoire list should span at least 4 different keys.
- 3 of the songs should be prepared in 2 different keys each.
- One piece should be a simple unaccompanied improvisation on your primary instrument (from Foundations Lab II)
- Avoid children's or folk songs that only use I-V harmonies unless you add an arpeggiated accompaniment or chord substitutions.
- Avoid 5 finger patterns as these do not provide enough musical support.
- Play in a way that engages the audience nonverbally (i.e. don't stare at your hands or your sheet music, but connect with the audience through occasional eye contact and smiling, body movement, projection, and/or facing and leaning towards listeners)
- 2 songs should be memorized.
- It is highly recommended, but not required, that you memorize all of your music. If you choose to use sheet music, you must arrange your music to be able to perform without turning pages.
- Pay attention to balance so that your voice can be heard above your instrument.
- See rubric below for grading

Comments (by judges):

Performance Level Music Therapy Proficiency II

All Music Therapy majors are required to complete MUTH 275 as part of Checkpoint 3 before they are eligible for an internship placement. Performance Level Music Therapy Proficiency II evaluates students' music therapy repertoire, as well as vocal skills and functional skills on both piano and guitar. The test is approximately 15 minutes and will be given on a designated day at the end of the junior year. It is recommended that students select repertoire mastered in Music Therapy Foundations I & II Laboratory, Clinical Musicianship and Percussion Methods.

- Prepare a total of 16 songs from varied styles, cultures, and accompaniment patterns from memory. Bring a printed list of songs with titles and keys to hand to the committee. If you have any accommodations that affect your proficiency exam, please be sure to let the instructor know at least 2 weeks ahead of time
- At least 3 songs should be memorized.
- Sing and accompany yourself on EITHER guitar or piano for each song. (Note: if you played Proficiency I on guitar, then Proficiency II should be completed on piano, and vice versa)
- You may also accompany yourself on 2 songs using a different harmonic instrument(s) if you choose (erhu, harp, ukulele, sitar, steel drum etc.)
- Your repertoire list should span at least 6 different keys.
- Prepare to perform 5 of the songs in 3 different keys each.
- One piece should be an unaccompanied improvisation on either piano, guitar, or another instrument
- Children's or folk songs that only use I-V harmonies will not be considered appropriate repertoire
- Only playing five finger patterns on one hand will not be considered an appropriate accompaniment
- A maximum of 5 pieces of repertoire may be repeated from Performance Level Proficiency I
- Play in a way that engages the audience nonverbally (i.e. don't stare at your hands, but connect with the audience through occasional eye contact, projection, and/or facing and leaning towards listeners)
- Pay attention to balance so that your voice can be heard above your instrument
- See rubric below for grading

Comments (judges will comment on each song prepared):

Overall score: (circle the level demonstrated in each category)

	Underdeveloped 0	Progressing but not ready for fieldwork 1	Competent and ready for fieldwork 2	Highly Developed 3
Technical proficiency/accuracy	Frequent or critical performance errors and/or fundamental technical problems evident	Performs with some difficulty and issues of accuracy or missing varying styles and rhythms of accompaniment	Technical facility allows for accurate and successful performance; solid in fingerpicking and strumming patterns and left hand piano ostinato and chordal patterns; minor errors do not detract from overall performance	Facility shows fluency and mastery of technical skills, fingerpicking, strumming, and left hand keyboard patterns in service to the musical expression
Rhythm, meter, and tempo	Rhythm or metric organization has numerous or critical errors	Minor issues with rhythmic or metric accuracy and/or tempo consistency	Rhythm/meter is accurately executed and tempo is well-controlled	Excellent rhythmic precision and expressive control of tempo (appropriate to style)

Musicality/Style	Lacking in expressivity; little or no communication of ideas beyond the notes; inappropriate style to the musical genre	Some expression and stylistic characteristics but inconsistent	Expressive content of the music is evident and well-communicated; musical style is appropriate to genres	Consistent musical presentation, with nuanced details and artistry; musical style is natural and dynamic
Key changes and transposition	Unable to transpose or has not prepared enough different keys	Is able to change keys, but with multiple errors	Fluidly changes keys with minimal errors	Fluent in key changes, which are natural and enhance the healing qualities of the music
Improvisation	Unable to improvise	Is able to improvise but lacks coherence and structure	Utilizes elements of music and technique effectively, with intention, structure, and phrasing	Improvisation is fluid and natural, utilizing musical elements, form, harmony and technique in the service of higher musical expression
Presentation and connection	Fearful, hesitant or withdrawn presentation; Looks at hands	Good presence while performing but not engaged with audience/client	Present, engaged and connected with audience/client	Charismatic and dynamic performance that invites the audience/client in
Tone, balance, vocal quality	Quality of tone is unsuited to the music, voice and instrument is unbalanced	Attention to tone color and balance is developing, but inconsistent	Good tone production; tone is beautiful and used expressively; Good balance between voice and accompaniment and projection of voice	Tone is aesthetically captivating and highly expressive throughout, with color, nuance, and warmth as appropriate; excellent projection and balance between voice and accompaniment
Intonation	Numerous or critical issues with intonation	Several notes require attention, but generally developing	Good intonation, fully integrated into the technique and performed naturally	Exceptionally beautiful intonation, enhancing the healing qualities of the sound and musical expression
Memory (if applicable)	Unable to successfully execute performance from memory	Some memory lapses hamper the continuity of the work, but continuing to develop memory as a performance skill	Demonstrates command of repertoire with no significant lapses	Complete command of the work; deep engagement with the work and effective communication with listeners
Diction	Significant difficulties with pronunciation, inattentive to language	Some unclear, mispronounced text	Clear pronunciation and presentation of text	Excellent and expressive declamation of text
Repertoire	Repertoire is not appropriate to the performance level exam and/or not enough variety in styles	Some repertoire is not at the appropriate level	Repertoire is appropriate to level of the exam and performed capably	Repertoire level on secondary instruments is advanced and mastered

Professional Dispositions (see attached form)

Before practicum and internship placements, all students will be evaluated on professional dispositions in order to assess their personal readiness and maturity to proceed to fieldwork. The professional dispositions are related to the AMTA Competencies, Code of Ethics, as well as the personal integrity code and standards for community conduct at Valparaiso University. In addition, faculty members are encouraged to fill out a professional dispositions form at any time deemed necessary. If a student receives an unacceptable in any category, three outcomes are possible.

- 1) The unacceptable marking is minor and after discussion with the student, the student is committed to improving and has a plan in place to do so. In this case, the student's progress will be monitored and the student will have another chance to pass professional dispositions within a time frame agreeable to both the student and the faculty member or music department.
- 2) The situation is more serious and intervention by the student's university supervisor or instructor is needed. This may require additional coursework in music skills, psychology, or kinesiology (stress management), repeating a music therapy course, or recommendations to university resources such as the Access and Accommodations Resource Center, the Counseling Center, the Multicultural Center, or other local resources. A plan will be put into place for the student to be reassessed after completion of these steps.
- 3) If the situation is critical and the student has committed a serious ethical infraction or is at serious risk to do so, it warrants attention from the music department chair. In this case, in consultation with the student, music therapy faculty and the music department chair, a plan will be discussed in the best interest of all parties concerned, prioritizing the needs of current and future music therapy clients. At this point, if it is determined that the student is not in an appropriate mental, emotional, physical or psychological position to ethically serve clients, this may result in probation or dismissal from the program. If appropriate, the student will be counseled into another more appropriate degree program, such as the Bachelor of Arts in Music.

Music Therapy Professional Dispositions Evaluation of _____ by _____ Date _____

	This rubric describes example behaviors that are manifestations of underlying dispositions. Related to each disposition, music therapy students demonstrate behaviors such as the following:				
Dispositions	Unacceptable	Developing	Acceptable	Target	N.O.
Diversity, equity, and inclusion					

<p>1. Inclusive of and responsive to diverse clients, colleagues, peers, communities and identities (race, ethnicity, language, religion, marital status, gender, gender identity or expression, sexual orientation, age, ability, socioeconomic status or political affiliation)</p>	<ul style="list-style-type: none"> - Shows overt bias, prejudice, discrimination or lack of fairness toward clients and certain groups of people -Treats clients disrespectfully - Unable/unwilling to adapt and seek out information about diverse client needs & abilities 	<p>Exhibits no behaviors in the Unacceptable Level, but not yet Acceptable</p>	<ul style="list-style-type: none"> - Uses language & behaviors that indicate belief that all clients are worthy - Treats all clients fairly, with dignity and respect - Uses culturally responsive practice - Seeks out & uses information on client communities, languages, socio-cultural norms and values to inform approaches, assessments, treatment plans, music and interventions 	<p>Consistent patterns indicating clear disposition strength</p>	
<p>2. Self-reflective and aware of personal biases and privileges</p>	<ul style="list-style-type: none"> - Unable or unwilling to learn about personal bias and privilege -Through language and behavior, is unable or unwilling to recognize the impact of one's feelings, attitudes and actions on the client and the therapy process 	<p>Exhibits no behaviors similar to Unacceptable Level, but not yet Acceptable</p>	<ul style="list-style-type: none"> - Through language and behavior, shows a willingness to learn about one's biases and privileges -Through written and verbal expression, recognizes the impact that one's own feelings, attitudes, and actions can have on the client and the therapy process 	<p>Consistent patterns indicating clear disposition strength</p>	
<p>Efficacy</p>					
<p>Efficacy for client well-being</p>					
<p>3. Collaborates effectively with peers, colleagues, families, and clients in ways that are</p>	<ul style="list-style-type: none"> - Fails to collaborate with others to support client growth & development - Collaboration is ineffective -Is unwilling/unable to learn from people, ideas and opinions that are different from their own 	<p>Exhibits no behaviors similar to Unacceptable Level, but not yet Acceptable</p>	<ul style="list-style-type: none"> - Uses respectful language & behaviors with clients, peers, colleagues, supervisors, university 	<p>Consistent patterns indicating clear disposition strength</p>	

conducive to therapy			personnel, and others - Shares responsibility for addressing issues/concerns & improving client welfare --Strives to learn from people, ideas and opinions that are different from their own		
4. Uses oneself effectively in the therapist role in both individual and group therapy	-Inappropriately uses self-disclosure in therapeutic and professional settings -Unable or unwilling to empathize towards clients	Exhibits no behaviors similar to Unacceptable Level, but not yet Acceptable	-Uses appropriate self-disclosure, authenticity, empathy, etc. toward affecting desired therapeutic outcomes.	Consistent patterns indicating clear disposition strength	
5. Demonstrates appropriate boundaries with clients	-Engages in dual relationships with clients (includes sexual, business, financial, personal or other relationships) -Accepts gratuities, gifts, or favors that interfere with professional judgment	Exhibits no behaviors similar to Unacceptable Level, but not yet Acceptable	-Appropriately respects the boundaries of the therapeutic relationship -Does not accept gratuities, gifts or favors from clients that could interfere with professional judgment.	Consistent patterns indicating clear disposition strength	
Efficacy for professionalism					
6. Demonstrates effective interpersonal skills in person and in electronic, social media, and online interactions	- Fails to interact in a positive & professional manner with students, peers, teachers, university personnel, and others -Damages the professional reputation of others	Exhibits no behaviors similar to Unacceptable Level, but not yet Acceptable	- Listens & responds respectfully to others' ideas, needs, & perspectives - Collaborates with others to identify, define, & solve problems - Resolves conflict in a positive and constructive manner -Expresses thoughts and feelings in a consistently constructive manner	Consistent patterns indicating clear disposition strength	
7. Is adaptable	- Is unable or unwilling to adapt therapeutic strategies in changing circumstances	Exhibits no behaviors similar to Unacceptable Level, but not yet Acceptable	- Adjusts approach, assessment, goals, music, and treatment plans to meet client needs - Is flexible in response to changing	Consistent patterns indicating clear disposition strength	

			client, group & agency environments - Sees self as a learner focused on continuous improvement		
8. Takes initiative	- Makes no or little effort to improve areas of deficiency - Frequently fails to complete or follow through with assignments, responsibilities, or tasks on time - Needs frequent prompting to meet deadlines	Exhibits no behaviors similar to Unacceptable Level, but not yet Acceptable	- Proactively identifies & takes responsibility to solve problems within own area of responsibility - Meets deadlines without prompting - Shows dependability and follow through with educational and training tasks	Consistent patterns indicating clear disposition strength	
9. Uses effective oral & written communication	- Makes frequent errors affecting coherence and comprehension in oral or written communications - Unable or unwilling to improve oral and written communication in English - Ignores messages or fails to respond	Exhibits no behaviors similar to Unacceptable Level, but not yet Acceptable	- Can speak, write, listen, and understand standard English at a professional working proficiency - Continually strives to improve oral and written communication - Writing and speaking is appropriate for the audience and is clear, coherent, and understandable - Uses gender-neutral and non-biased terminology	Consistent patterns indicating clear disposition strength	

10. Responds positively to feedback on own professional performance	- Reacts antagonistically to feedback about performance - Shows little or no self-awareness of strengths and weaknesses	Exhibits no behaviors similar to Unacceptable Level, but not yet Acceptable	- Seeks out feedback to improve practice - Respectfully receives & acts on feedback to improve practice - Demonstrates critical self-awareness of strengths and weaknesses	Consistent patterns indicating clear disposition strength	
11. Aware of limitations, problems and values that may interfere with client service	- Unable or unwilling to take necessary action to protect clients from one's limitations or problems	Exhibits no behaviors similar to Unacceptable Level, but not yet Acceptable	- Seeks out whatever action is necessary (i.e. supervision, professional help, limiting work with clients, etc.) to ensure that clients are not affected by one's limitations and problems	Consistent patterns indicating clear disposition strength	
12. Exhibits professional behavior, appearance, and demeanor	- Fails to act or dress according to the standards of the site/agency - Fails to maintain composure in fieldwork settings	Exhibits no behaviors similar to Unacceptable Level, but not yet Acceptable	- Meets deadlines & responsibilities in coursework & fieldwork settings - Produces quality work - Is punctual - Responds promptly to messages	Consistent patterns indicating clear disposition strength	

	- Frequently late or absent except when excused in advance -Is dishonest -does not respond to messages		-completes paperwork in a timely fashion - Dresses professionally - Is engaged, on-task, prepared, & responsive -Behaves with integrity and honesty	
13. Adheres to professional ethics	- Engages in illegal, unethical conduct or harassment involving clients, colleagues, staff, supervisors, or others -Engages in any conduct that violates the human or civil rights of others - Mishandles and/or fails to maintain privacy of client information -Exploits clients in any way - Acts in a dangerous or irresponsible manner that might place clients at risk - Violates the AMTA Code of ethics and/or VU Honor Code	Exhibits no behaviors similar to Unacceptable Level, but not yet Acceptable	- Maintains confidentiality of information about clients and agencies - Complies with university policies, legal requirements and agency policies - Respects others' human and civil rights of clients and others -Respects the property, personal space, & differences of clients and others -Prioritizes the safety and welfare of clients at all times -Reports any client incidents, risks or threats to safety immediately to supervisors	Consistent patterns indicating clear disposition strength

Dispositions Reporting Form for any disposition scored as Unacceptable

Please return to Sangeeta Swamy, Director of Music Therapy, VUCA 2519, sangeeta.swamy@valpo.edu

Music Therapy student: _____ Form Completed by _____ Date _____

Disposition #	Description of Incident or Pattern	Recommended Action
		<input type="checkbox"/> I have talked with student & the student is committed to improvement <input type="checkbox"/> University supervisor intervention needed <input type="checkbox"/> Severity of concern warrants immediate attention by Music Dept. Chair
		<input type="checkbox"/> I have talked with student & the student is committed to improvement <input type="checkbox"/> University supervisor intervention needed <input type="checkbox"/> Severity of concern warrants immediate attention by Music Dept. Chair

Follow-up Log:

Date	Intervention	By	Result
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Fieldwork Evaluation Forms

The following forms are used to evaluate students at their practicum and internship sites. They are used to determine competency and readiness to continue on to the next Checkpoint and Field placement, or for readiness to graduate and work professionally at an entry level.

Valparaiso University Music Therapy Practicum Evaluation form

Please check term: ___ Fall (Due December 1 st) ___ Spring (Due May 1 st)	
Date: _____	Student: _____
Academic Year of Internship: _____	
Site: _____	
Supervisor: _____	Supervisor's License(s): _____
License # _____	
Supervisor's Certifications: _____	
Certification # _____	

The site supervisor's evaluation is essential to academic and professional development of students in all areas of field training. This evaluation counts for 40% of the grade in the clinical course that accompanies the practicum experience. It assists the student and the program in understanding their areas of strength as well as the areas of needed growth for the student to become an entry level professional.

Site supervisors and faculty supervisors should rate students developmentally – rating their skills as compared to what one would expect from a student at either the first or second semester of practicum experience as appropriate. A passing grade in the first semester of practicum is 2.5, whereas a passing grade in the second semester is 3.0. Please prioritize client ethics and consider the readiness of students to enter an internship as you complete the evaluation.

<p>Ratings:</p> <p>1 - UNSATISFACTORY: The student lacks competence in this area.</p> <p>2 - DEVELOPING: The student is developing competence in this area, and should be working to actively grow and develop skills. This is appropriate for a first semester practicum student.</p> <p>3 - COMPETENT: The student possesses competence in this area and shows a solid foundation. This is the minimum passing score in each category for a practicum student in the 2nd semester of training.</p> <p>4 - EXCELLENT: The student's performance exceeds expectations for student in training.</p> <p>5 - MASTERY: The student's performance is exceptional for student in training.</p> <p>N - No opportunity to assess or observe.</p>

Musical Skills

Overall Rating _____

___ Assists, co-leads or leads and accompanies proficiently on voice, percussion and either piano or guitar

___ Able to plan and assist, co-lead or lead a warm-up exercise

___ Uses appropriate accompaniment patterns and precomposed pieces or songs in a variety of moods and styles to support client wellbeing

___ Demonstrates use of a diverse repertoire of traditional, folk, world and popular music appropriate for clients of various ages, cultures, gender identities, sexual orientations, religions, abilities and other identities

___ Uses the voice effectively, with attention to beauty and aesthetics as accompaniment and a capella

___ Demonstrates ability to play and adapt simple compositions in at least 2 keys on guitar or piano according to the needs of clients

___ Cares for and maintain instruments

Comments:

Therapeutic Skills:

Overall Rating_____

___ Assists in creating a physical environment (e.g., arrangement of space, furniture, equipment, and instruments) that is conducive to therapy

___ Recognizes significant events in music therapy sessions as they occur

___ Is able to interpret significant events in music therapy sessions and adjust plan through supervision

___ Assists, co-leads, or leads music therapy experiences according to treatment plan, that address goals and objectives for client population

___ Provides verbal and nonverbal direction, cues, communication and expectations of behavior for successful client participation

___ Assists the client in communicating more effectively, through providing feedback, verbal reflection, or other means

___ As a co-leader or leader, paces music experiences according to the client's needs and situational factors

___ Demonstrates sensitivity in working with socio-culturally diverse populations

___ Recognizes and responds appropriately to situations in which there are clear and present dangers to the client and/or others

___ Aware of new technologies available to support client progress

___ Assists, co-leads, or leads structured and improvisatory movement experiences

Comments:

Professional Role/Ethics**Overall rating_____**

____ Demonstrates dependability and follow through with all tasks regarding education and professional training

____ Accepts criticism/feedback with willingness and follow through in a productive manner

____ Resolves conflicts in a positive and constructive manner

____ Meets deadlines without prompting

____ Expresses thoughts and personal feelings in a consistently constructive manner

____ Demonstrates self-awareness of strengths and weaknesses

____ Demonstrates sensitivity and respect for diverse cultural backgrounds

____ Treats all persons with dignity and respect, regardless of differences in race, ethnicity, language, religion, marital status, gender, gender identity or expression, sexual orientation, age, ability, socioeconomic status, or political affiliation.

Comments:**Treatment Planning and Documentation****Overall rating_____**

____ Understands basic and common terminology relating to clients and site

____ Writes assessments, goals and objectives, and treatment plans in a clear, coherent and comprehensive manner

____ Is able to observe and assess the client's strengths, needs, musical preferences, level of musical functioning, socio-cultural identity, and development

____ Identifies the client's functional and dysfunctional behaviors

____ Understands client progress and the importance of evaluating the effectiveness of therapeutic strategies

Comments:

Therapeutic Relationship with Clients:**Overall Rating**____

- ___ Able to empathize and create therapeutic alliance with client(s)
- ___ Effectively encourages client participation in the therapeutic process
- ___ Is sensitive to culturally appropriate verbal and nonverbal communication with clients
- ___ Demonstrates awareness of the influence of race, ethnicity, language, religion, marital status, gender, gender identity or expression, sexual orientation, age, ability, socioeconomic status, or political affiliation on the therapeutic process
- ___ Demonstrates awareness of how goals and objectives shape the therapeutic process
- ___ Able to set clear, supportive limits and follow through with them
- ___ Uses appropriate self-disclosure, authenticity, and empathy toward clients
- ___ Is aware of one's own feelings, attitudes, and actions towards the client
- ___ Able to terminate effectively as co-leader

Comments:**Group Skills: (if applicable)****Overall Rating**____

- ___ Able to formulate goals and objectives for group therapy based upon assessment findings
- ___ Able to formulate music therapy strategies for groups based upon goals and objectives
- ___ Able to work effectively as co-leader
- ___ Promotes a sense of group cohesiveness and/or a feeling of group membership
- ___ Demonstrates basic knowledge of the dynamics and processes of therapy groups

Comments:

Legal and ethical knowledge:**Overall Rating**_____

___ Demonstrates knowledge of site regulations and policies affecting music therapy treatment

___ Demonstrates knowledge and adherence to the AMTA Code of Ethics and Standards of Clinical Practice

___ Conducts oneself in an ethical manner

___ Adheres to all laws and regulations regarding the human rights of clients, including confidentiality

___ Is sensitive to the political, social, economic and cultural systems affecting clients

Comments:**Effective team membership:****Overall Rating**_____

___ Able to establish and maintain interpersonal relationships with clients and team members that are appropriate and conducive to therapy

___ Works well with all levels of staff

Comments:**Use of Supervision:****Overall Rating**_____

___ Able to identify strengths and weaknesses

___ Uses self-disclosure appropriately in supervision

___ Demonstrates openness to learn from supervisor

___ Prepares for supervision

___ Able to accept and effectively integrate feedback provided by supervisor

___ Able to share and learn from colleagues in group supervision

___ Able to recognize limitations and seek guidance

___ Able to clearly communicate needs to supervisor

Comments:

AREAS OF STRENGTH AND FURTHER DEVELOPMENT: IN THE SPACES BELOW PROVIDE THE STUDENT WITH FEEDBACK CONCERNING HIS OR HER STRENGTHS AND RECOMMENDATIONS FOR FURTHER DEVELOPMENT IN CLINICAL AND OTHER PROFESSIONAL AREAS.
(For additional comments please attach an additional sheet or write on back)

Faculty Supervisor's Name ***Signature*** ***Date***

Site Supervisor's Name ***Signature*** ***Date***

Student's Name ***Signature*** ***Date***

My signature indicates that I have read and discussed (not necessarily that I agree or disagree with) this evaluation with my supervisor.

**Valparaiso University
Music Therapy Internship Evaluation form**

Please check term: ___ Fall (Due December 1st) ___ Spring (Due May 1st)

Date: ___ **Student:** _____ **Academic Year of Internship:** _____

Site:

Supervisor: _____ **Supervisor's License(s):** _____ **License #**

Supervisor's Certifications: _____ **Certification #** _____

The site supervisor's evaluation is essential to academic and professional development of students in all areas of field training. This evaluation counts for 50% of the grade in the clinical course that accompanies the internship experience. It assists the student and the program in understanding their areas of strength as well as the areas of needed growth for the student to become an entry level professional.

Site supervisors and faculty supervisors should rate students developmentally – rating their skills as compared to what one would expect from a student at either the first or second semester of internship experience as appropriate. A passing grade in the first semester of internship is 2.5, whereas a passing grade in the second semester is 3.0. As you complete the evaluation, please prioritize client ethics in considering each student's readiness to enter the field of music therapy as an entry level professional.

Ratings:

1 - UNSATISFACTORY: The intern lacks competence in this area.

2 - DEVELOPING: The intern is developing competence in this area, and is working to actively grow and develop skills. This is appropriate for a first semester intern.

3 - COMPETENT: The intern possesses competence in this area and shows a solid foundation. This is the minimum passing score in each category for an intern in the 2nd semester of training.

4 - EXCELLENT: The intern's performance exceeds expectations for student in training.

5 - MASTERY: The intern's performance is exceptional for student in training.

N - No opportunity to assess or observe.

Musical Skills

Overall Rating _____

___ Leads and accompanies proficiently on instruments including, but not limited to, voice, piano, guitar, and percussion

___ Able to plan and lead a warm-up exercise and demonstrate appropriate closure

___ Uses varied accompaniment patterns, original melodies, and precomposed pieces or songs in a variety of moods and styles to foster therapeutic support or change

___ Utilizes a diverse repertoire of traditional, folk, world and popular music appropriate for clients of various ages, cultures, gender identities, sexual orientations, religions, abilities and other identities

___ Uses the voice effectively in a therapeutic capacity, with attention to beauty and aesthetics as accompaniment and a capella

___ Demonstrates ability to harmonize and transpose simple compositions in several keys according to the needs of clients

___ Improvises on pitched and unpitched instruments, and vocally in a variety of settings including individual, dyad, small or large group

___ Cares for and maintain instruments

Comments:

Therapeutic Skills:

Overall Rating___

___ Creates a physical environment (e.g., arrangement of space, furniture, equipment, and instruments) that is conducive to therapy

___ Demonstrates basic knowledge of the potential, limitations, and problems of client populations

___ Recognizes, interprets, and responds appropriately to significant events in music therapy sessions as they occur

___ Provides music therapy experiences according to treatment plan, that address goals and objectives for client population

___ Provides verbal and nonverbal direction, cues, communication and expectations of behavior for successful client participation

___ Assists the client in communicating more effectively, through providing feedback, verbal reflection, or other means

___ Plans, sequences and pace music experiences within a session according to the client's needs and situational factors

___ Demonstrates skill in working with socio-culturally diverse populations

___ Recognizes significant changes and patterns in the client's response to therapy, modifying music therapy approaches as needed

___ Recognizes and responds appropriately to situations in which there are clear and present dangers to the client and/or others

___ Maintains a working knowledge of new technologies and implement as needed to support client progress towards treatment goals and objectives

___ Is able to translate concepts and theories into appropriate treatment interventions

___ Directs structured and improvisatory movement experiences

Comments:**Professional Role/Ethics****Overall rating_____**

- ____ Presents clear and concise case conference material
- ____ Demonstrates dependability and follow through with all tasks regarding education and professional training
- ____ Accepts criticism/feedback with willingness and follow through in a productive manner
- ____ Resolves conflicts in a positive and constructive manner
- ____ Meets deadlines without prompting
- ____ Expresses thoughts and personal feelings in a consistently constructive manner
- ____ Demonstrates critical self-awareness of strengths and weaknesses
- ____ Demonstrates knowledge of and respect for diverse cultural backgrounds
- ____ Treats all persons with dignity and respect, regardless of differences in race, ethnicity, language, religion, marital status, gender, gender identity or expression, sexual orientation, age, ability, socioeconomic status, or political affiliation.

Comments:**Treatment Planning and Documentation****Overall rating_____**

- ____ Utilizes and understands basic and common terminology relating to clients and site
- ____ Writes and updates professional client reports throughout all phases of the music therapy process in a holistic, accurate, concise, and objective manner
- ____ Develops and uses data-gathering techniques during all phases of the clinical process including assessment, treatment, evaluation, and termination
- ____ Writes documentation that meets the requirements of the site, university as well as external legal, regulatory, and reimbursement bodies
- ____ Selects and implements effective methods for assessing the client's strengths, needs, musical preferences, level of musical functioning, socio-cultural identity, and development
- ____ Observes and accurately records the client's responses to assessment

___ Identifies the client's functional and dysfunctional behaviors

___ Communicates assessment findings and recommendations in written and verbal forms

___ Identifies the client's strengths and primary treatment needs in music therapy through an analysis and interpretation of assessment data

___ Determines the client's appropriate music therapy group and/or individual placement

___ Selects or creates music therapy experiences that meet the client's objectives

___ Designs and implements methods for evaluating and measuring client progress and the effectiveness of therapeutic strategies

Comments:

Therapeutic Relationship with Clients:

Overall Rating ___

___ Able to create therapeutic alliance with client

___ Able to empathize and reflect the feelings the client is conveying

___ Effectively encourages client participation in the therapeutic process

___ Utilizes culturally appropriate verbal and nonverbal communication with clients

___ Demonstrates awareness of the influence of race, ethnicity, language, religion, marital status, gender, gender identity or expression, sexual orientation, age, ability, socioeconomic status, or political affiliation on the therapeutic process

___ Effectively sets clear goals with clients that shape the therapeutic process

___ Able to set clear, supportive limits and follow through on them

___ Uses appropriate self-disclosure, authenticity, and empathy toward affecting desired therapeutic outcomes

___ Recognizes the impact of one's own feelings, attitudes, and actions on the client and the therapy process

___ Assesses potential benefits and detriments of termination, developing and implementing a music therapy termination plan

___ Able to terminate effectively, preparing client and coordinating with site discharge policies

Comments:**Group Skills: (if applicable)****Overall Rating**___

___ Able to formulate goals and objectives for group therapy based upon assessment findings

___ Able to formulate music therapy strategies for groups based upon goals and objectives

___ Able to work effectively as co-leader

___ Able to appreciate and handle both the task and maintenance aspects of group leadership

___ Promotes a sense of group cohesiveness and/or a feeling of group membership

___ Demonstrates basic knowledge of the dynamics and processes of therapy groups

___ Utilizes the dynamics and processes of groups to achieve therapeutic goals

Comments:**Legal and ethical knowledge:****Overall Rating**_____

___ Demonstrates knowledge of relevant federal and state laws and regulations affecting music therapy

___ Demonstrates knowledge and adherence to the AMTA Code of Ethics and Standards of Clinical Practice

___ Conducts oneself in an ethical manner

___ Adheres to all laws and regulations regarding the human rights of clients, including confidentiality

___ Understands political, social, economic and cultural systems affecting clients

Comments:

Effective team membership:**Overall Rating_____**

___ Effectively and clearly communicates orally and in writing with the client and client's team members

___ Able to collaborate as a member of an interdisciplinary team

___ Develops interdisciplinary treatment programs in collaboration with team members

___ Actively participates in administrative and staff meetings

___ Able to effectively communicate roles and rationales of music therapy

___ Able to establish and maintain interpersonal relationships with clients and team members that are appropriate and conducive to therapy

___ Works well with all level of staff

Comments:**Use of Supervision:****Overall Rating_____**

___ Able to identify strengths and weaknesses

___ Awareness of relational dynamics in supervisory relationship

___ Uses self-disclosure appropriately in supervision

___ Demonstrates openness to learn from supervisor

___ Prepares for supervision

___ Able to accept and effectively integrate feedback provided by supervisor

___ Able to share and learn from colleagues in group supervision

___ Able to recognize limitations and seek guidance

___ Able to clearly communicate needs to supervisor

___ Able to conceptualize and communicate clinical work within supervision

Comments:

AREAS OF STRENGTH AND FURTHER DEVELOPMENT: IN THE SPACES BELOW PROVIDE THE STUDENT WITH FEEDBACK CONCERNING HIS OR HER STRENGTHS AND RECOMMENDATIONS FOR FURTHER DEVELOPMENT IN CLINICAL AND OTHER PROFESSIONAL AREAS.
(For additional comments please attach an additional sheet or write on back)

Faculty Supervisor's Name ***Signature*** ***Date***

Site Supervisor's Name ***Signature*** ***Date***

Student's Name ***Signature*** ***Date***

My signature indicates that I have read and discussed (not necessarily that I agree or disagree with) this evaluation with my supervisor.

INDIVIDUALIZED TRAINING PLAN

Valparaiso University Department of Music Bachelor of Music Therapy

The following student:

Name: _____

Email: _____

Semester: _____

Address: _____

Phone: _____

Has completed _____ observation hours at the following site (if applicable):

And will serve a pre-internship placement (Practicum/Observation) at the following site:

Agency-Organization: _____

Address: _____

Phone: _____

On Site Supervisor Name and Credentials: _____

Academic Faculty Supervisor: _____

This pre-internship placement will begin _____

and will end _____

and will consist of approximately _____ hours per week of on-site training, for a total of _____ hours of training.

The Pre-Internship Program

The Pre-Internship program consists of a minimum of 180 hours out of a total of 1200 hours required for both pre-internship and internship. This program is intended to partially fulfill the pre-internship clinical requirements (a total of 180 hours) for the Bachelor of Music Therapy degree, with a total of 4 credit hours in Practicum I and II and Junior Seminar I and II.

Responsibilities of the Observation Student

Observation students will be responsible for:

1. Completing a minimum of 60 hours of direct client contact observing individual and group music therapy sessions, and observation logs. Note: if students are unable to meet necessary competencies and requirements at the conclusion of the observation, additional hours may be required.
2. Maintaining a log of time spent observing music therapy sessions which will be reviewed on a weekly basis and verified by the On Site Supervisors' signature. These logs, including reflection questions, will be turned in on a weekly basis to the Foundations I & II instructor for review and in-class discussion.
3. Being at the training site according to a mutually negotiated schedule between the Site Supervisor(s) and student. Any deviation from that schedule is at the discretion of students, but must be in consultation with their supervisor. Written confirmation is recommended.
4. Being directly accountable to the On-Site Supervisor for actions and behavior while on site.
5. Abiding by the rules, regulations and policies of the placement agency/organization. This is particularly important with regard to client confidentiality and to ethical conduct.
6. Following the AMTA Code of Ethics, AMTA Professional Competencies, and meeting all VU Professional Dispositions.

Responsibilities of the Practicum Student

The practicum student shall be responsible for:

1. Completing a minimum of 120 hours of direct client contact out of a total of 180 pre-internship hours, including observations, assisting, co-leading, leading, individual and group supervision, planning sessions, and documentation. Note: if students are unable to meet necessary competencies at the conclusion of the practicum, additional hours may be required.
2. Maintaining a log of time spent and all practicum activities which will be reviewed on a weekly basis and verified by the On Site Supervisor's signature. These logs will be turned in on a weekly to the Junior Seminar faculty supervisor at the university for review.
3. Completing and submitting at least one music therapy session recording (additional recordings may be requested by individual faculty supervisor during meetings with the site supervisor)
4. Being at the training site according to a mutually negotiated schedule between the Site Supervisor(s) and student. Any deviation from that schedule is at the discretion of students in consultation with their supervisor.
5. Being directly accountable to the On-Site Supervisor for actions and behavior while on site.
6. Abiding by the rules, regulations and policies of the placement agency/organization. This is particularly important with regard to client confidentiality and to ethical conduct.
7. Following the AMTA Code of Ethics, AMTA Professional Competencies, and meeting all VU Professional Dispositions
8. Receiving supervision and instruction in the programs and procedures of the practicum site.
9. Observing and assisting music therapy sessions with the On-Site Supervisor
10. Administering assessments to evaluate client abilities, strengths, and needs.

Responsibilities of the On-Site Supervisor

The On-Site supervisor will serve as a consultant and supervisor for the Practicum and Observation student while the student is on-site. This includes providing a site orientation, and for Practicum students, regular weekly individual supervision of at least one hour between the On-Site Supervisor and the Practicum student is required. Additionally, the On-Site Supervisor will be required to complete a Midterm report and Final Evaluation of the Practicum student.

Responsibilities of the University Faculty Supervisor

The University Faculty Supervisor shall meet with the Practicum student on a weekly basis for 1 hour in a group format for the purpose of:

1. Critiquing and discussing the Practicum student's progress on a regular basis
2. Evaluating and providing feedback of the recorded music therapy sessions
3. Evaluating the Practicum student's progress and status of projects
4. Discussing the timely concerns and issues of the student group enrolled in the Practicum course
5. Being available to provide feedback and guidance related to student's placement concerns.
6. Making a site visit during the course of the semester to meet with the On-Site Supervisor.

In the unlikely event that a problematic situation occurs between the On-Site Supervisor and the Practicum or Observation student which is difficult to resolve, either the On-Site Supervisor or the Practicum student should contact the student's Faculty Supervisor or the Departmental Practicum/Internship Coordinator as soon as possible.

Pre-Internship Student Date

On-Site Supervisor Date

Valparaiso University Clinical Training Coordinator Date

Dr. Sangeeta Swamy
 Director of Music Therapy
 Department of Music, Valparaiso University
 VUCA room 2519
 219-464-5431
 Sangeeta.swamy@valpo.edu

Internship Plan

The above student has completed the following number of pre-internship clinical hours, _____
and will serve an internship placement at the following site:

Agency-Organization: _____

Address: _____

Phone: _____

On Site Supervisor Name and Credentials: _____

Academic Faculty Supervisor: _____

This internship placement will begin _____

and will end _____

and will consist of approximately _____ hours per week of on-site training, for a total of
_____ hours of training.

The Internship Program

The Internship program is to consist of a minimum of 900 hours out of 1200 total hours required for both pre-internship and internship. This program is intended to fulfill the internship requirement for the Bachelor of Music Therapy degree with a total of 14 credit hours of internship and Senior Seminar (both fall and spring semesters).

Responsibilities of the Internship Student

The internship student shall be responsible for: __

1. Completing a minimum of 900 hours of direct client contact; observing, assisting, co-leading, leading sessions, group and individual supervision, session planning and documentation. Note: if interns are unable to demonstrate necessary competencies at the conclusion of their internship, additional hours may be required.
2. Maintaining an accurate record as required by the On-Site supervisor
3. Maintaining a log of time spent and all internship activities which will be reviewed on a weekly basis and verified by the On Site Supervisor's signature. These logs will be turned in weekly to the Junior Seminar faculty supervisor at the university for review.
4. Completing and submitting music therapy session recordings (the number to be determined by individual faculty supervisor during meetings with the site supervisor)
5. Being at the training site according to a mutually negotiated schedule between the Site Supervisor(s) and student. Any deviation from that schedule is at the discretion of students in consultation with their supervisor.
6. Being directly accountable to the On-Site Supervisor for actions and behavior while on site.

7. Abiding by the rules, regulations and policies of the placement agency/organization. This is particularly important with regard to client confidentiality and to ethical conduct.
8. Following the AMTA Code of Ethics, AMTA Professional Competencies, and meeting all VU Professional Dispositions.
9. Receiving supervision and instruction in the programs and procedures of the internship site.
10. Observing and assisting music therapy sessions with the On-Site Supervisor.
11. Leading sessions independently of the On-Site Supervisor.
12. Administering assessments to evaluate client abilities, strengths, and needs.
13. Creating treatment plans in accordance with the socio-cultural and diagnostic needs of clients.
14. Providing music therapy interventions and treatment based on client assessments and treatment plans.
15. Collaborating and co-treating with other interns, staff, or professionals as necessary.
16. Providing at least one music therapy in-service at the internship placement.

Responsibilities of the On-Site Supervisor

The On-Site supervisor will serve as a consultant and supervisor for the Internship student while the student is on-site. Regular weekly individual supervision of at least one hour between the On-Site Supervisor and the Practicum student is required. Additionally, the On-Site Supervisor will be required to complete a Midterm report and Final Evaluation of the Internship student.

Responsibilities of the University Faculty Supervisor

The University Faculty Supervisor shall meet with the Internship student on a weekly basis for 2 hours in a group format for the purpose of:

1. Critiquing and discussing the Internship student's progress on a regular basis
2. Evaluating and providing feedback of the recorded music therapy sessions
3. Evaluating the Internship student's progress and status of projects
4. Discussing the timely concerns and issues of the student group enrolled in the Senior Seminar course
5. Being available to provide feedback and guidance related to student's placement concerns.
6. Evaluating at least one recorded presentation during the course of the semester
7. Making a site visit during the course of the semester to meet with the On-Site Supervisor.

In the unlikely event that a problematic situation occurs between the On-Site Supervisor and the Internship student which is difficult to resolve, the On-Site Supervisor and/or the Internship student should contact the student's Faculty Supervisor or the Departmental Clinical Coordinator as soon as possible.

Student's level of performance at the initiation of internship:

Narrative summary of student's level of performance, including strengths and areas for growth	AMTA Competencies needing attention (based on practicum evaluations)	Date

I _____, understand and have read this plan.
(Internship Student)

Internship Student signature

Date

On-Site Supervisor

Date

Faculty Supervisor

Date

Valparaiso University Clinical Training Coordinator Date

Dr. Sangeeta Swamy
Director of Music Therapy
Department of Music, Valparaiso University
VUCA room 2519
219-464-5431
Sangeeta.swamy@valpo.edu