Medicine and Music  
MED 9515  
February 2010  
Syllabus and Schedule

Faculty  
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Course description  
This course will explore ways in which music and medicine interact,  
including the following topics: therapeutic applications of music (music  
therapy), current research on how the brain processes music, the treatment  
of medical themes (including illness and disease, patients, physicians, and  
human experimentation) in musical works, and how certain composers’  
medical conditions affected their creative output.

Course objectives  
During the course the student is expected to:  
+ Critically evaluate relationships and interactions between medicine and  
music.  
+ Apply this knowledge to the wider implications of medical decisions made by  
physicians.  
+ Reflect on artistic images and interpretations of medical themes.  
+ Improve visual, verbal, and writing skills, and professional decision-making.

Course requirements  
+ Read assigned texts  
+ Participate in class discussions  
+ Prepare four written summaries of Oliver Sachs’s Musicophilia  
+ Give a 10-15 minute oral presentation to be followed by a focused  
discussion of the project by peers and professors  
+ Write a short (4 -6 pages double-spaced) reflection paper on a topic  
related to connections between medicine and music  
+ Final Exam

Required Textbook  
Author: Sachs, Oliver.  
Title: Musicophilia  
Publisher: Alfred A. Knopf, Inc.
Year: 2007
ISBN: 978-1-4000-4081-0

Grading

*Musicophilia* summaries 20%
Oral presentation 20%
Reflection Paper 20%
Participation and attendance 30%
Final Exam 10%

Grades
A = 95-100% High Honors
A- = 90-94% Honors
B+ = 85-89%
B = 80-84%
B- = 75-79%
C+ = 70-74%
C = 65-69%
C- = 60-64%
D+ = 55-59%
D = 50-54%
F = below 50%

*Musicophilia* summaries
Prepare a one-page summary for the following parts of *Musicophilia* for the indicated due date. Summaries are due at the beginning of class. We’ll be discussing the chapters in class on the respective due dates.

- Parts 1 and 2 Feb. 4 (Thursday)
- Part 3 Feb. 10 (Wednesday)
- Part 4 Feb. 15 (Monday)

Oral presentation
Class time on February 22 and 23 will be devoted to student presentations. Each student in the class is expected to make a presentation of approximately ten minutes. The topic is as follows: “How a particular piece of music has made an impression on me”
If you play an instrument or sing, we encourage you to perform a short piece and then discuss this topic. If you prefer, you may play a recorded piece of music and discuss the same topic.

Paper
Choose a topic that relates to connections between medicine and music. You may draw upon topics covered in the course or choose something else. Prepare an original essay of 2-4 pages, double-spaced, with correct spelling, grammar, and citations (where appropriate). Papers are due at 5 p.m. on Monday, March 1.

**Course policies**

*Behavior.* As professionals-in-training, all students are expected to exhibit exemplary conduct. There are no exceptions to this expectation. Students who fail to treat both the faculty and their peers with courtesy, civility, and respect at all times will be warned once during the course. The consequences of any further infractions can vary from being told to leave the classroom to being referred to the Evaluation or Honor Councils. Information on the School of Medicine’s Standards of Professional Conduct may be found on the Evaluation Council’s website: [www.med.umkc.edu/eval/standards.html](http://www.med.umkc.edu/eval/standards.html)

*Attendance* You are expected to attend every class period, to arrive on time, and not leave early, unless you have notified the instructors of the need for this ahead of time. Students shall not be penalized for excused absences. "Excused absences" include absences due to illness of the student, illness of an immediate family member for whom the student must care, death of an immediate family member, religious observance (where the nature of the observance prevents the student from being present during class), representation of UMKC in an official capacity, and other compelling circumstances beyond the student’s control. Students seeking an excused absence must provide appropriate faculty with documentation upon request to substantiate the excuse. Students with excused absences shall undertake appropriate make-up or alternative work to be provided by instructors of the course in which excused absences were incurred. If you have other circumstances that you believe warrant receiving an excused absence, you must notify Dr. Lynda Payne (paynel@umkc.edu) ahead of time.

Please note if you have more than three unexcused absences, you will receive an F for the course.

*Late assignments* will not be accepted unless there is a documented emergency situation.

*The Use of Cell Phones,* including text messaging, is prohibited during class. *Laptops* may be used but only for class-related activities.
Weather Policy. We will follow the UMKC Business Interruption Policy (check the website for notification that UMKC has been closed).

Add/Drop Date & W/I Policy. The last date to withdraw without academic assessment is September 7, 2010. Following that date, a grade of W or WF will be assigned. The last day to withdraw is September 24, 2010. Incompletes will be given only for documented medical reasons, family emergencies, or an authorized leave of absence.

Plagiarism Policy. In accordance with the UMKC School of Medicine Standards of Professional Conduct, a medical student shall deal honestly with people including, but not limited to, colleagues, instructors, representatives of the University, patients, attending physicians, and other members of the health care team. Plagiarism is an example of dishonesty and is defined as:
1. use by paraphrase or direct quotation of the published or unpublished work of another person without fully and properly crediting the author with footnotes, citations or bibliographical reference or
2. unacknowledged use of materials prepared by another person or agency engaged in the selling of term papers or other academic materials or
3. unacknowledged use of original work/material that has been produced through collaboration with others without release in writing from collaborators.

Support and Assistance
The faculty is committed to creating and maintaining a supportive learning environment. Please contact us if you have any concerns. The following people can also be of assistance:
Dr. Brenda Rogers, Associate Dean for Student Affairs, x1782, rogersbr@umkc.edu M4-207
Dr. Susan Wilson, Associate Dean for Cultural Enhancement and Diversity, x1780, wilsonsb2@umkc.edu M1-109
Mr. Melvin Davis, Dean’s Office, x6016, davisml@umkc.edu

The formal policy and procedure regarding discrimination, intimidation, and harassment can be found at www.med.umkc.edu/statements/default.html
Schedule

All classes will meet in the Humanities Conference Room at the School of Medicine, unless otherwise indicated.

Classes will begin at 1.30PM and end at 4.00PM, unless otherwise indicated.

MEDICAL THEMES IN MUSIC

Feb. 1 M  Introduction

Feb. 2 T  *next to normal* by Tom Kitt and Brian Yorkey

Feb. 3 W  “Hysteria in Opera”
Lynda Payne, Ph.D., Sirridge/Missouri Endowed Professor in Medical Humanities and Bioethics, UMKC School of Medicine

Feb. 4 R  Performing Mental Illnesses in Musical Theater
*Musicophilia*, parts 1 and 2

MUSIC AND HEALING

Feb. 8 M  “Perspectives on Music Therapy”  [*begin at 1 p.m.*]
Robert Groene, Ph.D., Deanna Hanson-Abrameit, Ph.D., and Melita Belgrave, Ph.D., UMKC Conservatory of Music and Dance
*Autism: The Musical*

Feb. 9 T  “Music as a Bridge to the Troubled Mind”
Linda Franta, MT-BC
*Musical Minds*—Nova/PBS program on Oliver Sachs

Feb. 10 W  “Music and My Brain Tumor”
Rob Hornstra, MD
*Musicophilia*, part 3

Feb. 11 R  “Music and Healing: A Composer’s Perspective”
Paul Rudy, DMA, Conservatory of Music and Dance
“Music and HIV: The Making of a DVD”
James Stanford, MD
MEDICINE AND MUSICIANS
Feb. 15 M  Jacqueline du Pre
          Musicophilia, part 4
Feb. 16 T  Music and Medicine on Screen: Shine and The Soloist
          "Music to Calm the Frightened Child"
          Lisa Schroeder, MD and Laura Fitzmaurice, MD
Feb. 17 W  “Painful Conditions and Overuse Syndromes Affecting Musicians”
          Steve Waldman, MD
          "Name that (Medical) Tune: Musical Styles and Disease Through the Decades"
          Corey Waldman, MS IV
Feb. 18 R  Biography and Autobiography
          “The Life and Works of Robert Schumann”
          DVD by Richard Kogan, MD
          “The Man Who Mistook His Wife for a Hat” by Oliver Sachs
          [Note: Please read the story before class; the book The Man Who Mistook His Wife for a Hat, which includes the story, is on reserve in the HSL. Also, read the Introduction to the book.]
          The Man Who Mistook His Wife for a Hat, opera by Michael Nyman
Feb. 22 M  Student presentations
Feb. 23 T  Student presentations

Feb. 23, 24, or 25 (exact date TBD), 7:30 p.m. Unicorn Theatre 3828 Main Street, attend performance of Grey Gardens. The Sirridge Office of Medical Humanities and Bioethics will purchase group tickets for the class.
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Learning Objectives
+ Every morning sessions includes information pertinent to the day's afternoon or evening events. Class materials relate to the remainder of each day's schedule and provide background and contexts for the activities and your reflections and discussions of them.

Assignments
+ Besides the paper, readings summaries, class discussions, and presentation of your project, a reflection journal is required.

Reflection Journals
The condensed nature of a summer school course makes grading a challenge. Add a study abroad element and these difficulties mount. As part of your grade in the class, all students are required to keep a daily experiential journal. At the end of each week, students will turn this journal into the lead instructor. Students are reminded that our program is not adventure tourism nor is it a break from the more serious work of your degree program. We insist that you treat these entries with appropriate seriousness as you reflect on the topics for the course, our discussions, and your reaction to experiencing Graz.