



MUS.I.C.D.A.RE – Music in Creative Detoxification and Rehabilitation
Key Action 2: Adult Education: Cooperation for Innovation and the Exchange of Good Practices
Grant Agreement No 2015- 1- EL01- KA204- 014013

MUS.I.C.D.A.RE E-COURSE
2nd Implementation
(Asynchronous teaching in English language)
[Deliverable: Intellectual Output 03]

PARTNERS / TEACHERS
UNIVERSITY of MACEDONIA

UNIVERSITY of NIMES

PYE GLOBAL

General Hospital of Thessaloniki
G. PAPANIKOLAOU – ARGO Program

IMPLEMENTATION PERIOD:
15th January – 24th February 2018

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AIMS

The MUSICDARE E-COURSE aims at providing information, awareness and knowledge on the use of music as a complementary therapeutic intervention in the detoxification and rehabilitation process of drug-addicted individuals.

STRUCTURE – CONTENT

The MUSICDARE E-COURSE is based on the videotaped 7-day face-to-face seminar which took place in Thessaloniki in June 2016, in the facilities of the University of Macedonia, with trainers/teachers coming from the project's partnership. This seminar, fully videotaped, has been cut in several smaller parts-videos. These videos are going to gradually become accessible to participants throughout the e-course, so that they can be viewed and studied.

The MUSICDARE E-COURSE is comprised by: (a) the syllabus of the course, (b) the videotaped 7-day seminar in June 2016, (c) 4 synchronous teaching sessions (live streaming), the dates/hours of which are shown below, (d) the MUSICDARE Coursepack (in English).

E-COURSE REQUIREMENTS FOR TRAINEES

- A) Viewing all videos comprising the 7-day face-to-face videotaped seminar in June 2016. These videos will start becoming accessible on Monday November, 20. All videos will have become accessible by the end of the second week of the e-course.
- B) Attending all four synchronous teaching sessions, which are going to be taught by trainers coming from the partnership. The dates of the synchronous teaching sessions are shown on the e-course timeline below.
- C) Conducting and e-mailing all small assignments given by the trainers. For the assignments, participants will find it extremely helpful to look up at the MUSICDARE Coursepack, which you can find uploaded on the MUSICDARE website. You can see all the assignments that you need to send to each partner, at the end of the syllabus.
- D) Participation and filling up the MUSICDARE research questionnaire, which will be mailed out to participants at the last week of the e-course, in order to evaluate the efficacy of the e-course.

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3

E-COURSE TIMELINE

Date	Theme	Details	Notes
15/01/18	The e-course starts	Videos are accessible from the website	http://musicdare.uom.gr
Friday January 19 th 2018, time: 7-9pm UK time (GMT)	Synchronous teaching (live streaming) by the leader partner University of Macedonia	Connect at 7pm to attend (UK time - GMT)	In case attendance is not possible, the synchronous teaching will be saved as video and can be viewed at a later time.
Tuesday January 30 th 2018	Deadline for submitting the UNIVERSITY OF MACEDONIA assignment. Write your assignment in English.	Send your UNIVERSITY OF MACEDONIA assignment to musicdare.tasks@gmail.com and matsi@uom.edu.gr . Title your assignment as «UOM Assignment –.... Your first and last name...»	E.g. “UOM assignment – Maria Papadopoulou”
Friday, February 9 th 2018	UOM sends feedback to participants on their UOM assignments		
Tuesday January 30 th 2018, time 4- 6pm UK time (GMT)	Synchronous teaching (live streaming) by partner PYE (Partnership for Youth Empowerment)	Connect at 4pm to attend (UK time - GMT)	
Friday February 2 nd 2018	Deadline for submitting the PYE assignment. Write the assignment in English.	Send your PYE assignment at musicdare.tasks@gmail.com and musicdarepye@gmail.com . Title your assignment as «PYE Assignment –.... Your first and last name»	E.g. “PYE assignment – Maria Papadopoulou”
February 20 th 2018	PYE sends feedback to participants on their PYE assignments		

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4

February 6th 2018, time 1-3pm UK time (GMT)	Synchronous teaching (live streaming) by our partners ARGO (Alternative Drug Addiction Treatment Program)	Connect at 1pm to attend (UK time - GMT)	
February 13th 2018	Deadline for submitting the ARGO Assignment. Write the assignment in English.	Deadline for submitting the ARGO Assignment. Write the assignment in English.	E.g. "ARGO assignment – Maria Papadopoulou"
February 20th 2018	ARGO sends feedback to participants on their ARGO assignments		
TBC UK time (GMT)	Synchronous teaching (live streaming) by our partners UNIMES (University of Nimes, France)	Connect at TBC to attend (UK time - GMT)	
TBC UK time (GMT)	Deadline for submitting the UNIMES assignment. Write your assignment in English.	Send your UNIMES assignment to musicdare.tasks@gmail.com . Title your assignment as «UNIMES Assignment –.... Your first and last name»	E.g. "UNIMES assignment –Maria Papadopoulou"
TBC UK time (GMT)	UNIMES sends feedback to participants on their UNIMES assignments		
February 23rd 2018	PYE sends out E-course evaluation (research) questionnaire to be filled out by participants		
February 26th 2018	Participants send in, the completed research questionnaire		

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INSTRUCTIONS FOR CONNECTING TO SYNCHRONOUS AND ASYNCHRONOUS TEACHING

Instructions for participants:

a) Asynchronous e-course:

Videos for the asynchronous e-course will be posted at the Musicdare site (<http://musicdare.uom.gr>). More specifically, the first 4 videos can be found at <http://musicdare.uom.gr/e-courses/>. New videos will continue to be added on this link till the end of the seminar.

b) Live Streaming Sessions:

Instructions on how to subscribe to the Musicdare Channel as well on how to watch the YouTube Live Sessions are included at <http://musicdare.uom.gr/live-training-events/>

Subscription to the Musicdare Channel can be done by following the following steps ONCE:

1. Sign in to YouTube using your already existing Gmail account (username.musicdare@gmail.com)
2. Visit the link: <https://www.youtube.com/channel/UCry8mpy73c72OWRHyFie0Bg> and press "Subscribe"

People who have subscribed to the Musicdare Channel can find and watch the Live Streaming Session at the scheduled time as follows:

1. Sign in to YouTube using your already existing Gmail account (username.musicdare@gmail.com)
2. Go to my "Subscriptions"

If the Musicdare Live Streaming Session has already started, then it will show up on the list. Otherwise, you will have to refresh the page several times until it starts.

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c) Assignments

All assignments will be sent to musicdare.tasks@gmail.com

**For TECHNICAL SUPPORT please contact Stavros Tachos
at staxos@gmail.com**

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ASSIGNMENTS

PYE Assignment

Reflective practice assignment: How can you create safe space in a group?

Please write your reflections on Part 1 and Part 2 (and part 3 if you choose to do this) and submit these by email to Kathy Ellwand at musicdare.tasks@gmail.com and musicdarepye@gmail.com.

Part 1 – Reflect on your own practice

Think of a group you have worked with, or been part of, where there was a level of safety created, and people felt comfortable to express themselves.

What was the situation (type and purpose of group)? How did the experience begin? What activities were used? What was the environment like? What did the facilitator do or say?

(300 – 500 words)

Part 2 – Explore creative tools to create group safety from the PYE creative community model

(Reference materials: please read through the PYE chapter in the MUS.I.C.D.A.RE course pack, and if you would like to see an example in practice, you can watch the part of the video of the PYE sessions at the beginning of the 7-day seminar held in Greece)

Make a list of activities and techniques that PYE recommends to create safety and ensure a strong beginning to a group programme. What is the purpose of these activities? Which activities appeal most to you, and why?

(300 – 500 words)

Part 3 – OPTIONAL EXTENTION ACTIVITY: Practice and reflect

3a) TRY IT...Choose one short activity (e.g. leading a rhythm, leading a check-in, running a name game, doing a community agreement process with a group) and try it out with a group you currently work with.

The objective is to try something new that will help your group session begin well and increase the level of safety and trust.

If you don't work with groups at the moment, you can try it with a group of friends or colleagues. You should have some ideas of suitable activities from completing part 2 of

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the assignment. If you want to try out leading a rhythm with your group, here is a video of PYE founder Charlie Murphy leading a simple body rhythm to begin a group session:
<http://pyeglobal.org/2013/10/08/songs-for-groups-rhythm/>

3b) REFLECT on how it went: what happened? how did the group feel and react? how did you feel as a facilitator? what did you learn from this? what will you do next time as a result?

(300 – 500 words)

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ARGO Assignment

Dear trainees,

You have already received information from the educational material about what addiction is, what is rehabilitation, what are the characteristics of the addict individual, and how the rhythm and the use of the percussion (as a way of non-verbal communication) are being used in the treatment process in the ARGO program.

Based on this material, you are invited to write a short project that will involve the use of rhythm or music in the detoxification process, according to the therapeutic principles of ARGO.

Your proposal should contain:

- the composition of the group (type of dependency, age, sex, etc.)
- the frequency of meetings
- the total implementation time
- the therapeutic target and the - possible - way of evaluating the outcome of the application
- the connection of verbal and non-verbal communication
- the necessary logistics infra-structure (space, instruments, general equipment)

You can also include, group of connection activities, group of getting to know each other better, and whatever else you believe - from your own knowledge and experience - that it would be helpful, as long as this is:

- in harmony with the "therapeutic principles" of "ARGO" Program.
- accompanied by scientific documentation

Ready-to-be-used in a general detoxification program

Our desire for this work is that we provide you with an opportunity to exhibit your personal creativity and not to stress you out for a scientific presentation.

Good luck to all of you!!!!

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UOM Assignment

Please answer 10 of the following questions:

1. What is addiction according to the Cognitive Behavioural Theory of addiction?
2. What are the three types of learning according to the Cognitive Behavioural Theory of addiction? What does each one posit?
3. What is the main therapeutic target of Cognitive Behavioural therapy for addiction treatment?
4. What is craving? Please provide your opinion on what are the causes of craving.
5. What are substance-conditioned cues, what is their effect to addicted individuals and why do they carry a risk?
6. How does Cognitive Behavioural Theory of addiction view substance-conditioned cues and what kind of treatment modalities/techniques does it employ to extinguish their effect?
7. What are the two major theoretical views/positions about the use of exposure therapy for treating substance-conditioned cues? What are their differences?
8. Could listening to relaxing music potentially facilitate counter-conditioning substance-conditioned cues during exposure therapy?
 - a. If yes, why?
 - b. If yes, what are the therapeutic targets and potential therapeutic benefits?
9. Please describe briefly the main elements of the Component Process Model of Emotion.
10. What are the mechanisms by which music can influence human emotions, according to Juslin and Vastfjall?
11. Which factors influence the affective/emotional responsivity of humans to music;
12. What happens to the dopaminergic neurotransmission of the brain mesolimbic system during substance use and abuse that results in addiction and what are the implicated risks?
 - a. Could music potential facilitate reinstating dopaminergic neurotransmission in the brain mesolimbic system during addiction treatment; Please justify your response.
13. What is systematic desensitization and what are the implicated therapeutic targets?
14. What kind/types of music can be used in music-assisted systematic desensitization for addiction treatment and why?
15. Please describe the therapeutic process of a music-assisted systematic desensitization therapy session.
16. What are the major concerns about the use of music-assisted systematic desensitization for addiction treatment and what are your views on these concerns?

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10

17. What do research findings/evidence tell us about the potential benefits of music-assisted systematic desensitization for addiction treatment?
 - a. Is further research needed to verify the potential therapeutic benefits of music-assisted systematic desensitization for addiction treatment? Please justify your response.
18. In which cases/types of learning (according to the cognitive behavioural theory of addiction) can music-assisted systematic desensitization be employed for addiction treatment;

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UNIMES Assignment

Sometimes, we can think the «thoughts» here above. If you thought them were they a fact or an opinion?

	Fact	Opinion
1. "I'm a bad person"	<input type="checkbox"/>	<input type="checkbox"/>
2. "Sam told me that she didn't like what I said about her"	<input type="checkbox"/>	<input type="checkbox"/>
3. "Nothing ever goes right"	<input type="checkbox"/>	<input type="checkbox"/>
4. "This will be a disaster"	<input type="checkbox"/>	<input type="checkbox"/>
5. "I'm not as attractive as they are"	<input type="checkbox"/>	<input type="checkbox"/>
6. "I failed the test"	<input type="checkbox"/>	<input type="checkbox"/>
7. "I am overweight"	<input type="checkbox"/>	<input type="checkbox"/>
8. "He shouted at me"	<input type="checkbox"/>	<input type="checkbox"/>
9. "I'm selfish"	<input type="checkbox"/>	<input type="checkbox"/>
10. "There's something wrong with me"	<input type="checkbox"/>	<input type="checkbox"/>
11. "I'm lazy"	<input type="checkbox"/>	<input type="checkbox"/>
12. "I didn't lend my friend money when they asked"	<input type="checkbox"/>	<input type="checkbox"/>
14. "My feet are too big"	<input type="checkbox"/>	<input type="checkbox"/>
15. "I'm ugly"	<input type="checkbox"/>	<input type="checkbox"/>
16. "No-one will ever love me"	<input type="checkbox"/>	<input type="checkbox"/>

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Choose three stressful situations and describe your thoughts and emotion by fulfilling the sheet here below. Look for “alternative answer”

Dysfunctional thoughts record				
<p><i>Instructions:</i> When you notice your mood getting worse, ask yourself: <i>What is going through my mind right now?</i> And as soon as possible jot down the thought or mental image in the Automatic thought column. Identify, then, what emotions, feelings or mood state you felt when you had this thought. Then, check out how realistic or true these thoughts are and build a more rational answer, with alternative thoughts more appropriate to the situation. Assess how much has changed your original thought and feeling.</p>				
Situation	Automatic thought	Emotion	Adaptive answer	Result
Specify the situation, what happened? Where were you, what were you doing? Who was involved?	Which thoughts and/or images did you have in your mind in that situation? Highlight the most important thought or the one which most troubled you. If possible, assess how much do you believe in each of the thoughts (0-100%).	Which feelings or emotions (sadness, anxiety, anger etc.) did you feel in that situation? If possible, assess the intensity of each emotion (0-100%).	Use the questions below to compose the answers to the automatic thoughts. If possible, assess how much do you believe in each alternative answer. Which are the possible cognitive distortions (see list of Cognitive Distortions) you have done?	Assess how much do you believe now in your automatic thoughts (0-100%) And in the intensity of your emotions (0-100%).
<p>In order to build the alternative answer, do the questions:</p> <ol style="list-style-type: none"> 1. What is the evidence that the automatic thought is true? What is the evidence it is not true? 2. Are there alternative explanations for the event or alternative ways of seeing the situation? 3. Which are the implications, in case the thoughts are true? What is the worst thing of the situation? What is the most realistic one? What you may do about it? 				

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