

# Academic Affairs Excellence Awards

## Application Form



Name:

Rank:

Department:

Award applying for:

(Check one)

<input type="checkbox"/>	Excellence in Teaching Award*
<input type="checkbox"/>	Excellence in Online Teaching Award*
<input type="checkbox"/>	Excellence in Scholarship & Creative Endeavors Award*
<input type="checkbox"/>	Excellence in University Service*
<input type="checkbox"/>	Excellence in Scholarship of Teaching & Learning Award*
<input type="checkbox"/>	Department/Program Excellence Award^
<input type="checkbox"/>	Irene Rose Community Service Award^
<input type="checkbox"/>	Laurie Hendrickson McMillian Faculty Award^

\*college selection required before being forwarded to university

^university awards

College nominees' final applications received by Center for Teaching and Learning ([ctl@gcsu.edu](mailto:ctl@gcsu.edu)) by March 1.

Please insert the required documentation in the pages below for the award category you have noted above. Detailed information associated with each award is available online at the [Center for Teaching and Learning website](#).



**Excellence in Teaching Award Portfolio for:**

**Dr. Laurie Peebles**

**Associate Professor of Music Therapy**

**Georgia College & State University**

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February 22, 2025

Holley Roberts, Ed.D.  
Interim Provost and Senior Vice President for Academic Affairs  
Georgia College and State University

Interim Provost Holley Roberts, Ed.D.

I would like to support the nomination of Dr. Laurie Peebles for the Academic Affairs Excellence in Teaching Award for 2025 at Georgia College and State University. As a tenured Associate Professor and member of the Georgia College Music Department since 2019, Dr. Peebles has provided outstanding instruction that is focused on high impact practices, which is truly a reflection of the experiences we provide for our students at Georgia College.

#### Teaching

Dr. Peebles's instruction has proven critical for engaging the current student population in the music therapy area. She has taught nine undergraduate courses and eight graduate courses. She has taught many of these courses as an overload to maintain the sequence of course offerings and for the retention of students needing to complete the program in a timely fashion. Her SRIS ratings of courses are consistently ranked among the highest in the Music Department.

With each course, she has developed multiple teaching strategies while enhancing the learning experience. Dr. Peebles has revamped MUST 2121 *Music and Recreation*, so it has more measurable goals and objectives and session plans. It aligns better with the documentation of clinical hours many of our music therapy students earn with the Baldwin County Public Schools and Life Enrichment Center in Milledgeville, Georgia. With *MUST 4011 Principles with Children*, she has enhanced the skill building activities in the course to reinforce the practical application of the material in the real world. These changes have also assisted the students in the preparation for the Certification Board for Music Therapy (CBMT) Exam. In *MUST 5110 Gender and Cultural Issues in Creative Arts Therapy*, she has incorporated newer materials (books and articles) and course assignments that will give this course more depth for the future.

Dr. Peebles has successfully led over 14 undergraduate and graduate students in original research and travel grants since Fall 2020. She is currently leading an interdisciplinary research team of undergraduate music therapy students with Dr. Stephanie Jett's undergraduate psychology lab entitled "the "Sights and Sounds of Veteran Identity". In the Spring 2023 these students presented their research at GCSU's Research Day and several regional conferences such as the Georgia Academy of Science, the Southeastern Psychological Association and the National Conference of Undergraduate Research. These types of High-Impact Practices (HIPS) are critical for the development of our music therapy students.

As the Graduate Coordinator for the Master of Music Therapy, Dr. Peebles advises all graduate music therapy students including bachelor equivalency students. She has chaired and served on multiple Master of Music Thesis and Clinical Project committees. She has been instrumental in restructuring the program so entering students are gaining a more consistent and in-depth knowledge. In addition to the restructured courses, she has added courses such as *MUST 5500 Graduate Seminar Weekend* which has provided an avenue for greater engagement and accountability for our graduate students.

Professional development is critical for the music therapy field. Dr. Peebles has continued to enhance her instructional skills through on campus resources and workshops provided by the Center for Teaching and Learning. She has also attended five regional, three national, and one international, which have assisted her in maintaining her three certifications in Music Therapy with continuing education hours. Her commitment to enhancing the student success is reflected in her selection as the 2023-2024 Governor's Teaching Fellows program where she developed plans to redesign MUST Research in Music with a more hands on approach.

It should be mentioned that Dr. Peebles' flexibility as a teacher and her commitment to the department were evident with the transition of the music therapy program back under the Music Department in the College of Arts and Sciences after her first year at GCSU in Summer 2020. Her understanding of the nuances and her thoughtful suggestions based upon her experiences in other music programs brought a fresh and needed prospective to the program and fellow colleagues. Her ability to add value, student centered instruction, renewed academic rigor and leadership to our graduate music therapy degree has been critical for changing the general perception of the program and assisting us with obtaining our National Association of Schools of Music (NASM) re-accreditation in Dec. 2022 and successful application for the American Music Therapy Association (AMTA) re-approval in the Spring 2024. As the only tenured track faculty in Music Therapy, Dr. Peebles has truly exemplified the experience and understanding of the academic environment. Her detailed approach towards instruction and preparing each of her students have been transformative for managing the expectations and complexities of past traditions with her vision for the music therapy program at Georgia College and State University.

#### Scholarship Influenced Teaching

Dr. Peebles's scholarly and creative activities have influenced her teaching with focus on contributing to the advancement of knowledge and practice in music therapy with an emphasis on supervision. She has pursued these objectives in a very forward-thinking manner with her publications and presentations.

Dr Peebles was awarded the American Music Therapy Association Graduate Research Award for her study "*Treads in Music Therapy Preprofessional Supervision: A Systematic Review*" during the 2019 AMTA National Conference in 2019. Since completing her Ph.D. from University of Miami, Dr. Peebles has published 3 solo peer-reviewed articles and one co-authored peer-reviewed articles since 2020. In 2021, she co-authored an article published in *Music Therapy Perspectives* titled "A Preliminary Overview of Music Therapy Reimbursement Practice in the United States". In 2023, Dr. Peebles' three published articles in *Music Therapy Today* focused on the supervision of music therapy students related to theories and strategies. Both journals are recognized as the premier publications in the music therapy profession.

Dr. Peebles has presented at multiple international, national, regional and state presentations with the supervision emphasis. Internationally she presented two solo and one collaborative session at the World Federation of Music-World Congress of Music Therapy held in Vancouver, Canada. These presentations were related to her published articles "*Personality and the Quality of the Music Therapy Supervisor-intern relationship*", "*Personality-centered supervision for Music Therapy Students*", and "*Student Supervision: Theory and Strategies for Success*".

Nationally she has two collaborative presentations at the National Conference on Undergraduate Research in Eau Claire, Wisconsin in 2021 and 2023. She has also made six presentations for the AMTA National Conferences from 2019 to 2023 ranging in topics from technology, trends, and supervision in music therapy. Regionally she has co-presented two sessions at Southeastern Psychological Association Conference in New Orleans with one of them focused on veteran identity in collaboration with her colleague Dr. Stephanie Jett from GCSU Psychological Sciences. From 2020 to 2023, Dr. Peebles has made seven presentations (five collaborative and two individual) at the Southeastern Regional (AMTA) conferences (Lexington KY., LaGrange, GA., Columbia, SC., two Online in 2020, two Online in 2021), which involved undergraduate mentoring and research. Dr. Peebles has been invited to present guest lectures at various institutions including Austin Peay State University, University of Miami, and Biola University. She received a GCSU Faculty Research Grant (\$5000) with Dr Stephanie Jett to proceed with this research, which involves undergraduate music therapy and psychology majors examining veteran identity through Photovoice

technique and lyric analysis. These types of High Impact Practices are an important part of Dr. Peebles' research and scholarly pursuits.

### Service Influenced Teaching

Dr. Peebles's service contributions have influenced her instruction. She has served as an Assembly of Delegates Member, Conference Planning Committee Member, and chair of Continuing Education for the Southeastern Regional AMTA. She has served on the AMTA continuing education committee where they review continuing education courses for the national music therapy conferences. Her membership in five professional organizations have provided a great influx of new ideas and approaches in the field and have enhanced GCSU's profile as a first-choice institution for prospective music therapy students in the state.

Her service on two faculty search committees (clinical coordinator/lecturer in music and lecturer positions in music therapy), University Curriculum Committee, the Graduate Research Poster Exhibit Committee, Graduate Coordinators' Committee, and the Diversity Committees of CoHS, CoAS and Department of Music, and Holiday Concert Committee has yielded positive results. As the Graduate Coordinator of the Music Therapy Program since Spring 2020, she has refocused the program with attention to admission standards, policies/ procedures, and current and future development of graduate course content. Her service on the Departmental Strategic Planning Committee (FY22-23 as a member and FY23-25 as chair) has provided a fresh voice and current insights for future implementation. Laurie provides music therapy service through our GCSU Music Therapy clinic at local public schools.

### Conclusion

It is clear that Laurie's instruction is influenced by her scholarly/creative activity and professional development, and service. She is truly committed to high impact practices, mentoring students, and supervision. Based upon her evaluations since receiving promotion and tenure in Fall 2024, Dr. Peebles' instruction is truly a reflection of her multiple teaching strategies to address different types of learning preferences and the development of undergraduate and graduate music therapy students. She demonstrates a high level of achievement with a high impact focus that supports our liberal arts mission. The music department and Georgia College and State University are truly fortunate to have a uniquely focused faculty member that cares for our students beyond the classroom environment. Without hesitation, I support Dr. Laurie Peebles' nomination for the Academic Affairs Excellence in Teaching Award for 2025 at Georgia College and State University. Her application deserves the highest consideration.

Sincerely,



Dr. Don N. Parker  
Chair, Department of Music  
Professor  
Georgia College & State University  
[don.parker@gcsu.edu](mailto:don.parker@gcsu.edu)  
478-445-8289

## **Laurie Peebles, PhD, LPMT, MT-BC, Associate Professor of Music Therapy**

### **EDUCATION**

2020	University of Miami Ph.D. Music Education with a Philosophical Emphasis in Music Therapy
2016	Converse University M.M. Music Education with Initial Certification
2011	Converse University B.M. Music Therapy

### **Certification & Licensures**

2019-Present	Georgia Music Therapy License MUT000227
2018-Present	Myer's Briggs Type Indicator® Certified
	2012-Present Neurologic Music Therapist (NMT)
2011-Present	Music Therapist-Board Certified

### **ACADEMIC APPOINTMENTS**

- Associate Professor of Music Therapy, College of Arts and Sciences, Georgia College & State University, Milledgeville, GA (2019-Present)
- Graduate Teaching Assistant to the Music Therapy Program Frost School of Music, University of Miami, Coral Gables, FL (2016-2019)
- Graduate Teaching Assistant to the Converse Wind Ensemble Petrie School of Music Converse University, Spartanburg, SC (2013-2016)

### **RESEARCH**

- Wang, P., Peebles, L. & O'Connor, A. (in-progress). Stress Dynamics Between Clinical Supervisors and Allied Health Students: A Scoping Review.
- Jett, S. & Peebles, L. F. (in-progress). The Use of Photovoice Technique to Explore Veteran Identity: A Qualitative, Community-Based Participatory Action Research Model.
- Peebles, L. F., Benner, G., Smith, M. (in-progress). Professional supervision practices in music therapy private practice.
- Sena Moore, K. & Peebles, L. F. (2021). A preliminary overview of music therapy reimbursement practice in the United States. *Music Therapy Perspectives*, 39(1), 69-77. <http://doi.org/10.1093/mtp/miaa025>

### **PUBLICATIONS**

- Wang, P., Peebles, L., & O'Connor, A. (2025). Stress Dynamics Between Clinical Supervisors and Allied Health Students: A Scoping Review Protocol. *BMJ Open*.
- Peebles, L. (2023). Personality-Centered Supervision for Music Therapy Students. *Music Therapy Today*, 18(1), 203-204.
- Peebles, L., Stull, J. D., & Yip, H. (2023). Student Supervision-Theories and Strategies for Success. *Music Therapy Today*, 18(1), 217-218.
- Peebles, L. (2023). Personality and the Quality of the Supervisor-Intern Relationship. *Music Therapy Today*, 18(1), 226-227.
- Sena Moore, K. & Peebles, L. F. (2021). A preliminary overview of music therapy reimbursement practice in the United States. *Music Therapy Perspectives*, 39(1), 69-77. <http://doi.org/10.1093/mtp/miaa025>

### **PROFESSIONAL ACTIVITIES**

#### **Professional Organizations**

- World Federation of Music Therapy (Professional Member 2023-Present)

- Southeastern Psychology Association (Associate Member 2023-Present)
- American Music Therapy Association (Professional Member 2007-Present)
- Southeastern Region American Music Therapy Association (Professional Member 2007-Present)
- Music Therapy Association of Georgia (2019-Present)
- National Association for Music Educators (Professional Member 2025)
- Georgia Music Educators Association (Professional Member 2025)

### **HONORS AND AWARDS**

- The Governor's Teaching Fellows, University of Georgia (2023-2024)
- Co-Recipient of the Faculty Research Academic Affairs Small Grant (\$5,000), Georgia College (Dr. Stephanie Jett and Dr. Laurie Peebles) (2023)
- AMTA Music Therapy Perspectives Graduate Research Award American Music Therapy Association/Music Therapy Perspectives (2019)
- Elected member of the Rho Chapter of the Pi Kappa Lambda National Music Honor Society, Converse University (2015-Present)

### **CONFERENCE PRESENTATIONS**

- **International**

I have presented a poster, and 2 concurrent sessions at the World Federation of Music Therapy-World Congress of Music Therapy, Vancouver, Canada 2023. I also presented on Music Therapy at Open Art Tree, Zhengzhou, China, 2019.

- **National**

I presented a concurrent session and 4 research posters at National Conference on Undergraduate Research (2023 & upcoming in 2025). I have also presented 1 research poster, 3 concurrent sessions, and 1 continuing education course at the American Music Therapy Association, In person 2019 and Online 2020 & 2021.

- **Regional**

I have presented 6 research posters and two panel presentations at the Southeastern Psychological Association 2023, 2024, and upcoming 2025. I have also presented 5 concurrent sessions, 2 research posters, and 1 panel presentation at the Southeastern Regional AMTA Conference 2019, 2020, 2021 and 2022

- **State**

I have presented 2 papers in 2023 and 2 papers in 2024 with undergraduate students at the Georgia Academy of Science Annual Meeting. I co-presented for Chi Sigma Iota at Columbus State University in 2022 on music therapy with an undergraduate music therapy student. I have presented a 3-hour continuing education course on using GarageBand in Clinical Music Therapy Practice in 2021 for the Music Therapy Association of Georgia (MTAG)

- **University**

I have presented at Georgia College & State University (2021 and 2025-Nursing School; 2022 and 2024-Georgia College Center for Music Education), Biola University (2022, 2023, & 2024-Music Therapy Students), University of Miami (2019 and 2022-Music Therapy Students), and Austin Peay State University (2020-Music Therapy Students).

### **TEACHING**

**Undergraduate Courses:** HONS 3000 Honors Research in Music, MUST 2121 Music and Recreation, MUST 2990 Music Therapy Skills Development, MUST 3520 Research in Music, MUST 4011 Principles with Children, MUST 4021 Practicum with Adults, MUST 4110 Practicum with Children, MUST 4120 Music Therapy Principles with Adults, MUST 4700 Special Topics in Music Therapy, MUST 4990 Clinical Internship in Music Therapy,

**Graduate Courses (Online):** MUST 5110 Gender and Cultural Issues in Music Therapy, MUST 5130 Quantitative Research, MUST 5300A Special Topics in Music Therapy-Neurologic Music Therapy, MUST 5500 Graduate Seminar Weekend, MUST 5600A & 5600B Independent Study in Music Therapy, MUST 6200 Ethics in Creative Arts Therapies, MUST 6450 Music Therapy Models, MUST 6490 Comprehensive Exam in Music Therapy, MUST 6500 Clinical Project in Music Therapy, MUST 6600 Music Therapy Thesis

### **Master's Theses and Clinical Project Advising**

Since fall 2019, I have served on 19 graduate capstone projects, and I have chaired 11 of the projects. I am currently chairing 3 graduate theses in Spring 2025:

- “Multidisciplinary Perspectives of Music Therapy Education Tools and Advocacy Techniques in the Pediatric Medical Field: An Interpretivist Case Study.” Macy Ramon, in-progress.
- “Assessing the Efficacy of Music Therapy in Enhancing Quality of Life for Adults with Down Syndrome and Alzheimer’s Disease.” Laura Lee Bailey, in-progress.
- “Understanding the Lived Experiences of LGBTQIA+ Music Therapists: An Arts Based Thematic Analysis.” Meghan Jennings, in-progress

### **Undergraduate Research**

For the past 3 years, I have collaborated with Stephanie Jett’s undergraduate psychology lab examining veteran identity. Our research team has presented our research at The National Conference on Undergraduate Research (NCUR) (2023 and 2025), Southeastern Psychological Association (SEPA) (2023-2025), Georgia Academy of Science (GAS) (2023-2025), Georgia College Research Day (2023-2025), and the Southeastern Regional American Music Therapy Conference (2025). In spring 2023, I advised Elizabeth Deener on her senior research project titled “Follow the Rhythm: A Case Study in Using Vibroacoustic Technology in Music Education to Promote Entrainment.” In fall of 2020, I advised Avery Garret on her honor’s research project titled “Why Are Listeners Attracted to Sad Music?”

### **SERVICE TO THE UNIVERSITY/COMMUNITY/PROFESSION**

**National Service:** I am currently serving as the Assembly of Delegates Speaker, 3<sup>rd</sup> Alternative Representative. I attend national meetings with the American Music Therapy Association (AMTA Board of Directors and help run the Assembly of Delegates (AMTA’s version of the House of Representatives).

**Regional Service:** I currently serve as the Southeastern Regional AMTA Assembly of Delegates Member. In addition to serving as a speaker, I vote on behalf of the Southeastern Region in matters presented by the AMTA Board of Directors. I also serve as the Southeastern Regional AMTA Continuing Education Chair (2020-present), in which I approve and process all continuing education courses on behalf of the southeastern region of AMTA. I also serve on Southeastern Regional AMTA Conference Planning Committee (2020-present), in which I assist and help plan the annual professional conference for the Southeastern Region of AMTA.

### **University and College Service:**

- I have served on five different search committees for Music Therapy Lecturer and Clinical Coordinator positions (2021-present)
- College of Arts and Sciences Tenure and Promotion Committee Member (Fall 2024-present)
- Chair of the Strategic Planning Committee for the Department of Music (Fall 2023-Present) and I served as a member of the committee from Fall 2022-Spring 2023.
- University Curriculum and Instruction member Fall 2022-Present
- Graduate Research Poster Exhibit Committee (2021-2023)
- Guest Artist Committee (2020-2023)
- Graduate Coordinator for Music Therapy Program (2020-Present)
- Diversity Committee for College of Arts and Sciences (2020-2021)
- Transition Committee for the Department of Creative Arts Therapies and Department of Music (2020)
- Scholarship Committee for College of Health Sciences (2019-2020)





February 24, 2025

Dear Members of the Committee,

My teaching philosophy is based on the beliefs that learning should be accessible, inclusive, collaborative, and applicable to students' futures. Based on my teaching experiences at the University of Miami and Georgia College & State University as well as my experience as a music therapy practicum supervisor, I have developed several approaches to teaching students in and outside of the classroom.

I believe that my classes are made up of individual students, each with unique goals and needs. As their instructor, my goal is to teach the course material to the individual students by meeting their specific needs. For instance, I may have students in Principles with Children course that do not want to work with children in their music therapy career; however, in my class they can learn therapeutic techniques that can be applied to other populations they may encounter in their career. My student-centered approach provides them with the information needed not only to learn necessary course material, but also to reach their personal goals. By supporting my students where they are at the beginning of the semester, I can help them develop a deeper understanding of course material.

I also strive to make class fun and engaging. One of my student's favorite days are our Scavenger Hunt Review days. On these days, students are told ahead of time what materials to review and study. Once students arrive in class, they are randomly placed into teams and work together to find clues scattered around the 1<sup>st</sup> floor of the Health Science Building. Each clue leads students to a task that addresses a class topic. In their teams, students work together to solve the task and move onto the next clue. This is a fun way to review material for the midterm and final exam.

As an instructor, I value inclusion. I strive to learn my students for who they are as individuals and how they best learn in the classroom. At the beginning of each semester, I ask students to write their name, pronouns, fun fact they would like me to know about themselves, and how they best learn in the classroom. I take this information, learn it, and personally note which students need hard copies of the lectures to take notes, which students thrive with hands-on activities, and which students prefer classroom discussions. In order to provide an inclusive classroom, I strive to provide course material in different formats so that my students can process the information. I present lecture material using PowerPoint, supplemental videos, writing assignments, reading assignments, and hands-on simulations. For example, in my Research in Music class, I introduced and taught Photovoice, a qualitative research approach, by having my students answer the question, "What does it mean to be a Georgia College music major?" Students were tasked with taking 15 pictures of what they thought encompassed the identity of being a Georgia College music major. Once all the students took the pictures, the class worked together to code each picture and analyze the data for themes. Throughout the class assignment, students were engaged and enthusiastic. My students that preferred to write took on the roles of writing down the codes, and my students who were hands-on, worked to place sticky notes containing the themes on a chart. After this in-class project, students said that they understood the qualitative approach because they got to experience it firsthand.

One of my favorite classroom experiences is getting to supervise music therapy students in different practicum placements in the larger Baldwin County community. Music therapy students earn a minimum of 180 direct client contact hours during their degree program. I get the opportunity to go along with the students to different facilities such as The Life Enrichment Center, Baldwin County Public Schools, Beverly Knight Children's Hospital, Georgia War Veterans Home, Central State Hospital, and more. I thoroughly enjoy getting to provide clinical feedback in these real-life situations and watch the students grow as both musicians and therapists. I also love that each student has their own unique approach to their clinical practice, and I get to be a part of helping them grow in their skills. Students are required to complete documentation, assessments, develop individualize client treatment plans, and treatment evaluations over the course of the semester. These assignments are required in their professional practice. I strive to help them develop their clinical language so that they are prepared to enter the music therapy profession.

I am very passionate about undergraduate research. I am currently in a research team, in which my undergraduate and graduate music therapy students are collaborating with an undergraduate psychology lab to examine veteran identity. Our students have been accepted at The Georgia Academy of Science, Georgia College Research Day, Southeastern Psychological Association, and the National Conference of Undergraduate Research, and I have enjoyed developing these presentations alongside these wonderful students. In addition, I have had several students that have presented their research proposals at both national and regional music therapy conferences. I truly enjoy helping students explore their interest and disseminate their knowledge at conferences.

In the spring of 2023, I was accepted into the Governor's Teaching Fellows (GTF) program for the fall 2023-spring 2024 cohort. During this time, I was able to collaborate with experts in different areas all striving to learn innovative teaching techniques that can be applied to their teaching. I applied what I learned to my MUST 3520 Research in Music course. This course was rescheduled to an 8am course time so a traditional lecture course was not going to help my students engage with the research material. I used the skills from GTF to flip the class to make the course hands-on, in which students did small research projects in class to better understand the different quantitative and qualitative research methodologies. The course culminated in the students developing an original research proposal. The research proposal assignment required students to submit a research poster in a format accepted by both Georgia College Research Day and the Southeastern Regional American Music Therapy Association (a regional professional conference for our profession) so that students would have the opportunity to present their original project at both conference events.

I am passionate about teaching my students. My favorite part of my job is getting to know the students in my classroom and presenting the course material in a way that inspires them to be engaged with the content. This means that I am constantly trying to think of new innovative ways to present the material to each cohort that enters my class. I love the challenge that comes along with this responsibility.

*Laurie Peebles*

Laurie Peebles  
Assistant Professor of Music Therapy  
Department of Music

## **Brief Summary of Innovative Teaching Practices**

### **1) MUST 4011 Principles with Children Midterm Scavenger Hunt**

#### **Activities:**

1. Match the Special Education law to its definition and place them in chronological order.
2. Complete Therapeutic Functions of Music (TFM) table.
3. Provide a definition of "Least Restrictive Environment". Then rank the environments from least (1) to most (6) restrictive.
4. Write a goal and objective based on a population. Roll the die to receive your population.
5. Songwriting-Write two verses of a song based on information you have learned about an IDEA clinical population. Roll the dice to receive your population and song.

#### **Clues:**

1. In the MT office suite, it will be easy to see. The next clue is on the office door of 133.
2. Congratulations! Look how far you've come. Your next clue can be found under a large drum.
3. In the room containing sensory items and a piano with 88 keys, there you will find your next clue with ease.
4. The end of the hunt is starting to loom. Your next clue can be found in the Somatron room.
5. You have completed all tasks but there is one last searching spree. The last clue can be found in the hallway on a fake tree.

#### **1. Special Education Laws and Court Rulings:**

1. Brown v. Board of Education (1954)
  - a. This U.S Supreme Court decision was the catalyst for allowing future laws to be passed for special education reform in the public schools.
2. Education for the Handicapped Act (1970)
  - a. Funded state and local pilot projects for special education
3. Section 504 of the Rehabilitation Act (1973)
  - a. Prohibits any state, local, or private organization that receives federal funds from discriminating against individuals with a medical condition, physical or mental disability.
4. P.L. 94-142 (1975)
  - a. This landmark federal law stated that every child has a right to a free and public-school education
5. Americans with Disabilities Act (1990)
  - a. A law that eliminates barriers for people with disabilities.
6. IDEA (1990)
  - a. The law that Renamed P.L. 94-142. This law also added assistive technology and rehabilitative services as possible related services and required transition planning for all students by the age of 16.

#### **2. TFM Scenario:**

A music therapist is working with 14-year-old client diagnosed with Cerebral Palsy. The client was referred to music therapy by his mom to address his coordination needs.

MT Goal:

Musical Element	Theoretical Foundation	Description	Purpose

**3. Provide a definition of the “Least Restrictive Environment” and then number these environments from 1 (least restrictive) to 6 (most restrictive).**

1. General Education Classes (no supports)
2. Inclusion (General Ed class with special education teacher/supports)
3. Resource Room
4. Self-Contained
5. Separate Schools
6. Residential

**4. Goal and Objective:**

Population:

Goal:

Objective:

**5. Songwriting**


Write two verses of a song based on information you have learned about an IDEA clinical population. Roll the dice to receive your population and song.

**2) MUST 3520 Research in Music: Research Proposal Presentation**

Students develop an original a research proposal poster throughout the semester. The class has built-in “Research Workshop Days”, in which students can discuss their topic of choice with peers and the professor. At the end of the semester, students design a research proposal containing the following information:

- a. Title and researcher’s contact info
- b. Purpose of the research topic (What is the problem that needs to be addressed? What will this study contribute to the research literature?)
- c. Research question(s)
- d. Method
- e. Data analysis-How will data be analyzed? What statistics (quantitative) or qualitative methods (qualitative) will be used?
- f. References

Student Poster Example can be found on the next page:



Interdisciplinary Collaboration Between Music Therapy and Medical Ethnomusicology  
And the Perceived Impact on Individuals Recovering From Traumatic Brain Injuries

Student's Name: \_\_\_\_\_  
Music Therapy  
Georgia College & State University

### Statement of the Problem

- A limited number of studies exist on the effectiveness of interdisciplinary collaboration between music therapy and medical ethnomusicology (1).
- Combining and integrating techniques from both fields to help those who are already reach a specific goal may become more comprehensive and desirable for future research (2).
- By integrating, utilizing, and combining techniques from both fields, music therapists, medical ethnomusicologists, and others who are able to gain a benefit from each discipline, cooperation, and synergy between the two healthcare fields (3).
- Little to no interdisciplinary collaboration between music therapy and medical ethnomusicology (4).
- Furthermore, in health care interdisciplinary collaboration study has been completed focusing specifically on participants recovering from traumatic brain injuries (5).
- Such an interdisciplinary collaboration study has also been shown when internationally, in order to support the effectiveness of those treatment plans and to gain a more well-rounded ethnomusicological perspective (6).

### Review of Literature

An ongoing ethnographic perspective of a client's disability through medical ethnomusicology, the music therapist gains a greater understanding of the disability and how to more holistically address this needs and create an effective treatment plan (1).

Determining and assigning the role of the music therapist and medical ethnomusicologist in collaborative health care settings while developing a team effort of resources of interdisciplinary opportunities, is imperative for healthy future collaborations (2).

Music therapy and medical ethnomusicology techniques, thought processes, and interventions complement each other extremely well and should be highly considered as a future method to effectively reach a goal and creating treatment plans for a variety of clients (3).

The ongoing health and well-being perspective through techniques of the two healthcare fields—music therapy and medical ethnomusicology—provides unique, innovative interdisciplinary opportunities, as interdisciplinary perspectives and methodological procedures are common to both fields. Benefits are reached through focused interdisciplinary collaboration between music therapy and medical ethnomusicology, creating an excellent environment of health training (4).

### Purpose

The purpose of this research study is to explore the perceived impact of interdisciplinary collaboration for individuals with traumatic brain injuries, to document the collaborative experiences between music therapists and medical ethnomusicologists, and to bring awareness to the beneficial possibilities of further future interdisciplinary collaboration.

### Research Questions

1) What is the perceived impact of interdisciplinary collaboration between music therapy and medical ethnomusicology for individuals recovering from traumatic brain injuries?  
2) What are the collaborative experiences between music therapists and medical ethnomusicologists while working with individuals recovering from traumatic brain injuries?

### Definitions

- Medical Ethnomusicology—A field of integrative and holistic research and applied practices that approaches music, health, and healing anew in the non-Western world.
- Neurological Music Therapy (NMT)—An evidence-based treatment model using standardized, research-based techniques to treat the brain using specific elements of music.
- NMT Interventions Explored—Oral Motor and Respiratory Exercises (OMREX) and Therapeutic Singing (TS)

### Delimitations

- Due to the current COVID-19 pandemic, this integrative research study is conducted after the situation subsides globally.
- The study is to focus abroad Spain at a music therapy and/or medical ethnomusicology clinic; thus limiting to conduct the research in a significant and necessary consideration.
- I am not yet fully fluent in Spanish.

### Methods

#### Assumptions/Conceptual Framework

- I am pursuing a qualitative research study due to the continually evolving, fluctuating nature of the two healthcare fields and overall topics discussed.
- During summer 2015, I worked at Adam's Camp in Winter Park, Colorado—a week-long therapy camp for children with learning and intellectual disabilities. Speech therapists, physical therapists, occupational therapists, and music therapists worked together to create a treatment plan and reach a common goal for each child.
- Thanks to Adam's Camp, I have witnessed first-hand the great effectiveness and benefits of interdisciplinary collaboration within the healthcare setting.
- I am a Spanish minor with a deep love for the Spanish language. Conducting research while studying and traveling abroad is a personal academic and life goal.

### Design

- Qualitative ethnographic study

### Participants

- Participants include music therapists and medical ethnomusicologists working at a music therapy and/or medical ethnomusicology clinic in Spain, who are engaging in interdisciplinary collaboration.
- The second set of participants includes individuals recovering from traumatic brain injuries, who are receiving treatment at the clinic.

### Data Collection

- Observations of interdisciplinary collaboration between music therapists and medical ethnomusicologists in sessions
- Observations of the perceived impact of interdisciplinary collaboration of participants recovering from traumatic brain injuries
- Group interviews with music therapists and medical ethnomusicologists
- One-on-one, open-ended question interviews (one-hour long interviews) with music therapists, medical ethnomusicologists, and participants with traumatic brain injuries

### Data Analysis

- Triangulation of group and one-on-one interviews, focus groups, and observational data
- Each interview(s) is/are sent the respective transcribed interview for verification

### Methods for Verification

#### Sample Interview Questions

- Music Therapist Question—Describe your interdisciplinary collaboration experience with medical ethnomusicologists.
- Medical Ethnomusicologist Question—Describe your interdisciplinary collaboration experience with music therapists.
- Participant Question—What aspect of music therapy (and what aspect of medical ethnomusicology) have you found helpful during your recovery period?

### Considerations

- It will be necessary to apply for a grant in order to conduct the research study.
- Acquiring a Spanish translator may be necessary, especially for translation of healthcare and medical terms, depending on my level of fluency when the study is conducted abroad.

### References

1. Berman, J. (2015). Music Therapy and Medical Ethnomusicology: A Qualitative Study of Interdisciplinary Collaboration. *Journal of Music Therapy*, 58(1), 1-25.

2. Berman, J. (2015). Music Therapy and Medical Ethnomusicology: A Qualitative Study of Interdisciplinary Collaboration. *Journal of Music Therapy*, 58(1), 1-25.

3. Berman, J. (2015). Music Therapy and Medical Ethnomusicology: A Qualitative Study of Interdisciplinary Collaboration. *Journal of Music Therapy*, 58(1), 1-25.

4. Berman, J. (2015). Music Therapy and Medical Ethnomusicology: A Qualitative Study of Interdisciplinary Collaboration. *Journal of Music Therapy*, 58(1), 1-25.

5. Berman, J. (2015). Music Therapy and Medical Ethnomusicology: A Qualitative Study of Interdisciplinary Collaboration. *Journal of Music Therapy*, 58(1), 1-25.

6. Berman, J. (2015). Music Therapy and Medical Ethnomusicology: A Qualitative Study of Interdisciplinary Collaboration. *Journal of Music Therapy*, 58(1), 1-25.

### 3) Music Therapy Student Portfolio

Beginning in the first semester of the music therapy student's program of study, students develop a portfolio that contains songs, clinical experiences, clinical hours, major assignments from different music therapy courses, and their philosophy of music therapy. This is reviewed by music therapy faculty and feedback is provided directly to the student. Below is the handout that students are provided:



## MUSIC THERAPY STUDENT PORTFOLIO

Each music therapy student will create an electronic portfolio, using the [Portfolio Platform](#), to keep a record of important documentation through their program of study. The portfolio also serves as a example of a student's skills and knowledge that can be shared with clinical supervisors, internship directors, and faculty. A student must submit their portfolio to the undergraduate or graduate coordinator when applying for internships. You will create a separate project for each bulleted area below with your portfolio.



### 1. MUSIC SKILLS

- ☐ **Repertoire of Songs List:**  
You will develop song lists for several courses including Music & Recreation, Methods & Materials II, Guitar for Rec & Therapy, Piano for Rec & Therapy, Instrumental Survey, Practicum with Children, Practicum with Adults, & Advanced Practicum. As you learn new repertoire, add to your larger Repertoire list. You should have a minimum of 75 songs and a variety of genres, decades, and keys.
- ☐ **Videos of Singing and Accompaniment skills:**
  - ☐ Singing and playing guitar.
  - ☐ Singing and playing piano.
  - ☐ Singing and playing accompaniment of your choice.
- ☐ **Original Songs:**  
An audio recording of one original song. This could be the group song from Intro to MT or a song created in another class, such as Guitar for Rec & Therapy or the ACPR song from Advanced Practicum. It could also include songs created not affiliated with class.



### 2. ACADEMIC SKILLS & KNOWLEDGE

- ☐ **Global Perspectives:**  
You will submit your research article summary from Skills, related to a world music therapy topic.
- ☐ **Music Therapy Philosophy:**  
You will develop and articulate your own music therapy philosophy. Upload your current philosophy from Principles with Adults.
- ☐ **Example of Scholarly Writing:**  
Submit your revised, final Literature Review from Psych of Music.
- ☐ **Example of Research Skills:**  
Submit a copy of your research poster from Research in Music.



### 3. CLINICAL DOCUMENTATION SKILLS & EXPERIENCES

- ☐ **Clear Record of Clinical training:**  
(180 required prior to internship). Upload a copy of your signed hours completed in each class here for a complete record of your training.
- ☐ **Supervisory Conferences:**  
Upload all written feedback from supervisors including supervisory conference reports, practicum observations reports, and session evaluations.
- ☐ **Resume and cover letter:**  
This is created and revised in Practicum with Children. Maintain a current copy here. Make sure your resume includes your clinical experiences at Georgia College, along with the number of hours in each placement and brief outline of responsibilities.
- ☐ **Electronic Case Study:**  
Upload your electronic case study from your most recent Practicum course. This should include all the clinical documentation required in class including the music therapy assessment, treatment plan, treatment evaluation, termination plan, session plans, and progress notes. Remember to not include any confidential client data.

**Sara Carr, LPMT, MMT, MT-BC**

706-513-9203 | [SaraCarrMusicTherapy@gmail.com](mailto:SaraCarrMusicTherapy@gmail.com) | 3777 Peachtree Rd. NE Atlanta, GA 30319

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**Letter of Recommendation: Laurie Peebles**

To whom it may concern,

My name is Sara Carr, and I am a former undergraduate and graduate student in music therapy from Georgia College & State University. It is my absolute pleasure to recommend Dr. Laurie Peebles for the Excellence in Teaching Award.

I have known Dr. Peebles since my second semester in my undergraduate degree. She was always very warm, welcoming, and encouraging, which was a large part of what kept me feeling motivated in the field of music therapy as an anxious freshman. She would always make time to answer my questions and make me feel as comfortable as possible, no matter how big or small the issue was.

Her classes were always some of the most memorable throughout my degree. To this day, around three years later, I will never forget the scavenger hunt that she made for us as a midterm review activity. I remembered the information so much better in her classes than some of my other classes because she balanced the professional aspects of the class with fun and engaging elements. She made our materials memorable and I have taken so much from her classes into my professional life. Every single one of her classes had elements in it of her personal care, her devotion to her students' success, and her vast depth of knowledge in music therapy, education, and psychology.

As I continued through my degree, I also started to grow into professional opportunities such as conference trips, professional meetups, and on the job training. When I expressed nervousness over networking and blending into a professional environment as a student, she went out of her way to introduce me to important people in the field, guide me in what she believed to be the best opportunities to learn more, and helped me make connections that still benefit me today. She not only helped me make these connections, but also taught me how to network myself. In junior year, she encouraged me to attend a veterans' songwriting workshop hosted by an Atlanta music therapy practice. She went with me and a small group of students, introduced me to everyone, and encouraged me the entire time. Because of the connections she helped me make, I got a job with the woman who ran the workshop. It was my dream job, and I now work in a job I cherish every week. I do not think I would have achieved this without Dr. Peebles' help, and I am exceptionally grateful to her for it.

In the second semester of junior year, she gave a presentation to us about continuing education, and that sparked my interest in doing a graduate degree at GC&SU. She guided me through what the process would look like, what to expect, and honest stories and perspectives. I decided to pursue it, and she was the main mentor guiding me through the entire degree. She

advocated for me and my clinical project, was my chair for the committee, and worked through what ended up being a 70 page clinical project with me every week.

While doing my own research, I had the rare and enriching opportunity to be a graduate student assistant in her work with veterans, which I still have the privilege to continue working on and presenting on for professional conferences. She made sure to include me in as many sectors of the research process as possible, connecting some of it with my own research and processes. She gave me opportunities in leadership, organization, and interviewing skills within this project, some of which I now apply to my current job.

As I reconnect in Atlanta with other Georgia College alumni in music therapy, I find that every single one of them has a positive story, experience, and memory of classes and teachings of Dr. Peebles. Everyone I know who also was her student has similar stories to mine in some way, as she consistently went out of her way to help every student that she had. Now as a former student, I continue to do advocacy work with her as a colleague and friend, and she always encourages me to call or email when I need mentorship. I do not believe I would have the opportunities that I do today without her wisdom, care, passion, and many, many hours of work to personally help me succeed. I cannot think of anyone more deserving of this award.

Sincerely,  
~Sara Carr, LPMT, MMT, MT-BC  
Class of 23' & 24'

## Evidence of Teaching Excellence

### STUDENT SUCCESS

I believe that the work I do in the classroom is best displayed by the success of my students outside the classroom. Below are student presentations at national, regional, and university level conferences, in which they disseminate their knowledge and skills in professional settings. I enjoy helping students prepare for these presentations outside of class so that they have a successful experience at these conferences.

- Meredith Robertson, Haley Blackwell, Dawson Robinson, & Ella Swartz, “Exploring Veteran Identity Using the Photovoice Technique.” Research Poster Presentation at Georgia College Research Day 2024, Milledgeville, GA, March 2024.
- Megan Atcheson, “Has Access to Music Streaming Services Evolved Client Preferred Music?” Research Poster Presentation at Georgia College Research Day 2024, Milledgeville, GA, March 2024.
- Caroline Miller, “Burnout and COVID-19 in Collegiate-Level Music Therapy Students”. Concurrent Session Presentation Presented at the Southeastern Regional Music Therapy Conference, Chattanooga, TN, March 23, 2023.
- Nicole Young, “Just breathe! A quasi-experimental case study on the effects of flute on Post-Covid-19 patients experiencing long-covid symptoms. Research Poster Presentation Presented at the Southeastern Regional Music Therapy Conference at Chattanooga, TN, March 24, 2023.
- Rachel Jenkins, “Experiences of music therapy students pre and post Covid.” Research Poster Presented at the Southeastern Regional Music Therapy Conference Chattanooga, TN, March 24, 2023.
- Sara Carr, “A comparison of strings, guitar, and piano in stress reduction of college students: A pilot study. Research Poster Presented at the Southeastern Regional Music Therapy Conference Chattanooga, TN, March 24, 2023.
- Macy Ellis, Kelsey Foster, and Sara Carr, Metro Music Therapy’s Atlanta Veterans Retreat, November 2022. A weekend workshop in which music therapy students collaborated with board certified music therapists to provide therapeutic services to veterans.
- Abby Hearn and Laurie Peebles, “Music Therapy: An Overview and How It Relates to the Counseling Profession.” Presented at Columbus State University, Columbus, GA, April 2022.
- Meghan Jennings, “Healing Powers of Heavy Metal Music: A Qualitative Study into the Possible Therapeutic Functions of Music.” Research Poster presented at the Southeastern Regional Music Therapy Conference, Lexington, KY, March 25, 2022.
- [Caroline Miller](#) earned a Graduate Research Travel Grant, Spring 2022.
- Caroline Miller, “Docu-Ready For This?: Utilizing Google Forms for Large Group Documentation.” Concurrent Session Presented at the Southeastern Regional Music Therapy Conference, Lexington, KY, March 25, 2022.
- Abby Hearn, Sidney Johnson, Emily Kirkland, and Cassidy Weber, “Fostering Community Through Adaptive Ensembles.” Concurrent Session Presented at the Southeastern Regional Music Therapy Conference, Lexington, KY, March 25, 2022.
- Caroline Miller, “Burnout in Collegiate-Level Music Therapy Students.” Research Poster Presented at the Southeastern Regional American Music Therapy Conference, March 7, 2020.



- Avery Garrett. “Why Are Listeners Attracted to Sad Music? The Perception of and Preference for Emotional Content in Vocal Music by Non-Musicians.” Research Poster Presented at the Southeastern Regional Music Therapy Association Conference, March 3-6, 2021 (Virtual); and the Georgia Collegiate Honors Council Conference, 2021.
- Sidney Johnson. “Interdisciplinary Collaboration Between Music Therapy and Medial Ethnomusicology and the Perceived Impact on Individuals from Traumatic Brain Injuries.” Presented at the American Music Therapy Association National Conference, November 19-22, 2020; Southeastern Regional American Music Therapy Association Conference, March 6, 2021 (virtual); the Georgia Undergraduate Research Conference (GURC), March 27, 2021; and the Council of Public Liberal Arts College Conference, April 10, 2021 (Virtual).
- Emily Kirkland, Renata Kuswanto, and Sidney Johnson. “Music Therapy Adaptations in Piano Pedagogical Settings.” Concurrent Session Presented at the Southeastern Regional American Music Therapy Association Conference, March 3-6, 2021 (Virtual).
- Charles Pepper. “Music Genre’s Impact on Treading GAD Within the Southeastern United States: A Pretest-Posttest Experimental Design.” Research Poster Presented at the Southeastern Regional American Music Therapy Association Conference, March 3-6, 2021 (Virtual).

## WELCOME LETTER

While participating in the Governor’s Teaching Fellows, we were encouraged to write letters to our students on the first day to welcome them into the classroom. We were also encouraged to think about how we would present the letters to our students. I have adopted this practice into all my courses. Below is an example of a welcome letter I wrote for MUST 3520 Research in Music. I hand this letter to students as they walk into the room on the first day, while playing upbeat music in the background. I want the first day of class to be special and welcoming to each student.

<p><i>Welcome to Research in Music.</i></p> <p>My name is Dr. Laurie Peebles, and I am an Associate Professor of Music Therapy here at Georgia College &amp; State University. My pronouns are she/her, and I believe everyone has a voice and a place in my classroom. I seek to create a classroom that holds space for compassion, inclusion, courage, and equity. If you ever feel like this is not your experience, I hope you feel comfortable to approach me and let me know. I will listen!</p> <p>My teaching philosophy is based on the beliefs that learning should be accessible, inclusive, collaborative, and applicable to students' futures. I believe that my classes are made up of individual students, each with unique goals and needs. As their instructor, my goal is to teach the course material to the individual students by meeting their specific needs. My student-centered approach will provide you with the information needed not only to learn necessary course material, but also will help you reach your career goals. I hope you feel comfortable to approach me and share your needs, concerns, and suggestions you may have so this class can be useful to you!</p> <p>As an instructor, I value inclusion. I strive to learn my students for who they are as individuals and how they best learn in the classroom. At the beginning of each semester, I will ask each of you to write your name, pronouns, fun fact they would like me to know about you, and how you best learn in the classroom. I take this information, learn it, and personally note which students need hard copies of the lectures to take notes, which students thrive with hands-on activities, and which students prefer classroom discussions. In order to provide an inclusive classroom, I strive to provide course material in different formats so that my students can process the information. I strive to present lecture material using PowerPoint, supplemental videos, writing assignments, reading assignments, and hands-on simulations.</p> <p>I also want you to be equipped with necessary communication skills, which may later translate into professional-level work. In my courses I assign oral presentations and writing assignments so you can receive feedback on how you are communicating and advocating for your work. As a professional music therapist, you will be asked to educate others on the benefits of music therapy and what it is you do. It is important to develop these communication skills so you can articulate the benefits and importance of your role in your facility. I will provide you feedback and encourage you to apply the feedback for both current and future assignments. For instance, after attending an individual meeting with me, you have the option to revise your work for a better grade. My goal is to develop your critical thinking skills so that you can become analytical scholars in the profession. I would like to be a ladder to your future successes. By providing a foundation of fluency skills in writing, you can take these skills into your future coursework and professional lives.</p> <p>I am looking forward to working with each of you and learning with each of you this semester. I hope you come and visit me in my office outside of class to discuss both concerns and questions you may have as well as just to share what is going on in your life. Happy beginning of the semester!</p> <p>Best,</p> <p><i>Laurie Peebles</i></p> <p>Laurie Peebles, PhD, LPMT, MT-BC</p>	<p><b>Course Description of MUST 3520 Research in Music</b></p> <p>This competency-based course introduces students to aspects of quantitative and qualitative research paradigms in music therapy. Students develop mastery of the skills required to conduct music therapy research projects. Learning methods include readings, discussions, and in-class group activities and presentations. For the final project, students design and carry out a comprehensive research project proposal in an area of music therapy research of interest to them.</p> <p><b>Dr. Peebles' Course Outcomes</b></p> <p><i>My goal is that, years from now, our course will help you to...</i></p> <ul style="list-style-type: none"> <li>⇒ Analyze and synthesize current music therapy research literature.</li> <li>⇒ Be able to design and implement basic music therapy research projects.</li> <li>⇒ Synthesize knowledge from current music therapy research and discuss applications for clinical work.</li> <li>⇒ Think ethically about how we address the needs of our clients through evidenced-based practice.</li> <li>⇒ Communicate clearly through your writing and oral presentations.</li> </ul> <p><b>Portable Outcomes</b></p> <ul style="list-style-type: none"> <li>⇒ <b>Development of Critical Thinking Skills:</b> Students can learn to analyze and evaluate information critically, which is a transferable skill across various domains.</li> <li>⇒ <b>Enhanced Research Skills:</b> Students can gain proficiency in research methodologies, data collection, and analysis techniques.</li> <li>⇒ <b>Improved Communication Skills:</b> The ability to articulate research findings clearly and effectively through written and oral presentations.</li> <li>⇒ <b>Collaborative Learning:</b> Working on research projects often involves teamwork, which can improve interpersonal and collaborative skills.</li> <li>⇒ <b>Technological Proficiency:</b> Familiarity with mobile learning tools and platforms that facilitate research activities.</li> <li>⇒ <b>Publication and Dissemination:</b> Students may have the opportunity to publish their research findings or present at conferences, contributing to their field of study.</li> <li>⇒ <b>Problem-Solving Abilities:</b> Tackling research problems can enhance students' ability to devise innovative solutions.</li> <li>⇒ <b>Ethical Understanding:</b> Gaining insight into the ethical considerations and implications of conducting research.</li> </ul>
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