

## THE EDUCATION UNIVERSITY OF HONG KONG

### Course Outline

#### Part I

<b>Programme Title</b>	: Bachelor of Arts (Honours) in Creative Arts and Culture/ Bachelor of Arts (Honours) in Creative Arts and Culture and Bachelor of Education (Honours) (Music) (co-terminal double degree)
<b>Programme QF Level</b>	: 5
<b>Course Title</b>	: Traditions and Practices of Music II
<b>Course Code</b>	: MUS3252
<b>Department</b>	: Cultural and Creative Arts (CCA)
<b>Credit Points</b>	: 3
<b>Contact Hours</b>	: 39
<b>Pre-requisite(s)</b>	: Nil
<b>Medium of Instruction</b>	: Chinese
<b>Level</b>	: 3

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#### Part II

The University's Graduate Attributes and seven Generic Intended Learning Outcomes (GILOs) represent the attributes of ideal EdUHK graduates and their expected qualities respectively. Learning outcomes work coherently at the University (GILOs), programme (Programme Intended Learning Outcomes) and course (Course Intended Learning Outcomes) levels to achieve the goal of nurturing students with important graduate attributes.

In gist, the Graduate Attributes for Undergraduate, Taught Postgraduate and Research Postgraduate students consist of the following three domains (i.e. in short "PEER & I"):

- Professional Excellence;
- Ethical Responsibility; &
- Innovation.

The descriptors under these three domains are different for the three groups of students in order to reflect the respective level of Graduate Attributes.

The seven GILOs are:

1. Problem Solving Skills
2. Critical Thinking Skills
3. Creative Thinking Skills
- 4a. Oral Communication Skills
- 4b. Written Communication Skills
5. Social Interaction Skills
6. Ethical Decision Making
7. Global Perspectives

## 1. Course Synopsis

The two courses, Traditions and Practices of Music I and II, aim to enrich students' awareness, knowledge and understanding of the key aspects of music as a performing art. This course builds on Part I and explores the sounds, structures, practices and conventions of Chinese and other non-Western music cultures from different historical, social, cultural and philosophical perspectives, with particular emphasis on how they are being practiced in the modern world. Students will gain an insight into the workings and social norms of the Chinese and non-Western musical arts, and become better able to empathize with practitioners and audiences of these practices.

## 2. Course Intended Learning Outcomes (CILOs)

*Upon completion of this course, students will be able to:*

- CILO<sub>1</sub> demonstrate an understanding of the historical and stylistic development of the musical arts from selected regions in China and the non-Western world in their socio-political and cultural contexts;
- CILO<sub>2</sub> identify and be familiar with major trends of Chinese and non-Western musical practices, both historically and contemporaneously in their diverse representations in the modern world; and
- CILO<sub>3</sub> articulate the roles and significances of existing performing arts programmes related to Chinese and non-Western musical arts in Hong Kong and the nearby regions.

## 3. Content, CILOs and Teaching & Learning Activities

Course Content	CILOs	Suggested Teaching & Learning Activities
a. Chinese musical arts: A contextual study of the history, culture, genres and styles <ul style="list-style-type: none"> <li>• Xiqu music, also as Chinese Opera (戲曲音樂)</li> <li>• Traditional and modern instrumental music (傳統與近代器樂)</li> </ul>	CILO <sub>1</sub>	<ul style="list-style-type: none"> <li>• Lecture</li> <li>• Listening activities</li> <li>• Tutorial</li> <li>• Group discussion</li> <li>• Concert attendance</li> </ul>
b. Selected non-Western musical arts: A contextual study of the history, culture, genres and styles <ul style="list-style-type: none"> <li>• America</li> <li>• East Asia</li> <li>• Southeast Asia</li> <li>• South Asia</li> <li>• Sub-Saharan Africa</li> </ul>	CILO <sub>1</sub>	
c. Selected Chinese and non-Western music cultures: Conventions and contemporary practices <ul style="list-style-type: none"> <li>• Differences in performance practices and aesthetics</li> <li>• Roles of composers, performers, and audiences</li> <li>• Function of the music and its participants in society</li> <li>• Major current Chinese and non-Western performers</li> </ul>	CILO <sub>1, 2 &amp; 3</sub>	

<ul style="list-style-type: none"> <li>• The media, in particular the Internet and its impact on musical practices</li> <li>• Selected performing arts programmes/festivals of Chinese and non-Western musical arts</li> </ul>		
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#### 4. Assessment

Assessment Tasks	Weighting (%)	CILOs
a. Digital lecture and online quiz	20%	CILO <sub>1, 2</sub>
b. Group presentation: Group presentation in the form of a poster on a chosen non-Western music event in Hong Kong, with particular focus on: <ul style="list-style-type: none"> <li>• quality of performance and relevancy to local audiences</li> <li>• social and artistic impact</li> </ul>	40%	CILO <sub>2, 3</sub>
c. Individual critical written paper (approximately 800 words in English or 1,200 words in Chinese) <ul style="list-style-type: none"> <li>• Each student is required to complete a critical essay in the light of the case study of group presentation, contemplating on specific issues of interest, with focuses on cultural awareness, local context, music characteristics, and other issues related to performing arts.</li> </ul>	40%	CILO <sub>2, 3</sub>

#### 5. Required Text(s)

Nil

#### 6. Recommended Readings

- Barz, G. F. (2004). *Music in east Africa: Experiencing music, expressing culture*. New York: Oxford University Press.
- Broughton S. Ellingham M. Ed. (1999). *World Music: Africa, Europe and the Middle East, The Rough Guide vol.1*. London: Rough Guides Ltd.
- Broughton S. Ellingham M. Ed. (2000). *World Music: Latin and North America, Caribbean, India, Asia and Pacific, The Rough Guide vol.2*. London: Rough Guides Ltd.
- Broughton S. Ellingham M. Ed. (2009). *World Music: Europe, Asia and Pacific, The Rough Guide vol.3*. London: Rough Guides Ltd.
- Erlman, V. (1999). *Music, modernity, and the global imagination: South Africa and the West*. New York and Oxford: Oxford University Press.
- Manuel, P. (2000). *East Indian music in the West Indies: Tan-singing, chutney, and the making of Indo-Caribbean culture*. Philadelphia: Temple University Press.
- Miller, T. E., & Shahriari, A. (2017). *World music: a global journey*. New York: Routledge.
- Miller, T. E., & Williams, S. (2008). *The Garland handbook of Southeast Asian music*. New York: Routledge, 2008.
- Nidel, R. O. (2005). *World music: the basics*. New York: Routledge.
- Olsen, D. A., & Sheehy, D.E. (2000). *The Garland handbook of Latin American music*. New York: Garland Publishing.
- Stone, R. M. (2005). *Music in West Africa: Experiencing music, expressing culture*. New

- York: Oxford University Press.
- Titon, J. T. (Ed.) (2009). *Worlds of music: An introduction to the music of the world's peoples* (5<sup>th</sup> ed). Belmont, CA: Schirmer Cengage Learning.
- Wade, B. C. (2004). *Music in Japan*. New York: Oxford University Press.
- 王衛民 (2004): 《戲曲史話》，臺北，國家出版社。
- 中國藝術研究院音樂研究所、香港中文大學音樂系合編 (2000): 《音樂文化》，北京，人民音樂出版社。
- 余少華 (2001): 《樂在顛錯中：香港雅俗音樂文化》，香港，牛津大學出版社。
- 黃泉鋒編 (2019): 《聽賞中國音樂》，香港，香港大學出版社。
- 陳守仁 (1999): 《香港粵劇導論》，香港，香港中文大學粵劇研究計劃。

#### 7. Related Web Resources

- 香港中文大學音樂系中國音樂資料館：<http://www.cuhk.edu.hk/mus/cma/>  
<http://webdb.iu.edu/sem/scripts/publications/ographies/cb/cb.cfm>  
<http://www.lib.unc.edu/music/research/ethno.html>  
<http://www.worldmusicpress.com>  
Smithsonian folkways- The non-profit record label of the Smithsonian Institution:

#### 8. Related Journals

- 中國音樂  
中國音樂學  
中國音樂教育

#### 9. Academic Honesty

The University adopts a zero tolerance policy to plagiarism. For the University's policy on plagiarism, please refer to the *Policy on Academic Honesty, Responsibility and Integrity with Specific Reference to the Avoidance of Plagiarism by Students* (<https://www.eduhk.hk/re/modules/downloads/visit.php?cid=9&lid=89>). Students should familiarize themselves with the Policy.

#### 10. Others

Nil