THE EDUCATION UNIVERSITY OF HONG KONG

Course Outline

Part I

Programme Title	:	Bachelor of Arts (Honours) in Creative Arts and Culture and Bachelor of Education (Honours) (Music)
Programme QF Level	:	5
Course Title	:	**Principles and Practices of Music Education I**
Course Code	:	MUS2265
Department	:	Cultural and Creative Arts (CCA)
Credit Points	:	3
Contact Hours	:	39
Pre-requisite(s)	:	Nil
Medium of Instruction	:	Chinese
Level	:	2

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 Sub-degree, Undergraduate, Taught Postgraduate, Professional Doctorate and Research Postgraduate students consist of the following three domains (i.e. in short "PEER & I):
● **P**rofessional **E**xcellence;
● **E**thical **R**esponsibility; **&**
● **I**nnovation.

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**

This course provides students with essential knowledge and skills related to the curriculum, unit and lesson planning, implementation and evaluation of primary and junior secondary school music teaching and learning. It also equips students with effective strategies to carry out music activities and the ability to reflect on their own planning. Topics and issues about teachers' professional ethic and responsibilities will be covered and critically examined.

2. **Course Intended Learning Outcomes (CILOs)**
   Upon completion of this course, students will be able to:
   CILO$_1$ prepare and design lesson plans and unit plan for effective music teaching, learning and assessment, which demonstrate the students'
   (1) critical awareness of the musical development of children and teenagers
   (2) basic working knowledge of the principles & practices of leading creativity, listening and performance activities
   CILO$_2$ implement effective strategies and appropriate activities for effective music teaching and learning and demonstrate these in their micro-teaching; and
   CILO$_3$ reflect on his/her own music unit and lesson plan design based on their understanding of children and teenagers' musical development, motivation and the principles & practices of school music.

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

Course Content	CILOs	Suggested Teaching & Learning Activities
An overview of musical development	*CILO$_{1\ \&\ 3}$*	Lecture
School music curriculum of Hong Kong primary and secondary school	*CILO$_{1\ \&\ 3}$*	Lecture
Curriculum and unit planning: objectives, contents, teaching strategies and resources	*CILO$_1$*	Lectures, workshops and lesson analysis
Music teaching strategies and activities for large and small groups: performing, listening and creating	*CILO$_2$*	Lectures, workshops and lesson analysis
Assessment and evaluation of music teaching and learning	*CILO$_1$*	Lecture and workshop

4. Assessment

Assessment Tasks	Weighting (%)	CILOs
(a) An e-Portfolio including : i. Design a music unit of a selected year group, which consists of scheme of work, lesson plans and selection of resources relating to teaching strategies, learning activities and assessment (40%) ii. Write an essay of approximately 1000 words to justify the unit design. The argument should reflect a critical understanding of the current theories and practices of music education and ways of developing the musical potential of the students (20%) iii. Write a critical reflection of approximately 450 words to evaluate their performance (strengths and weaknesses) on critical thinking skills in the overall learning of the course, and plan actions to facilitate further improvement on critical thinking skills in the future (10%)	70%	*CILO₁* *CILO₃* *CILO₃*
(b) Conduct a part of a music lesson of a selected topic which can illustrate your design of effective strategies and choice of appropriate activities (listening, performing and creating) for music teaching and learning	30%	*CILO₂*

5. Use of Generative AI in Course Assessments
Please select one option only that applies to this course:

☐ *Not Permitted*: In this course, the use of generative AI tools is not allowed for any assessment tasks.

☑ *Permitted*: In this course, generative AI tools may be used in some or all assessment tasks. Instructors will provide specific instructions, including any restrictions or additional requirements (e.g., proper acknowledgment, reflective reports), during the first lesson and in relevant assessment briefs.

6. Required Text
Nil

7. Recommended Readings

Burnard, P. (2017). *Teaching Music Creatively*. Routledge.

Chen, J. C. W., & O'Neill, S. A. (2020). Computer-mediated composition pedagogy: Students' engagement and learning in popular music and classical music. *Music Education Research*, *22*(2), 185-200.

Cooke, C. et al. (Eds.). (2016). *Learning to teach music in the secondary school: A companion to school   experience*. Routledge.

Curriculum Development Council. (2017). *Arts education: Key learning area curriculum guide (primary 1 - secondary 6)*. Curriculum Development Council.

Curriculum Development Council. (2024). *Music Curriculum Guide (Primary 1 – Secondary 3)*. Curriculum Development Council.

Curriculum Development Council and the HK Examinations and Assessment Authority. (2024). *Music curriculum and assessment guides (secondary 4-6)*. Curriculum

Development Council.

Edwards, L. C. (2013). *Music and movement: A way of life for the young child.* Pearson.

Elliott, D. J., Silverman, M., & McPherson, G. (Ed.). (2019). *The Oxford handbook of philosophical and qualitative assessment in music education*. Oxford University Press.

Green, L. (2016). *Music education as critical theory and practice: Selected essays*. Routledge.

Hoffer, C. R. (2017). *Introduction to music education*. 4th ed. Waveland Press.

Houlahan, M. (2015). *Kodaly today: A cognitive approach to elementary music education*. Oxford University Press.

Jorgensen, E. R. (2008). *The art of teaching music*. Indiana University Press.

Leung, B. W. (2021). Transmission of Cantonese opera in school music education: A survey of Hong Kong and Guangdong music teachers for policy review. *Arts Education Policy Review*. Advance online publication.

Leung, C. H. (2018). Steam education in music: *Research, teaching design and resources.* The Education University of Hong Kong

Leung, C. H. (2021). Examination-Oriented music composition training: The current teaching phenomena of creating at the Hong Kong Diploma of Secondary Education level. *Journal of Artistic and Creative Education*, *15*(1). Retrieved from https://jace.online/index.php/jace/article/view/227

Lindeman, C. A., & Hackett, P. (2010). *The musical classroom: Backgrounds, models, skills for elementary teaching* (9th ed.). Routledge.Matsunobu, K. (2021). Exploring the unmeasurable: Valuing the long-term impacts of primary music education. *Music Education Research*, *23*(1), 14-27.

McPherson, G., Davidson, J., & Faulkner, R. (2012). *Music in our lives: Rethinking musical ability, development and identity*. Oxford University Press.

McPherson, G., Welch, G. (2018). *Creativities, technologies, and media in music learning and teaching : an Oxford handbook of music education, volume 5*. Oxford University Press.

Randles, C., & Burnard, P. (2022). *The Routledge companion to creativities in music education*. Routledge.

Swanwick, K. (Ed.). (2012). *Music education.* Routledge.

Thibeault, M. D. (2022). Aebersold's mediated Play-A-Long pedagogy and the invention of the beginning jazz improvisation student. *Journal of Research in Music Education*, *70*(1), 66-91.

Tsubonou, Y., Tan, A., & Oie, M. (Eds.) (2019). *Creativity in music education*. Springer.

輔導視學處音樂組 (1993)：《小學音樂教師手冊》，香港，香港教育署。

教育統籌局（2004）：《**音樂科：促進學習的評估示例匯編**》，香港，**教育統籌局**。

梁寶華（2005）：《音樂創作教學：新世紀音樂教育新趨勢》，香港，卓思出版社。

教育局藝術教育組 (2010)：《學校音樂創作教材套》，香港，香港特別行政區政府教育局。

Vanderspar, E. 著，林良美譯 (2010)：《節奏律動教學：**達爾克羅茲教學手冊**》，台北市，洋霖文化有限公司。

謝征 (2011)：《音樂教育概論》，中國，江西高教出版社。

許碧勳、廖瑞琳 (2013)：《音樂律動創意教學與應用》，台北市，華騰文化股份有限公司。

梁寶華 (2014)：《音樂創作教學：理念，原則和策略》，北京，人民音樂出版社 。
陳姿華 (2018)：《音樂教學資源手冊》，香港，培生教育出版亞洲有限公司。
鄭方靖 (2020)：《當代五大音樂教學法》，高雄市: 高雄復文圖書出版社。

8. **Related Web Resources**
   Nil

9. **Related Journals**
   Nil

10. **Academic Honesty**

    The University upholds the principles of honesty in all areas of academic work. We expect our students to carry out all academic activities honestly and in good faith. Please refer to the *Policy on Academic Honesty, Responsibility and Integrity* (https://www.eduhk.hk/re/uploads/docs/000000000016336798924548BbN5). Students should familiarize themselves with the Policy.

11. **Others**
    Nil

梁寶華 (2014)：《音樂創作教學：理念，原則和策略》，北京，人民音樂出版社 。
陳姿華 (2018)：《音樂教學資源手冊》，香港，培生教育出版亞洲有限公司。
鄭方靖 (2020)：《當代五大音樂教學法》，高雄市: 高雄復文圖書出版社。