THE EDUCATION UNIVERSITY OF HONG KONG

Course Outline

Part I

Programme Title	**:**	Bachelor of Arts (Honours) in Creative and Digital Arts / Bachelor of Arts (Honours) in Creative and Digital Arts and Bachelor of Education (Honours) (Music)
Programme QF Level	**:**	5
Course Title	**:**	**Digital Media and Music Learning**
Course Code	**:**	MUS2348
Department	**:**	Cultural and Creative Arts (CCA)
Credit Points	**:**	3
Contact Hours	**:**	39
Pre-requisite(s)	**:**	Nil
Medium of Instruction	**:**	English
Course 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 explores digital media with reference to learning, including understanding how various aspects of digital media have become fundamental to artistic creation / need to be learned and taught in order for one to be considered a complete musician. It also refers to the fact that musicians incorporate digital tools as part of learning, practicing, and performing music. Students will examine how pedagogy and media and technology are increasingly enmeshed, document their own expanding digital learning progress, and come to understand exemplars of music learning that embrace new modes of music making and learning. In addition to foundational and theoretical explorations of technology and media in order to better understand the constantly changing and evolving technological landscape, students will examine historic and present-day examples of learning and technology in order to understand how digital media and learning continue the history of change dating back to the advent of sound recording.

2. Course Intended Learning Outcomes (CILO$_s$)

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

CILO$_1$ **Understand the fundamental concepts and significance of digital media in music learning and artistic creation.**

CILO$_2$ **Examine and document students' own learning progress using digital tools.**

CILO$_3$ **Analyze historic and contemporary examples of how digital media and technology have influenced music learning and pedagogy.**

CILO$_4$ **Apply knowledge of digital tools to enhance their own music learning and practice.**

3. Content, CILOs and Teaching & Learning Activities

Course Content	CILOs	Suggested Teaching & Learning Activities
Introduction to digital media in music	*CILO$_1$*	Lectures, discussions, readings
Documenting learning progress with digital tools	*CILO$_2$*	Workshops, hands-on practice, journaling
Historical and contemporary examples of digital media in music learning	*CILO$_{3,4}$*	Case studies, group discussions, analysis
Practical applications of digital tools in music learning and practice	*CILO$_1$*	Projects, practical sessions, peer reviews

4. Assessment

Assessment Tasks	Weighting (%)	CILOs
(a) In-class exercises	20%	*CILO$_{1, 2}$*
(b) Mid-term project: Documenting learning progress using digital tools	30%	*CILO$_{1, 4}$*
(c) Final project: Analysis and application of digital media in music learning	50%	*etc.*

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(s)

Nil

7. Recommended Readings

Bartlett, B., & Bartlett, J. (2009). *Practical recording techniques: The step-by-step approach to professional audio recording* (5th ed.). Focal Press.

Bell, A. P. (2020). *The music technology cookbook: Ready-made recipes for the classroom*. Oxford University Press.

Collins, A., & Halverson, R. (2009). *Rethinking education in the age of technology: The digital revolution and schooling in America*. Teachers College Press.

Cope, B., & Kalantzis, M. (2010). *Ubiquitous learning*. University of Illinois Press.

Cuban, L. (2018). *The flight of a butterfly or the path of a bullet? Using technology to transform teaching and learning*. Harvard Education Press.

Dorfman, J. (2013). *Theory and practice of technology-based music instruction*. Oxford University Press.

Garzón, J., & Acevedo, J. (2019). Meta-analysis of the impact of Augmented Reality on students' learning gains. *Educational Research Review*, *27*, 244–260. https://doi.org/10.1016/j.edurev.2019.04.001

Jon Frederickson. (1989). Technology and Music Performance in the Age of Mechanical Reproduction. *International Review of the Aesthetics and Sociology of Music*, *20*(2), 193–220. https://doi.org/10.2307/836729

Katz, B. (2007). *Mastering audio: The art and the science* (2nd ed.). Focal Press.

Katz, M. (2004). *Capturing Sound: How technology has changed music*. University of California Press. http://www.loc.gov/catdir/bios/ucal052/2004011383.html http://www.loc.gov/catdir/description/ucal051/2004011383.html http://www.loc.gov/catdir/toc/ucal051/2004011383.html

Katz, M. (2022). *Music and Technology: A Very Short Introduction*. Oxford University Press.

Kuhn, W., & Hein, E. (2021). *Electronic Music School: A Contemporary Approach to Teaching Musical Creativity*. Oxford University Press.

Ruthmann, A., & Mantie, R. (Eds.). (2017). *The Oxford handbook of technology and music education*. Oxford University Press.

Sterne, J. (2003). *The audible past: Cultural origins of sound reproduction*. Duke University Press.

Sterne, J. (2012). *MP3: The meaning of a format*. Duke University Press.

Turkle, S. (2016). *Reclaiming conversation: The power of talk in a digital age*. Penguin Books.

Watson, S. (2011). *Using technology to unlock musical creativity*. Oxford University Press. http://public.eblib.com/EBLPublic/PublicView.do?ptiID=737549

Watters, A. (2021). *Teaching machines*. MIT Press.

8. Related Web Resources

Sound on sound: www.soundonsound.com
MusicTech: www.musictech.net
BerkleeOnline: http://online.berklee.edu

9. Related Journals

International Journal of Music Education
Journal of Music, Technology & Education
Journal of Popular Music
Journal of Popular Music Education
Music Education Research

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