Course Outline

Part I

Programme Title	:	Bachelor of Arts (Honours) in Creative and Digital Arts and Bachelor of Education (Honours) (Music)
		Bachelor of Arts (Honours) in Creative Arts and Culture and Bachelor of Education (Honours) (Music)
Programme QF Level	:	5
Course Title	:	**Principles & Practices of Music Education II**
Course Code	:	MUS3266
Department	:	Cultural and Creative Arts (CCA)
Credit Points	:	3
Contact Hours	:	39
Pre-requisite(s)	:	Nil
Medium of Instruction	:	Chinese
Level	:	3

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 practical knowledge of different methods of leading creating, listening and performing activities and assessment; it also focuses on the application of advanced pedagogy in designing effective music lessons, units, as well as integrating interdisciplinary activities for teaching music in primary and secondary schools. Professional ethic, management skills, the principles of school-based curriculum design, as well as interdisciplinary activities will be acquired, experienced and examined by students.

2. **Course Intended Learning Outcomes** (CILOs)

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

   CILO$_1$ design effective music lessons and units that demonstrate the ability to applying advanced pedagogy and to integrate interdisciplinary activities;

   CILO$_2$ make well-informed decisions in applying multi-methods of leading creativity, listening and performance activities and assessment effectively in micro-teaching to stimulate learning for students with diverse musical competencies and interests;

   CILO$_3$ articulate a thorough understanding of the basic principles of administering a music department in school;

   CILO$_4$ demonstrate a practical understanding of the various forms of formal and non-formal music activities and resources in general music programme; and

   CILO$_5$ plan school-based music curriculum which demonstrate their critical awareness of the specific needs of their chosen school.

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

Course Content	CILOs	Suggested Teaching & Learning Activities
Advanced music curriculum planning to demonstrate a sophisticated understanding of relevant teaching topics and concepts to develop school-based curriculum and cross curriculum activities;	*CILO$_{1, 5}$*	• individual and group work in lesson and unit planning; • collaborative group work in cross curriculum design and activities, with assessment strategies.
Advanced teaching and learning strategies and assessment for music, especially when designing interdisciplinary approaches for students with different musical competencies and interests. Approaches include problem-based learning, interdisciplinary learning, inquiry-based learning and technology-based learning, to manage and cater for student diversity;	*CILO$_2$*	• projects to explore various innovative teaching and learning strategies in different contexts; • group presentation and micro teaching of various advanced teaching and learning approaches for music, opportunities for self-reflection and peer assessment. • Micro-teaching
Manage the general music programme in the upper primary and the general and exam music programmes in the senior secondary school, role of a music panel: including formal and informal musical activities, goals, internal and	*CILO$_{3, 4}$*	• lecture on roles and duties of a music panel; activities may include school visit and observation of music activities in school.

Assessment Tasks	Weighting (%)	CILOs
external resources for music teaching and learning, catering for individual needs and differing rates of musical progress.		• introduction of the scope and content of the new music exam papers; • applying criteria in rating peers' practical performance.

4. Assessment

Assessment Tasks	Weighting (%)	CILOs
(a) An e-Portfolio including:		
i. a complete unit plan with appropriate assessment items for teaching music at primary / secondary level; An essay of 1,000 words that explains the application of various music education theories in the design	30%	$CILO_{1,\ 3}$
ii. A school –based curriculum design. An essay of approximately 1,000 – 1,300 words that justifies the preference and choice of design, need to their chosen school, resources and methodology	40%	$CILO_{3,\ 4\ \&\ 5}$
(b) Micro-teaching a part of the lesson plan demonstrating effective teaching and assessing strategies.	30%	$CILO_{2,\ 4}$

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

Abeles, H., Hoffer, C., & Klotman, R. (1994). *Foundations of music education* (2nd ed.). New York: Schirmer Books.

Brown, A. R. (2007). *Computers in music education: Amplifying musicality*. New York: Routledge

Bray, L. R., & Miles, R. B. (1999). *Scheduling and teaching music.* Springfield, IL: Focus on Excellence.

Bauer, W. (2014). *Music learning today: Digital pedagogy for creating, performing, and responding to music*. Oxford: Oxford University Press.

Brooks, V., Abbott, I., & Huddleston, P. (2012). *Preparing to teach in secondary schools: A student teacher's guide to professional issues in secondary education* (3rd ed.). New York: Open University Press.

Burton, S. (2012). *Engaging musical practices: A sourcebook for middle school general music.* United States: National Association for Music Education.

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.

Clements, A. (2010). *Alternative approaches in music education: Case studies from the field.* United States: MENC, the National Association for Music Education.

Curriculum Development Council. (2002). *Arts education: Key learning area curriculum guide (primary 1 - secondary 3).* Hong Kong: Curriculum Development Council.

Curriculum Development Council. (2003). Music Curriculum Guide (Primary 1 – Secondary 3). Hong Kong: Curriculum Development Council.

Curriculum Development Council and the HK Examinations and Assessment Authority. (2007). *Music curriculum and assessment guides (secondary 4-6).* Hong Kong: Curriculum Development Council.

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

Fautley, M. (2010). *Assessment in music education*. Oxford: Oxford University Press.

Fitzpatrick, K. (2015). *Urban music education: A practical guide for teachers.* Oxford, UK: Oxford University Press.

Green, L. (2014). *Hear, listen, play! How to free your students' aural, improvisation and performance abilities*. Oxford, UK: Oxford University Press.

Green, L. (2008). *Music, informal learning and the school: A new classroom pedagogy*. Burlington, VT: Ashgate.

Hong Kong Arts Development Council. (2005). *Joyful learning: The arts-in-education programme.* Hong Kong: HKADC.

Cooke, C. (2016). *Learning to teach music in the secondary school: Learning to teach subjects in the secondary school series* (3rd ed.). New York: Routledge.

Capel, S., Leask, M., & Younie, S. (2016). *Learning to teach in the secondary school: A companion to school experience* (7th ed.). Kindle Edition. New York: Routledge.

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. (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

Mark, M. (2010). *Music education in your hands: An introduction for future teachers*. New York: Routledge.

Marsh, K. (2009). *The musical playground: Global tradition and change in children's songs and games*. Oxford: Oxford University Press.

Matsunobu, K. (2021). Exploring the unmeasurable: Valuing the long-term impacts of primary music education. *Music Education Research*, *23*(1), 14-27.

McAnally, E. (2016). *Middle school general music: The best part of your day (2nd ed.).* Lanham: Rowman & Littlefield.

Price, J., & Savage, J. (2011). *Teaching secondary music*. London: SAGE Publications Ltd.

Porter, S. (2001). *Teaching music at the secondary level: Pedagogical and curricular guide.* US: Players.

Sobol, E. S. (2001). *An attitude and approach for teaching music to special learners.* Raleigh, N.C.: Pentland Press.

Spruce, G. (Ed.). (2002). *Teaching music in secondary schools: A reader.* London, New York: Routledge Falmer.

Swanwick, K. (1999). *Teaching music musically*. London: Routledge.

Tam, C. O., & Leung, B. W. (Eds.). (2004). *Teaching and learning of art and music: Innovations, approaches and cases.* Hong Kong: The Hong Kong Institute of Education.

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.

Wiggins, J. (2014). Teaching for musical understanding. Oxford University Press (3rd Edition).

上海音樂出版社(編) (1997)：《中小學音樂教師手冊》，上海，上海音樂出版社。

香港教育學院藝術系 (1999)：《中國音樂樂器篇》，香港，香港教育學院。

曹理、何工著 (2002)：《音樂學科教育學》，北京，首都師範大學出版社。

課程發展議會（2003）：《藝術教育新領域：音樂科課程指引（小一至中三）》，香港，課程發展議會。

課程發展議會與香港考試及評核局聯合編訂 (2007)：《音樂課程及評估指引 (中四至中 六) 》，香港，課程發展議會。

張翁偉儀、馮笑嫻 (編著)（2008）：《課堂上的藝術綜合学習》，北京，教育科学出版社。 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。

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。

杜磊 (2014)：《音乐教学应注意的50个细节》，福州，福建教育出版社。

8. Related Web Resources

The Music Manifesto Website:
http://www.musicmanifesto.co.uk/
Education Bureau: The One-stop-service SS Music Website:
http://www.edb.gov.hk/en/curriculum-development/kla/arts-edu/pdp-nss-mus/index.html

9. Related Journals

International Journal of Music Education
Journal of Research in Music Education
Music Education Research
Music Educators Journal
Arts Education Policy Review
Asia-Pacific Journal for Arts Education (APJAE)
Australian Journal of Music Education
British Journal of Music Education : BJME
Journal of Artistic and Creative Education

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/0000000016336798924548BbN5). Students should familiarize themselves with the Policy.

11. Others

Nil