

**Course Outline**

**Part I**

<b>Programme Title</b>	: All Full-time Undergraduate Programmes
<b>Programme QF Level</b>	: 5
<b>Course Title</b>	: Music, Health and Wellbeing (康健樂人生)
<b>Course Code</b>	: CSL2019/ GEM2018
<b>Department</b>	: Cultural and Creative Arts (CCA)
<b>Credit Points</b>	: 3
<b>Contact Hours</b>	: Lecture: 9 Service-based Learning Activities: 36 (counted as 24 contact hours) Group Sharing and Consultation: 6 Total: 39 contact hours
<b>Pre-requisite(s)</b>	: Nil
<b>Medium of Instruction</b>	: CMI
<b>Course Level</b>	: 2

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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 Sub-degree, Undergraduate, Taught Postgraduate, Professional Doctorate 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. Synopsis

This course enables participants to interact with people of different ages from the local community through music making to enhance the quality of their physical and mental states. Course participants will explore how music and society interact through a service-based learning process; on-site working opportunities in environments where there are health and wellbeing issues to be addressed. The course is connected to a network of professionals, music companies, schools, sponsorships, organizations and local authorities. Both the course and network participants are expected to gain collaborative and interpersonal skills, social awareness and knowledge about the function of music in daily lives for health and social wellbeing in the local community.

## 2. Course Intended Learning Outcomes (CILOs)

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

- CILO<sub>1</sub> understand the function of music for health and wellbeing in the society
- CILO<sub>2</sub> develop the knowledge and skills for planning, managing, collaborating and implementing to carry out interactive service-based learning experience;
- CILO<sub>3</sub> demonstrate the ability to design and implement the music making activities for the target group in the community.
- CILO<sub>4</sub> evaluation of the service-based learning process and outcomes to address music, health and wellbeing
- CILO<sub>5</sub> demonstrate positive attitude towards health and social wellbeing.

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

Course Content	CILOs	Suggested Teaching & Learning Activities
Music and Wellbeing (3 hours) <ul style="list-style-type: none"> <li>- Music in the social context</li> <li>- Relationship between music, health and wellbeing</li> <li>- Your world in six songs</li> </ul>	CILO <sub>1</sub>	Lectures;
Choosing and using music (6 hours) <ul style="list-style-type: none"> <li>- How music can change our physiology</li> <li>- Music and brain</li> <li>- How to use music in different settings</li> </ul>	CILO <sub>3,4</sub>	Lectures; Hands-on workshops on

Service-based learning project in community (fieldwork and service-based activities not less than 32 hours) <ul style="list-style-type: none"> <li>- Meeting the network partner</li> <li>- Design music activities for the target group</li> <li>- Implementation of the service-based learning project</li> </ul>	<i>CILO<sub>2,3,5</sub></i>	Outreach service-based learning
Project Review / Sharing (6 hours)	<i>CILO<sub>4,5</sub></i>	Group Presentation

#### 4. Assessment

Assessment Tasks	Weighting (%)	CILO
a. Formative and summative assessment: Class participation, discussion and in-class exercises on theoretical and practical aspects of music, body and mind	20%	<i>CILO<sub>1,2</sub></i>
b. Design musical activities for selected target group in different settings	20%	<i>CILO<sub>3</sub></i>
c. Implementation of the service-based learning project in the community	30%	<i>CILO<sub>3</sub></i>
d. Critically evaluate and review implementation and outcomes of the service-based learning project	30%	<i>CILO<sub>4</sub></i>

#### 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

Barrett, J. R., McCoy, C. W., & Veblen, K. K. (1997). *Sound ways of knowing*. New York: Schirmer Books.

- Brant, L., & Harvey, T. (2001). *Choosing and using music*. Hants: Gower.
- Fiske, H. E. (2008). *Understanding musical understanding: The philosophy, psychology, and sociology of the musical experience*. New York: Edwin Mellen Press.
- Hart, M., & Lieberman, F. (1998). *Spirit into sound: the magic of music*. Hong Kong: Grateful Dead Books.
- Hodges, D. A., & Sebald, D.C. (2011). *Music in the human experience*. New York: Routledge.
- Jensen, E. (2000). *Music with the brain in mind*. California: Crown Press.
- Levitin, D.J. (2007). *This is your brain on music*. New York: A Plume Book.
- Levitin, D.J. (2008). *The world in six songs*. New York: Dutton.
- Malde, M., Allen M., & Zeller, K.A. (2009). *What every singer needs to know about the body*. San Diego: Plural Publishing.
- Miel, D., Macdonald, R., & Hargreaves, D.J. (2005). *Musical communication*. New York: Oxford University Press.
- Mihaly, C. (2008). *Flow the psychology of optimal experience*. New York: Harper.
- North, A. C. (2008). *The social and applied psychology of music*. New York: Oxford University Press.
- Parncutt, R., & McPherson, G.E. (Eds.). (2002). *The science and psychology of musical performance*. Oxford: Oxford University Press.
- Promislow, S. (2003). *Making the brain body connection*. Vancouver: Kinetic Publishing Corporation.

## 8. Related Web Resources

<http://www.sixsongs.net>  
<http://www.gowerpub.com>

## 9. Related Journals

British Journal of Music Education  
 Music Education Research  
 International Journal of Music 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/000000000016336798924548BbN5>). Students should familiarize themselves with the Policy.

## 11. Others

Nil