

THE EDUCATION UNIVERSITY OF HONG KONG

Course Outline

Part I

Programme Title	: Bachelor of Education (Honours)
Programme QF Level	: 5
Course Title	: Creativity in Music
Course Code	: MUS2170
Department	: Department of Cultural and Creative Arts
Credit Points	: 3
Contact Hours	: 39
Pre-requisite(s)	: Nil
Medium of Instruction	: English
Course 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):

- 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

This course aims at inspiring participants on the nature of creativity through explorations in music. It examines established theories and practices involving creativity in music, including creative thinking, composition, creative performance, improvisation, and creative listening. Participants will be involved in different tasks including evaluating the nature of creativity of selected musical works, and creating music in different styles for different contexts. Assessing creativity in music will be another focus to prepare the participants in daily musical life.

2. Course Intended Learning Outcomes (CILOs)

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

- CILO₁ demonstrate an understanding of the theories related to creativity in general and in music:
 - a) based on the literature, analyze and criticize a selected piece of music composition through essay writing and presentation
 - b) comment on peers' presentations in class with constructive suggestions
- CILO₂ create/rearrange music for different contexts in appropriate styles and formats, with different constraints and requirements
- CILO₃ comment on a designed school music programme and make suggestions for improvement in order to nurture and encourage students' creativity

3. Content, CILOs and Teaching/Learning Activities

Teaching Content	CILOs	Teaching/Learning Activities
(a) Concepts of creativity, including: - Socio-cultural theory of creativity - Creative thinking in Music (illustrated with western art music; Canto-pop music and Chinese music) (b) Assessment of creativity and musical creativity, including: - Consensual Assessment - Spiral model of musical development	CILO _{1,3}	Lecture, group discussion, presentation
(c) Hands-on creative music-making activities including simple music compositions, improvisation, creative listening, creative performance and making electronic instrument with STEAM element(s)	CILO ₂	Workshop

4. Assessment

Assessment Tasks	Weighting (%)	CILOs
(a) A 900-word written review on a selected piece of music composition with presentation.	40	CILO ₁
(b) A group portfolio of original creative music with STEAM element(s).	40	CILO _{1,3}
(c) A 600-word critical review on a given music teaching plan.	20	CILO _{2,3}

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

- Burnard, P. (2012). *Musical creativities in practice*. Oxford: Oxford University Press.
- Carey, A. (2016). *STEAM Kids: 50+ Science/Technology/Engineering/Art/Math Hands-On Projects for Kids*. US: Create Space Independent Publishing Platform.
- Dean, R. T. (1989). *Creative improvisation: Jazz, contemporary music and beyond*. Milton Keynes: Open University Press.
- Dikilita, K., Kalyoncu, H. 2016. *Innovative professional development methods and strategies for STEM education*. Hershey PA: Information Science Reference, an imprint of IGI Global.
- Hickey, M. (2001). Creativity in the music classroom. *Music Educators Journal*, 88(1), 17-18.
- Hickey, M. (2001). An application of Amabile's consensual assessment technique for rating the creativity of children's musical compositions. *Journal of Research in Music Education*, 49(3), 234-244.
- Hickey, M. (Ed.) (2003). *Why and how to teach music composition: A New Horizon for Music Education*. Reston: Music Educators National Conference.
- Hickey, M. & Lipscomb, S. D. (2006). How different is good? How good is different? The

- assessment of children's creative musical thinking. In I. Deliege & G. A. Wiggins (Eds.), *Musical creativity: Multidisciplinary research in theory and practice* (pp. 97-110). Hove: Psychology Press.
- Hickey, M. & Webster, P. (2001). Creative thinking in music. *Music Educators Journal*, 88(1), 19-23.
- Honey, M. & Kanter, D. E. (2013). *Design, make, play: growing the next generation of STEM innovators*. New York, NY: Routledge.
- Kenny, B. J. & Gellrich, M. (2002). Improvisation. In R. Parncutt & G. E. McPherson (Eds.), *The science and psychology of music performance: Creative strategies for teaching and learning* (pp. 117-134). Oxford: Oxford University Press.
- Kratus, J. (1995). A developmental approach to teaching music improvisation. *International Journal of Music Education*, 26, 27-38.
- Lansiquot, R. D. 2016. *Interdisciplinary Pedagogy for STEM: A Collaborative Case Study*. New York: Palgrave Macmillan.
- Leung, B. W. (2004). A framework for undertaking creative music-making activities in Hong Kong secondary schools. *Research Studies in Music Education*, 23, 59-75.
- Manzo, V. J. (2016). *Max/MSP/Jitter for Music: A Practical Guide to Developing Interactive Music Systems for Education and More (2)*. New York: Oxford University Press.
- Maslyk, J. (2016). *STEAM makers: fostering creativity and innovation in the elementary classroom*. Thousand Oaks, California: Corwin.
- Odam, G. (2000). Teaching composing in secondary schools: The creative dream. *British Journal of Music Education*, 17(02), 109.
- Odena, O. (2012). *Musical creativity: Insights from music education research*. Surrey: Ashgate.
- Paynter, J. (2000). Making progress with composing. *British Journal of Music Education*, 17(01), 5.
- Purto, J. (2004). *Understanding creativity*. Scottsdale, Arizona: Great Potential Press.
- Sternberg, R. J. (Ed.) (1999). *Handbook of creativity*. Cambridge: Cambridge University Press.
- Swanwick, K. & Tillman, J. (1986). The sequence of musical development: A study of children's composition. *British Journal of Music Education*, 3(3), 305-339.
- Webster, P. R. (1990). Creativity as creative thinking. *Music Educators Journal*, 76(9), 22.
- Webster, P. R. (2016). Creative thinking in music, twenty-five years on. *Music Educators Journal*, 102(3), 26-32
- Webster, P., & Hickey, M. (1996). Rating scales and their use in assessing children's music compositions. *The quarterly Journal of Music Teaching and Learning*, 6(4), 28-44.
- Wiggins, J. (2001). *Teaching for musical understanding*. Boston: McGraw-Hill.
- Wiggins, (2007). Compositional process in music. In L. Bresler (Ed.), *International handbook of research in arts education* (pp. 453-469). Dordrecht: Springer.
- Wigram, T. (2004). *Improvisation: Methods and techniques for music therapy clinicians*,

educators and students. London & New York: Jessica Kingsley Pub.

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。

8. Related Web Resources

Educator Development in Fine Arts:

http://finearts.esc20.net/music/music_strategies/mus_strat_crea.html

9. Related Journals

- British Journal of Music Education Research Studies of Music Education Music Educators Journal
- International Journal of Music Education Research
- International Journal of STEM Education
- Journal of STEM education, innovations and research
- Journal of sTEM teacher education
- K-12 STEM 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

Last update: 27 October 2025