THE EDUCATION UNIVERSITY OF HONG KONG

Course Outline

Part I

Programme Title	:	Doctor of Education (EdD)
Course Title	:	Directed Study 6: MUA 3: Interdisciplinary Perspectives in Creative Arts
Course Code	:	CAE8003
Department	:	Cultural and Creative Arts (CCA)
Credit Points	:	3
Contact Hours	:	18 (Lectures) and 21 (Directed learning)
Pre-requisite(s)	:	Nil
Medium of Instruction	:	English
Level	:	8

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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 Undergraduate, Taught Postgraduate 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 aims to enable the candidate to examine critically the role of the 21st-century arts educator from an interdisciplinary perspective. It promotes a collaborative outlook that considers the place of the creative arts in society, including issues of context, initiation, technique, dialogue, multiple intelligences, interdisciplinarity, interculturality, aesthetic engagement, and professional options. The candidate will gain a more informed perspective when reading and interpreting research through the consideration of historical, philosophical, psychological, sociological perspectives of arts learning such as musical aspects of motivation, creativity, responses to arts, expressive performance, and social uses of the creative arts and arts education.

2. **Course Intended Learning Outcomes (CILOs)**
   Upon successful completion of this course, students should be able to:
   - $CILO_1$ identify key issues that impact upon the teaching and learning of the creative arts and arts education from an interdisciplinary perspective;
   - $CILO_2$ articulate critically the emergent issues and key principles for supporting arts learning in at least one cultural and education context; and
   - $CILO_3$ critically analyse the conclusions of research studies in the creative arts and arts education.

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

Course Content	CILOs	Suggested Teaching & Learning Activities
Place of the creative arts and arts education in society and culture	$CILO_{1,\,2}$	Group discussion, assignments and readings
Role and status of creative arts and arts education in 21st-century education.	$CILO_{1,\,2}$	Group discussion, assignments and readings
Problem identification and prioritisation of key issues and principles in the teaching and learning of creative arts and arts education.	$CILO_{1,\,2}$	Group discussion, assignments and readings
Interdisciplinary perspectives of creative arts and arts education in society and culture.	$CILO_{2,\,3}$	Group discussion, assignments and readings
Analysis and justification of creative arts and arts education in human development.	$CILO_{2,\,3}$	Group discussion, assignments and readings
Interpreting and drawing conclusions from research data in creative arts and arts education.	$CILO_{2,\,3}$	Group discussion, assignments and readings

4. **Assessment**

Assessment Tasks	Weighting (%)	CILOs
a. Summary of reading on interdisciplinary perspectives (max. 1000 words)	20%	$CILO_1$
b. Critical review, with interdisciplinary perspectives, of an approved area of creative arts/arts education, including systemic policies, research and practices (max. 4000 words)	60%	$CILO_{1,\,2}$
c. Seminar presentation of review paper (a) with three review questions	20%	$CILO_{2,\,3}$

5. Required Text(s)

Nil

6. Recommended Readings

Aboelela, S., Larson, E., Bakken, S., Carrasquillo., O., Formicola., A., Glied, S., Haas, J. & Gebbie, K. (2007). *Defining interdisciplinary research: Conclusions from a critical review of the literature*. Health Services Research, 42, 329–346.

Barrett, M. (Ed.). (2014). *Collaborative creative thought and practice in music*. Surrey, UK: Ashgate Publishing Ltd.

Blunden, A. (2012). *An interdisciplinary theory of activity* (Studies in Critical Social Sciences). Chicago: Haymarket Books.

Booth, W. C., Colomb, G. G., & Williams, J. M. (2003). *The craft of research* (2nd ed.). Chicago: University of Chicago Press.

Bowman, W. D. (1998). *Philosophical perspectives on music*. New York: Oxford University Press.

Bray, M., Adamson, B., & Mason, M. (2007). *Comparative education research approaches and methods*. Hong Kong and Dordrecht: CERC and Springer.

Burnard, P., Mackinlay, E., & Powell, K. (2016). *The Routledge international handbook of intercultural arts research*. London: Routledge.

Davies, S. (2001). *Musical works and performances: A philosophical exploration*. Oxford, UK: Oxford University Press.

De la Fuente, E. (2009). *Twentieth-century music and the sociology of modern culture*. New York: Routledge.

Deutsch, D. (1998). *The psychology of music* (2nd ed.). New York: Academic Press.

Froehlich, H. C. (2007). *Sociology for music teachers: Perspectives for practice*. Prentice Hall.

Hallam, S. (2009). *Oxford handbook of music psychology*. New York: Oxford University Press.

Harrison, S. D. (2008). *Masculinities and music: Engaging men and boys in making music*. Newcastle, UK: Cambridge Scholars Press.

Knutsson, P. (2005). *Interdisciplinary knowledge integration and the sustainable livelihoods approach: Case studies on rural livelihoods in Kenya and China*. Göthenburg, Sweden: Göthenburg University Press.

Lazear, D. (2004). *Higher-order thinking the multiple intelligences way*. Chicago: Zephyr Press.

Leong, S. (2011). Creativity and the arts in Chinese societies. In J. Sefton-Green, P. Thomson, K. Jones, & L. Bresler. (Eds.). *International Handbook of Creative Learning* (pp. 54-62). New York & Oxford: Routledge.

Leong, S. (2011). Navigating the emerging futures in music education. *Journal of Music, Technology and Education, 4*(2-3), 233-244.

Leong, S. & Leung, B. W. (Eds.). (2013). *Creative arts in education and culture*: *Perspectives from Greater China*. Dordrecht, The Netherlands: Springer.

Leong, S. (2014). Community-based arts and education in partnership: Possibilities and challenges. In M. Fleming, L Bresler, J. O'Toole (Eds.), *International Handbook of Arts and Education*. Oxford, UK: Routledge

Malloch, S., & Trevarthen, C. (Eds.). (2008). *Communicative musicality: Exploring the basis of human companionship*. New York: Oxford University Press.

Mann, B. L. (Ed.). (2005). *Selected styles in web-based educational research*. Hersey, PA: Information Science Publishing.

McGann, M. E. (2002). *Exploring music as worship and theology: An interdisciplinary method for studying liturgical practice.* Collegeville, MN: Liturgical Press.

Repko, A. F. (2011). *Interdisciplinary research: Process and theory* (2nd ed.). Thousand Oaks, CA: Sage.

Sloboda, J. (2005). *Exploring the musical mind: Cognition, emotion, ability, function*. New York: Oxford University Press.

Thielemann, S. (2002). *The spirituality of music*. New Delhi: APH Publishing Corporation.

Wilson, I.M. and Abeyasekera, S. (2006). *Writing research protocols: A statistical perspective*. Available at www.reading.ac.uk/ssc/publications/guides.htm.

7. Related Web Resources

Jennings, P. (2004). *Crossing boundaries: Fostering interdisciplinary arts practice and human computer interaction research teams*. Available from http://www.sfu.ca/~rwakkary/chi2004_workshop/papers/WS6_CHI04_Jennings.pdf.

Schiller, W., Wood, D., & Meiners, J. (2004). *"In the Beginning": Establishing a model for a transnational, interdisciplinary, Arts education project*. Available from http://www.herdsa.org.au/wp-content/uploads/conference/2004/PDF/P075-jt.pdf.

8. Related Journals

Action, Criticism, and Theory for Music Education
Interdisciplinary Journal of E-Learning and Learning Objects
Journal of Interdisciplinary Music Studies
Online International Interdisciplinary Research Journal
Philosophy of Music Education Review
Psychology of Music
Research and Issues in Music Education
Selected papers from international refereed journals will be recommended during the course.

9. Academic Honesty

The University adopts a zero tolerance policy to plagiarism. For the University's policy on plagiarism, please refer to the *Policy on Academic Honesty, Responsibility and Integrity with Specific Reference to the Avoidance of Plagiarism by Students* (https://www.eduhk.hk/re/modules/downloads/visit.php?cid=9&lid=89). Students should familiarize themselves with the Policy.

10. Others

Nil