

GE1105: CHINESE MUSIC APPRECIATION

Effective Term

Semester A 2022/23

Part I Course Overview

Course Title

Chinese Music Appreciation

Subject Code

GE - Gateway Education

Course Number

1105

Academic Unit

Chinese and History (CAH)

College/School

College of Liberal Arts and Social Sciences (CH)

Course Duration

One Semester

Credit Units

3

Level

A1, A2 - Associate Degree

B1, B2, B3, B4 - Bachelor's Degree

GE Area (Primary)

Area 1 - Arts and Humanities

Medium of Instruction

English

Medium of Assessment

English

Prerequisites

Nil

Precursors

Nil

Equivalent Courses

Nil

Exclusive Courses

Nil

Part II Course Details

Abstract

Music is a unique art. It signifies other domains of human cultures, often playing important roles in cultivating cultural traditions and enriching social life of people from around the world. As a performative art, music provides a uniquely engaging means for university students today to equip themselves with necessary skills for such qualities as self-expression, cultural creativity, and humanistic values.

Among the myriad musical traditions of the world, Chinese music offers a distinctively effective cultural heritage for fulfilling such pedagogical goals against the backdrop of the Hong Kong society, where the postcolonial quest for national identity is often coupled with mounting interests in Chinese cultural traditions.

The course is designed for learning through large class learning activities, tutorial and workshop. The topics cover widely from traditional instrumental music and operatic music to modern Chinese orchestral music as well as popular music. In workshop, students are encouraged to participate in exploring the life experience in performing music.

Course Intended Learning Outcomes (CILOs)

CILOs		Weighting (if DEC-A1 DEC-A2 DEC-A3 app.)			
1	Name the representative Chinese musical instruments and selected works.			x	
2	Describe the differences among Chinese music instruments in terms of materials, structure, and performing methods.			x	
3	Explain the development of Chinese music in terms of the content and context of society, history and culture.		x	x	
4	Analyse and compare Chinese traditional music with its modern form as well as Western musical cultures around the world in terms of content, form, national identity and aesthetic pursuit through selected musical works.		x	x	
5	Create an innovative project to help the public to understand Chinese music.		x	x	

A1: Attitude

Develop an attitude of discovery/innovation/creativity, as demonstrated by students possessing a strong sense of curiosity, asking questions actively, challenging assumptions or engaging in inquiry together with teachers.

A2: Ability

Develop the ability/skill needed to discover/innovate/create, as demonstrated by students possessing critical thinking skills to assess ideas, acquiring research skills, synthesizing knowledge across disciplines or applying academic knowledge to real-life problems.

A3: Accomplishments

Demonstrate accomplishment of discovery/innovation/creativity through producing /constructing creative works/new artefacts, effective solutions to real-life problems or new processes.

Teaching and Learning Activities (TLAs)

	TLAs	Brief Description	CILO No.	Hours/week (if applicable)
1	Large class learning activities	This is designed with the help of Audio-visual materials to introduce different Chinese musical instruments and their music. Students will be invited to play instruments in-class under supervision of teachers. Aural exercises of musical instruments will be provided for students to recognize different instruments from their sound and different musical styles. These activities will develop a strong sense of curiosity.	1, 2	
2	Concerts/ workshops/ field trips	It includes instrumental and vocal varieties which are designed for students to discover, experience, learn and compare among different musical styles (traditional and modern, Chinese and Western) with performers lively and directly. Students can participate in learning music under supervision by instructor(s) or guest performers. Or directly interview and participation will be initiated and organized by student to explore and demonstrate different musical context.	2, 3, 4	

3	Music project	It (including journal, concert report, group project or any related music project) helps students to develop their ability of doing a research and skills of critical analysis within the semester. Students are asked to compare issues of cultural modernization, globalization and musical authenticity between Chinese music and other musical cultures around the world. During the semester, students will engage in inquiry together with teachers. Students must demonstrate research skills in their group projects such as using CityU library databases, evaluating online information, as well as listing and citing references properly.	2, 3, 4, 5	
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Assessment Tasks / Activities (ATs)

ATs	CILO No.	Weighting (%)	Remarks (e.g. Parameter for GenAI use)
1	Listening assignments (3 assignments and 10% for each).	1, 2, 3	30
2	Concert/workshop/field trip reports (Two 800-1000 words reports and 15% for each).	2, 3, 4	30
3	Music group project (including proposal, oral presentation and final product).	2, 3, 4, 5	40

Continuous Assessment (%)

100

Examination (%)

0

Assessment Rubrics (AR)

Assessment Task

Listening assignments

Criterion

Examine student's ability of identifying music instruments, standard repertoires and different Chinese musical styles.

Excellent (A+, A, A-)

- Strong evidence of the ability to identify musical works accurately;
- Strong evidence of awareness of musical styles and textures;
- Good knowledge of subject matter, historical background and philosophical ideas.

Good (B+, B, B-)

- Some evidence of the ability to identify musical works accurately;
- Some evidence of awareness of musical styles and textures;
- Good knowledge of subject matter, historical background and philosophical ideas.

Fair (C+, C, C-)

- Limited evidence of the ability to identify the musical works;
- Some familiarity with musical styles.
- Comprehending of subject matter, historical background and philosophical ideas.

Marginal (D)

- Marginally satisfies the basic requirements of identifying musical works and musical styles.
- Comprehending of subject matter, historical background and philosophical ideas.

Failure (F)

Fail to meet the minimum requirements of the quizzes.

Assessment Task

Concert/workshop/field trip report

Criterion

Encourage student to participate in performing music actively and examine student's ability of self-reflection on a real-life musical context. A one-page written reflection or a report.

Excellent (A+, A, A-)

Strong evidence of

- active in-class participation, positive listening, ability to simulate class discussion and comment on other points.
- sufficient pre-class preparation and familiarity with peer reports and other materials.

Good (B+, B, B-)

Some evidence of

- active in-class participation, positive listening, ability to initiate class discussion and comment on other points.
- sufficient pre-class preparation and familiarity with peer reports and other materials.

Fair (C+, C, C-)

Limited evidence of

- active in-class participation, listening comprehension, ability to participate class discussion and comment on other points.
- sufficient pre-class preparation and familiarity with peer reports and other materials.

Marginal (D)

Marginally satisfies the basic requirements of the participation.

Failure (F)

Fail to meet minimum requirements of participation

Assessment Task

Music Group Project

Criterion

A musical group project will be developing through the semester on a topic about Chinese music. Teachers will assess students' ability of writing skills and research ability by using primary and secondary materials.

Excellent (A+, A, A-)

Strong evidence of

- rich content, ability to integrate various resources into primary and secondary levels based on demand;
- rigorous organization, coherent structure, systematic composition;
- clear and integrated ideas which can keep to the point, clear-cut subject, distinct themes, ability to interpret the opinions effectively;
- sufficient and organized references which can be utilized in accordance with the topic.
- exact and fluent expression, good sense of context, ability to use various writing skills to make the paper convincing with proper diction.

Good (B+, B, B-)

Some evidence of

- rich content, ability to integrate various resources into primary and secondary levels based on demand ;
- rigorous organization, coherent structure, systematic composition;
- clear and integrated ideas which can keep to the point, clear-cut subject, distinct themes, ability to interpret the opinions effectively;
- sufficient and organized references which can be utilized in accordance with the topic.
- exact and fluent expression, good sense of context, ability to use various writing skills to make the paper convincing with proper diction.

Fair (C+, C, C-)

Limited evidence of

- rich content, ability to integrate various resources into primary and secondary levels based on demand;
- rigorous organization, coherent structure, systematic composition;
- clear and integrated ideas which can keep to the point, clear-cut subject, distinct themes, ability to interpret the opinions effectively;
- sufficient and organized references which can be utilized in accordance with the topic.
- exact and fluent expression, good sense of context, ability to use various writing skills to make the paper convincing with proper diction.

Marginal (D)

- adequate content, ability to integrate resources generally based on demand, limited or irrelevant use of resources;
- loose organization;
- ability to express relevant points to the subject matter;
- references are insufficient, ability to provide some reasonable personal comments, but no clear demonstration;
- sentence fluency and diction is acceptable.

Failure (F)

- vague and devoid of content, weak ability to integrate limited resources ;
- loose organization, without distinct primary and secondary levels;
- unsystematic ideas which cannot express the subject matter or relevant themes;
- summary of references, no personal idea and/ or unreasonable comment;
- seriously insufficient/ no reference; · although expression is not clear, part of the idea can be identified;
- over use of existing quotations and relevant research.

Part III Other Information

Keyword Syllabus

Chinese music, Western classical music, Chinese instruments, Guqin music, music aesthetics, music authenticity, Chinese culture, Chinese orchestras, Chinese operas, narrative music, Cantonese opera, folk songs.

Reading List

Compulsory Readings

	Title
1	Jones, Stephen, Folk Music of China: Living Instrumental Traditions, New York: Oxford University Press, 1995.
2	Cheung, Joys HY and Wong King Chung ed., Reading Chinese Music and Beyond, Hong Kong: Chinese Civilization Centre, 2010.
3	Yu, Siu Wah, Such are the Fading Sounds, Hong Kong: International Association of Theatre Critics (Hong Kong), 2005.
4	Rees, Helen, Lives in Chinese Music, Urbana: University of Illinois Press, 2009.
5	Lau, Frederick, Music in China: Experiencing Music, Expressing Culture, New York: Oxford University Press, 2008.

Additional Readings

	Title
1	Witzleben, J. Lawrence, "Silk and Bamboo" Music in Shanghai: the Jiangnan Sizhu Instrumental Ensemble Tradition, Kent, Ohio: Kent State University Press, 1995.
2	Chan, Sau Yan, Improvisation in a Ritual Context: the Music of Cantonese Opera, Hong Kong: Chinese University Press, 1991.
3	Stock, Jonathan P. J., Musical Creativity in Twentieth-century China: Abing, His Music, and its Changing Meanings, New York: University of Rochester Press, 1996.
4	Thrasher, Alan, Chinese Music Instruments, New York: Oxford University Press, 2000.
5	Titon, Jeff Todd ed., Worlds of Music: An Introduction to the Music of the World's Peoples, Belmont, CA: Schirmer Cengage Learning, 2009.
6	Rees, Helen, Echoes of History: Naxi Music in Modern China, New York: Oxford University Press, 2000.
7	Yung, Bell and Joseph S. C. Lam ed., Themes and Variations: Writings on Music in Honor of Rulan Chao Pian, Cambridge, Mass.: Dept. of Music, Harvard University; Hong Kong: Institute of Chinese Studies, Chinese University of Hong Kong, 1994.
8	Liang, Ming-yueh, Music of the Billion: An Introduction to Chinese Musical Culture, New York: Heinrichshofen Edition, 1985.
9	Yu, Siu Wah, Out of Chaos and Coincidence: Hong Kong Music Culture, Hong Kong: Oxford University Press, 2001. (Chinese)
10	Wong, Chuen-fung ed, Listening to Chinese Music, Hong Kong: Commercial Press, 2009. (Chinese)

Annex (for GE courses only)

A. Please specify the Gateway Education Programme Intended Learning Outcomes (PILOs) that the course is aligned to and relate them to the CILOs stated in Part II, Section 2 of this form:

Please indicate which CILO(s) is/are related to this PILO, if any (can be more than one CILOs in each PILO)

PILO 1: Demonstrate the capacity for self-directed learning

3, 4, 5

PILO 2: Explain the basic methodologies and techniques of inquiry of the arts and humanities, social sciences, business, and science and technology

5

PILO 3: Demonstrate critical thinking skills

3, 4, 5

PILO 7: Demonstrate an ability to work effectively in a team

5

PILO 10: Demonstrate the attitude and/or ability to accomplish discovery and/or innovation

1, 2, 3, 4, 5

B. Please select an assessment task for collecting evidence of student achievement for quality assurance purposes. Please retain at least one sample of student achievement across a period of three years.

Selected Assessment Task

Music Group Project