

Course Unit Title:	Creativity, Improvisation and Composition in Music Education
Course Unit Code:	MUS 624
Type of Course Unit: (Compulsory/Optional)	Compulsory
Level of Course Unit: (first, second or third cycle)	Master (2 nd Cycle)
Year of Study:	1 or 2
Semester when the unit is delivered:	2 or 3
Number of ECTS credits allocated:	10
Name of lecturer(s):	TBA
Learning Outcomes of the course unit:	
<p>Upon successful completion of this course students should be able to:</p> <ul style="list-style-type: none"> • Discuss the various definitions of creativity, composition and improvisation. • Analyze, critically, research and theories referring to creativity in relation to music education. • Describe the procedures/structures through which individuals create, compose and improvise. • Document/Defend the importance of creative activities in music learning and teaching. • Analyze and explain the social, cultural and educational dimensions of music creativity and their implications in the teaching practice/act. • Create music, by improvising or composing, and by employing various means and problem solution strategies, individually or in groups. • Reflect upon their own creative processes and products of creation; and evaluate them by employing contemporary research and theories in relation to musical creativity. • Organize educational interventions focusing on developing creativity in a variety of musical contexts motivation. • Categorize, select and evaluate educational material, based on its emphasis in music creativity during the learning process. 	
Mode of Delivery:	Distance Learning
Prerequisites and co-requisites:	MUS 650
Recommended optional program components:	None
Course Contents:	

The course aims to familiarize students with theories, trends and research data associated with creativity in music and the role of music in learning and teaching. Students will have the opportunity for active participation in creative projects and they will be invited to develop their composition skills, problem solving abilities, and improvisation skills in music.

Description:

During the 21st century, the ways that music is created, promoted, consumed and perceived have changed drastically. It is noteworthy that creativity has become central in music learning and has led to the revision of the role of the educator in the learning process. Thus, the 'new age'/modern' music educator is expected to have an in depth knowledge and understanding of the research and theories referring to creativity, in relation to music. Moreover, he/she is expected to develop his/her individual skills in improvisation and composition, in order to support and promote the creativity of his/her student(s). The course is organized to meet these new developments in music education in relation to creativity and its role in the contemporary music classroom.

Through discussion, reflection, group and individual music creations, students will be provided with the opportunity to study areas relevant to the pedagogy of creative teaching and problem solving in music. Students will be asked to engage in group creative work, which will later be analyzed, always in alignment with the theoretical framework presented in the course selected reading. Moreover, the course participants will be provided with the opportunity to develop improvisation and composition strategies, by employing a variety of techniques. During the course, students are likely to reshape their perceptions in regards to the role of the educator and the creative learning processes in the contemporary music classroom.

Some of the topics and research data, which will be investigated include: explaining the terms 'improvisation', 'composition' and 'creativity'; the creativity theories; creativity as a process and as a product; the role of creativity in music learning; models for creative work during the teaching practice; composition and improvisation in contemporary/current curricula; developing educational material to support creativity; the ways in which individuals compose and improvise; the role of education in the creative process; the "composers in schools" movement; the evaluation of creative work etc. Emphasis will be given on exploring the social construction of musical creativity and the conditions that enable the development of creativity.

Required or Recommended Reading(s):

Selection of articles, sources from the Instructor.

English

Burnard, P. (2012). *Musical Creativities in Real World Practice*. Oxford: Oxford University Press.

Burnard, P. & Hennessy, S. (eds.) (2006). *Reflective Practices in Arts Education. Landscape: The arts, aesthetics and education*. Netherlands: Springer. (ISBN-13: 978-1402095658)

Cahn, W. L. (2005). *Creative Music Making*. New York: Routledge. (ISBN-13: 978-0415972826)

Deliege, I. & Wiggins, G. A. (eds) (2006). *Musical Creativity: Multidisciplinary Research in Theory and Practice*. UK: Psychology Press. (ISBN-13: 978-1841695082)

Hickey, M. (2002). Creativity research in visual arts, theatre and dance. In Colwell, R. & Richardson, C. (eds), *The New Handbook of Research on Music Teaching and Learning*. pp. 398-415. New York, Oxford University Press. (ISBN-13: 978-0195138849)

Hickey, M. (ed). (2003) *Why and How to Teach Music Composition: A new horizon for music education*. UK: Rowman & Littlefield. (ISBN-13: 978-1565451544)

Higgins, L. & Shehan Campbell, P. (2010). *Free to be Musical: Group improvisation in music*. UK: Rowman & Littlefield. (ISBN-13: 978-1607094982)

Jackson, N., Oliver, M., Shaw, M. & Wisdom, J. (eds) (2006). *Developing Creativity in Higher Education: The imaginative curriculum*. London: Routledge. (ISBN-13: 978-0415365321)

Kaschub, M. & Smith, J. (2009). *Minds on Music: Composition for Creative and Critical Thinking*. UK: Rowman & Littlefield. (ISBN-13: 978-1607091943)

Kaufman, J. S. & Stenberg, R. J. (eds.) (2010). *The Cambridge Handbook of Creativity*. Cambridge University Press, Cambridge. (ISBN-13: 978-0521730259)

Odena, O. (2012). *Musical Creativity: Insights from Music Education Research*. Surrey: Ashgate Publishing. (ISBN-13: 978-1409406228)

	<p>Paynter, J. & Aston, P. (1970). <i>Sound and Silence: Classroom Projects in Creative Music</i>. Cambridge, Cambridge University Press. (ISBN-13: 978-0521095976)</p> <p>Sefton-Green, J. , Thomson, P., Jones, K. & Bresler, L. (2011). <i>The Routledge International Handbook of Creative Learning</i>. London: Routledge. (ISBN-13: 978-0415548892)</p> <p>Upitis, R. (1992). <i>Can I Play you my song? The compositions and invented notations of children</i>. Heineman Drama. (ISBN-13: 978-0435087050)</p> <p>Greek Παρασκευόπουλος, Ι.Ν., (2004). <i>Δημιουργική σκέψη στο σχολείο και την οικογένεια</i>. Αθήνα: Ελληνικά Γράμματα. (ISBN: 9789608028517)</p> <p>Σέρρη, Λ. (2000). <i>Δημιουργική μουσική αγωγή για τα παιδιά μας</i>. Αθήνα: Gutenberg. (ISBN 960-01-0099-3)</p> <p>Συμεωνίδης, Π. (επιμ.)(2005). <i>Δημιουργικότητα στη Μουσική Διδασκαλία και Πράξη</i>. Πρακτικά του 4ου Συνεδρίου της Ελληνικής Ένωσης για τη Μουσική Εκπαίδευση, Λαμία 2005. (ISBN: 978-960-89847-1-4)</p>						
Planned learning activities and teaching methods:	Virtual lectures, labs, group work, assignments and exams.						
Assessment methods and criteria:	<table border="0"> <tr> <td>Ongoing Evaluation Activities</td> <td style="border: 1px solid black; text-align: center;">50 %</td> </tr> <tr> <td>Final Examination</td> <td style="border: 1px solid black; text-align: center;">50 %</td> </tr> <tr> <td></td> <td style="border: 1px solid black; text-align: center;">100 %</td> </tr> </table>	Ongoing Evaluation Activities	50 %	Final Examination	50 %		100 %
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Final Examination	50 %						
	100 %						
Language of Instruction:	English						
Work Placement(s):	No						
Place of Teaching:	Blackboard Virtual Learning Platform						