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Nota di contenuto	Chapter 1: Introduction: Globalization of Education Policy, Sociopolitical Change, and Education Reform in Early Childhood Music Education -- Chapter 2: The Power of Play-Based Learning in Early Childhood: From Policy to Practices -- Chapter 3: Teacher Self-Efficacy as a Catalyst: Teacher Beliefs, Teaching Behavior, and Music Education -- Chapter 4: Impacts of Music Teacher Education: Developing Generalists' Self-Efficacy in Teaching Music to Young Children -- Chapter 5: Policy Reforms, Pedagogical Practices, and Challenges in Early Childhood

Music Education: Sources of Self-Efficacy regarding Teaching Music -- Chapter 6: Moral Education through Musical Play: Conceptions, Practices, and Challenges -- Chapter 7: Conclusions and Implications: Toward a Conceptual Framework for Music Teacher Education.

Sommario/riassunto

This book provides critical insights into the interplay of sociocultural change and educational practices by elucidating the trajectory of Hong Kong's early childhood music education system. It presents an extensive analysis of postcolonial music education in relation to globalization, westernization, cosmopolitanism, and nationalization. It makes contributions to the theoretical arguments that can be used to interpret the impact of China on the previously Western orientation of education in Hong Kong. This book also explicitly problematizes the theoretical foundations of mandated policies such as play-based learning and moral education in early childhood through music in Hong Kong and across the globe. The analysis of historical context, political influences, and education ideologies in Hong Kong's early childhood education subsystem provides fertile ground for a thorough understanding of the meaning and implications of globalization in education at multiple levels. Many empirical-based discussions in this book reflect the ideologies, trends, and practices of music education globally. Framed by Bandura's social cognitive theory, the empirical studies discussed in the book explore the self-efficacy and practices of education leaders and teachers, reflecting the contemporary challenges of music education. Ultimately, it makes a vital contribution by offering a new conceptual model of music teacher education within a globally resonant framework. Fanny M. Y. Chung is an Assistant Professor in Cultural Management, Faculty of Arts, The Chinese University of Hong Kong. She has published on music and arts education, cultural management, and cultural heritage of traditional Chinese theatre.
