Music Education

MODULE	SUBJECT	YEAR	SEMESTER	CREDITS	TYPE
Teaching and learning of Musical, Plastic and Visual Expression	Music Education	3rd	6th	6	Basic core curriculum

PROFESSOR	CONTACT DETAILS	
Mercedes Castillo Ferreira	Department: Didactics of Musical, Plastic and Corporal Expression	Despacho 110.9 mcasti@ugr.es

TUTORIAL TIME
(Make an appointment by e-mail)

Still to be determined

TAUGHT AT

Grade in Primary Education Teacher Training (bilingual group)

BRIEF DESCRIPTION OF CONTENTS (ACCORDING TO THE GRADES´S VERIFICATION MEMORY DOCUMENT)

Music as a language in primary education: perception and expression of musical language elements. Music in the elementary curriculum. Interdisciplinary relations with other areas. Methodology and assessment in music education. Musical activities at the school. Research in music education. Relationship between educational theory and practice. Music education: school, culture and society

GENERIC AND SPECIFIC COMPETENCIES

(For the meaning of the following references, please consult the Teaching Plan of the Degree)
GENERIC COMPETENCIES: CG 2, CG 5, CG 6, CG 7, CG 8, CG 9, CG 10, CG 12
SPECIFIC COMPETENCIES: CE 8.1, CE 8.2, CE 8.3, CE 8.4

OBJECTIVES (STATED AS EXPECTED TEACHING RESULTS)

- Understand the bases and psychological and methodological principles of music education at the primary stage of education
- Raising awareness among the students of the Degree before the importance of music education as a means for the integral development of the children
- Identify and analyze the curriculum of music education for the primary stage and establish relations with other interdisciplinary areas
- Learn about the contents in the area of music education and the methodological strategies for their development in the classroom of primary education
- Develop musical proposals for the primary education classroom
- Make an approach to research in the field of music education as a tool for assessment and reflection of teachers
- Learn about the relationships that exist between music, culture and school in today's society

DETAILED COURSE CONTENTS (*)

THEORETICAL CONTENTS	PRACTICAL CONTENTS
Unit 1: Music as a language	**Unit 1: Auditory perception**
Perception and musical expression. Sound characteristics. Musical language elements.	Discrimination of parameters of sound and musical elements. Listening and analysis of musical works. Graphical representation of the music. Introduction to music literacy. Selection of activities and resources for the active music listening
Unit 2: Psychological and educational basis of music education. Educational value of music education. Evolutionary development of musical abilities in elementary education	**Unit 2: Rhythmic education and movement.** Exercises for the development of the sense of rhythm through the movement in space, body and rhythm. Dance in school: basic choreographies. Selection of activities and resources for rhythmic education and movement
Unit 3: Music in the general curriculum of primary education. Legislative framework. Structure of the curriculum: competencies, objectives, contents, methodological guidelines, assessment, atention to diversity. Interdisciplinary approach to planning in music education	**Unit 3: Singing and voice education.** Development of the voice as an instrument for musical expression. The song as an expressive element. Selection of activities and resources for voice education
Unit 4: Research in music education. Relationship between educational theory and practice. Assessment as a process of inquiry in the classroom. The teacher as a researcher. Strategies of assessment and research in music education classroom	**Unit 4: Instrumental performance.** Musical instruments in primary education: the body, sound objects and homemade instruments, school instruments. Methodology of the instrumental performance. Selection of activities and resources for instrumental performance
Unit 5: Music education: school, culture and society. Social perception of music education. Music education as socialization process. Music and media. Technological trends in music education. Special applications of music technology to music education	**Unit 5: Educational intervention in the classroom.** Design of musical activities in the classroom of primary education. Development of interdisciplinary resources and attention to diversity from music education
Unit 6: Improvisation and creativity. Basics of improvisation and creativity in music education as a resource for primary education	**Unit 6: Creation and improvisation.** Design of songs, instrumentations and choreographies as a resource for primary education

(*) Given the intrinsic character of music, the order of presentation of the units does not necessarily imply a sequencing of linear type

REFERENCES

BASIC REFERENCES

Alsina, P. (1997). *El área de Educación Musical. Propuestas para aplicar en el aula.* Barcelona: Graó.
Campbell, P.S. Scott-Kassner, C. (2018)*Music in Childhood Enhanced: From Preschool through the Elementary Grades.* Boston: Cengage Learning.
Campbell, P. S. (2018) *Music, Education, and Diversity: Bridging Cultures and Communities.* New York: Teacher College Press.

GUIA DOCENTE DE LA ASIGNATURA

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Curso 2020-2021
(Fecha última actualización: 30/05/2020)
(Fecha de aprobación en Consejo de Departamento: 09/07/2020)

Pascual, P. (2002). *Didáctica de la Música para Primaria.* Madrid: Pearson Educación.
Schafer, M. (1967). *El nuevo paisaje sonoro.* Madrid: Ricordi.
Small, Ch. (1987). *Música, sociedad, educación.* Madrid: Alianza Música.

COMPLEMENTARY REFERENCES

Benedict, C.; Schmidt P.K. y Spruce, G. (eds.) (2016). *The Oxford Handbook of Social Justice in Music Education.*New York: Oxford University Press.

Benett, R. (2007). *Investigando los estilos musicales.* Madrid: Akal. (Libro + 2 CDs)
Benett, R. (2007). *Los instrumentos de la orquesta.* Madrid: Akal.
Barenboim D. y Said, E. W. (2002). *Paralelismos y paradojas: reflexiones sobre música y sociedad.* Buenos Aires: Debate.
Blacking, J. (2011). *¿Hay música en el hombre?* Madrid: Alianza Música.
Bozzini, F. (2000). *El juego y la música: juegos musicales en la escuela.* Buenos Aires: Novedades Educativas.
Burnard, P. (2012). *Musical Creativities in Practice.* Oxford: Oxford University Press.

Díaz Mohedo, M. T., Vicente Bújez, A. y Vicente Bújez, M. R. (2012). *Actividades musicales para Primaria*. Granada: Universidad de Granada.
Jellison, J. A. (2015) *Including everyone. Creating Music Classrooms where all children learn* New York: Oxford University Press.

Díaz Mohedo, M. T. y Vicente Bújez, A. (2015). *Fundamentos de la expresión musical.* Cartagena: Ediciones Artsyntax.

Lines, D. K. (Ed.) (2009). *La educación musical para el nuevo milenio.* Madrid: Morata.
Lorezn, T. (2001). 66 juegos de mano. Juegos rítmicos para mano y dedos. Variaciones para niños y adultos. Madrid: Akal.
Maneveau, G. (1993). *Música y educación.* Madrid: Rialp.
Orff, C. (1969). *Orff-Schulwerk: música para niños. Introducción*. Madrid: Unión Musical Española.
Palacios, F y Riveiro, L. (1990). *Artilugios e instrumentos para hacer música.* Madrid: Ópera Tres.
San José Huguet, V. (1997). *Didáctica de la educación musical para maestros.* Valencia: Piles.
Sanuy, M. (1994). *Aula Sonora (hacia una educación musical en primaria).* Madrid: Morata.
Schafer, M. (1967). *Limpieza de oídos*. Madrid: Ricordi.
Schafer, M. (1967). *El rinoceronte en el aula.* Madrid: Ricordi.
Small, Ch. (1987). *Música, sociedad, educación.* Madrid: Alianza Música.
Storms, G. (2003). *101 juegos musicales: divertirse y aprender con ritmos y canciones.* Barcelona: Graó.
Swanwick, K. (1991). *Música, pensamiento y educación.* Madrid: Morata.
Vicente Bújez, A. y Peláez Molina, L. (2015). *Los Alux viajan a la Edad Media. Proyecto educativo Alua.* Cartagena: Ediciones Artsyntax.
Watts, S.H. (2018). *World Music Pedagogy, Volume I: Early Childhood Education*. Londres: Routledge.

Watson, Scot (2011). *Using Technology to Unlock Musical Creativity.* Oxford: Oxford University Press.

Willems, E. (1994) *El valor humano de la educación musical*. Barcelona: Labor.

Spanish magazines

Revista Eufonía. Didáctica de la Música
Revista Música y Educación

RECOMMENDED LINKS

http://80.34.38.142:8080/bivem/ http://www.juntadeandalucia.es/averroes/
http://recursos.cnice.mec.es/musica/index.php?PHPSESSID=18dc7f4197020716f08c95bdcbc9ee5c
http://inicia.es/de/teo_ramirez/recursos.htm

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Music magazines
http://www.ucm.es/info/reciem/
http://musica.rediris.es/leeme/
http://www.filomusica.com/
http://www.educaweb.com/esp/servicios/monografico/musica2008/

Pages that enable the development of perception and musical expression
http://www.creatingmusic.com
http://www.uptotoen.com/kids/
http://www.interactiveclassics.com

Apps and software
https://www.incredibox.com/
https://www.audacityteam.org/
https://www.soundtrap.com/
https://www.noteflight.com/
https://www.musictheory.net/outdated/2018/

Webquest pages and other research activities for students about music
http://www.iss.k12.nc.us/schools/sms/pplyler/hiphop.html
http://www.educationworld.com/a_lesson/hunt/hunt067.shtml
http://homepage.mac.com/wbauer/atmi2000

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TEACHING METHODOLOGY

1. Lectures (large group): explanations of the main concepts and contents to the students in the classroom
2. Practical activities (practical lessons or working groups): a time for the students to apply to theoretical contents learned previously
3. Seminars: attendance to conferences, seminars, conferences, talks on themes of the course and that spark off discussion, analyzing and critical thinking
4. Off Campus individual activities (individual study time): activities like search and analysis of documents, database, web sites, etc. All of them related to the course topics
5. Off Campus group activities (work and group study): development of essays related to the practical activities and/or seminars
6. Tutorials: periodical meetings individually or in groups with the professor to guide students work and learning

CONTINUOUS ASSESSMENT

Assessment criteria

- Knowledge of the theoretical and practical contents set for the course including a critical analysis
- Performance on the individual and group works in terms of their quality of presentation, writing ideas, creativity, scientific value, references, ...
- Implication level, attitude and participation in class, tutorials and group work sessions
- Attendance to seminars, classes, conferences, quality and scientific rigour, clarity and utility of essays and learning guides and reviews

Assessment tools

- Written exams: essays, short answers, case analysis, problem solving
- Oral exams: performances, presentations (individually or in teams), interviews, debates
- Observation scales
- Portfolios, reports, essays, learning guides, reviews

SINGLE FINAL ASSESSMENT

The article 6 of the rules of assessment and qualification of the students of the UGR (adopted at its extraordinary session of government on May 2013) sets that the assessment will be **preferably continuous[1]**, although those students who are not eligible for the same for work, health, disability or any other duly substantiated reasons, may choose a single final evaluation. To qualify for the final single evaluation, the student, in the first two weeks of the semester, will ask the Director of the Department, who will transfer to the corresponding faculty, alleging and proving the reasons that assist the student that doesn't follow the continuous assessment system (art. 8).

[1] It's necessary to attend, at least, 80% of lessons

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SCENARIO A (FACE-TO-FACE AND NON FACE-TO-FACE TEACHING AND LEARNING)

TUTORIAL ASSISTANCE

SCHEDULE	TOOLS FOR TUTORIAL ASSISTANCE
• The tutoring schedule is specified in the directory profile of each of the teachers.	• Tutorial assistance preferably online or, if necessary, respecting the recommended security measures to the extreme. It is very important to make an appointment in any case. • Email @ugr • Prado II • Google Meet or other videoconferencing systems. • Other means specified by each teacher.

MEASURES TO ADAPT THE TEACHING METHODOLOGY

• There would be no alterations to the theoretical syllabus and the teaching of these contents would be carried out in person, combined in certain sessions with online teaching through the systems described and according to the indications made by the teacher of the subject, so the methodology will be adapted to the context of reception and online participation in certain sessions. In the online part, it is very important to communicate to the teacher any problem of connection, access to information or any other circumstance that hinders the normal monitoring of the subject.

EVALUATION ADAPTATION MEASURES (Instruments, criteria and percentages on the final rating)

Ordinary call (Convocatoria Ordinaria)

• The ordinary evaluation criteria are maintained, with the delivery of work or tests of a face-to-face nature specified by each teacher.

Extraordinary call (Convocatoria Extraordinaria)

• The evaluation criteria are maintained, with the delivery of work or tests of a face-to-face nature specified by each teacher.

Single final evaluation (Evaluación Única Final)

• The evaluation criteria are maintained, with the delivery of work or tests of a face-to-face nature specified by

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each teacher.	

SCENARIO B (SUSPENSION OF FACE-TO-FACE ACTIVITY)

TUTORIAL ASSISTANCE

SCHEDULE	TOOLS FOR TUTORIAL ASSISTANCE
• The tutoring schedule is specified in the directory profile of each of the teachers.	• Tutorial assistance exclusively online or, if necessary, respecting the recommended security measures to the extreme. It is very important to make an appointment in any case. • Email @ugr • Prado II • Google Meet or other videoconferencing systems. • Other means specified by each teacher.

MEASURES TO ADAPT THE TEACHING METHODOLOGY

There would be no alteration of the theoretical syllabus. The activities referred to the seminars will be carried out by means of practical exercises oriented to the adaptation of the contents of the subject to the domestic context and of reception and participation online, in such a way that they allow the acquisition of similar results in the learning processes. The delivery of exercises will be carried out by telematic means in Prado II or by e-mail, following the instructions of each teacher. In certain cases, a link will be sent to Google Drive or other systems that may be relevant to the development of the online activity.

Classes are now given through online media or, if specified for certain groups, are replaced by indications of activity and content in Prado II or e-mail. This platform, Prado II, continues to be the preferred way of providing content, activities, readings, images, etc. In some cases, direct classes by videoconference will be replaced by previous recording of contents or other ways of teaching that can be considered for each group. It is very important to communicate to the teacher any problem of connection, access to information or any other circumstance that hinders the normal monitoring of the subject.

EVALUATION ADAPTATION MEASURES (Instruments, criteria and percentages on the final rating)

All the evaluation methods and the indications specified here are subject to the guidelines that may be agreed upon and made public by the University of Granada at any given time.

Ordinary Call (Convocatoria Ordinaria)

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In the evaluation of the subject, in addition to the tasks specified by each teacher -examination or submission of work, the annotations already made in class will be taken into account until the suspension of the classroom activity, in addition to the average grade of works submitted, either physically before the online period, or through Prado II or by email, as indicated by each teacher.

In the online scenario, the evaluation tasks would be maintained, in addition to the reports, portfolios, diaries, etc., that have been specified by each teacher.

Delivery and, if necessary, defense of one or more works related to the contents of the syllabus, indicated by the teacher of the group, following the specific indications required, demonstrating the theoretical and practical capacity and general and specific skills, as well as the objectives of the teaching guide. It is advisable to contact the teacher of the subject beforehand by e-mail or videoconference. In certain groups, this evaluative action can be complemented with an interview or explanation of the work presented through videoconference with the teacher of the group. The evaluation criteria will be based on the assimilation of the content of the subject, the argumentative capacity, the writing and expression, as well as the application of these concepts in the possible practical works of artistic creation that can be developed. The evaluation percentages of the teacher's guide on the subject, relating to theoretical and practical knowledge, are maintained.

Extraordinary Call (Convocatoria Extraordinaria)

An objective online task will be carried out on the contents of the subject, which will be complemented by the delivery and, where appropriate, oral or written defense of one or more works linked to the contents of the syllabus, indicated by the teacher of the group, following the specific indications required, demonstrating the theoretical and practical capacity and general and specific skills, as well as the objectives of the teaching guide. It is advisable to contact the teacher of the subject beforehand by e-mail or videoconference. In certain groups, this evaluative action can be complemented with an interview or explanation of the work presented through videoconference with the teacher of the group.

The evaluation criteria will be based on the assimilation of the content of the subject, the argumentative capacity, the writing and expression, as well as the application of these concepts in the possible practical works of artistic creation that can be developed.

The mark of the work will be 100% of the grade, being able to take into account the possible work presented, if necessary, during the period of classes, in coordination with the teacher of each group.

The works may be submitted until the day set for the exam date by the exam calendar adapted to the Contingency Plan published on the website of the Faculty of Education, recommending that they be submitted as far in advance of the deadline as possible.

Single final evaluation (Evaluación Única Final)

The students assigned to the single final evaluation, once their application has been approved by the department, will be evaluated according to the same criteria as the extraordinary evaluation, and it is very important that they contact the teacher of the subject. The mark of the exercise or test, together with the works presented and defended, will constitute

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100% of the grade of the subject.

ADITIONAL INFORMATION (if applicable)

In the subjects that have different groups and teachers, it will be very important to pay attention to the specificity of the means of teaching, exercises and tasks/tests to be carried out, etc., when adjusting to the correct development of the subject, especially in the online modality.

In those evaluation tests that require or have foreseen the use of audio and/or video during its development, this use will be made according to the guidelines established in the instructions and recommendations for the application of the data protection, personal or home privacy regulations marked by the General Secretary or competent body of the UGR.