

| MODULE   | SUBJECT   | YEAR | SEMESTER   | CREDITS  | TYPE                  |
|--|---|------|--|--|-----------------------|
| Teaching and learning of Musical, Plastic and Visual Expression  | Music Education   | 3º   | 6º   | 6  | Basic core curriculum |
| <b>PROFESSOR</b>   | <b>CONTACT DETAILS</b>  |      |  |  |                       |
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| <b>TUTORIAL TIME</b><br>Make an appointment by e-mail  |   |      |  |  |                       |
| <b>GRADE IT IS TAUGHT AT</b><br>Grade in Primary Education Teacher Training (bilingual group)  |   |      |  |  |                       |
| <b>BRIEF DESCRIPTION OF CONTENTS (ACCORDING TO THE GRADES' VERIFICATION MEMORY DOCUMENT)</b><br>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   |   |      |  |  |                       |
| <b>GENERIC AND SPECIFIC COMPETENCIES</b><br>(For the meaning of the following references, please consult the Teaching Plan of the Degree)<br>GENERIC COMPETENCIES: CG 2, CG 5, CG 6, CG 7, CG 8, CG 9, CG 10, CG 12<br>SPECIFIC COMPETENCIES: CE 8.1, CE 8.2, CE 8.3, CE 8.4   |   |      |  |  |                       |
| <b>OBJECTIVES (STATED AS EXPECTED TEACHING RESULTS)</b>  |   |      |  |  |                       |
| <ul style="list-style-type: none"> <li>- Understand the bases and psychological and methodological principles of music education at the primary stage of education</li> <li>- Raising awareness among the students of the Degree before the importance of music education as a means for the integral development of the children</li> <li>- Identify and analyze the curriculum of music education for the primary stage and establish relations with other interdisciplinary areas</li> <li>- Learn about the contents in the area of music education and the methodological strategies for their development in the classroom of primary education</li> <li>- Develop musical proposals for the primary education classroom</li> <li>- Make an approach to research in the field of music education as a tool for assessment and reflection of teachers</li> <li>- Learn about the relationships that exist between the music, the culture and the school in today's society</li> </ul> |   |      |  |  |                       |
| <b>DETAILED COURSE CONTENTS <sup>[1]</sup></b>   |   |      |  |  |                       |
| <b>THEORETICAL CONTENTS:</b><br><b>Unit 1: Music as a language</b><br>Perception and musical expression. Sound characteristics. Musical language elements  |   |      | <b>PRACTICAL CONTENTS:</b><br><b>Unit 1: Auditory perception</b><br>Discrimination of parameters of sound and musical elements. Listening and analysis of musical works. Graphical representation of the music. Introduction to the musical literacy. Selection of activities and resources for the active music listening |  |                       |

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| <p><b>Unit 2: Psychological and educational basis of music education.</b> Educational value of music education. Evolutionary development of musical abilities in elementary education</p> <p><b>Unit 3: Music in the general curriculum of primary education.</b> Legislative framework. Structure of the curriculum: competencies, objectives, contents, methodological guidelines, assessment, attention to diversity. Interdisciplinary approach to planning in music education</p> <p><b>Unit 4: Research in music education.</b> 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</p> <p><b>Unit 5: Music education: school, culture and society.</b> 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</p> <p><b>Unit 6: Improvisation and creativity.</b> Basics of improvisation and creativity in music education as a resource for primary education</p> | <p><b>Unit 2: Rhythmic education and movement.</b> 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</p> <p><b>Unit 3: Singing and voice education.</b> Development of the voice as an instrument of musical expression. The song as an expressive element. Selection of activities and resources for the voice education</p> <p><b>Unit 4: Instrumental performance.</b> 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</p> <p><b>Unit 5: Educational intervention in the classroom.</b> Design of musical activities in the classroom of primary education. Development of interdisciplinary resources and attention to diversity from music education</p> <p><b>Unit 6: Creation and improvisation.</b> Design of songs, instrumentations and choreographies as a resource for primary education</p> |
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(\*) Given the intrinsic character of the subject matter, the order of presentation of the blocks 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.
- Díaz, M. y Giráldez, A. (Coords.) (2007). *Aportaciones teóricas y metodológicas a la educación Musical. Una selección de autores relevantes*. Barcelona: Graó.
- Hemsey de Gainza, V. (1997). *La transformación de la educación musical a las puertas del siglo XXI*. Buenos Aires: Ricordi.
- Frega, A.L. (1996). *Música para maestros*. Barcelona: Graó.
- 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

- 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.
- Díaz Mohedo, M. T., Vicente Bújez, A. y Vicente Bújez, M. R. (2012). *Actividades musicales para Primaria*. Granada: Universidad de Granada.
- 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). *Artifugios 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.  
 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](http://inicia.es/de/teo_ramirez/recursos.htm)

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.aviarts.com/demos/flash/abadjarhythm/index.html>  
<http://www.creatingmusic.com>  
<http://www.uptotoen.com/kids/>  
<http://www.interactiveclassics.com>

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://www.educationworld.com/a_lesson/hunt/hunt067.shtml)  
<http://homepage.mac.com/wbauer/atmi2000>

### TEACHING METHODOLOGY

1. Lectures (large group): explanations of the main concepts and contents to the students in the classroom
2. Practical activities (practical classes or working groups): a time for the students to apply to theoretical contents learned previously
3. Seminars: attendance to conferences, seminars, congresses, talks on themes of the course and that spark off discussion, analyzing and critical thinking
4. Off Campus individual activities (independent study): 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

### 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: presentations (individually or in teams), interview, debates
- Observation scales
- Portfolios, reports, diaries, learning guides, reviews

**GRADING SYSTEM**

- Written exams - Individual: 50 %
- Group works: 25 %
- Individual works: 25 %

**Calificación Final**

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, 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).