

Musical and Visual Education and Learning

Code: 102035
ECTS Credits: 5

Degree	Type	Year	Semester
2500798 Primary Education	OB	3	2

The proposed teaching and assessment methodology that appear in the guide may be subject to changes as a result of the restrictions to face-to-face class attendance imposed by the health authorities.

Contact

Name: Mar Morón Velasco
Email: Mar.Moron@uab.cat

Use of Languages

Principal working language: catalan (cat)
Some groups entirely in English: No
Some groups entirely in Catalan: No
Some groups entirely in Spanish: No

Teachers

Jaume Barrera Fusté
Maria Immaculada Pla Sorribes
Julia Getino Díez
Cristina González Martín
Olga Marugan Oliva
Nuria Molins Macau
Oriol Mora Romagosa
Ruth Ortin Lozano

Prerequisites

it is recommended to have passed the subject MUSICAL EDUCATION AND VISUAL second year.

Objectives and Contextualisation

Educational objectives:

The nature of artistic processes and resources to be formalized.

Educational interventions in the field of performative arts education: image, object and space.

Interpretation, listening and musical creation as a basis for musical understanding.

Didactic applications in the field of music around audition, song and creation.

Competences

- Acquiring resources to encourage lifelong participation in musical and plastic arts activities inside and outside of the school.
- Analyse and recognise ones own socio-emotional skills (in terms of strengths, potentialities and weaknesses), to develop those that they are necessary for professional development.
- Design, plan and evaluate education and learning processes, both individually and in collaboration with other teachers and professionals at the centre.
- Develop and evaluate contents of the curriculum by means of appropriate didactic resources and promote the corresponding skills in pupils.
- Develop autonomous learning strategies.
- Know and apply information and communication technologies to classrooms.
- Know the schools arts curriculum, in its plastic, audiovisual and musical aspects.
- Maintain a critical and autonomous relationship with respect to knowledge, values and public, social and private institutions.
- Reflect on classroom experiences in order to innovate and improve teaching work. Acquire skills and habits for autonomous and cooperative learning and promote it among pupils.
- Understand the principles that contribute to cultural, personal and social education in terms of the arts.
- Work in teams and with teams (in the same field or interdisciplinary).

Learning Outcomes

1. Acquire appropriate curricular, methodological, evaluative and skills-related knowledge for professional application.
2. Acquire basic skills in the practice for performing, listening to and creating music to become a good model.
3. Acquire knowledge and skills and abilities in the productive and perceptive dimension of the visual and musical arts.
4. Acquire the artistic knowledge on the school curriculum.
5. Be able to work in a team.
6. Develop creative and innovative capacities.
7. Develop critical knowledge and skills with respect to culture and education.
8. Experience music in relation to the social and cultural context.
9. Implementing projects that include different artistic disciplines in their process.
10. Know and use technological resources in scheduled activities.
11. Organise the autonomous part of learning effectively and productively.
12. Recognising ones own emotions and those of others, and their value in art education in the school.
13. Recognising the value of the arts in educating the individual, and the critical role that the school plays as the entity responsible for this condition.
14. Understand the value of arts education in the development of people and society.
15. Understand, analyse and produce teaching materials applied to arts education.

Content

Part I. Art and education. CULTURAL AND PERFORMATIVE DIMENSION

1. The works of art as a source of knowledge: analysis of the work of art.

1.1 Perception, representation and interpretation of art.

Section II. Training in the practice of art. PRODUCTIVE AND PERFORMATIVE DIMENSION

1. Practices and projects related to different cultural contexts and artistic movements.

2. Understanding and experimenting with the practice of art as a process of knowledge.

Block III. Arts education in school. Educational intervention in a context of performative education

methodology.

1. The curriculum in the area of art and its implementation in schools: methodologies, processes and strategies.
2. School, museums and cultural centers.

Section IV. Music and education. CULTURAL DIMENSION

1. The music in relation to the social and cultural context.

Block V. Training in musical practice. DIMENSION AND PRODUCTIVE perceptive MUSIC

1. The interpretation, listening and creating music through voice or instruments sound different materials.
 - 1.1 The song as a basic element of musical practice.
 - 1.2 The hearing music and understanding music

Block VI. Musical education at school. DIMENSION Teaching Music

1. The arts education and cultural competence basic communicative
2. fundamental methodological principles, resources, materials and strategies.
3. The interdisciplinarity between music and other curricular areas,
4. The role of music in schools. Specialist versus generalist, the necessary cooperation.

Methodology

AUTONOMUS:

Design and creation of educational interventions

theoretical reflections

DIRECTED:

Classes in large group

Exhibitions by teachers of content and basic issues on the agenda. It is done with the whole group class and allows exposure of the main content through an open and active participation by students.

Planning and organization of exercises and activities that are subsequently carried out in seminars.

Making collective musical activities of musical practice.

Transnature Project. ARTS VISUALS EDUCATION. Transnatura is the title of the multidisciplinary project designed by the teaching teams of four of the subjects in 3rd year of the Degree in Primary Education. It consists of a two days trip and a night out in nature aimed at providing an intense and formative experience in the natural environment which, besides working specific objectives of each of the disciplines, it also facilitates the approach of transversal aspects such as sustainability, healthy living, coexistence and the relationship between school and nature, among others. Subjects involved: Didactics of Experimental Sciences, Learning and Development II, Visual Music Education and learning, Physical Education and its Didactics I. The departure will be held on 19 and 20 October for groups 21 and 31, and on 26 and 27 October for groups 41 and 71, so it's an overnight stay. Attendance is mandatory. In case someone is unable to attend it, he/she will

have to prove the reason for missing it and perform a compensatory work previously agreed with the teaching team. The activities carried out during the trip will be part of the continuous evaluation of the different subjects. At the beginning of the course each teacher will specify the learning evidences and the corresponding evaluation criteria. Details regarding timetables, price, itinerary and luggage will be provided at least 10 days before the departure.

Seminars

Workspaces in small groups supervised by the teacher where by document analysis, viewing of artistic projects, proposals for creation, ... is deepening in the contents, already worked in the large group.

Conducting exercises and activities designed in large group sessions.

Musical and visual and plastic in specific activities of practical exercises seminar work.

Oral activities, individual or group exhibitions. Comments and reviews the results.

Trips to museums or other art centers and musical performances.

SUPERVISED:

Tutorials and other planned activities.

NOTE: "The sessions of this course are based on a research and experimentation with materials by students, which requires an investigation based on documentation with images and recycling of materials for art education. In addition also the methodology adopted requires for its good development that the student take the specialized materials classroom for the realization of artistic activities (brushes and paints, among others). teachers recommend the most suitable material for planned activities, which will have a sustainable cost and may be they shared among students. mechanisms to ensure that the student can have it at your fingertips if not available the necessary resources will be sought. "

Our teaching approach and assessment procedures may be altered if public health authorities impose new restrictions on public gatherings for COVID-19

Activities

Title	Hours	ECTS	Learning Outcomes
Type: Directed			
Presencial large grup	15	0.6	4, 1, 14, 10, 5, 8, 7, 13, 12
Seminars	23	0.92	4, 2, 14, 10, 15, 5, 6, 9, 12
Type: Supervised			
Tutorials and other supervised activities	25	1	2, 14, 15, 5, 8, 3, 7, 6, 9, 13, 12
Type: Autonomous			
Design and creation of educational interventions	32	1.28	4, 1, 10, 15, 3, 11, 9
Theoretical considerations	30	1.2	4, 1, 10, 15, 8, 7, 13, 12

Assessment

The evaluation of the course will be held throughout the academic year through the activities shown in the grid below. Attendance at classes and seminar course is compulsory: the student must attend at least 80% of classes, otherwise it will be considered absent.

In order to pass the course must have passed each of the two subjects that comprise the visual and plastic education and music education. The final will be the average between the two sides.

Students taking the course have adequate monitoring of the course and still remains some way not achieved will be given the opportunity to pass the subject, making a further independent study or redoing some of the activities given or made. Must study each case depending on the situation of each student.

Plagiarism all or part of an assessment of the activities and / or copy a direct assessment test is cause to suspend the course.

TRANSNATURE PROJECT: Nature as a source of learning in the initial formation of teachers. Education of the visual arts.

A dossier will be delivered with all the information and learning activities to do before, during and after the departure. At the end of November, the first ideas related to the process of artistic creation will be presented: the walk as an aesthetic practice, to the corresponding teacher by the Virtual Campus or e-mail..

Grup 21: Imma Pla. mariaimmaculada.pla@uab.cat

Grup 31: Jaume Barrera. jaume.barrera@uab.cat

Grup 41: Olga Marugan. olga.marugan@uab.cat

Grup 71; Oriol Mora. oriol.mora@uab.cat

The process of artistic creation, which will begin in the Transnatura and with the first ideas delivered in November, will resume in February with the beginning of the subject.

EVALUATION AND RECOVERY TASKS AND DATES:

MÚSICA

AVALUATION TASKS	Type of activities	Avaluation date	Recovery date
Audition work_10%	Group	23 i 24/03/2021	Evaluation task, you can recovered on 02 and 03/06/2021
Work song_5%	Group	27 i 28 /04/2021	
Work creation_10%	Group	4 i 5/05/2021	
Oral exam_15%	Individual	8 i 9/06/2021	

*Qüestionari concert didàctica_5%_INDIVIDUAL_abril 21

VISUAL

LEARNING FOLDER	Type of activities	Avaluation date	Recovery date
CULTURAL DIMENSION. Texts reflection.	Individual	20/04/2021 (21 i 31)	22/06/2021 (21 i 31)
		21/04/2021 (41 i 71)	23/06/2021 (41 i 71)
PRODUCTIVE DIMENSION. Process of artistic creation. Transnature	Individual	20/04/2021 (21 i 31)	* Delivering the learning folder with revision of unfinished tasks.
		21/04/2021 (41 i 71)	
EDUCATIONAL DIMENSION. Interdisciplinary and inclusive educational intervention through the Arts	Group	4/05/2021 (21 i 31)	
		5/05/2021 (41 i 71)	
FINAL DELIVERY OF THE LEARNING FOLDER	Individual	15/06/2021 (21 i 31)	
		16/06/2021 (41 i 71)	

*Students who have a grade between 4 and 5 must define with the teacher (tutoring) those aspects to improve the subject and they will be delivered on the day of the recovery. The note will be a maximum of 5.

One of the necessary criteria to pass this subject will be to show, throughout the course, that the student has developed some personal and social skills essential to be "a good teacher": active participation in classes, responsibility and rigor in autonomous work, not judging, arguing, appropriate use of electronic devices (mobile, computer, etc.), critical thinking and behaviors that favor a friendly and positive environment, democratic and where differences are respected. The subject teacher will observe, document the sessions and write down evidence in relation to these personal and social skills of the students; and will be evaluated throughout the course.

It is also necessary that the student shows a good general communicative competence, both orally and in writing, and a good command of the language or languages that appear in the teaching guide.

The assessment will also focus on skills for cooperative and teamwork and will be gender sensitive.

Assessment Activities

Title	Weighting	Hours	ECTS	Learning Outcomes
BLOCK I. Art and education. CULTURAL DIMENSION_VISUAL. INDIVIDUAL	10%	0	0	4, 14, 5, 7, 11, 9, 13
BLOCK II. Training in the practice of art. PRODUCTIVE	20%	0	0	14, 10, 5, 8,

DIMENSION_VISUAL. INDIVIDUAL				3, 6, 9, 13, 12
BLOCK III. Arts education in school. EDUCATIONAL INTERVENTIONVISUAL. GROUP	20%	0	0	4, 1, 14, 15, 7, 6, 12
BLOCK IV. Music and education. CULTURAL DIMENSION.	10%	0	0	14, 8, 7
BLOCK V. Training in musical practice. DIMENSION AND PRODUCTIVE PERCEPTIVE MUSIC.	15%	0	0	2, 10, 3, 12
BLOCK VI. Music education in schools. DIMENSION TEACHING MUSIC.	25%	0	0	4, 10, 5, 9

Bibliography

ARTS VISUALS EDUCATION

- Acaso, M. (2009). *La educación artística no son manualidades. Nuevas prácticas en la enseñanza de las artes y la cultura visual*. Madrid: Catarata
- Aguirre, I. (2005). *Teorías y prácticas en educación artística*. Navarra: Universidad Publica de Navarra.
- Alle, M. W. (2004). *Ideology and curriculum* (3rd ed.). New York: Routledge.
- Arnheim, R. (1993). *Consideraciones sobre la educación artística*. Barcelona. Paidós.
- Bamford, A. (2009). *El factor ¡Wuuu! El papel de las artes en la educación*. Barcelona: Octaedro
- Berger, J. (2001). *Modos de ver*. Barcelona: Gustavo Gili.
- Bosch, E. (2009). *Un lloc anomenat escola*. Barcelona: Graó.
- Chalmers, F. G.(2003). *Arte, educació i diversidad cultural*. Barcelona: Paidós.
- Chapman, S. N. (2015). Arts Immersion: Using the arts as a language across the primary school curriculum. *Australian Journal of Teacher Education*, 40 (9). Doi:10.14221/ajte.2015v40n9.5
- Chomsky, N. (2003). *Chomsky on democracy education*. New York: Roudledge Falmer.
- De Bartolomeis, F. (1994) *El color de los pensamientos y de los sentimientos*. Barcelona: Octaedro.
- Dewey, J. (2008). *El arte como experiencia*. Barcelona: Paidós
- Efland, A. (1993). *Consideraciones sobre la educación artística*. Barcelona. Paidós
- (2002) Una historia de la educación del arte. Tendencias intelectuales y sociales en la *enseñanza de las artes visuales*. Barcelona: Paidós
- (2004): *Arte y cognición. La integración de las artes visuales en el currículum*. Barcelona: Octoedro
- Efland, A., Freedman, K., Sruhs, P. (2003) *La educación y el arte posmoderno*. Barcelona: Paidós
- Eisner, E. W. (2004). *El arte y la creación de la mente*. Barcelona: Paidós.
- (2002). Ocho importantes condiciones para la enseñanza y el aprendizaje. *Arte, individuo y sociedad*, 47-55. Recuperat de:
<https://artistica.mineduc.cl/wp-content/uploads/sites/58/2016/04/ocho-condiciones-para-la-ensenanza-del-arte.pdf>
- (1998). *El ojo ilustrado. Indagación cualitativa y mejora de la práctica educativa*. Barcelona: Paidós.

- (1995). *Educación la visión artística*. Barcelona: Paidós.
- Gardner, H. (2000). *La educación de la mente y el conocimiento de las disciplinas*. Barcelona: Paidós
- (1999). *Inteligencias múltiples*. La teoría en la práctica. Barcelona: Paidós.
- (1994). *Educación artística y desarrollo humano*. Barcelona: Paidós.
- (1987). *Arte, mente y cerebro*. Barcelona: Paidós.
- Hall, C., & Thomson, P. (2017). *Inspiring school change: transformaing education through the creative arts*. New York, London: Routledge.
- Hernández, F. (1997). *Educación y cultura visual*. Sevilla: Publicaciones MCEP.
- Hoyuelos, A. (2012). Les imatges fotogràfiques com a documentació narrativa. *In-fàn-ci-a*, 188, 7-14.
- Iwai, K. (2003). *La contribución de la educación artística en los niños*. Recuperat de: <http://www.ibe.unesco.org/publications/Prospects/ProspectsPdf/124s/iwas.pdf>
- Logan, L. (1980). *Estrategias para una enseñanza creativa*. Barcelona: Oikos-Thau.
- López Fernández Cao, M. (coord.) (2006). *Creación y posibilidad. Aplicaciones del arte en la integración social*. Madrid: Editorial Fundamentos.
- Malins, F. (1983). *Mirar un cuadro: para entender la pintura*. Madrid: Hermann Blume.
- Marín, R. (2005). *Investigación en Educación Artística*. Granada: Universidad de Granada y Universidad de Sevilla.
- Matthews, J. (2002). *El arte de la Infancia y la Adolescencia. La construcción del significado*. Barcelona, Paidós.
- Morón, M. i París, G. (2013). Espacios de creación artística en la escuela. *Arte y movimiento*, 9, 53-63.
- Nobel, A. (2005). *Education through art (the Steiner School Approach)*. Great Britain: Floris Books.
- Rodari, G. (2004). *Gramàtica de la fantasia, introducció a l'art d'inventar històries*. Barcelona: Columna Edicions, S.A.
- Rogers, C. (1978). *Libertad y creatividad en la educación*. Barcelona: Paidós Educador Contemporáneo.
- Stern, Arno (2016). *Del dibujo infantil a la semiología de la expresión*. Valencia: Samaruc.
- Stern, André (2015). *Yo nunca fui a la escuela*. Valencia: Litera.
- Tatarkiewicz, W. (2002). *Historia de seis ideas*, Madrid: Tecnos.
- Tonucci, F. (1986). *A los tres años se investiga*. Barcelona: Hogar del Libro S.A.
- Vecchi, V. (2013). *Arte y creatividad en Reggio Emilia*. Nadrid: Morata
- Vigotsky, L. S. (1982). *La imaginación y el arte en la infancia*. Madrid: Akal.
- TRANSNATURA. Nature as a source of learning in the initial training of teachers.
- Abad, M. i Viedma, B. (2014). *Caminar como técnica para pensar*. Recuperat de: <http://www.yorokobu.es/filosofia-de-caminar/>
- Bernadas, P. (editor) (2018). *El arte de caminar*. Barcelona: Altair Magazine

- Careri, F. (2017). *Walkscapes. El andar como práctica estética*. (4a. edició). Barcelona: Gustavo Gili.
- Carson, R. (2012). *El sentido del asombro*. Madrid: Ediciones Encuentro SA.
- Cobo, D. (2017). *El bosque habitado - 200 años con Thoreau, padre de la Ecología*. [Audio] Recuperat de: <http://www.rtve.es/alcanta/audios/el-bosque-habitado/bosque-habitado-200-anos-thoreau-padre-ecologia-diego->
- Educación emocional en el medio natural* (2014). [Vídeo] Recuperat de: <http://www.rtve.es/alcanta/videos/para-todos-la-2/para-todos-2-debate-educacion-emocional-medio-natural/2916>
- El sentido del asombro* (2012) [Vídeo] Recuperat de: <http://www.rtve.es/alcanta/videos/ultimas-preguntas/ultimas-preguntas-sentido-del-asombro/1539438/>
- Freire, H. (2014). *Educar en verde*. Barcelona: Graó.
- Freire, H. *Pedagogía verde*. Recuperat de: <http://educarenverde.blogspot.com.es/>
- Gros, F. (2015). *Andar, una filosofía*. (3a. edició). Madrid: Taurus.
- Hazlitt, W. i Stevenson, R. (2015). *Caminar*. Madrid: Nórdica Libros.
- Le Breton, D. (2017). *Elogio del caminar*. Madrid: Siruela.
- Pallasmaa, J. (2016). *Habitar*. Barcelona: Gustavo Gili.
- Thoreau, H. D. (2017). *Caminar*. Barcelona: Angle Editorial.
- Walsler, R. (2017). *El Paseo*. Madrid: Siruela.

ART and NATURE:

- Àngels Ribé. Recuperat de: <https://www.angelsribe.com/>
- Richard Long. Recuperat de: <http://www.richardlong.org/>
- Lucia Loren. Recuperat de: <http://lucialoren.com/>
- Hamish Fulton. Recuperat de: <http://www.hamish-fulton.com/>
- Pere Jaume. Recuperat de: <https://www.macba.cat/es/perejaume>
- Olafur Eliasson. Recuperat de: <http://www.olafureliasson.net/>
- Fina Miralles. Recuperat de: <http://www.finamiralles.com/>
- Miguel Angel Blanco. Recuperat de: <http://www.bibliotecadelbosque.net/>
- Herman de Vries. Recuperat de: <http://www.hermandevries.org/>
- Pep Mata. Recuperat de: <http://pepmata.com/>
- Chris Drury. Recuperat de: <http://chrisdrury.co.uk/>
- Sebastiao Salgado. Recuperat de: <https://oscarenfotos.com/2013/02/23/galeria-sebastiao-salgado/>

WEB RESOURCES

- Art Education from Democratic Life*. Recuperat de: www.naea-reston.org/olc/pub/NAEA/home/
- Arts Education Partnership*. Recuperat de: www.aep-arts.org
- Hoja de ruta para la Educación Artística*. (2006). Recuperat de: http://portal.unesco.org/culture/es/ev.php-URL_ID=39546&URL_DO=DO_TOPIC&URL_SECTION=201.html
- Morón, M. (2005). *L'art del segle XX a l'escola*. Recuperat de: <http://www.marmoron.com/lartdelseglexalescola/html/index.htm>
- National Art Education Association. NAEA*. Recuperat de: www.naea-reston.org

Sociedad Internacional de Educación por el Arte. Insea. Recuperat de:
<http://insea.org/insea/sociedad-internacional-de-educaci%C3%B3n-por-el-arte>

Unitat de Didàctica de les Arts Plàstiques. Facultat de CCEE. UAB. Recuperat de:
<http://www.uab.cat/servlet/Satellite/el-departament/didactica-de-les-arts-plastiques-1243492964927.html>
Enllaços de interès. Recuperat de:
<https://www.uab.cat/web/la-docencia/educacio-de-les-arts-visuals-1345742628701.html>

Currículum d'Educació Primària. Recuperat de: <http://xtec.gencat.cat/ca/curriculum/primaria/>

MUSICAL EDUCATION

ANDREU, M.; GODALL, P. (2010). La música integrada en el currículum de primària i la adquisició de competències bàsiques. *Aula de innovació educativa*. 190:16-20.

BLACKING, J. (1994): *Fins a quin punt l'home és music?* Vic. Eumo

BONAL, E; CASAS, M; CASAS, N. (2005): *Diversitat. Cançons, danses... activitats i recursos per a la convivència en la diversitat*. Barcelona: Generalitat de Catalunya. Fundació Bofill. (inclou 2 CDs)

CASELLES, M; MANENT, R.; ROMA, R.; VILAR, R. (2001) *Cançoners de butxaca*. Tarragona. Edicions el Mèdol i Generalitat de Catalunya.

DDAA: *Cançons populars i tradicionals a l'escola*. Propostes didàctiques i metodològiques. Generalitat de Catalunya. Departament d'Ensenyament.

HARGREAVES, D. J. (1998): *Música y desarrollo psicológico*. Barcelona. Graó.

MAIDEU, J. (1996): *Assaig*. Cançons i exercicis. Barcelona: Eumo editorial.

MAIDEU, J. (1997). *Música, societat i educació*. Berga: Amalgama.

MALAGARRIGA, T; VALLS, A. (2003): *La audición musical en la Educación Infantil* Barcelona: CEAC (inclou CD)

SMALL, C. (1989). *Música, sociedad y educación*. Madrid: Alianza.

SWANWICK, K. (1991): *Música, pensamiento y educación*. Madrid: Morata y MEC.

TAFURI, J. (2006): *¿Se nace musical?* Barcelona: Graó.

ULRICH, M. (1982). Madrid. *Atlas de música*. Alianza Editorial. Colección Atlas.

VALLS, A., CALMELL, C. (2010). *La música contemporàniacatalana a l'escola*. Barcelona: Dinsic.

EDUCATIONAL RESOURCES

XTEC.Escola oberta. <http://www.xtec.cat/recursos/musica/index.htm>

El raconet demusica: <http://phobos.xtec.net/clopez13/>

El calaix de músic: <http://grups.blanquerna.url.edu/musical/>

Cançoners: <http://www.prodiemus.com/>

Crestomatia (Cançoners: Joaquim Maideu) <http://www.xtec.cat/recursos/musica/crestoma/crestoma.htm>

Cançons populars i tradicionals a l'escola:

http://www20.gencat.cat/docs/Educacio/Documents/ARXIUS/doc_20517154_1.pdf