

**Planning, Criteria and Praxis in Music in Today's School**

Code: 106080  
 ECTS Credits: 6

Degree	Type	Year	Semester
2500798 Primary Education	OT	4	2

## Contact

Name: Albert Casals Ibañez

Email: albert.casals@uab.cat

## Use of Languages

Principal working language: catalan (cat)

Some groups entirely in English: No

Some groups entirely in Catalan: Yes

Some groups entirely in Spanish: No

## Prerequisites

Students must demonstrate to be in -or to have- an advanced music grade in order to sign up for this course. If he/she didn't study in a music school (formal education), he/she must pass an examination.

## Objectives and Contextualisation

- Know and understand the approach to programme music within the current curriculum: from the competences to the classroom planning.
- Plan music at school according to different educational realities.
- Deeping in school music practice based on digital competence and gender perspective.

## Competences

- Acquiring resources to encourage lifelong participation in musical and plastic arts activities inside and outside of the school.
- Design, plan and evaluate education and learning processes, both individually and in collaboration with other teachers and professionals at the centre.
- Foster reading and critical analysis of the texts in different scientific fields and cultural contents in the school curriculum.
- Incorporate information and communications technology to learn, communicate and share in educational contexts.
- Know the school's arts curriculum, in its plastic, audiovisual and musical aspects.
- Promote cooperative work and individual work and effort.
- 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.
- Take account of social, economic and environmental impacts when operating within one's own area of knowledge.
- 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 knowledge and skills and abilities in the expressive and perceptive dimension of voice, song, choral singing and conducting.
2. Apply the practice of writing, composition analysis and recognition through information and communications technology.
3. Be able to reflect on and adapt didactic interventions in different educational contexts and situations.
4. Be able to sing and get groups to sing, listening to others and respecting each other.
5. Be able to work in a team.
6. Being able to design activities from the different content blocks of the material, in accordance with basic methodological principles.
7. Identify the social, economic and environmental implications of academic and professional activities within one's own area of knowledge.
8. Knowing how to explain the main consequences of the effect of teaching the arts on people's cultural, personal and social education.
9. Knowing how to understand, analyse and compare texts belonging to different spheres of thought, culture and the arts with their possible linkages with music.
10. Learn to develop different work strategies that balance the development of group projects and individual projects.
11. Learn to establish relationships between different artistic languages taking theory and praxis of musical activity as a central focus.
12. Propose viable projects and actions to boost social, economic and environmental benefits.
13. Recognising the value of musical activities related to singing, song and conducting in educating the individual, and the fundamental role that it plays in school activities.
14. Understand the learning processes and methodological bases underlying the teaching and learning of music.

## **Content**

### **1. The teaching program**

#### **1.4 Foundations**

#### **1.5 Curricular framework and programming components**

#### **1.6 Programming models**

### **2. Planning music at school**

#### **2.4 Music and the diversity of educational projects**

#### **2.5 Didactic bases and integration strategies: from interdisciplinary to music as the school axis**

#### **2.6 Referents and fundamental resources**

### **3. Innovative music practices**

#### **3.4 School music in a digital environment**

#### **3.5 Teaching music for an inclusive school**

### 3.6 Music education from a gender perspective

#### Methodology

The classes are face-to-face and require the active participation of students in discussions, in the processes of reflection on different topics, and in the activities of teaching-learning music used as simulation.

The teacher mainly leads students' reflections from the analysis of practical issues to establish key principles in music education.

Throughout the course, the relationship between what is spoken within the Faculty classroom and what happens to the school classrooms will be fostered, through the voice of the music specialists or through some visits and / or interventions in schools.

Some group works will begin or will take place during the face-to-face sessions and under the supervision of the teacher.

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

Annotation: Within the schedule set by the centre or degree programme, 15 minutes of one class will be reserved for students to evaluate their lecturers and their courses or modules through questionnaires.

#### Activities

Title	Hours	ECTS	Learning Outcomes
Type: Directed			
Face-to-face classes (whole group)	45	1.8	2, 11, 14, 4, 5, 3, 1, 13, 8, 9, 6
Type: Supervised			
Supervised activities	30	1.2	10, 5, 3, 9, 6
Type: Autonomous			
Autonomous activities	75	3	2, 10, 11, 14, 5, 3, 13, 8, 9, 6

#### Assessment

Attendance is compulsory. Students must attend a minimum of 80% of seminars; otherwise, they will be deemed as "absent".

Other aspects related to responsibility and involvement (punctuality, degree of formality, participation) will also be taken into account

All the assessment tasks carried out throughout the course must be submitted before the deadline indicated by the teacher in the module programme. To obtain a pass in the final mark for this module it is mandatory to pass (minimum mark of 5 out of 10) each of the assessment blocks.

Deadlines for submission and reevaluation of the main tasks and exams:

- Work on texts or conferences. 4th week of the course. Re-evaluation: the week after intensive internship (Practicum V).

- Design and presentation of a didactic proposal for a real context. Design: 1st week of June. Presentation: Last week. Re-evaluation: it is only possible for the design part (and always before the presentation date)

- Portfolio. The Wednesday following the end of classes. Re-evaluation: first week of July.

Only those tasks that have been suspended can be reevaluated. If they approve, the mark will be 5.

To pass this subject, the student must show high communicative competence, both orally and in writing, and a correct use of the language or the vehicular languages that are included in the docent guide.

For the general aspects, the evaluation will be governed in accordance with the documents contained in:  
<https://www.uab.cat/web/estudiar/guia-per-al-personal-academic-i-investigador/docencia-1345859074369.html>

The copy or plagiarism, both in the case of works and in the case of examinations, constitute an offense and will be punished with a 0 as a mark of the subject losing the possibility of recovering it, whether it is individual work or in group (in this case, all the members of the group will have a 0).

## Assessment Activities

Title	Weighting	Hours	ECTS	Learning Outcomes
Analysis of texts or talks	20	0	0	10, 11, 14, 7, 13, 8, 9
Minor joint evaluation activity	30	0	0	2, 10, 11, 14, 4, 5, 3, 1, 12, 13, 6
Participation and class activities (individual)	20	0	0	2, 11, 14, 4, 5, 3, 1, 13, 6
Portfolio (individual)	30	0	0	10, 11, 14, 13, 8, 9

## Bibliography

Alcázar, A. (2008). Pedagogía de la creación musical: fundamentos, aportaciones. A Ministerio de Educación, Política Social y Deporte (ed.) *La competencia artística: creatividad y apreciación crítica* (pp. 25-42), Madrid: MEPSyD.

Anderson, W. M., i Campbell, P. S. (Eds.) (2011). *Multicultural perspectives in music education* (Vol. 3). Plymouth: Rowman & Littlefield Education / MENC.

Andreu, M., i Godall, P. (2012). La importancia de la educación artística en la enseñanza obligatoria: la adquisición de las competencias básicas de Primaria en un centro integrado de música. *Revista de Educación*, 357, 179-202.

Aróstegui, J.L. (2020). *La educación musical escolar y las demandas del sistema escolar: del arte por amor al arte a la sociedad y la economía del conocimiento*. Barcelona, Octaedro.

Baker, D., i Green, L. (2016). Perceptions of schooling, pedagogy and notation in the lives of visually-impaired musicians. *Research Studies in Music Education*, 38(2), 193-219.

Barrett, M. S. (2011). *A cultural psychology of music education*. New York: Oxford University Press

Berbel, N., i Díaz, M. (2014). Educación formal y no formal. Un punto de encuentro en educación musical. *Aula Abierta*, 42(1), 47-52.

Berkley, R. (2004). Teaching composing as creative problem solving: conceptualising composing pedagogy. *British Journal of Music Education*, 21 (3), 239-263.

Blacking, J. (1994). *Fins a quin punt l'home és músic?* Vic: Eumo. (Obra original publicada el 1973).

Bonal, E. (2019). *Per què la música i arts en el temps són facilitadors de processos d'inclusió?* Disponible (23/09/2019) a:

<http://xarxanet.org/opinio/que-la-musica-i-arts-en-el-temps-son-facilitadors-de-processos-dinclusio>

Bordons, G. i Casals, A. (2012). Poesia, música i escola: un triangle sonor. *Temps d'Educació*, 42, 11-30.

Bresler, L. (1995). The subservient, co-equal, affective, and social integration styles and their implications for the arts. *Arts education policy review*, 96(5), 31-37.

Burnard, P. (2016). Rethinking 'musical creativity'and the notion of multiple creativities in music. A O. Òdena (ed.), *Musical creativity: Insights from music education research* (pp. 27-50). Abingdon, UK: Routledge.

Campbell, P.S. (2016). World music pedagogy: Where music meets culture in classroom practice. A C.R. Abril i B.M. Gault (eds), *Teaching general music: Approaches, issues and viewpoints* (pp.89-111). New York: Oxford University Press.

Carrillo, C. i Vilar, M. (2014). El perfil profesional del profesorado de música: una propuesta de las competencias deseables en Ed. Primaria y Ed. Secundaria. *Revista electrónica de LEEME (Lista Electrónica Europea de Música en la Educación)*, 33, 1-26. Disponible (02/09/2019) a: <http://musica.rediris.es/leeme/>

Casals, A. (2009). *La cançó amb text improvisat: Disseny i experimentació d'una proposta interdisciplinària per a Primària*. Tesi doctoral, Universitat Autònoma de Barcelona. Disponible (02/09/2019) a:

<https://www.tdx.cat/handle/10803/4659>

Casals, A. (2017). La música como práctica social y vivencia cultural. A: C. Gluschankof i J. Pérez-Moreno (eds.), *La música en Educación Infantil. Investigación y práctica*(pp. 17-30). Madrid: Dairea.

Casals, A., Carrillo, C., Valls, A., Vilar, M., i Ferrer, R. (2014). La concreción de un enfoque didáctico para la educación musical en Primaria. A E. Pérez i A. Álamo (eds.), *Enseñar y aprender música. Modelo tradicional, online y semipresencial* (pp. 586-594). Pozuelo de Alarcón: Enclave Creativa.

Casals, A., i Prat, M. (2016). *European Music Portfolio: Sounding Ways into Mathematics - dossier de suport per als mestres*. Material de suport dels cursos de formació del projecte EMP-M. Cerdanyola del Vallès: UAB. Disponible (02/01/2020) a:

<http://maths.emportfolio.eu/index.php/project-documents-resources/emp-mdeliverables>

Cela, J. i Domènech, J. (2015). Quines competències professionals ha de tenir un mestre avui? *Revista Catalana de Pedagogia*, 9: 62-72. Disponible (23/08/2019) a:

<https://www.raco.cat/index.php/RevistaPedagogia/>

Cremades, R. (coord.) (2017). *Didáctica de la educación musical en primaria*. Madrid: Ediciones Paraninfo.

Cslovjecsek, M., i Zulauf, M. (eds.) (2018). *Integrated Music Education. Challenges for Teaching and Teacher Training*. Bern: Peter Lang.

De Aguilera, M., Adell, J-E., i Borges, E. (2010). Apropiaciones imaginativas de la música en los nuevos escenarios comunicativos. *Comunicar*, 17(34), 35-44.

Delalande, F. (1995). *La música es un juego de niños*. Buenos Aires, Ricordi. (Obra original publicada el 1984).

De Lorenzo, L. C. (1989). A field study of sixth-grade students' creative music problemsolving processes. *Journal of Research in Music Education*, 37(3), 188-200.

Departament d'Ensenyament. Decret 119/2015, de 23de juny, d'ordenació dels ensenyaments de l'educació primària. *Diari oficial de la Generalitat de Catalunya*, 26 de juny de 2015, núm. 6900.

Departament d'Ensenyament. Decret 150/2017, de 17 d'octubre de l'atenció educativa a l'alumnat en el marc d'un sistema educatiu inclusiu. *Diari oficial de la Generalitat de Catalunya*, 19 d'octubre de 2017, núm. 7477.

Departament d'Ensenyament. Ordre ENS/164/2016, de 14 de juny, per la qual es determinen el procediment i els documents i requisits formals del procés d'avaluació en l'educació primària. *Diari oficial de la Generalitat de Catalunya*, 23 de juny de 2016, núm. 7148.

Elliot, D.J. (ed.). (2009). *Praxial music education: Reflections and dialogues*. New York: Oxford University Press.

Figueres, J. (2016). *La dansa a l'escola. El mestratge de Joan Serra*. Barcelona: Associació de Mestres Rosa Sensat.

Garcia, J. (2016). *Una nova mirada educativa a la meva escola. Projecte d'investigació DUODA*. Disponible a: <https://core.ac.uk/download/pdf/83829915.pdf>

Garcia, M. (2016). *Capta sons: creació d'un espai musical d'aprenentatge*. TFG Educació Infantil, Blanquerna-URL. Disponible a: <https://www.recercat.cat/handle/2072/377576>

Gaztambide, R.A. (2014). 'Musiqueando' en la Ciudad: Re-Conceptualizando la Educación Musical Urbana como Práctica Cultural. *Revista Internacional de Educación Musical*, 2, 48-63. (Obra original publicada el 2011).

Giráldez, A. (coord.) (2015). *De los ordenadores a los dispositivos móviles: Propuestas de creación musical y audiovisual*. Barcelona: Graó.

González-Martín, C. (2013). *Músiques del món i projectes de treball. Anàlisi d'una pràctica didàctica innovadora a l'escola*. Tesi doctoral, Universitat Autònoma de Barcelona. Disponible (02/09/2019) a: <https://www.tdx.cat/handle/10803/129291>

González-Martín, C., i Valls, A. (2018). Los proyectos de trabajo en el área de música: una metodología de enseñanza-aprendizaje para afrontar los retos de la sociedad del siglo XXI. *Revista Electrónica Complutense De Investigación En Educación Musical - RECIEM*, 15, 39-60. <https://doi.org/10.5209/RECIEM.56849>

Green, L. (1997). *Music, gender, education*. Cambridge: Cambridge University Press.

Green, L. (2002). *How popular musicians learn: A way ahead for music education*. Aldershot (UK): Ashgate.

Hargreaves, D.J., Marshall, N.A., i North, A.C. (2003). Music education in the twenty-first century: A psychological perspective. *British Journal of Music Education*, 20(2), 147-163.

Hodges, D. A., i Gruhn, W. (2018). Implications of neurosciences and brain research for music teaching and learning. A G.E. McPherson i G.F. Welch (eds.), *Music and Music Education in People's Lives: An Oxford Handbook of Music Education*, v. 1 (pp. 206-225). New York: Oxford University Press.

Llevadot, M., i Pagès, A. (2018). La integració de l'art en educació (Arts Integration): el paper del lideratge creatiu-artístic en els projectes col·laboratius. *Temps d'educació*, 54, 255-269.

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

Malagarriga, T., Gómez, I., i Viladot, L. (2009). Bases de la proposta. A T. Malagarriga, i M. Martínez (eds.), *Tot es pot expressar amb música* (pp. 15-75). Barcelona: DINSIC.

Malagarriga, T., i Valls, A. (2003). *La audición musical en la Educación Infantil: propuestas didácticas*. Barcelona: CEAC.

Masdéu, E. (2017). La revolució digital a les aules de música. Lleida: Pagès editors.

Miralpeix, A. (2018). *Calaix de música 3.0. Centre de recursos virtu@l per a l'educació music@l* Pàgina web disponible (14/11/2019) a: <https://sites.google.com/a/blanquerna.url.edu/calaix-de-music>

Moncada, M., i Casals, A. (2020).

Nettl, B. (2010). Music education and ethnomusicology: a (usually) harmonious relationship. *Min-Ad: Israel Studies in Musicology Online*, 8(1), 1-9.

Orts, M. (2011). Plantejaments didàctics. A *L'aprenentatge basat en problemes (ABP): De la teoria a la pràctica: una experiència amb un grup nombrós d'estudiants* (pp. 33-52). Graó.

Palou, M., Casals, A., i Prat, M. (2016). ¡Dancemos la geometría!. *UNO-Revista de Didáctica de las Matemáticas*, 73, 53-59.

Raventós, P. (2020). La introducció dels ambients d'aprenentatge a les escoles públiques. Estudi de cas. *Comunicació educativa*, 31, 21-31. Disponible a:  
<https://revistes.urv.cat/index.php/comeduc/article/view/2890/2898>

Russell-Bowie, D. (2009). Syntegration or disintegration? Models of integrating the arts across the primary curriculum. *International Journal of Education & the Arts*, 10(28), 1-23.

Sambola, A.M., i Casals, A. (2020). Qui decideix sobre la música a l'escola? Investigant l'equilibri entre perfils professionals i projectes escolars. *Temps d'Educació*, 58, 137-158.

Sánchez-Ariño, S., Cañabate, D., Calbó, M., i Viscarro, T. (2014). Música, movimiento y danza: un enfoque integrador para la formación inicial del profesorado. *Educatio Siglo XXI*, 32, 145-158.

Sanmartí, N. (2019). Avaluar la competencia, evaluar per ser més competent. A L.I. Ballester (dir.), *Anuari de l'educació a les Illes Balears 2019* (pp. 16-27). Palma de Mallorca: Fundació Guillem Cifre de Colonia / Universitat de les Illes Balears. Disponible (15/01/2020) a:  
[https://diari.uib.es/digitalAssets/581/581004\\_anuari-educacio.pdf#page=17](https://diari.uib.es/digitalAssets/581/581004_anuari-educacio.pdf#page=17)

Schafer, R.M. (1976). *Creative music education: A handbook for the modern music teacher*. New York: Schirmer Books.

Serratosa, S. (2019). Método SSM: la percusión corporal como recurso pedagógico. A I.Nieto i S.Prados (eds), *Experiencias para nuevos espacios de aprendizaje en educación musical* (pp. 239-244). Procompal Publicaciones.

Small, C. (1989). *Música. Sociedad. Educación*. Madrid: Alianza Editorial. (Obra original publicada el 1980).

Suesa, S., i Sánchez, S. (2010). La música i la dansa per millorar les competències bàsiques. *Comunicació Educativa: revista d'ensenyament de les comarques meridionals de Catalunya*, 23, 45-50.

Tobias, E. S., Campbell, M.R., i Greco, P. (2015). Bringing Curriculum to Life: Enacting Project-Based Learning in Music Programs. *Music Educators Journal*, 102(2), 39-47.

Torrents, J., i Bordons, G. (2016). Música i poesia: cap a un corpus que explori relacions noves. *Articles: Revista de didàctica de la llengua i de la literatura*, 70, 51-56.

Trujillo, F. (2012). Enseñanza basada en proyectos: una propuesta eficaz para el aprendizaje y el desarrollo de las competencias básicas. *Eufonía. Didáctica de la Música*, 55, 7-15. Disponible a:  
[https://fernandotrujillo.es/wpcontent/uploads/2012/09/articulo\\_Eufonia\\_final.pdf](https://fernandotrujillo.es/wpcontent/uploads/2012/09/articulo_Eufonia_final.pdf)

Ufartes, G. (2016). L'IPAD a l'àrea de música disseny, aplicació i anàlisi d'una proposta didàctica a l'educació primària. Tesi doctoral, Universitat Autònoma de Barcelona. Disponible (19/09/2019) a:  
<http://hdl.handle.net/10803/367461>

Valls, A., i Calmell, C. (2010). *La música contemporània catalana a l'escola*. Barcelona: DINsIC.

Viladot, L., i Casals, A. (2018). Ryming the Rhythm and Measuring the Metre: Pooling Music and Language in the Classroom. *CLIL. Journal of Innovation and Research in Plurilingual and Pluricultural Education*, 1(1), 37-43.

Viladot, L., i Cslovjecsek, M. (2014). Do you speak... music? Facing the challenges of training teachers on integration. *Hellenic Journal of Music, Education and Culture*, 5(1).

Vilar, M. (2004). Acerca de la educación musical. *Revista electrónica de LEEME*, 13, 1-23. Disponible (20/09/19) a: <https://ojs.uv.es/index.php/LEEME>

Zaragozá (2012). El Tàndem Esmuc-Escola Poblenou. La pràctica d'un projecte educatiu singular i innovador. *L'esmucdigital*, 11. Disponible a (19/09/2019): [http://www.esmuc.cat/esmuc\\_digital/Esmuc-digital/Revistes](http://www.esmuc.cat/esmuc_digital/Esmuc-digital/Revistes)

## Software

Apps (music):

- MuseScore
- Spotify
- Garageband
- Chordify
- Keezy
- A cappella
- Play Score 2
- Notate me now
- Hip hop box

More apps can be used according to the needs.