

**Teaching Music I**

Code: 102039  
ECTS Credits: 6

Degree	Type	Year	Semester
2500797 Early Childhood Education	OT	4	1
2500798 Primary Education	OT	4	1

## Contact

Name: Blanca Pujol Corominas

Email: blanca.pujol@uab.cat

## Teaching groups languages

You can check it through this [link](#). To consult the language you will need to enter the CODE of the subject. Please note that this information is provisional until 30 November 2023.

## External teachers

Blanca Pujol Corominas

## Prerequisites

Students must demonstrate to have a Elementary Degree on Music 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

1. To know and understand the key principles that support music education in Early Childhood and Primary
2. To know and practise the music teaching-learning processes in the different educational stages and levels.
3. Design activities of perception, interpretation and creation that include different musical contexts.

## Competences

Early Childhood Education

- Analyse audiovisual languages and their educational implications.
- Be familiar with the music, plastics and body language curriculum at this stage as well as theories on the acquisition and development of the corresponding learning.
- Consider classroom practical work to innovate and improve teaching.

- Demonstrate knowledge and understanding of the aims, curricular contents and criteria of evaluation of Infant Education
- Develop educational proposals that promote perception and musical expression, motor skills, drawing and creativity.
- Incorporate information and communications technology to learn, communicate and share in educational contexts.
- Know and use songs to promote hearing, rhythmic and vocal education.
- Properly express oneself orally and in writing and master the use of different expression techniques.
- Take account of social, economic and environmental impacts when operating within one's own area of knowledge.
- Work in teams and with teams (in the same field or interdisciplinary).

#### Primary Education

- 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.
- Know the school's arts curriculum, in its plastic, audiovisual and musical aspects.
- 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. Being able to sing and sing in groups, listening to others and respecting each other.
8. Being able to work together.
9. Identify the social, economic and environmental implications of academic and professional activities within one's own area of knowledge.
10. Know and master the elements of musical language on an expression, understanding and creation level.
11. Knowing how to explain the main consequences of the effect of teaching the arts on people's cultural, personal and social education.
12. Knowing how to understand, analyse and compare texts belonging to different spheres of thought, culture and the arts with their possible linkages with music.
13. Learn to establish relationships between different artistic languages taking theory and praxis of musical activity as a central focus.
14. Learn to understand, analyze and compare texts from different domains of thought, culture and the arts with their possible links with the musical event.
15. Propose viable projects and actions to boost social, economic and environmental benefits.
16. 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.
17. They have acquired knowledge and skills and abilities in expressive and perceptive dimension of voice, song, choral singing and musical direction.

18. Understand the learning processes and methodological bases underlying the teaching and learning of music.

## Content

1. Characteristics of music teaching-learning:

- from individual experience to collective practice.
- a socio-constructivist approach to the teaching-learning process.
- meaningful learning ("making music to learn music").
- talk about music to learn.

2. Specific skills in the area of music:

- Discover artistic proposals from different cultures, eras and styles,
- Investigate and analyze different cultural and artistic manifestation
- Experiment and create with the possibilities of sound, image, body
- Design, develop and disseminate collaborative cultural and artistic projects

3. The contexts of musical practice (song, audition, creation, instrumental performance)
4. Methodology for the teaching-learning of music in an inclusive scenario

## Methodology

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

### SUPERVISED ACTIVITIES

Tutorship and other supervised activities.

### AUTONOMOUS ACTIVITIES

Searching for materials and developing teaching proposals.

Writing thoughtful essays from reads about music didactics.

### CONDUCTED ACTIVITIES

Teacher presentations about the four main contents (see the programme). From examples of music sessions, the teacher will conduct the reflective process in order to discover and understand the core elements of the music education.

Designing and presenting autonomous exercises and activities.

Conducting music activities for the whole group or working in small groups. It includes document analysis, problem solving and case studies, among other learning strategies.

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			
Conducted	45	1.8	2, 13, 18, 10, 4, 5, 3, 7, 8, 1, 17, 6
Type: Supervised			
Supervised	30	1.2	18, 10, 3, 1, 6
Type: Autonomous			
Autonomous	75	3	2, 18, 10, 5, 3, 8, 16, 14, 11, 12, 6

## Assessment

Class attendance is required as it is a practical subject. The assistance enables the observation and analysis of t

It will be specifically valued that the student is a good musical model (sin  
The didactic-musical profile must be supported by certain characteristics  
- responsibility for the planning and prior preparation of what is needed  
- communicative ability, based on mastery of verbal language, but also o  
- ability to manage the group, being attentive to the existing diversity and  
- Attention to what happens during the activities and flexibility to adapt, w  
- Reflection and critical look at the educational practice carried out.

To make an average and be able to pass the subject, you must have pas  
In the debates, the degree of participation and the level of reflection of th  
The attitude and active participation during the teaching and learning pro  
In order to pass this subject, the student must demonstrate, in the activiti  
For the generic aspects, the evaluation will be governed in accordance w

Delivery dates and reassessment of the main tasks:

- Individual analyzes of musical situations. Two deliveries: last week of O
- Works on readings. Individuals and in groups. Delivery: second week o
- Design of a didactic proposal. individual Delivery: second week of Dece
- Oral presentation of the didactic proposal. individual Date: December 2
- Single assessment: December 21. All the work specified in sections 1, 1
- Analysis of musical situations: 30%
- Didactic proposal: written work and presentation: 60%
- Reading assignments: 10%

Only those tasks that have been suspended can be reassessed and can  
Copying or plagiarism in any type of assessment activity constitutes a se

## Assessment Activities

Title	Weighting	Hours	ECTS	Learning Outcomes
Analysis of a musical situations (individual task)	20%	0	0	2, 13, 18, 10, 4, 5, 3, 7, 8, 1, 17, 16, 6
Didactic proposal (individual task)	40%	0	0	18, 10, 3, 1, 17, 6
Short activities (discussions, reflections, proposals for activities, etc.)	30%	0	0	13, 18, 9, 15, 16, 14, 11, 6
Works about reads	10%	0	0	13, 18, 5, 8, 16, 14, 11, 12

## Bibliography

- Aróstegui, J.L. (ed.) (2014). *La música en Educación Primaria. Manual de formación del profesorado*. Madrid: Dairea.
- Blacking, J. (1994). *Fins a quin punt l'home és music?*. Vic: Eumo. (Versió original en anglès, 1976).
- Bonal, E.; Hernández, M., & Querol, E. (2006). Cómo enseñamos el lenguaje musical en la escuela de música municipal de Can Ponsic de Barcelona. *Quodlibet: Revista de especialización musical*, 35, 82-99.
- Bordons, G.; & Casals, A. (2012). Poesia, música i escola: un triangle sonor. *Temps d'Educació*, 42, 11-30.
- Carrillo, C.; & 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*, 33, 1-26. Disponible a: <http://musica.rediris.es/leeme/revista/carrillo&vilar14.pdf>
- Cremades, R. (coord) (2017). *Didáctica de la educación musical en primaria*. Ediciones Paraninfo.
- Deliège, I.; & Sloboda, J. (1995). *Naissance et développement du sens musical*. Paris:PUF. (Versió en anglès: *Musical Beginnings. Origins and Development of Musical Competence*. Oxford: Oxford University Press, 1996).
- Delalande, F. (1991). Introducción a la creación musical infantil. *Música y Educación*, 8, 315-328.
- Díaz, M.; & Frega, A. L. (1998). *La creatividad como transversalidad al proceso de educación musical*. Vitoria-Gasteiz: Amarú.
- Gluschkof, C.; & Pérez-Moreno, J. (eds.) (2017). *La música en la educación infantil: investigación y práctica*. Madrid: Dairea.
- González-Martín, C. (2014). Metodologia d'ensenyament-aprenentatge de les cançons i repertori. A Calderón, D. (Ed.) *Expressió Musical a Primària*. Barcelona: Publicacions de la UB.
- Hemsy de Gainza, V. (1995). Didáctica de la música contemporánea en el aula. *Música y Educación*, 24, 17-24.
- Hennessy, S. (1995). *Music 7-11. Developing primary teaching skills*. Londres: Routledge.
- Lluveras, N.; Valls, A.; & Vilar, M. (1994). *La cançó a l'etapa primària*. Bellaterra: ICE de la Universitat Autònoma de Barcelona.
- Maideu, J. (1997). *Música, societat i educació*. Berga: Amalgama.
- Malagarriga, T.; & Valls, A. (2003). *La audición musical en la Educación Infantil: propuestas didácticas*. Barcelona: CEAC.
- Malagarriga, T.; & Martínez, M. (2010). *Tot ho podem expressar amb música*. Barcelona: Dinsic.

- Martí, J. (2000). *Más allá del arte: la música como generadora de realidades sociales*. Sant Cugat del Vallès: Deriva.
- Ocaña, A. (2001). *Recursos didáctico-musicales para trabajar en Primaria*. Granada: Grupo Editorial Universitario.
- Martí, J.M. (2016). *Aprendizaje musical para niños. Metodologías y sistemas pedagógicos de la didáctica musical*. Barcelona: Redbook Ediciones.
- Miralpeix, A. (2012). iMúsica: educación musical con el iPad y el iPhone. *Eufonía*, 56, 27-35.
- Pujol, M.A.; & Serra, J. (1998). *La dansa catalana en l'ensenyament primari*. Barcelona: Generalitat de Catalunya. Dept. de Cultura.
- Small, C. (1989). *Música. Sociedad. Educación*. Madrid: Alianza Editorial. (Versió original en anglès, 1980)
- Swanwick, K. (2000). *Música, pensamiento y educación (2a ed.)*. Madrid: Morata. (Versió original en anglès, 1988).
- Tafuri, J. (2006). *¿Se nace musical? Como promover las aptitudes musicales de los niños*. Barcelona: Graó.
- TORNS, X.; MALAGARRIGA, T.; GÓMEZ, I. (2009). Dos enfoques en enseñanza del lenguaje musical. *Música y Educación*, 77, 50-63.
- Valls, A.; Calmell, C. (2010). *La música contemporània catalana a l'escola*. Barcelona: DINSIC.
- Vilar, M. (2004). Acerca de la educación musical. *Revista Electrónica de LEEME*, 13. Disponible a: <http://musica.rediris.es/leeme/revista/vilarm.pdf>
- Wagner, C. (1966). *Aprenquem a fer cantar*. Barcelona: Hogar del libro.
- Young, S. (2009). *Music 3-5*. Oxon: Routledge.
- El sac de danses (1997). *El galop. Danses catalanes i jocs dansats*. (1997). Alta fulla.

## Software

Softwares (music):

- Spotify
- MuseScore
- Audacity