

Degree	Type	Year
Primary Education	OB	2

Contact

Name: Cristina Gonzalez Martin

Email: Cristina.Gonzalez.Martin@uab.cat

Teachers

Mar Moron Velasco

Gemma Paris Romia

Berta Menen Ortin

Laia Noves Alejandro

Joan Lluís Cepria Honorato

Ruth Ortin Lozano

Laia Serra Sangüesa

Teaching groups languages

You can view this information at the [end](#) of this document.

Prerequisites

No prerequisites are required to take this course.

Objectives and Contextualisation

- To understand the nature of artistic processes (performance of the arts, music, dance and movement) and resources to be executed.
- To be sensible of educational interventions in the field of: image, object and space.
- To learn the musical contents applied in primary education and some of the educational applications in the field of music.

Competences

- Acquiring resources to encourage lifelong participation in musical and plastic arts activities inside and outside of the school.
- Analyse and recognise one's 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.
- Know and apply information and communication technologies to classrooms.
- Know the school's 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.
- 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 productive and perceptive dimension of the visual and musical arts.
2. Acquire the artistic knowledge on the school curriculum.
3. Be able to work in a team.
4. Develop creative and innovative capacities.
5. Develop critical knowledge and skills with respect to culture and education.
6. Experience music in relation to the social and cultural context.
7. Implementing projects that include different artistic disciplines in their process.
8. Know and use technological resources in scheduled activities.
9. Propose ways to evaluate projects and actions for improving sustainability.
10. Recognising one's own emotions and those of others, and their value in art education in the school.
11. 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.
12. Understand, analyse and produce teaching materials applied to arts education.
13. Understand the value of arts education in the development of people and society.

Content

Part I. Art and education

CULTURAL AND PERFORMATIVE DIMENSION

1. Art education in developing the person.
2. Relations between art and education.
3. Historical, social and cultural.
 - 3.1 The audiovisual company.

Part II. Training in the practice of the arts

PRODUCTIVE AND PERFORMATIVE DIMENSION

1. Visual thinking and artistic development: two and procedures and techniques dimensional.
2. Practices and projects related to different cultural contexts and artistic movements.
3. Understanding and experimenting with the practice of art as a process of knowledge.

Part III. Visual and art education at school

EDUCATIONAL DIMENSION: EDUCATIONAL INTERVENTION

1. The curriculum of art education: visual and plastic.
2. Methodologies, processes and strategies.

Part IV. Music and Education

CULTURAL DIMENSION

1. Music: art and language between people and cultures.
2. Music in relation to the social and cultural context.

Part V. Training in musical practice

PRODUCTIVE AND PERCEPTIVE MUSIC DIMENSION

1. The musical performance through voice and instruments or related materials.
 - 1.1 The song as a basic element of musical practice.
 - 1.2 Introduction to gesture direction.
2. Listening to music in the process of awareness and knowledge for achievement.
3. The sound creation. Oral transmission coding.

4. Dance and movement.

Part VI. Musical education at school

TEACHING MUSIC DIMENSION

1. The teaching and learning of music.
 - 1.1 Fundamental Principles methodology, resources, materials and strategies.
2. Music and its implications at the physiological level, psychomotor, emotional and cognitive.

Activities and Methodology

Title	Hours	ECTS	Learning Outcomes
Type: Directed			
Presentation in group	27	1.08	2, 12, 6, 1
SEMINARS	41	1.64	2, 13, 5, 4, 11, 10
Type: Supervised			
Tutorials and other supervised activities	45	1.8	12, 3, 6, 1, 4, 7
Type: Autonomous			
Making proposals: theory and practice of art education: visual music.	112	4.48	12, 3, 6, 1, 4, 7

SUPERVISED

- Tutored tutoring and other activities.

AUTONOMOUS

- Making proposals: theory and practice of art education: music and visual and plastic.

DIRECTED

Classes in 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.
- Coordination and interdisciplinary approach between plastic and musical activities.

- Making collective musical activities.

Seminars:

- Workspaces in small groups (1/2 or 1/3 of the large group) supervised by faculty where analysis documents, case resolution or various activities delved into the contents and themes, worked in the large group.
- Conducting exercises and activities designed in large group sessions.
- Completion of exercises and activities specific to seminar work.
- Oral activities, individual or group exhibitions. Comments and reviews of the results.

TRIPS: Trips to museums or other art centres and musical workshops. The trip to the Musical Museum and Gamelan workshop will cost 5 euros approximately per student. If the student is unable to make the trip, the following alternatives will be proposed: go on the trip on another day, with another group, or look for an alternative to the trip in a complementary work format. In the case of visual is planned to make a trip to Santa Fe del Montseny with private cars (morning groups).

MATERIAL: The teacher can ask for the purchase of some materials for the development of the different activities that will cost approximately 10-15 euros.

Due to the current "climate alarm", "lack of natural resources" and "economic imbalance" that we are experiencing on the planet, the team of teachers at the Didactic Unit of Plastic Expression will promote artistic skills from an eco-social and eco-feminist point of view. Priority will be given to natural and recycled materials during the workshop sessions and individual and/or group artistic creations. With the use of natural materials and the elaboration of others from them, the aim is to generate environmental awareness among the students, which implies developing sensitivity and critical ability to perceive the natural and material environment that surrounds us and to know and react to attitudes, situations and events that contribute to improving the care of the planet.

If other materials are needed, teachers will recommend what is appropriate for the planned activities, which will have a sustainable cost and can be shared among the students. Mechanisms will be sought to ensure that everyone has them.

Complementary activities: during the course, a group invites a dancer for a 4-hour creative dance workshop (half group 2 hours and half group 2 hours); it is an activity prior to the subsequent performance (interdisciplinary project).

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.

Assessment

Continous Assessment Activities

Title	Weighting	Hours	ECTS	Learning Outcomes
PART II. Art and education. CULTURAL DIMENSION AND PERFORMATIVE	15	0	0	13, 5, 9, 11
Part II. Training in the practice of art. PRODUCTIVE AND PERFORMATIVE DIMENSION	25	0	0	2, 3, 1, 4, 7
PART III. Arts education in school. Educational dimension: educational intervention	10	0	0	2, 12, 8, 3, 7, 10

PART IV. Music education in schools. DIMENSION TEACHING MUSIC	10	0	0	2, 3, 4, 11, 10
Part V. Training in musical practice. PRODUCTIVE AND RESPONSIVE DIMENSION OF MUSIC	30	0	0	3, 6, 1, 4, 7
Part VI Music and education. CULTURAL DIMENSION	10	0	0	13, 5, 11

- Given the active and participatory methodology used in class, attendance is important to achieving the competencies of the subject.
- In order to pass the subject, each of the two parts must be passed: the visual and plastic education, and the music education. The final grade will be the arithmetic mean between the two parts.
- It is necessary to show an attitude compatible with the educational profession, developing basic skills such as participation, cooperation, empathy, argumentation and respect for others. The student has to be responsible and rigorous in self-employed work and show critical thinking and behaviours that promote a friendly and positive, democratic environment where differences are respected. This attitude will be indispensable to pass the subject.
- It is also necessary that the student shows good general communicative competence, both orally and in writing, and a good command of the language or languages that appear in the teaching guide. In all the activities (individual and group), linguistic correction, writing and formal aspects of presentation will therefore be taken into account. Students must be able to express themselves fluently and correctly and must show a high degree of understanding of academic texts. An activity can be returned (not evaluated) or failed if the teacher considers that it does not meet these requirements.
- The assessment will also focus on skills for cooperation and teamwork and will be gender sensitive.
- The use of electronic devices in class will only be accepted for academic use.
- The total or partial plagiarism of one of the evaluation activities and/or the copy in an evaluation test is a direct reason for suspending the subject.
- The delivery of the different evaluation tasks must be done on the marked day or before, in no case will subsequent deliveries be accepted.
- In the case of music, the student must have passed the written exam to pass.
- People with vocal problems that prevent them from singing should bring a medical report explaining the situation and adaptations to the oral exam. If you don't have a diagnosis, despite having vocal problems, you will need to take the exam and if you fail, you will be averaged with the other grades.
- The retake can only be passed if a score of at least 5 is achieved (without rounding). At the same time, the maximum score that can be obtained in the retake will be 5. In the case of music, only the exams (oral and written) will be eligible for the retake, the rest will average. In the case of visual education, the tasks to be developed to pass the subject will be agreed upon with the teacher in an individual tutoring session
- In the case of music: it is allowed the restricted use of Artificial Intelligence (AI) technologies exclusively in support tasks with the bibliographic or information fence and proofreading of all evaluation activities. It will be very important that the student has to clearly identify which parts they are generating with this technology, specify their undertakings and include a critical reflection on how these have influenced the process of the final result of the activity. The non-transparency of the use of AI in this evaluable activity is considered academic dishonesty and may result in a partial or total penalty in the grade of the activity, or higher penalties in serious case. The sanctions will result in a direct failure, without the possibility of recovery, of the evaluative activity.
- In the case of Visual: the use of Artificial Intelligence (AI) technologies is allowed as an integral part of the development of the work, as long as the final result reflects a significant contribution of the student in the analysis and personal reflection. The student will have to clearly identify which parts have been generated with this technology, specify the tools used and include a critical reflection on how these have influenced the process and the final result of the activity. Non-transparency of the use of AI will be considered academic dishonesty and may result in a penalty in the grade of the activity, or higher penalties in serious cases. The sanctions will result in a direct failure, without the possibility of recovery, of the evaluative activity. It should be borne in mind that the use of AI involves considerable energy consumption. Therefore, it is important to promote responsible and efficient use in the educational

environment, prioritizing applications with a positive impact and avoiding unnecessary use in order to minimize environmental impact and preserve respect for the uniqueness of critical thinking and the narrative capacity of each person.

This subject does not admit synthesis test for students enrolled for the second time. It will be considered "not evaluable" when the student has not been able to provide sufficient evaluation evidence to allow an overall grade for the course, i.e., has not provided a minimum of 50% of the evaluation work.

Specification of the evaluation activities

Evaluation activity	Typology of activities	Percentage	Evaluation date	Recovery date
Exhibition/research task (Part I)	Group	10%	April 2026	May 4rth 2026
Proposals related to the artistic practice (Part II)	Individual and group	15%	January & April 2026	May 4rth 2026
Interdisciplinary project(Part II)	Group	5%	January 2026	May 4rth 2026
Educational project (Part III)	Individual	5%	April 2026	May 4rth 2026
Design and structure portfolio/web (Parts I, II and III)	Individual	5%	January 2026	May 4rth 2026
Conclusions and visual documentation of the portfolio/web (parts I, II and III)	Individual	5%	April 2026	May 4rth 2026
Participative and pro-active action during the sessions	Individual	5%		
Reflection activity based on three music experiences (parts IV and V)	Individual	7.5%	November 2025	
	Individual	20%	Desember 2025	May 4rth 2026

Written music exam
(Part V and VI)

Interdisciplinary project(Part V and VI)	Group	10%	January 2026	May 4th 2026
--	-------	-----	--------------	--------------

Oral music exam (Part V)	Individual	12.5%	January 2026	May 4th 2026
--------------------------	------------	-------	--------------	--------------

- The details of the music and visual assessment tasks carried out during the course will be uploaded on the Virtual Campus of each group.

- The teaching staff of each group will indicate the exact dates of delivery of the different assessment tasks during the presentation of the subjects on the first day of the course.

- The teaching staff will communicate the feedback and/or the mark of the assessment activities within a maximum period of 20 working days.

- The teacher may decide to give oral and/or written tests to those students who fail the course or who have to complete the proposed evaluation evidences (VISUAL).

Single assessment

- The single evaluation will take place April 13th 2026. And the re-evaluation on the same dates as those of continuous evaluation (May 4th 2006)
- The music and visual assessment tasks for students taking the single assessment will be the same as for the rest of the students, but the tasks in group will have to be done individually.
- The same retake system as for continuous assessment will be applied.

Bibliography

VISUAL ART EDUCATION

Acaso, M., i Megías, C. (2017). *Art Thinking. Cómo el arte puede transformar la educación*. Barcelona: Paidós

Aguirre, Imanol (2017). La formación de la persona. En *Cuadernos de Pedagogía*, 484, 24-27

Álvarez, I., Morón, M. i Gastín, M. (2019). Educar a través de las Artes. Proyectos interdisciplinarios e inclusivos en una escuela multicultural. *Aula*. 287, 31-35

Álvarez-Valdivia, I. M. i Morón-Velasco, M. (2022). Educar por medio del arte en una escuela multicultural. *magis, Revista Internacional de Investigación en Educación*, 15, 1-23. [Recuperat 01/02/22]
<https://revistas.javeriana.edu.co/index.php/MAGIS/article/view/32731>

Assadourian, E. (2017). *Educación Ecosocial. Cómo educar frente a la crisis ecológica*. Icaria Editorial

Bamford, A. (2009). *El factor ¡wauu!. El papel de las artes en la educación*. Barcelona: Octaedro

Bell Hooks (2021). *Enseñar a transgredir. La educación como práctica de la libertad*. Capitán Swing Libroa, S.L.

Berger, J. (2001). *Modos de ver*. Barcelona: Gustavo Gili.

- Blanco, V. y Cidrás, V. (2019). *Educar a través da arte. Cara a unha escola imaxinada*. Pontevedra: Kalandraka
- Chomsky, N. (2009). *La (des)educación* (3ª edición) Barcelona: Crítica.
- Dysthe, O. ; Bernhardt, N.; Esbjorn, L. (2013). *Enseñanza basada en el dialogo. El museu de arte como espacio de aprendizaje*. Bergen: Fagbokforlaget
- Efland, A. (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.
- Eisner, E. (2004). *El arte y la creación de la mente*. Barcelona: Paidós
- (2005). *Educar la visión artística*. Barcelona: Paidós.
- Freire, H. (2008). Arte infantil y transformación social. *El rapto de Europa. Pensamiento y creación*, 13, 23-38.
- (2011). *Educar en verd. Ideas per apropar els nens i les nenes a la natura*. Barcelona: Graó.
- González Verdaguer, T. (2016). Diálogos en el museo. *Cuadernos de Pedagogía*. 473, pp. 66-69
- González Verdaguer, T. (2008). El museo com espai de trobada entre l'educació i la cultura. *Temps d'educació*, 35, 119-126
- Herrero, Yayo (2022). Educar para la sostenibilidad de la vida. Una mirada ecofeminista a la educación. Ed. Octaedro.
- Hwang, S.Y. (2017). Rethinking Creativity: Present in Expression in *Creative Learning Communities. Educational Philosophy and Theory* 49 (3): 220-230.
- Hoyuelos, A. (2012). Les imatges fotogràfiques com a documentació narrativa. *In-fàn-ci-a*, 188, 7-14.
- Iwai, K. (2002). «La contribución de la educación artística a la vida de los niños». *Perspectivas*. Vol. XXXII, nº 4, diciembre
- Morón, M. (2005). *L'art del segle XX a l'escola*. <http://www.xtec.cat/~mmoron>. [Última consulta juny 2024]
- Morón, M. y Valdivia, I. M. Á. (2023). Binomio arte y educación para la escuela multicultural. *Cuadernos de pedagogía*, (540), 3.
- Morón, M. y París, G. (2013). Espacios de creación artística en la escuela. *Arte y movimiento*, 9, 53-63.
- Morón, M. i París, G. (2016). Crear, imaginar, pensar. *Perspectiva Escolar*. Núm. 385- Gener/Febrer. Pàgs. 49-54
- Munari, B. (2018). *Fantasía*. Barcelona: Gustavo Gili.
- Neddo, N. (2019). *El artista orgánico*. Barcelona: Promopress
- Padró, C. (2006) Repensar los museos, la educación y la historia del arte. Belda, C. i Marín, M.T (coords). *La museología y la historia del arte*. Murcia: Universidad de Murcia
- París, G. (2018). Art i joc, processos de creació a la infància. *Infància*, 225, 37-42.
- París, G., i Morón, M. (2019). Quan l'art entra a l'escola la creativitat surt per la finestra. *Guix*, 453, 41-45.
- Rodari, G. (2017). *Escuela de fantasía*. Barcelona: Blackie Books.
- Torres, M., i Juanola, R. (1998). *Dibuixar: mirar i pensar*. Barcelona: Rosa Sensat.

Vaquero, C. y Texeira, R. (2021). Otra forma de visitar el museo. Una oportunidad para resignificar la educación artística desde la acción colectiva en la formación de maestras y maestros. *ArtsEduca*, 28, 8-23

MUSICAL EDUCATION

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

Bonal, E., Casas, M., i Casas, N. (2005). *Diversita't. Cançons, danses... activitats i recursos per a la convivència en la diversitat*. Barcelona: Generalitat de Catalunya. Fundació Bofill. (inclou 2 CDs)

Departament d'Educació (2022). *Decret 175/2022, de 27 de setembre, d'ordenació dels ensenyaments de l'educació bàsica*. *Diari Oficial de la Generalitat de Catalunya*.

Departament d'Ensenyament (2015). *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.

Hennessy, S. (1995). *Music 7-11. Developing primary teaching skills*. Londres: Routledge.

Maideu, J. (1996). *Assaig. Cançons i exercicis*. Barcelona: Eumo Editorial.

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

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

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

Software

No specific software is used in this subject.

Groups and Languages

Please note that this information is provisional until 30 November 2025. You can check it through this [link](#). To consult the language you will need to enter the CODE of the subject.

Name	Group	Language	Semester	Turn
(PLAB) Practical laboratories	211	Catalan	annual	morning-mixed
(PLAB) Practical laboratories	212	Catalan	annual	morning-mixed
(PLAB) Practical laboratories	213	Catalan	annual	morning-mixed
(PLAB) Practical laboratories	311	Catalan	annual	morning-mixed
(PLAB) Practical laboratories	312	Catalan	annual	morning-mixed
(PLAB) Practical laboratories	313	Catalan	annual	morning-mixed
(PLAB) Practical laboratories	411	Catalan	annual	afternoon

(PLAB) Practical laboratories	412	Catalan	annual	afternoon
(PLAB) Practical laboratories	413	Catalan	annual	afternoon
(PLAB) Practical laboratories	711	English	annual	afternoon
(PLAB) Practical laboratories	712	English	annual	afternoon
(PLAB) Practical laboratories	713	English	annual	afternoon
(TE) Theory	21	Catalan	annual	morning-mixed
(TE) Theory	31	Catalan	annual	morning-mixed
(TE) Theory	41	Catalan	annual	afternoon
(TE) Theory	71	English	annual	afternoon