

Degree	Type	Year
Formación de Profesorado de Educación Secundaria Obligatoria y Bachillerato, Formación Profesional y Enseñanza de Idiomas	OP	1

Contact

Name: Laia Viladot Vallverdu

Email: laia.viladot@uab.cat

Teachers

Joan Escoda Domenech

(External) Víctor Domínguez

Teaching groups languages

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

Prerequisites

Not contemplated

Objectives and Contextualisation

This module will highlight the important role that music should play in secondary education, through an understanding of the curriculum, classroom innovation processes, and research foundations in didactics that foster reflective thinking among future teachers.

The following objectives are proposed:

- To understand the current curriculum
- To integrate curriculum elements into planning processes in music education at the compulsory secondary education and high school levels
- To be able to formulate and justify didactic principles
- To design a short teaching program
- To reflect on and solve hypothetical classroom case studies

- To analyze a popular piece from a gender perspective
- To analyze an innovation program specific to the subject area
- To develop a collective artistic project
- To reflect on the didactic and methodological implications of different curricular approaches, especially project-based learning
- To be able to formulate research questions and objectives

Learning Outcomes

1. CA55 (Competence) Create flexible learning situations in relation to music education by using a justified variety of strategies and methodologies to promote inclusive competency-based learning.
2. CA56 (Competence) Build educational and training assessment into programming as a tool to check and regulate learning in relation to music education.
3. CA58 (Competence) Cooperate as a team to co-create globalising, interdisciplinary and contextualised proposals based on music education.
4. CA59 (Competence) Build the professional identity of a future music teacher who is committed to an education that contributes to the development of a sustainable, equitable, diverse and just society that respects human rights.
5. KA38 (Knowledge) Select the basic aspects of the curriculum and the professional and teaching knowledge of music education to plan learning situations and action and evaluation strategies from the perspective of the Universal Design of Learning.
6. KA39 (Knowledge) Recognise the basic characteristics of students and their relationships with peers, family and community, as people in a situation of musical learning.
7. KA41 (Knowledge) Identify teaching strategies for the integrated, linked, contextualised and practical treatment of the social and cultural dimension of music, of all the musical experiences lived in the classroom and in the students' social and cultural environment.
8. SA48 (Skill) Apply inclusive educational support in the music education classroom, taking into account the different measures and resources and encouraging personalised learning.
9. SA50 (Skill) Master oral and written expression in both academic discursive practices and in music education teaching practice.
10. SA52 (Skill) Use data from the context of the music education classroom or centre to reflect on pedagogical processes and the role of teachers.

Content

BLOCK 1: Curriculum, planning, and the socio-cultural dimension of music education

- Regulatory framework and secondary school music curriculum: competencies, knowledge, and assessment criteria.
- Design of relevant and contextualized learning situations.
- Methodologies and strategies for curriculum implementation.
- Formative assessment as a tool to regulate learning and promote reflection.
- Cross-cutting aspects: inclusion, interculturality, social justice, SDGs, interdisciplinarity, multilingualism.
- Gender perspective and diversity in urban music: corporealities, dissident identities, and activism.

BLOCK 2: Teaching Innovation

- Showcase of innovative experiences
- Development of a personal, collective, and authentic artistic project
- Reflective practice: reflection on practice and its relationship to educational innovation

BLOCK 3: Introduction to Educational Research in Music Didactics

- Foundations of research in social sciences and music education
- The teacher as researcher: Introduction to action research

Aspects of the Digital Teaching Competence (DTC) are integrated, related to the design of resources, digital assessment, respect for licenses and image rights, and the responsible use of technology in the classroom.

Activities and Methodology

Title	Hours	ECTS	Learning Outcomes
Type: Directed			
In-person activity development	65	2.6	CA56, CA58, CA59, KA38, KA39, KA41, SA48, SA50, SA52, CA56
Type: Supervised			
completion, review, and assessment of the assigned tasks	77	3.08	CA58, KA38, KA41, SA48, SA50, SA52, CA58
Type: Autonomous			
autonomous learning activities	108	4.32	CA55, CA56, CA58, CA59, KA38, KA39, KA41, SA48, SA50, SA52, CA55

Starting from lectures given by the teaching staff and practical proposals, didactic criteria will be developed and conceptual reflection will be encouraged. For these reasons, the continuous involvement and active participation of all students is essential.

The number of hours specified for each of the learning activities is approximate and may be slightly adjusted depending on the calendar or teaching needs.

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

Continuous Assessment Activities

Title	Weighting	Hours	ECTS	Learning Outcomes
BLOCK 1: CURRICULUM (individual)	50%	0	0	CA55, CA56, CA59, KA38, KA39, KA41, SA48, SA50
BLOCK 2: INNOVATION (24% individual + 16% collective)	40%	0	0	CA55, CA58, CA59, KA39, KA41, SA48, SA50, SA52
BLOCK 3: INTRODUCTION TO RESEARCH IN MUSIC EDUCATION (8% individual + 2% collective)	10%	0	0	CA59, SA50, SA52

To pass this course, the student must demonstrate strong general communicative competence, both orally and in writing, as well as a solid command of the Catalan language.

The assessment of this module is divided into 3 blocks: CURRICULUM (50%), INNOVATION (40%), and RESEARCH (10%). Each of these contains different tasks and assessment activities, with percentages corresponding to 100% of the value of each block:

ASSESSMENT BLOCK 1 - CURRICULUM (50%)

- 50% Design of a learning situation (individual)
Each student will create a complete proposal for a learning situation (LS), establishing a connection between the educational context, curricular elements, and a critical pedagogical approach. The proposal should include the challenge, competencies and knowledge, key activities, and assessment strategies.
- 25% Individual reflection in video format
In a short video (3-4 minutes), students reflect on how their teaching perspective has evolved throughout the module, especially in relation to inclusion, interculturality, social justice, and gender perspective. This may be linked to the designed LS or to the initial "teacher self" reflection cube.
- 15% Song analysis
In video or written format (student's choice), the student analyzes a song addressing topics related to popular music and applying a gender perspective.
- 10% Participation and engagement throughout the module
Attendance, active participation, involvement in activities and discussions, and the quality of collaborative work will be assessed. A critical and reflective attitude during the sessions will also be taken into account.

ASSESSMENT BLOCK 2 - INNOVATION (40%)

- 20% Collective project
Final product created by the entire class group.
- 20% Tracking journal (peer assessment)
Assessment of each commission (as a small group) based on the work done over the 8 sessions, using a tracking journal as a support document where participation and daily work of each commission is recorded. Students will receive an average grade based on two commissions they participated in.
- 20% AraArt and My City
A written paper (maximum 2 pages) in which students research the "araArt" pedagogical innovation project and develop their own proposal for an innovative project in a real or fictional secondary school in their local context. This project should be connected to an arts school, cultural institution, or local artistic entities/organizations. It must include curricular links, justification for the choice of external partner, objectives, organization, and project design.

- 40% Individual reflection
Individual reflection on the collectively developed project.

ASSESSMENT BLOCK 3 - INTRODUCTION TO RESEARCH (10%)

- 20% Research article analysis
Group activity conducted and assessed in class.
- 80% Formulation of research question and objective (individual)

In accordance with the UAB regulations, plagiarism or copying of any work, or the use of IA in any case is penalized with a 0 as in the qualification, losing the possibility of recovering it, whether it is an individual work or in a group (in this case, all members of the group will have a 0).

Therefore, the course will be considered failed (with the right to resit) when:

- Even if a minimum of 3.5 is achieved in each BLOCK, the final average is below 5.
- Content is plagiarized or AI is misused.

Any questions or concerns about the evaluation not addressed in the above guidelines will be governed by the following documents:

- General evaluation criteria and guidelines of the Faculty of Education Sciences
<http://www.uab.cat/web/informacio-academica/avaluacio/normativa-1292571269103.html>
- Evaluation Regulations of the Autonomous University of Barcelona
Title IV: Evaluation. Version according to the amendments approved by the Governing Council on July 12, 2017
<http://www.uab.cat/web/informacio-academica/avaluacio/normativa-1292571269103.html>

SINGLE ASSESSMENT

To be assessed through single assessment, all required evidence from the regular (continuous) assessment must be submitted on May 20, 2026. For group assignments, if no classmates are participating in single assessment, the student must complete them individually.

Students opting for single assessment will not receive evaluative feedback or grading on ongoing activities completed during the course.

Reassessment for single assessment will take place on June 10, 2026, at the same time as the reassessment for continuous assessment.

Bibliography

There is gender parity among the authors of the following bibliography:

Casals, A.; Fernández-Barros, A. i Viladot, L. (2024). Claus de l'educació musical a l'educació bàsica. A A. Casals, A. Fernández-Barros, M. BujiM. Casals (Coords). *Claus de l'educació musical a Catalunya: mirades des de la recerca*. Graó Editorial.

Casals, A., i Viladot, L. (2021). La educación musical sube al escenario. En J. L. Aróstegui, G. Rusinek, i A. Fernández-Jiménez (Coords.), *Buenas prácticas docentes en centros de Primaria y Secundaria que educan a través de la música* (pp. 71-95). Octaedro.

Castelltort, A. (2024) *Ensenyar o educar* <https://blocs.mesvilaweb.cat/alba-castelltort/ensenyar-o-educar/>

- Carrillo, C. i Flores, M. A. (2018). Veteran teachers' identity: what does the research literature tell us?. *Cambridge Journal of Education*, 48(5), 639-656.
- Carrillo, C.; Viladot, L. i Pérez-Moreno, J. (2017). Impacto de la Educación Musical: una revisión de la literatura científica. *Revista Complutense de Investigación en Educación Musical*, 14, 61-74.
<https://revistas.ucm.es/index.php/RECI/article/view/54828/52004>
- Cavicchi, D. (2009). My music, their music, and the irrelevance of music education. A T. A. Regelski y J. T. Gates (Ed.), *Music education for changing times*. Springer.
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- Elliot, D.J. i Silvermann, M. (2015). *Music matters. A new philosophy of music education*. Oxford University Press.
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- Echeita, G. (2024). Educación inclusiva: ¿El sueño de una noche de verano? Octaedro Educación.
- Essomba, M.A. (Coord.) (2007). *Construir la escuela intercultural. Reflexiones y propuestas para trabajar la diversidad étnica y cultural*. Graó.
- Escoda, J. i González-Martín. C. (2020). Conèixer l'altre: una mirada intercultural des de l'aula de música. *Temps d'Educació*, 58, pp. 159-178.
- Fernández Morante, B i Casas Mas, A. (2019): Por qué enseñar música no es suficiente: educación musical y su red nomológica. *Revista Internacional de Educación Musical*, 7, pp. 3-12.
- Green, L. (2001) *Música, género y educación*. Morata.
- Hernández, F. i Ventura, M. (2008). *La organizacion del curriculum por proyectos de trabajo. El conocimiento es un calidoscopio*. Octaedro.
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- Ovejero, A. (2018). *Aprendizaje cooperativo crítico. Mucho más que una eficaz técnica pedagógica*. Pirámide.
- Perrenoud, P. (2011). *Desarrollar la práctica reflexiva en el oficio de enseñar*. Graó.
- Pozo, J. I., Pérez, M. P, Torrado, J. A i López-Iñíguez, G. (coords.). (2020). *Aprender y enseñar música. Un enfoque centrado en los alumnos*. Morata.
- Rey-Garegnani, M. i Casals, A. (2025). Haciendo música, hacemos comunidad. Evaluación y mediación en secundaria. *Eufonía. Didáctica de la Música*, 103, 31-38.
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Siankope, J. i Villa, O. (2004). *Música e interculturalidad. Cuadernos de educación intercultural*. Catarata.

Zaragozá, J. L. (2024). *La competencias musicales en primaria y secundaria: trascendiendo los límites del aula de música*. 357. Editorial Graó.

About the curriculum:

Departament d'Educació i Formació Professional (2024) El mapa curricular. Una eina per a la programació curricular a l'educació secundària obligatòria

https://projectes.xtec.cat/nou-curriculum/wp-content/uploads/usu2072/2024/10/Document_suport_mapa_curricula.pdf

Departament d'Educació (2022). Document de suport per al disseny de situacions d'aprenentatge.

https://projectes.xtec.cat/nou-curriculum/wp-content/uploads/usu2072/2022/11/20221020_document_de_suport.pdf

Departament d'Ensenyament (2018). El currículum competencial a l'aula. Una eina per a la reflexió pedagògica i la programació a l'ESO. Descarregat de:

<http://xtec.gencat.cat/web/.content/curriculum/eso/orientacions/20180302ProgramacionsESO.pdf>

Generalitat de Catalunya. (2022, 29 de setembre). Decret 175/2022, de 27 de setembre, d'ordenació dels ensenyaments de l'educació bàsica. *Diari Oficial de la Generalitat de Catalunya* núm. 8762.

Generalitat de Catalunya. (2017, 19 d'octubre). Decret 150/2017, de 17 d'octubre, d'atenció educativa a l'alumnat en el marc d'un sistema educatiu inclusiu (DOGC núm.7477)

Software

Internet resources

Currículum website: <https://xtec.gencat.cat/ca/curriculum/eso>

Calaix de música: <https://sites.google.com/a/blanquerna.url.edu/calaix-de-music/>

Teler de música: <http://www.telermusica.com/ca/>

Pedagogia musical activa: <http://pedagogiamusicalactiva.blogspot.com/>

Harmonies: <https://blocs.xtec.cat/harmonies/>

Camins sonors: <https://caminssonors.wordpress.com/>

EduGlosa - Improversem:

<http://www.eduglosa.cat/glosateca/programacions/improversem-reflexio-i-debat-mitjancant-la-glosa-i-el-rap/>

Teoría: Música theory web: <https://www.teoria.com/>

Classe de música 2.0 (MaríaJesús Música): <https://www.mariajesusmusica.com/>

8notas: <https://www.8notes.com/>

Canal de Youtube de Jaime Altozano: <https://www.youtube.com/c/JaimeAltozano/videos>

Canal de Youtube de Shauntrack: <https://www.youtube.com/channel/UCo5HJNjfdSoPWsdAHLsvSxQ>

IMSLP / Biblioteca Musical Petrucci: https://imslp.org/wiki/P%C3%A0gina_principal

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.