COURSE PROGRAM

Academic year 2024-2025

Identification and Characteristics of the Course			
Code	502869 FFP (Bilingüe)	ECTS credits	6
Denomination (Spanish)	Fundamentos de la Expresión Musical en Educación Primaria		
Denomination (English)	Fundamentals of Musical Expression in Primary Education		
Qualifications	Bachelor's Degree in Primary Education		
Centers	Santa Ana University Center (Almendralejo) Faculty of Teacher Training (Cáceres) Faculty of Education and Psychology (Badajoz)		
Semester	6th	Type	Compulsory
Module	Didactic-disciplinary		
Subject	Teaching and learning of Musical, Plastic and Visual Education		

Teachers			
Name	Office	Email	Degree
Mª del Pilar Barrios Manzano FFP	1.10	pbarrios@unex.es	Primary Education CC
Patrick Thomas Brady Caldera FFP	1.11	patricktbc@unex.es	Primary Education CC (bilingual)
Laura Domínguez Meca FEYP	2.18	lauradm@unex.es	Primary Education BA
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Isidoro García Díaz FEYP	2.20	isgardia@unex.es	Primary Education BA
María Victoria Soriano García CUSA	S	masorianog@unex.es	Primary Education CUSA

Field of Knowledge	Didactics of Musical Expression
Department	Didactics of Musical, Plastic and Corporal Expression
Coordinating lecturers (should there be more than one)	Patrick Thomas Brady Caldera (FFP) Intercentros Coordinator Héctor Archilla Segade (FEYP) María Victoria Soriano García (CUSA)

Competences
CG10: To reflect on classroom practices to innovate and improve teaching. Acquire habits and skills for autonomous and cooperative learning and promote it among students.
CG11: To know and apply information and communication technologies in classrooms. Selectively discern audiovisual information that contributes to learning, civic education, and cultural richness.
CT1.1: To publicly present ideas, problems, and solutions in a logically structured manner, both orally and in writing, at C1 level in Spanish according to the Common European Framework of Reference for Languages.
CT1.3: To use new information technologies as an intellectual work tool and as an essential element to inform, learn, and communicate.
CT1.4: To handle and use social and interpersonal skills in relationships with others and work cooperatively in multidisciplinary groups.
CT2.3: To update knowledge in the socio-educational field through research and analyze future trends.
CT2.4: To maintain an attitude of innovation and creativity in the exercise of the profession
CE16: To design, plan, and evaluate teaching activity and learning in the classroom.
CE53: To understand the principles that contribute to cultural, personal, and social formation through the arts.
CE54: To know the school curriculum of artistic education in its plastic, audiovisual, and musical aspects.
CE55: To acquire resources to promote lifelong participation in musical and plastic activities inside and outside the school.
CE56: To develop and assess curriculum content using appropriate didactic resources and promote the corresponding competences in students (musical, plastic, and visual education).

Contents

Course outline

The basic content of this subject focuses on working on the essential characteristics of music, from epistemological knowledge to performance and didactic application in Primary Education. Axes of musical perception and expression, both vocal and instrumental, and through body movement, related to the objectives and competences established by the legislation for the Primary Education stage.

Course syllabus

Unit 1: *Sound Perception and Expression.*
Contents: The sound environment. Sound parameters (pitch, duration, intensity, and timbre). The auditory system and ear training. Pedagogical thought and work of Murray Schafer.
Practical Activities: Audio perception and musical expression activities, discrimination and understanding of the sound spectrum, sound parameters.

Unit 2: Fundamentals of Musical Language: introduction to the fundamental elements of music in Primary Education.
Contents: Elements of music: rhythm, harmony, melody, form, texture, and expression. Pre-writing music, conventional and non-conventional notation.
Practical Activities: Various practical activities to understand the elements of music, sound perception, body percussion, singing, and alternative, non-conventional notation methods.

Unit 3: *Vocal expression: introduction to vocal technique and singing.*
Contents: Articulation, breathing, and vocalization. Children's songs and games. Zoltán Kodály's method.
Practical Activities: Active vocal technique work through vocalizations using a repertoire of popular children's songs and games, from oral tradition to urban popular music.

Unit 4: *Instrumental expression.*
Contents: From body percussion to instrumental practice. School orchestra, Orff instruments, traditional, recycled, and everyday instruments. Various group proposals. Carl Orff's method.
Practical Activities: Direct practice on different analog instruments and design and creation of alternative instruments, combining both according to student characteristics.

Unit 5: *Expression through body movement.*
Contents: Movement, dance, and body expression through music. Psychomotricity and dramatization. Dalcroze's method.
Practical Activities: Activities to raise awareness of body and musical movement. The body as an instrument of musical expression. Design and practice of various choreographies, dramatizations, dances, and types of dance. Varied repertoire on social media.

Unit 6: *Music, culture, society and mass media.*
Contents: Music in historical and traditional movements worldwide, between the local and the global. Music in mass media. Criteria for selecting, listening, analyzing, and practicing works from different periods and historical, cultural, and social aspects of mass media. Didactic application of contents. Constructive use of ICT.
Practical Activities: Epistemological study. Activities to study and raise awareness of the importance of history, culture, and advertising in the teaching-learning process for comprehensive individual development. Creation, assembly, and presentation of musical and audiovisual proposals for autonomous and team practice for classroom application. Didactic approach using analog techniques and application through ICT.

Unit 7: *Research and practice of teaching musical expression for its application in the classroom. Different movements, latest trends and applicable legislation.*
Contents: Research and application of didactic resources in artistic-musical expression. Most relevant pedagogical methods of the 20th and 21st centuries (Edgar Willems, François Delalande, John Paynter, Suzuki method, Ward method, etc.). New pedagogical trends in

Comentado [PB1]: New content.

musical didactics. Study of current legislation. Development and sequencing of activities and learning situations considering current legislation. ICTs and audiovisual resources.
Practical Activities: Practice, analysis, and reflection from the practice of various methodological trends, developing criteria for selecting and combining elements for classroom work. Design of activities with audiovisual montages. Use of internet resources, design, and practice of activities developed in the classroom for didactic use, both analogically and through ICT.

	Formation activities							
Student workload in hours by lesson		Lectures	Practical activities				Monitoring activity	Homework
Lesson	Total	L	HI	LAB	COM	SEM	SGT	PS
1	18	6				1.5		10
2	18	6				1.5		10
3	18	6				2		10
4	18	6				2		10
5	18	6				2		10
6	18	6				2		10
7	18	6				2		10
ASSESSMENT	24	3				2		20
TOTAL	150	45				15		90

L: Lectures (85 students)
HI: Hospital internships (7 students)
LAB: Laboratory or field practices (15 students)
COM: Computer room or language laboratory practices (20 students)
SEM: Problem classes or seminars or case studies (40 students)
SGT: Scheduled group tutorials (educational monitoring, ECTS type tutorials)
 PS: Personal study, individual or group work and reading of bibliography

Teaching methodologies

CONTINUOUS ASSESSMENT:

In-Person Sessions (Direct Teaching in the Classroom):

- Verbal presentations. Large group classes directed at presenting various concepts and procedures associated with the subject with the help of bibliographic, audiovisual, and ICT materials.
- Reading and viewing of documents and audiovisual material (concerts, documentaries, movies, practical examples, etc.) prior to and simultaneous with the oral and practical presentation by the teacher with student participation.
- Discussion and debate on current topics related to the subject to build new concepts based on known ones (interrelated with other subjects already taken or with other topics in the program with common points or confluences).

- Case analysis and problem-solving. Presentation of various cases by specialists and professionals; viewing real-life situations, scientific and technical documentaries, and resource presentations.
- Design, implementation, development, and presentation of activities, practical assumptions, and projects to work autonomously, individually, and/or in teams.
- Guided visits to different educational centers and centers of historical and cultural musical heritage.

The subject is sequenced into seven topics, and the approach is integrative of all of them, meaning that there will not be a progressive sequence from topic to topic. Although each one is presented, the didactic application will carry out the interconnection between the topics and the natural cyclic and global character in the teaching-learning process of music and its interrelation with other artistic and general subjects, as well as education in values...

Autonomous Non-Presential Work (ECTS Credits):

- Study of the subject taught throughout the course, consulting bibliographic sources, and preparing practical tests and written, audiovisual, and ICT support to evaluate students' learning outcomes in relation to the objectives or competences proposed in the course syllabus.
- Design of activities and projects with criteria for delimiting the work's objective, bibliographic selection, structure, etc., autonomously, individually, or in teams. Viewing of audiovisual materials (documentaries, movies, etc.) and preparation for the transmission, discussion, and debate on them in face-to-face classes.

Academic Tutorials:

- (In-person, streaming, forums, chats, virtual campus). Individual and group consultation and advice. Guidance, resolution of student doubts, and pedagogical assistance for decision-making and proposed classroom activities. Also, guiding the development of didactic works and advising on the use of bibliographic resources, both analog and ICT.
- Guide and monitor students' non-presential work to carry out individual or small group activities. Guidance on activities aimed at simulating and practicing the strategies and techniques presented and guided by the teacher for developing practical activities, after which reflections and debates will be conducted on the results in face-to-face classrooms. Additionally, curricular adaptations of various types, analysis of social contexts, discussion, and analysis of scientific-technical documentaries will be proposed.

Learning outcomes

- Understanding the basic characteristics of music, both from the perspective of competence and performance and its didactic application in Primary Education.

Comentado [PB2]: Clearer writing.

- Ability to understand and recognize the value and use of music in primary education, as well as the audiovisual supports and ICT used in the teaching-learning process of the degree.
- Application of the perception-listening and musical expression axes, both vocal and instrumental, and through body movement, in relation to the objectives and competences established by the legislation for the Primary Education stage.
- Design of didactic strategies aimed at enriching students' competences by developing and proposing practical musical and audiovisual assumptions using active methodologies for work in the Primary classroom.

Assessment systems

The assessment of this subject is governed by the Assessment Regulations of Official Bachelor's and Master's Degrees of the University of Extremadura (DOE 212 of November 3, 2020). Two assessment modalities are presented for all calls:

- **A) Continuous Assessment**
- **B) Global Final Assessment**

Regardless of the chosen modality, it is guaranteed that the student can achieve the maximum grade of "Excellent-10".

Modality A: Continuous Assessment

- **Assessment system and activity types**:
  - **Theoretical and/or practical exam**: 60%
  - **Assessable activities in seminars**: 40%
    - Observation of student involvement and participation
    - Creation of materials
    - Presentation of tasks and practical activities.
    - Practical and performative activities

To pass the subject in this modality, both parts must be passed respectively with a minimum grade of 5 out of 10 before weighting and adding both parts together.

Modality B: Global Final Assessment

- The student can opt for an alternative final test of a global nature that evaluates all the subject's content.
- Passing this test will constitute 100% of the grade.
- The final test will consist of two parts:
  - A written part with questions about music and its didactic application.
  - A practical and performative part to be specified by the teacher.

To pass the subject, both parts must be passed with a minimum grade of 5 out of 10. Each part will constitute 50% of the final grade.

Choosing an assessment system

- The student must choose the type of assessment and communicate it in writing to the teacher within the first three weeks of each semester. If the student does not communicate their decision following the established procedure, it will be understood that they opt for continuous assessment. Once the type of assessment is chosen, it cannot be changed during the ordinary call of that semester and must follow the assessment regulations for the extraordinary call.

Bibliography (basic and supplementary)

Basic bibliography

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- ARÓSTEGUI J.L. (2007): *La creatividad en la clase de música*. Barcelona: Graó.
- BACHMAN, Marie-Laure (1998): *La rítmica Jaques-Dalcroze. Una educación por la música y para la música*. Madrid: Pirámide.
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- BARRIOS MANZANO, Pilar (2009): *Danza y ritual en Extremadura*. Ciudad Real: CIOFF- Instituto de las Artes Escénicas y de la Música.
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- DÍAZ IGLESIAS, Sebastián; GUERRA IGLESIAS, Rosario (2013): *La música en Extremadura. Teoría y didáctica*. Cáceres: Universidad de Extremadura.
- ELIZALDE, L. (1988): *Canto Escolar 1 y 2*. Madrid: Publicaciones Claretianas.
- ESCUDERO, M.P. (1990): *Cánones populares, infantiles y clásicos*. Madrid: Real Musical.
- GUERRA IGLESIAS, Rosario (Coord.) (2021): *Instrumentos de la tradición musical en Extremadura*. Servicio de publicaciones Universidad de Extremadura.
- GUTIÉRREZ, A.; COLOMO, C. (1994): *Pomporita. Veinte canciones extremeñas para cantar, tocar y bailar*. Mérida: Editora Regional de Extremadura.
- MORENO HEREDIA, Leonor Victoria; MÜLLER GÓMEZ, Ángel (2000): *La canción y los instrumentos: didáctica y metodologías en la educación musical*. Madrid: Mad Editorial.
- ODENA, Oscar. (Ed.) (2012): *Musical creativity: Insights from music education research*. London: Ashgate.
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- WILLEMS, Edgar (1965): *El valor humano de la Educación Musical*. https://es.scribd.com/document/358845530/El-Valor-Humano-de-La-Educacion-Musical
- WILLEMS, Edgar (2001): *El oído musical*. Barcelona: Paidós.

Further reading

- ARÓSTEGUI J.L. (2007): *Reflexiones en torno a la formación del profesorado de música a partir del análisis documental de los planes de estudio en Europa y América latina*. Profesorado. Revista de Curriculum y Formación del Profesorado. Vol. 14, Nº 2 (2010) 179-189.
- ARÓSTEGUI PLAZA, J.L. (2004): *Las Tecnologías de la Información y la Comunicación en el Aula de Música*. Musiker. 14, 173-189.
- BARRIOS MANZANO, Pilar; POLO MÁRQUEZ, Antonio (Coord.): *Portal de Patrimonio Musical Extremeño. Legado, investigación y transmisión*. http://nuestramusica.unex.es, reestructurándose mientras con http://musica.showroomc2o.com/
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Other resources and supplementary teaching materials

Throughout the course, both in the classroom and other spaces and through the virtual campus and other means, students will be guided in selecting and studying material and resources. This will include both analog resources and those available on social media, and criteria for selection will be analyzed and agreed upon for different topics and activities.