



IDENTIFYING DATA

Musical expression and its teaching

Subject	Musical expression and its teaching			
Code	O05G110V01504			
Study programme	Grado en Educación Infantil			
Descriptors	ECTS Credits	Choose	Year	Quadmester
	6	Mandatory	3rd	1st
Teaching language	#EnglishFriendly Galician			
Department				
Coordinator	Casal de la Fuente, Lucía			
Lecturers	Alonso Monteagudo, Julio Carlos Casal de la Fuente, Lucía			
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General description This subject belongs to a degree focused on training generalist early childhood education teachers. It aims to provide the basic preparation so that, without being specialists in music education, they learn how to use and to integrate music in educational activities, and to develop the necessary sensitivity concerning musical expression and artistic creation. Therefore, we will get familiar with pedagogical-musical proposals for auditory perception and musical expression (differentiating between 0-3 and 3-6 years-old). We will also try to improve our knowledge and skills at music reading and theory, and to provide resources and solid psychopedagogical grounds in which to base on educational decisions. For completing the musical training, the main activities that will be done tend to focus on playing, group singing and dancing simple songs, and on musical games for the promotion of creativity. Particular emphasis will be laid on the exercise of relaxation, breathing, and phonation, since voice is a tool that all teachers need to properly use. Starting from non-conventional representation of sounds, we will get to conventional musical notation, examine rhythmic education, and the design of interdisciplinary didactic proposals based on the official curriculum, and intended for children aged 0 to 6.

English Friendly subject: International students may request from the teachers: a) resources and bibliographic references in English, b) tutoring sessions in English, c) exams and assessments in English.

Training and Learning Results

Code	
A1	Students have shown to have and understand knowledge in an area of study based on general secondary education, and are at a level in which they can have recourse to advanced textbooks and also to have updated knowledge on the progress made in their field of study.
A2	Students know how to apply knowledge in their work or vocation in a professional manner and have competences that are usually proven through preparation and defence of arguments and problem-solving in their area of study.
A3	Students have the ability to gather and interpret relevant data (usually within their study area) to make judgements that include a reflection on the relevant social, scientific or ethical issues.
A4	Students can transmit information, ideas, problems and solutions to both specialised and non-specialised public.
A5	Students have developed the necessary learning skills to undertake further studies with a high degree of autonomy.
B1	Know the objectives, curricular content, and the evaluation criteria in primary education.
B2	Promote and facilitate early childhood learning from a global and integrating perspective, in the different psychomotor, cognitive, emotional and volitional dimensions.
B8	Know the basics of dietetics and hygiene for children. Knowledge of the fundamentals of early attention and the □ Knowledge- bases and developments that allow us to understand the psychological, learning and personality building processes based in early childhood.
B11	Reflect on classroom practices to innovate and improve educational tasks, acquire habits and skills for autonomous and cooperative learning, and promote them among students.
B12	Understand the role, possibilities and limits of education in today's society and the core competencies affecting higher education schools and their professionals. Know the quality improvement models that can be applied to educational centres.
C45	To know the oral and folk traditions.

- C53 To know the fundamentals of music, plastic art and self-expression through movement of the syllabus of this stage, as well as the theories about the acquisition and development of the relevant learning contents.
- C54 To be familiar with and use songs to foster auditory, rhythmic and vocal education.
- C55 Know how to use games as a teaching resource and design learning activities based on principles.
- C56 To develop teaching activities that foster musical perception and expression, motor skills, drawing and creativity.
- C57 To analyze audiovisual languages and their implications for teaching.
- C58 To promote sensitivity towards plastic expression and artistic creation.
- D1 Capacity for analysis and synthesis
- D2 Capacity for organisation and planning
- D5 Knowledge of informatics
- D6 Information management capacity
- D7 Troubleshooting
- D8 Decision-making
- D9 Team Work
- D11 Skills in interpersonal relations
- D12 Critical reasoning
- D13 Critical reasoning
- D14 Ethical commitment
- D15 Autonomous learning
- D16 Adaptation to new situations
- D17 Creativity
- D18 Leadership
- D19 Knowledge of other cultures and customs
- D20 Initiative and an entrepreneurial spirit
- D21 Motivation for quality

Expected results from this subject

Expected results from this subject	Training and Learning Results			
1. Understanding of the principles which contribute to the historic, cultural, personal, and social training from music education in early childhood.	A2	B12	C58	D6 D13 D14 D15
2. Knowledge of the possibilities and limitations musical education in early childhood.	A3 A4	B1		D1
3. Knowledge of the school curriculum for early childhood education related to musical education.	A1 A2	B1 B8 B12	C53	D5 D19
4. Acquisition of resources to promote lifelong participation in musical activities in and out of school.	A3	B1 B8 B11 B12	C45 C53 C54 C55 C57 C58	D1 D2 D6 D7 D9 D15 D16 D17 D19 D21
5. Artistic education: knowledge and organisation of musical elements and working patterns for the creation of artistic activities related to music.	A2 A3 A4 A5	B1	C45 C53 C54 C55 C56 C57	D1 D2 D5 D6 D7 D8 D9 D15 D16 D17 D19 D21

6. Abilities for leadership, interpersonal relationships, and teamwork.	A2	B2	C55	D1
	A3		C58	D2
	A4			D6
	A5			D7
				D8
				D9
				D11
				D18
				D20
				D21
7. Adaptation to new situations, problem solving and autonomous learning.	A3	B8	C53	D1
	A4	B11	C56	D2
	A5	B12	C58	D6
				D7
				D8
				D9
				D11
				D12
				D13
				D15
				D16
				D19
	8. Habits of excellence and quality in professional practice.	A1	B1	C53
A2		B2	C56	D2
A3		B8	C57	D5
A4		B12	C58	D6
				D7
				D8
				D9
				D11
				D12
				D13
				D14
				D15
				D16
9. Performance within the necessary ethical principles for the correct professional practice.	A2	B1	C58	D8
	A3	B8		D9
		B11		D15
		B12		D16
				D19
				D20
				D21
10. Ability to apply technical and pedagogical principles to music education.	A2	B1	C45	D1
	A3	B8	C53	D2
	A4	B11	C54	D5
		B12	C55	D6
			C56	D7
			C57	D8
			C58	D12
				D13
				D14
				D15
				D16
				D17
				D18
			D19	
			D20	
			D21	

11. Preparation of music contents of different styles and genres for music education.

A1 B1 C45 D1
 A2 B2 C53 D2
 A3 B8 C54 D5
 A4 B11 C55 D6
 A5 B12 C56 D7
 C57 D8
 C58 D9
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Contents

Topic	
1. Music in early childhood education.	1.1. Music in 0-6 years-old. 1.2. Sound qualities. 1.3. The voice and the body as the main instruments.
2. Basic musical knowledge: theory and practice.	2.1. Music notation. 2.2. Rhythm. 2.3. Brief introduction to scales, intervals, chords, and adaptation of music repertoires. 2.4. Expressive elements of music.
3. Resources and didactic proposals for early childhood education.	3.1. Musical instruments. 3.2. Main resources and psychopedagogical proposals for music education with children aged 0-6. 3.3. The role of music in the design of holistic didactic proposals for early childhood education.

Planning

	Class hours	Hours outside the classroom	Total hours
Introductory activities	1	1	2
Workshops	4	2	6
Practices through ICT	2	1	3
Learning-Service	8	15	23
Mentored work	8	30	38
Seminars	2	2	4
Lecturing	19.5	36.5	56
Problem solving	2	0	2
Laboratory practical	6	10	16

*The information in the planning table is for guidance only and does not take into account the heterogeneity of the students.

Methodologies

	Description
Introductory activities	Exploration of students' previous knowledge, aptitudes, and attitudes towards the subject. Explanation of the roadmap of the course.
Workshops	Development of cooperative, teamwork and participatory activities, cooperative teaching-learning techniques; and design, implementation, and evaluation of music activities for early childhood education.
Practices through ICT	Presentation and practice with music education software.
Learning-Service	Explanation, exemplification, design, implementation, and assessment of music sessions for babies in nearby 0-3 early childhood education schools, in group and/or individually.
Mentored work	Cooperative academic work production supervised by the teachers, that may imply eTwinning.
Seminars	Guidance and joint reflections: questions, queries, and follow-up work (which will require of students' autonomy, in and out of regular lessons), news updates, dilemmas that entails music education in the 21st century, etc.
Lecturing	Explanation of the theoretical-practical contents of the subject and of the guidelines for academic work production.
Problem solving	Application of theoretical-practical knowledge in essays, classroom activities, exams, etc.

Laboratory practical Relaxation, breathing and phonation techniques. Musical practice: singing, instrumental performance, and dance.

Personalized assistance

Methodologies Description

Seminars Group or individual support at lessons or tutorials, in concerted timetable arranged between the students and the teachers. Attendee students should ask for tutorials to the teacher at regular lessons (in face-to-face sessions, please, not via email) to fix, if necessary, an individual or group tutorial out of the regular or face-to-face lessons.

Assessment

	Description	Qualification	Training and Learning Results			
			A1	B1	C45	D1
Workshops	Attendance, follow-up, participation and getting the maximum advantage out of the practical sessions (Sessions B).	15	A1 A2 A3 A4 A5	B1 B2 B8 B11 B12	C45 C53 C54 C55 C56 C57 C58	D1 D6 D8 D9 D11 D12 D13 D14 D16 D17 D19 D21
Learning-Service	Design, implementation, and assessment of music sessions for babies, in group and/or individually.	15	A1 A2 A3 A4 A5	B1 B2 B8 B11 B12	C45 C53 C54 C55 C56 C58	D1 D2 D5 D6 D7 D8 D9 D11 D12 D13 D14 D15 D16 D17 D18 D19 D20 D21
Mentored work	Elaboration of tasks and works in teams, that may involve eTwinning, in collaboration with foreign centres etc.	35	A1 A2 A3 A4 A5	B1 B2 B8 B11 B12	C45 C53 C54 C55 C56 C57 C58	D1 D2 D5 D6 D7 D8 D9 D11 D12 D13 D14 D15 D16 D17 D18 D19 D20 D21

Problem solving	Execution of an individual theoretical-practical test.	25	A1	B1	C45	D1
			A2	B2	C53	D6
			A3	B8	C54	D7
			A4	B11	C55	D8
			A5		C56	D12
					C57	D13
					C58	D15
						D16
						D17
						D19
			D20			
Laboratory practical	Execution of a group practical performance.	10	A1	B1	C45	D1
			A2	B2	C53	D2
			A3	B8	C54	D5
			A4	B11	C55	D6
			A5	B12	C56	D7
					C57	D8
					C58	D9
						D11
						D12
						D13
						D14
			D16			
			D17			
			D18			
			D19			
			D20			
			D21			

Other comments on the Evaluation

The table above shows the characteristics of Attending students' assessment, that is to say, students that do not miss more than 3 Sessions B (in other words, students that attend at least 80% of Sessions B), regardless if the absences are justified or not. This means that students can miss a maximum of 3 Sessions B if they want to be considered as Attending students. Out of these 3, each non-justified absence implies -0.1 penalty points in section 'Attendance and participation in Sessions B'. If the absence is justified, it will not imply losing points. Absence notes will never be sent by e-mail: they will be shown to the coordinator of the subject at any face-to-face sessions. Attendance and participation in Sessions A do not affect the final qualification. Nevertheless, it is essential to attend these sessions for getting the maximum advantage out of the subject, especially for learning and understanding the contents, and for being able to keep up with the pace of Sessions B without difficulties. Attending Sessions A will also benefit the quality of students' individual participation and contributions to Sessions B which, along with the attitude, will be determining to evaluate the aforementioned assessment section.

EVALUATION FOR ATTENDING STUDENTS:

- (1) Individual theoretical test: 25%
- (2) Group practical performance: 10%
- (3) Group mentored work: 35%
- (4) Service-learning project: 15%
- (5) Attendance and participation in Sessions B: 15%

For those who choose to be Non-Attending students, the percentages for calculating the final qualification of the subject will be the following ones:

EVALUATION FOR NON-ATTENDING STUDENTS:

- (1) Individual theoretical test: 25%
- (2) Group practical performance: 10%
- (3) Group mentored work: 50% (two parts: 25% each)
- (4) Service-learning project: 15%

It is necessary to pass sections 1, 2, and 3 to pass the subject (it is to say, to get a 5 out of 10), both for Attendees and for Non-Attendees. If a student do not pass any of these three sections in a call (first and/or second call), the qualification of the subject will be the sum of the different assessment sections divided into two.

Those opting for being Non-Attending students must communicate it to the teaching staff via e-mail in the first 15 days of the semester. With the list of Non-Attending students, the teacher will form working teams, which will be published on the virtual classroom of the subject (Moovi), along with the instructions for elaborating academic tasks, so that each team can organize the work. Once published the list of the working teams, students must stablish initial contacts trough Moovi. Once you are into the virtual classroom of the subject, you should click on the top right corner, on the speech bubble. Then, you should type the name of the person to whom you wish to write a message, just above [Buscar] (Find). Afterwards, you should click on the desired name and write the message just below. Finally, it is necessary to click on [Enviar] (Send). From this point on, each working team can stablish the ways they prefer to keep in touch. It is mandatory all students are active on Moovi so that this is effective and works properly.

Those students that along the semester loose the right to continuous evaluation for having surpassed the maximum of 3 absences to Sessions B must contact the coordinator of the subject as soon as possible. In this case, the coordinator will determine the appropriation of being evaluated according to Non-Attendees evaluation system. Being this the case, these students will be integrated into Non-Attendees working teams, whenever possible. If this is not possible and given that most of the academic assessment tasks for Non-Attending students must be done in group and must be submitted on concrete dates, the academic group tasks of compulsory evaluation that cannot be submitted in group in the first call, will be submitted in the second call.

In appropriate circumstances, the participation of Attendees in artistic activities out of the regular lessons of the subject (i.e. commemorations organized by the Faculty), will imply obtaining +0.3 points to be summed up individually to the final qualification as long as assessment sections 1, 2 and 3 have been passed.

NOTES:a. The assessment sections passed in the 1st opportunity will not be subject of evaluation in the 2nd opportunity, being considered, therefore, as passed in this academic year.b. The official dates of the exams are available on the official website of the Faculty, in [Teaching] --> [Exams]. The call and the instructions for the practical performances will be announced in the virtual classroom of the subject.c. According to the inclusive nature that characterizes the Faculty of Education and Social Work, this guide may be adapted to meet the PIUNE (PAT) students specific educational support needs.d. With the purpose to facilitate conciliation between work and academic training, the contents, planning, methodological resources, and system of evaluation will be adapted for students of the Degree Adaptation Course, guaranteeing, anyway, the achievement of the skills and the learning outcomes established in this document. A specific folder will be opened on the platform Moovi, in which all the information about the evaluation tasks and tests to be done will be available, which will guide in the study. This may be helpful both for students of the Degree Adaptation Course and practitioners.

Sources of information

Basic Bibliography

Bernal Vázquez, Julia, & Calvo Niño, María Luisa, **Didáctica de la música. La expresión musical en la educación infantil**, Aljibe, 2000

Cremades Andreu, Roberto, **Desarrollo de la expresión musical en educación infantil**, Paraninfo, 2017

Pascual Mejía, Pilar, **Didáctica de la Música**, Colección Didáctica Infantil, Pearson-Prentice Hall, 2006

Santos García, Beatriz, & Sánchez Gallardo, Mónica, **Música en la escuela infantil. Recursos musicales para educadores infantiles (0 a 3 años)**, Paraninfo, 2019

Storms, Ger, **101 Juegos musicales: divertirse y aprender con ritmos y canciones**, Graó, 2003

Complementary Bibliography

Gómez Espinosa, Juan, **Didáctica de la música. Manual para maestros de Infantil y Primaria**, UNIR Editorial, 2015

Hemsey de Gainza, Violeta, **Pedagogía musical**, Lumen, 2002

López de la Calle Sampedro, M. Ángeles, **La música en centros de educación infantil 3-6 años de Galicia e Inglaterra, un estudio de su presencia y de las prácticas educativas**, Universidade de Santiago de Compostela, 2007

McPherson, Gary E., & Graham F. Welch (Eds.), **Music Learning and Teaching in Infancy, Childhood, and Adolescence. An Oxford Handbook of Music Education**, Oxford University Press, 2018

Prego Fernández, Luís, & Cobos Martínez, Serxio, **Para cantar e bailar**, Cumio, 2008

Recommendations

Subjects that continue the syllabus

Social sciences learning/O05G110V01601

Play in early childhood education/O05G110V01912

Artistic creativity workshop/O05G110V01906

Subjects that are recommended to be taken simultaneously

Subjects that it is recommended to have taken before

Education: Motor development/O05G110V01202
Education: Design and development of the early childhood education curriculum/O05G110V01102
Education: New technologies applied to children´s education/O05G110V01103
Psychology: Educational psychology: Childhood learning processes/O05G110V01205
Children´s literature and language teaching/O05G110V01404
Education: Health education and its teaching/O05G110V01301
Education: Inclusive schooling and emphasis on diversity/O05G110V01302

Other comments

- a. Due to the importance of the practical workload of the subject, it is highly recommended the regular attendance to face-to-face sessions, both Sessions A and Sessions B.
 - b. This subject is part of the Teaching Innovation Project of the Faculty of Education and Social Work, and the integrated cycle of the Seniors University Program of UVIGO.
 - c. This subject belongs to a Faculty committed to people and environmental sustainability. On the basis of this philosophy, this subject will foster educational practices that include the use of low-environmental-impact materials, in line with the Sustainable Development Goals (SDG).
 - d. It is required to check the virtual classroom of the subject at least once a week, and to check the UVIGO institutional e-mail, and to use it to communicate with teachers. With the aim to assure privacy and guarantee identity, emails sent from non UVIGO accounts will not be considered.
 - e. All works must be original and of the students' authorship. Plagiarism will lead to receive a failing grade. The same work cannot be used in different subjects for the purpose of evaluation, with the exemption of the realization of coordinated works by different subjects.
 - f. Within the logic of advancing towards more inclusive and egalitarian societies, and following the equality principles to which this university is committed, it is recommended to make use of inclusive (especially when it comes to vulnerable groups) and non-sexist or gender-neutral language both in written and oral productions.
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