

**1. General information****Course:** MUSICAL PERCEPTION AND EXPRESSION**Code:** 47322**Type:** CORE COURSE**ECTS credits:** 6**Degree:** 301 - UNDERGRADUATE DEGREE IN EARLY CHILDHOOD EDUCATION**Academic year:** 2022-23**Center:** 101 - FACULTY OF EDUCATION IN ALBACETE**Group(s):** 12**Year:** 3**Duration:** First semester**Main language:** Spanish**Second language:****Use of additional languages:****English Friendly:** Y**Web site:****Bilingual:** N**Lecturer:** RAQUEL BRAVO MARIN - Group(s): 12

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2. Pre-Requisites

They are part of the prerequisites for accessing, considering the new curricular proposals. It is recommended, not compulsory, that the student has basic notions of musical literacy and vocal experience. It is advisable to participate in musical activities promoted by the university campus, like: concerts, cultural and artistic activities, etc.

3. Justification in the curriculum, relation to other subjects and to the profession

Why sing, dance, play, create and listen to music in the stage from 0 to 6 ages? Simply because boys and girls enjoy and learn with the musical task. They also enhance and develop their capacities for expression and communication needs that all human being show from the moment of their birth (ALSINA et al., 2008). Musical Perception and Expression will allow the student to establish the psychopedagogical bases of Musical Education and will enable them to understand and intervene in the neurological and physiological comprehension processes that affect musical expression, the biological bases of musical perception; acoustic and psychophysical studies of auditory perception; of cognitive psychology in relation to auditory education, coding, melodic perception and musical performance. In this subject the student will become familiar with the classical methods of Music Didactics (Kodaly, Orff, Willems, Dalcroze, etc.), and with other aspects that will bring them closer to didactic research in the classroom: psychometric analysis of musical aptitude and development; evolutionary studies on the acquisition of skills; analysis of behavior in learning music and movement; applications in the field of therapy, education and industry; socio-psychological research on the aesthetic and affective aspects of musical hearing. All these manifestations are a wake-up call that motivates an immediate reaction in the activity of the future teacher.

In this sense, it is important that the future teacher begins to familiarize himself with some of the basic works of the psychology of music and its common bases to other disciplines. Works such as The psychology of music (Davies 1978, first text to reflect the growing influence of cognitive psychology), Radocy and Boyle (1979) Psychological foundations of musical behavior, Hodges (1980) Manual of psychology musical (Handbook of music psychology) were the first compilations of experts, bases for the most recent investigations of Hargreaves, Sloboda, Colwell, Delalande or Elliot. These sources will allow students to review the psycho-pedagogical bases of music education and, consequently, focus on the study of cognitive processes. In this way, the examination of the central cognitive processes would allow the integration of music education between the theories of art and perception.

On the other hand, this subject is essential for the correct realization of the Practicum of the students, by helping them to structure their teaching activity by offering them the psycho-pedagogical bases of Music Education.

4. Degree competences achieved in this course**Course competences**

Code	Description
1.2.3.II.01	Know the basics in music, art and body language of the curriculum at this stage, as well as the corresponding learning theories on acquisition and development.
1.2.3.II.02	Know and use songs to promote auditory, rhythmic and vocal education.

5. Objectives or Learning Outcomes**Course learning outcomes****Description**

Know how to use different technological resources in musical, artistic and body expression education.

Know how to create interdisciplinary resources for music, artistic and body expression.

Design educational responses tailored to the specific needs of educational support based on the principles of normalisation and inclusion.

Study and research on creativity.

Study and research on the main methodologies in musical, artistic and physical education.

Carry out individual activities with diverse materials to enhance creativity.

Additional outcomes

The subject of Musical Perception and Expression has the following general objectives: 1. To provide the students, in their daily work, with the knowledge and know-how of musical practice. This will allow them to effectively meet the needs of Early Childhood Education, as well as the social demands that they will face, professionally and as citizens, at the end of their studies. 2. Propose the necessary theoretical knowledge on the subject that allows, beyond the simple reading competence, to develop in the students capacities that allow them to originate and elaborate musical creations. 3. To train professionals who have the vocation to occupy positions of teachers in Early Childhood Education. 4. Achieve the understanding of musical Perception and Expression as a systematic whole, whose parts are related, so that they relate and organize each other intimately. These parts or thematic blocks are: theoretical training, practical training and didactic training. Each of them contains the specific objectives (didactic and methodological) that define and differentiate them. These objectives are related to each of the knowledge or learning outcomes that students must achieve: what to know and why (knowing how to learn, aims to define the scientific object of the subject and the field of knowledge relating it to other subjects and nearby areas of knowledge, to prepare their study. Perceptual knowledge (know-know), aims to delimit the theoretical scope in two fundamental aspects of listening: the use of the ear, to understand the world that surrounds the child, and the use of the ear to access musical life. Expressive knowledge (know-how, fulfills the purpose of offering a realistic and updated overview of the expressive interpretation of sound material and already elaborated musical ideas. We focus specifically on the evaluations of the three most valuable procedures and skills in Early Childhood Education: singing, playing and dancing. It is essential to highlight the importance that it acquires in the Training of the Early Childhood Education teacher in vocal expression and singing for the acquisition of expressive-musical and didactic skills. The didactic knowledge (knowing how to teach-transferable knowledge, knowing how to be and how to be), aims to know and properly design learning sequences applied to Early Childhood Education in which music acts as a globalizing axis in the teaching-learning process.

6. Units / Contents

Unit 1: MUSIC PERCEPTION

Unit 1.1 DEFINITION OF MUSIC. SOUND, NOISE, SILENCE AND SOUND LANDSCAPE

Unit 1.2 SOUNDS ELEMENTS

Unit 1.3 HEARING

Unit 1.4 HEARING RESOURCES

Unit 2: EXPRESSIONS

Unit 2.1 VOCAL EXPRESSION

Unit 2.2 INSTRUMENTAL EXPRESSION

Unit 2.3 CORPORAL EXPRESSION

Unit 2.4 SONG AS A GLOBAL TOOL

Unit 3: MUSICAL CREATIVITY

Unit 3.1 MUSICAL CREATIVITY. THEORY

Unit 3.2 PLAY AND GAMES

Unit 3.3 THE CREATIVITY IN PRE PRIMARY

Unit 4: MUSICAL PERCEPTION AND EXPRESSION

Unit 4.1 PEDAGOGICAL BASES IN PRE PRIMARY

Unit 4.2 MUSIC IN PRE PRIMARY CURRICULA

7. Activities, Units/Modules and Methodology

Training Activity	Methodology	Related Competences (only degrees before RD 822/2021)	ECTS	Hours	As	Com	Description
Class Attendance (practical) [ON-SITE]	Problem solving and exercises		1.12	28	Y	Y	
Class Attendance (theory) [ON-SITE]	Debates	1.2.3.II.02	0.6	15	Y	N	
Analysis of articles and reviews [OFF-SITE]	Reading and Analysis of Reviews and Articles	1.2.3.II.01	1.04	26	Y	N	
In-class Debates and forums [ON-SITE]	Debates		0.16	4	Y	N	
Final test [ON-SITE]	Problem solving and exercises	1.2.3.II.01 1.2.3.II.02	0.04	1	Y	Y	
Computer room practice [ON-SITE]	Practical or hands-on activities	1.2.3.II.02	0.08	2	Y	N	
Workshops or seminars [ON-SITE]	Workshops and Seminars	1.2.3.II.02	0.4	10	Y	N	
Study and Exam Preparation [OFF-SITE]	Self-study	1.2.3.II.01 1.2.3.II.02	2.56	64	Y	N	
Total:			6	150			
Total credits of in-class work: 2.4			Total class time hours: 60				
Total credits of out of class work: 3.6			Total hours of out of class work: 90				

As: Assessable training activity

Com: Training activity of compulsory overcoming (It will be essential to overcome both continuous and non-continuous assessment).

8. Evaluation criteria and Grading System

Evaluation System	Continuous assessment	Non-continuous evaluation*	Description
Portfolio assessment	30.00%	30.00%	
Assessment of problem solving and/or case studies	30.00%	30.00%	
Final test	40.00%	40.00%	
Total:	100.00%	100.00%	

According to art. 4 of the UCLM Student Evaluation Regulations, it must be provided to students who cannot regularly attend face-to-face training activities the passing of the subject, having the right (art. 12.2) to be globally graded, in 2 annual calls per subject, an ordinary and an extraordinary one (evaluating 100% of

the competences).

Evaluation criteria for the final exam:

Continuous assessment:

Students who regularly attend class (80% minimum attendance) will be eligible for continuous evaluation. If necessary, any necessary modification or adaptation in the teaching guide as a result of any change in the teaching or evaluation model resulting from the evolution of the pandemic will be documented through an addendum.

The criteria to be evaluated will be:

Has a clear and specific knowledge of the concepts, terms, elements and structures related to Music and its didactics in Early Childhood Education.

Understands the connections of Music with other curricular areas. Knows the psychopedagogical relationships that intervene in the perception and sound expression. Properly uses the possibilities of sound and music as a didactic strategy in the preschool classroom from its fivefold dimension: singing, dancing, playing, creating and listening.

Sings in a correct and tuned way simple songs, typical of early childhood education. Interprets, correctly, simple melodies with a melodic instrument (guitar, recorder, piano, carillon). Correctly interpret dances and dances of application in Early Childhood Education.

Has an applied knowledge of the musical fundamentals: rhythmic, melodic and structural in its vocal, bodily and instrumental expressive dimension, linked to Early Childhood Education. Use the voice in an imaginative and tuned way. Changes of registers, impostations, etc.

Uses instruments, bodily and small percussion, correctly and with a rhythmic sense.

Distinguishes problems in the voice and is able to make observations for its improvement.

Knows how to use with criteria the didactic resources available in the classroom when making a creative proposal with musical activities. Has a sense of creativity in creating choreographies, as well as in the way he tells stories. Understands the need for sound experimentation as a globalizing methodology in early childhood Education.

It is essential to obtain 40% of the mark (4 out of 10) to make the mean applicable among the compulsory training activities.

The verification of the fraudulent realization of an evaluation test or the breach of the instructions set for the performance of the test will result in a failure mark (with a numerical grade of 0) in that test. In the particular case of the final tests, the fail mark will be extended to the corresponding call.

Non-continuous evaluation:

For the non-continuous evaluation, students must submit 3 text analysis on the subject's contents that will be specified in Moodle (30%).

Students who do not regularly attend class must make a didactic proposal and defend it individually (30%).

Final test on the contents of the subject (40%).

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Specifications for the resit/retake exam:

The student must demonstrate the specific competencies of the subject in the context of a final test with theoretical and practical aspects of the syllabus.

Specifications for the second resit / retake exam:

The student must demonstrate the specific competencies of the subject in the context of a final test with theoretical and practical aspects of the syllabus.

9. Assignments, course calendar and important dates	
Not related to the syllabus/contents	
Hours	hours
Study and Exam Preparation [AUTÓNOMA][Self-study]	6
Unit 1 (de 4): MUSIC PERCEPTION	
Activities	Hours
Class Attendance (practical) [PRESENCIAL][Problem solving and exercises]	6
Class Attendance (theory) [PRESENCIAL][Debates]	4
Analysis of articles and reviews [AUTÓNOMA][Reading and Analysis of Reviews and Articles]	7
In-class Debates and forums [PRESENCIAL][Debates]	1
Study and Exam Preparation [AUTÓNOMA][Self-study]	13
Group 12:	
Initial date: 12-09-2022	End date: 14-10-2022
Unit 2 (de 4): EXPRESSIONS	
Activities	Hours
Class Attendance (practical) [PRESENCIAL][Problem solving and exercises]	6
Class Attendance (theory) [PRESENCIAL][Debates]	4
Analysis of articles and reviews [AUTÓNOMA][Reading and Analysis of Reviews and Articles]	4
In-class Debates and forums [PRESENCIAL][Debates]	1
Workshops or seminars [PRESENCIAL][Workshops and Seminars]	3
Study and Exam Preparation [AUTÓNOMA][Self-study]	15
Group 12:	
Initial date: 17-10-2022	End date: 18-11-2022
Unit 3 (de 4): MUSICAL CREATIVITY	
Activities	Hours

Class Attendance (practical) [PRESENCIAL][Problem solving and exercises]	6
Class Attendance (theory) [PRESENCIAL][Debates]	4
Analysis of articles and reviews [AUTÓNOMA][Reading and Analysis of Reviews and Articles]	7
In-class Debates and forums [PRESENCIAL][Debates]	1
Workshops or seminars [PRESENCIAL][Workshops and Seminars]	2
Study and Exam Preparation [AUTÓNOMA][Self-study]	15
Group 12:	
Initial date: 21-11-2022	End date: 16-12-2022
Unit 4 (de 4): MUSICAL PERCEPTION AND EXPRESSION	
Activities	Hours
Class Attendance (practical) [PRESENCIAL][Problem solving and exercises]	10
Class Attendance (theory) [PRESENCIAL][Debates]	3
Analysis of articles and reviews [AUTÓNOMA][Reading and Analysis of Reviews and Articles]	8
In-class Debates and forums [PRESENCIAL][Debates]	1
Final test [PRESENCIAL][Problem solving and exercises]	1
Computer room practice [PRESENCIAL][Practical or hands-on activities]	2
Workshops or seminars [PRESENCIAL][Workshops and Seminars]	5
Study and Exam Preparation [AUTÓNOMA][Self-study]	15
Group 12:	
Initial date: 19-12-2022	End date: 22-12-2022
Global activity	
Activities	hours
In-class Debates and forums [PRESENCIAL][Debates]	4
Class Attendance (practical) [PRESENCIAL][Problem solving and exercises]	28
Final test [PRESENCIAL][Problem solving and exercises]	1
Computer room practice [PRESENCIAL][Practical or hands-on activities]	2
Workshops or seminars [PRESENCIAL][Workshops and Seminars]	10
Study and Exam Preparation [AUTÓNOMA][Self-study]	64
Class Attendance (theory) [PRESENCIAL][Debates]	15
Analysis of articles and reviews [AUTÓNOMA][Reading and Analysis of Reviews and Articles]	26
Total horas: 150	

10. Bibliography and Sources						
Author(s)	Title/Link	Publishing house	Citv	ISBN	Year	Description
Riaño, M ^a .E. y Díaz, M. (corrds)	Fundamentos musicales y didácticos en Educación Infantil	PUBliCan	Santander	978-84-81-02-604-7	2011	
Creamades, R. (coord.)	Desarrollo de la Expresión Musical en Educación Infantil	Paraninfo	Madrid	9788428337656	2017	
Alsina, Pep; Díaz, Maravillas; Giráldez, Andrea	La música en la escuela infantil (0-6)	Graó	Barcelona		2008	
Barcons Serrat, José	Muévete, canta y se feliz. Actividades de educación psicomotriz y musical	Cepé	Madrid		2008	
Díaz Maravillas	La educación musical en la etapa de 0 a 6 años				2005	
Escudero, Isabel	Cántame y cuéntame: cancionero didáctico	UNED	Madrid		2010	
González Jiménez, Rafael	Canciones para la escuela y para casa	Cepé	Madrid		2010	
Green, Lucy	Music, informal learning and the school: a new classroom pedagogy				2009	
Gértrudix Barrio, Felipe	Percepción y expresión musical	UCLM	Cuenca		2011	
Sirera Serindilla, B.	Iniciación infantil a la música	Alpuerto	Madrid		2011	
VVAA	Actividades musicales para niños pequeños	Pirámide			2019	
Ivanova, Anelia	La competencia musical del docente de Educación Infantil	CCS			2014	
Gluschankof, C. y Pérez, J.	La música en Educación Infantil. Investigación y práctica	Dairea			2017	