



Universitat de Lleida

DEGREE CURRICULUM
MUSIC AND TEACHING MUSIC

Coordination: TOLMOS TENA, ANTONIO

Academic year 2023-24

Subject's general information

Subject name	MUSIC AND TEACHING MUSIC			
Code	100885			
Semester	2nd Q(SEMESTER) CONTINUED EVALUATION			
Typology	Degree	Course	Character	Modality
	Bachelor's Degree in Primary Training	1	COMPULSORY	Attendance-based
	Double bachelor's degree: Degree in Pre-school Education and Degree in Primary Training	1	COMPULSORY	Attendance-based
	Double bachelor's degree: Degree in Primary Training and Degree in Physical Activity and Sports Sciences	2	COMPULSORY	Attendance-based
Course number of credits (ECTS)	6			
Type of activity, credits, and groups	Activity type	PRAULA		TEORIA
	Number of credits	1.8		4.2
	Number of groups	6		5
Coordination	TOLMOS TENA, ANTONIO			
Department	EDUCATION SCIENCES			
Teaching load distribution between lectures and independent student work	For each ECTS credit of the subject, 10 hours of master class taught by the three teachers assigned to the subject and 15 hours of autonomous work of the student where they will perform the tasks and exercises of each chapter and prepare the musical interpretations of individual evaluation and face-to-face rhythms, sight reading and melodic songs.			
Important information on data processing	Consult this link for more information.			
Language	Catalan and Spanish.			
Distribution of credits	A) Andrea Fernández 10 B) Lana Kovacevik 10,8 c. C) Antoni Tolmos 11 c.			

Teaching staff	E-mail addresses	Credits taught by teacher	Office and hour of attention
FERNANDEZ BARROS, ANDREA	andrea.fernandez@udl.cat	10	
KOVACEVIC KUC, LANA	lana.kovacevic@udl.cat	10,8	
TOLMOS TENA, ANTONIO	antoni.tolmos@udl.cat	11	

Learning objectives

The subject aims for students to achieve the following learning objectives:

1. Use voice and body as a didactic tool, based on the knowledge and practice of a repertoire of dances, songs, and musical works.
2. Interpret a repertoire of vocal and instrumental works, choreographies, and dances, demonstrating correct technique and expression.
3. Explore different techniques to gain control and vocal awareness.
4. Show sensitivity towards art and understand the musical phenomenon from an inclusive perspective.
5. Know the technique of small percussion instruments.
6. Deploy skills and resources to develop procedures of expressive, aesthetic, and creative nature, in light of personal and cultural experiences.
7. Know and use the specific fundamentals of musical language and appreciate its expressive, creative, and communicative possibilities.
8. Display an inclusive, cooperative, and collaborative attitude with and through music.
9. Write and orally express one's own ideas clearly.
10. Use technological means and resources appropriately in the subject's work.

Competences

According to the current curriculum of the degree, the competencies addressed in this subject are:

- CB2. Apply their knowledge to their work or vocation in a professional manner and possess the competencies usually demonstrated through the elaboration and defense of arguments and problem-solving within their area of study.
- CG5. Develop the ability to critically analyze and reflect on the need to eliminate all forms of discrimination, whether direct or indirect, particularly racial discrimination, discrimination against women, discrimination based on sexual orientation, or that caused by a disability.
- CG6. Assume a commitment to personal and professional development with oneself and the community. Adapt learning proposals to the most significant cultural developments.
- CE1. Understand the curricular areas of Primary Education, the interdisciplinary relationship between them, the evaluation criteria, and the body of didactic knowledge surrounding the respective teaching and learning procedures.
- CE2. Design, plan, and evaluate teaching and learning processes, both individually and in collaboration with other teachers and professionals in the school.

Subject contents

1. Musical Culture

- Musical culture.
- Definition of music.
- Sonic Identity ISO.
- The music industry. Musical productions.
- Musical educational programs in the media.

2. Musical Theory and its Didactics

- Elements of music: Rhythm, melody, and harmony.
- Musical contexts: listening, interpretation, and creation.

3. Music as an Educational and Social Transformation Tool

- Music as an educational tool.
- Music as a tool for social transformation.

Methodology

The teaching methodology focuses on three pillars: (a) prioritizing the opportunity for students to acquire direct experience with music; (b) providing students with opportunities to design, implement, and evaluate didactic proposals; and (c) fostering opportunities for reflection on the educational and transformative value of music. In this way, an eminently practical methodology for the subject is chosen, finding meaning in theory through musical expression. Additionally, by transforming the classroom into a musically active space, promoting participation, the aim is to encourage the creation of a resource bank for future teachers, without losing sight of the curriculum framework and addressing different musical reference contexts and methodological frameworks.

The designed activities include classroom practices, the creation of didactic material, the realization of experimentation workshops, the visualization of audiovisual recordings, listening, and collective interpretation.

Development plan

Mode	Description	Objetives	Student tasks
Face-to-Face - Large Group	Music as a sonic, social, aesthetic, and artistic phenomenon. Sound Identity: Building one's own musical essence. Music as an educational tool. Music as a tool for social transformation.	Discovering the musical phenomenon within the social context. Analyzing and debating the importance of music in social, cultural, and historical parameters. Understanding how sound is produced. Observing music as an educational tool. Learning about music projects as a tool for social transformation.	Active participation. Practice of contents. Creation and presentation of small exercises.

Medium/Large Group - Face-to-Face	Elements of music: Rhythm, melody, and harmony. Musical contexts: Listening, interpretation, and creation.	<p>Relating and recognizing sound parameters. Understanding basic musical figures through listening, interpretation, and creation. Understanding musical notes and scales: writing on the staff, basic auditory recognition, and interpretation. Distinguishing the concepts of melody, harmony, and musical phrases. Understanding and creating melodic motifs and constructing melodic and rhythmic ostinatos. Reading, singing, interpreting, and analyzing popular songs. Understanding the basic elements of a musical score, as well as unconventional notation. Discovering different musical ensembles.</p>	<p>Active participation. Practice of contents. Creation and presentation of small exercises.</p>
No Presencial - GG			<p>Recommended readings. Research on materials for a project. Listening and analysis of musical works. Reading and musical writing. Independent study.</p>

Evaluation

Musica	<p>Professor Andrea Fernández:</p> <ul style="list-style-type: none"> • Evaluation test (15%) • Thematic songbook (15%) 	30%
	Completion and delivery of thematic tasks of Professor Lana Kovecevic	30%
	Completion and delivery of thematic tasks of Professor Antoni Tolmos	40%
	TOTAL	100%
	<p>IMPORTANT: The parts of the three teachers must be approved separately to be able to join. One of the three parts not passed implies not passing the subject even if the sum is approved. The evaluation will initially be face-to-face and in some sections it may be individual. If a student cannot follow the course on a regular basis or cannot attend classes in person, she has to notify the professor during the first week of starting the subject. If the professor does not have any news, the student will be evaluated according to the criteria established in the matter. This is also valid for students who certify that they are entitled to the alternative assessment.</p>	

Alternative Evaluation

Students undergoing alternative assessment will need to pass two activities: a written exam covering the theoretical part of the subject (50%) and a songbook with a didactic proposal (50%).

TO TAKE INTO ACCOUNT...

- It is essential to pass with a 5 the evaluative activities with a value of 30% to pass the subject. These activities will have a recovery option.
- To pass the subject, it is necessary to submit all evaluative tasks.
- If there is a need for recovery in an activity, the maximum grade that can be obtained will be a 5.
- If a student does not submit an evaluative activity, they cannot go for recovery on that activity.
- If plagiarism is detected, the regulations of UdL will be followed.
- An "UNPRESENTED" in any evaluative activity will be scored as a 0.

IN CASE OF REPEATING THE SUBJECT...

- The grades of evaluative activities from previous years will not be retained.
- The entire subject must be completed again.

Bibliography

MUSIC

Basic bibliography

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