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Movement

A CURRICULUM FOR MUSIC FOR THE FUTURE

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PROLOGUE

This design is based on **three levels of curricular projection** which give coherence and meaning to the educational action. The first level sets out the common aspects that link the team, the aims they pursue and the **pedagogical foundations** that will serve as the basis for the curricular development. The second level contains the **curricular elements** applied to the **environment where the action will take place**. The third level is the practical part applied to the classroom itself:

First level: Common Aspects

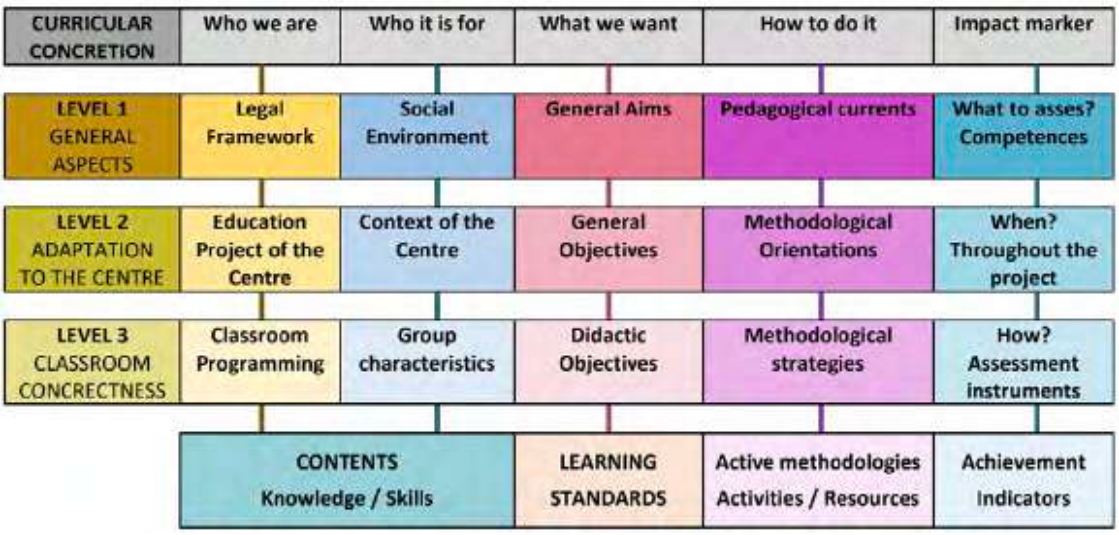
Theoretical Framework: This section unifies the main educational characteristics and general aspects of the project, establishing the Theoretical Framework of reference for curriculum design.

Second Level: Programming development

Adaptation to the context: The curriculum has an open character that enables its contextualisation by the different schools. The second level of concreteness marks **what, how** and **when** the teaching-learning process takes place and it is adapted to the characteristics of the environment and the target students of a specific school.

Third level: Classroom Programming

Adaptation to the classroom: Based on the decisions taken for a specific educational context, teachers develop what is known as a **classroom programming**, which adapts the educational project's approaches to the characteristics of a specific classroom.



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THEORETICAL FRAMEWORK

COMMON ASPECTS OF CURRICULUM DESIGN

I.1 INTRODUCTION: EUROPEAN FRAMEWORK OF REFERENCE

Europe and its societies are engaged in a deep debate about their future. Many citizens are wondering about the evolution of their jobs, the future of the welfare state and the global environment, the evolution of democratic societies or Europe's role in the world. In response to these questions, Europe has become increasingly aware of the importance of the social pillar and the contribution of education to it.

This is why we must take a step forward in the strategic approach to education in Europe. The key to the European method of cooperation in education is based on enhancing mobility and encounters between members of the education community and with other sectors, preferably face-to-face, but also virtual. Such encounters enable the multiplication of knowledge through peer learning and the exchange of good practice. This is, and has been, the key to the success of the Erasmus programme, through individual mobility, partnerships and actions aimed at supporting educational public policy decisions. We must meet the challenges by building on the deepening of the open framework of co-operation that has been established so far and by focusing on people.

This will require new forms of cooperation between countries – more intense, flexible and adapted to the needs of the education community. Education administrations will need to find policy debates that inspire change and motivate adaptation to the new circumstances. Such debates should allow us to understand better the role that society demands of education and the generation of solid foundations for setting priorities that generate synergies with the rest of the political and social strategies at that moment. A notable attempt in this regard is the work that the United Nations is trying to promote through the creation of the 2030 Agenda for sustainable development.

Article 3 of the Treaty on the Functioning of the European Union states that the 2030 Agenda aims is **"to promote peace, its values and the well-being of peoples"**. Without these specific values listed in Article 2 (respect for human dignity, freedom, democracy, equality and respect for human rights, alongside those of pluralism, non-discrimination, tolerance, justice, solidarity and equality between women and men), the ideal of Europe could decline as a common project. There is no identity without the free, individual and collective appropriation of common values that are recognised as the pillars of coexistence and daily well-being. This awareness of identity and belonging to the community should be presented in an attractive and real way so that it does not lead to abstract values, incapable of resolving the challenges of everyday reality. In this sense, education becomes an ideal instrument for the sensitive and practical manifestation of these values, promoting doubt and encouraging the construction of critical, reflective and conscious profiles.

> *Europe's contribution to education, under its motto of unity in diversity, becomes an invaluable contribution to the construction of cohesive, supportive and inclusive societies. Conscious of our own identity, accepted and integrated in common actions, we will be able to build bridges between different origins, thoughts, cultures and religions, in a climate of respect and welcome for what is different, generating processes of justice and mutual solidarity, which is very necessary to overcome the crises that we might have to face together. Europe and education need each other. The development of one should go hand in hand with the development of the other. Let us get down to work.* (Article "More education in Europe, more Europe in education" Andrés Contreras Serrano/Cristina Galache Matabuena Education Counsellors at the Permanent Representation of Spain to the European Union).

I.2 "MOVEMENT" PARTNERSHIP

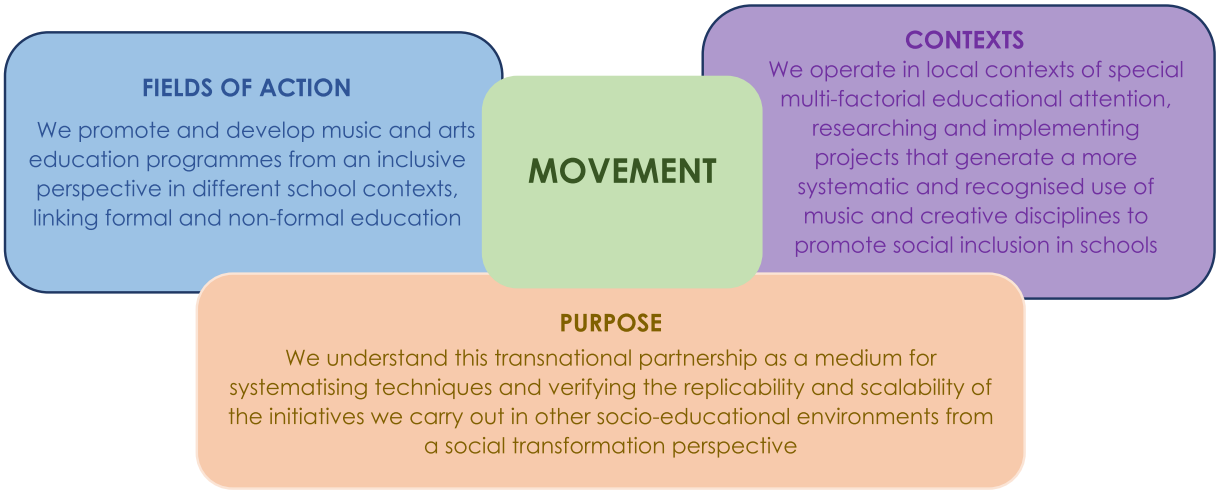
MOVEMENT is an Erasmus+ project. Partners for Creativity (Call 2020 Round 1 KA" – Cooperation for Innovation and the exchange of good practices) funded by the European Commission 2020, following the COVID pandemic crisis. This extraordinary situation changed the educational and social structures, revealing the vulnerability of large sectors of the population, increasing the precariousness of many families and increasing the rates of poverty and social imbalance with the corresponding consequences in family environments that have a direct impact on our schoolchildren.

Based on the idea that the school is the reflection of society, the Fondazione per la Scuola, from its extensive experience collaborating in the development of national and international projects, proposes to a group of partners from different countries the joint development of a curriculum design with musical and artistic expression as an educational engine, thus creating the Movement Association, composed of teachers from different artistic disciplines who have been working in schools through formal and non-formal education from the approach that arts and, in particular music, are

in essence, a tool for social change and personal development. The configuration of the group is as follows:

COUNTRY	CITY	PARTNERS
Italy	Turin	*Fondazione per la Scuola*
	Piacenza	*IV Circolo Didattico*
	Aosta	*UNIVDA (Università della Valle d'Aosta)*
Spain	Madrid	*Colegio Público Manuel Núñez de Arenas*
	Manises	*Ateneu Cultural de Manises*
Finland	Helsinki	*Helsinki Central Music Institute*

Cross-nationality is at the heart of the Movement Association as it allows us to generate a curriculum design from diverse imaginaries that guarantee that its application is possible, viable and replicable in the diverse and multiple perspectives that we can find in school environments. For this reason, the partners of this network have joined forces to address the detected needs, with a positive, proactive and creative approach based on common goals, through their fields of action in similar contexts of action.



I.3 “MOVEMENT”: THE IMPORTANCE OF MUSIC&ARTS EDUCATION IN SCHOOLS

This partnership between transnational projects is born with the hope of transforming social contexts from schools through music. The artistic experience is presented as a socialising axis to increase social cohesion, reduce inequalities, break down racial prejudices and encourage dynamics of solidarity between generations and ethnic groups.

In order to make this ideal real, it is necessary that the school becomes a core that allows equal access to the artistic disciplines for the entire population. We already have numerous experiences that have shown how inclusive musical projects are – a powerful engine for change by allowing access to those populations that are normally excluded, to a space of coexistence on an equal basis. We would like to stress in this first part of the curriculum that we do not understand inclusion as assimilation of the different into the majority norm (as our schools are rich in diversity), but rather as multidirectional social learning through coexistence between different people. The values that we believe that should govern these projects are solidarity, mutual support and respect for differences, shared enjoyment, good treatment and social justice.

Embracing an expanded vision of education, where the school is a space for multiple social interactions, and not just a place of instruction and transmission of formal knowledge, we can affirm that learning through the arts is the ideal educational approach for our contexts. We believe that an education that prioritises content over values is unlikely to generate individuals who are aware of, and involved in, the social change that is very necessary at this time. In the same way, we are looking for structures that allow us to establish personal and group commitments for our surroundings and the environment. Each area (language, mathematics, science) should be understood as a space for learning specific competences that follow the lines described above and can be combined for interdisciplinary learning.

Over the years, we have seen how our educational communities have been enriched through artistic-musical initiatives, and artistic collaborations of different kinds, achieving a spreading effect to the whole environment of the schoolchildren who participated in these projects in Italy, Finland and Spain.

Based on our experience through the different projects we have undertaken so far, we set ourselves the challenge of finding a common educational line from which approach this learning with a global perspective that would involve all our children – and we found it in a language in which everyone could express himself or herself: MUSICAL LANGUAGE.

The ERASMUS programme has enabled us to carry out research and field action work, from which approaching a design that can serve as inspiration for other specialists who are immersed in processes of transformation from the musical line, offering them a theoretical and curricular framework of reference and providing them with didactic tools based on the sharing of our experiences.

I.4 RESEARCH FOR CURRICULUM DEVELOPMENT

This design is based on a Framework Study carried out by UNIVDA in close cooperation with the Fondazione per la Scuola. The content of the study reflects the research process carried out around the projects that all the partners have been developing for years with music and arts as a driver for integration in their local contexts. The results and conclusions of these studies form the conceptual framework of this curriculum design (Framework Study | Movement EU-Project (projectmovement.eu)), which most important parts are summarised below:

Key idea 1: overview of the child

- The child is the social actor whose well-being must be addressed, across four dimensions: physical, cognitive, social and emotional (affective).

Key idea 2: personal growth of the learner and life skills as the main concerns of a music curriculum

- The effective and balanced combination of cognitive and non-cognitive skills leads to better school results, lower risks of dropping out of school, greater permanence in the educational circuit, greater social inclusion and participation, better opportunities in the labour market, greater protection against unemployment, higher quality of life and general well-being.

Key idea 3: inclusion in curriculum design to bridge equity gaps

- Inclusive design ultimately aims to provide all learners with a high-quality curriculum that enables them to reach their full potential as they are, respecting their diverse characteristics, needs, abilities and expectations, and removing structural and cultural barriers, including prejudice and discrimination, recognising and valuing diversity, so that all learners can experience an enriching school life.

Key idea 4: Inclusion for whom?

Inclusion for all. Children with greater economic possibilities often suffer from disillusionment and disenchantment, in many cases becoming slaves to tablets and virtual reality. They need a sense of reality, harmony, complicity and teamwork.

Inclusion for specific needs. Children from disadvantaged groups (i.e. immigrants, economically disadvantaged, special needs, differently abled, cultural minorities) have specific needs for inclusion within a caring and structured community, where they can recognise themselves in a common space, with a common language.

I.5 RESEARCH INTO INCLUSIVE CURRICULUM DESIGN

The starting point for designing this curriculum was a critical analysis of the evolution and social impact of our educational performances; the conclusion being that some music experiences in primary schools do not build their fundamental principles on inclusion. Inclusion is often not sufficiently highlighted in the music-teaching curriculum and the implementation through specific actions and activities is not consistent with the principles set out in the school's educational project. From this analysis, we extracted the following main points that we all consider essential to be able to address inclusive teaching in a music-learning context:

Starting conclusion

From an inclusive perspective, all students can benefit from music learning opportunities as they are, with their own profiles and learning needs. We can affirm that the system must change to suit the learner, not the other way around (UNICEF, 2014; OECD, 2020).

Key aspects of an inclusive approach

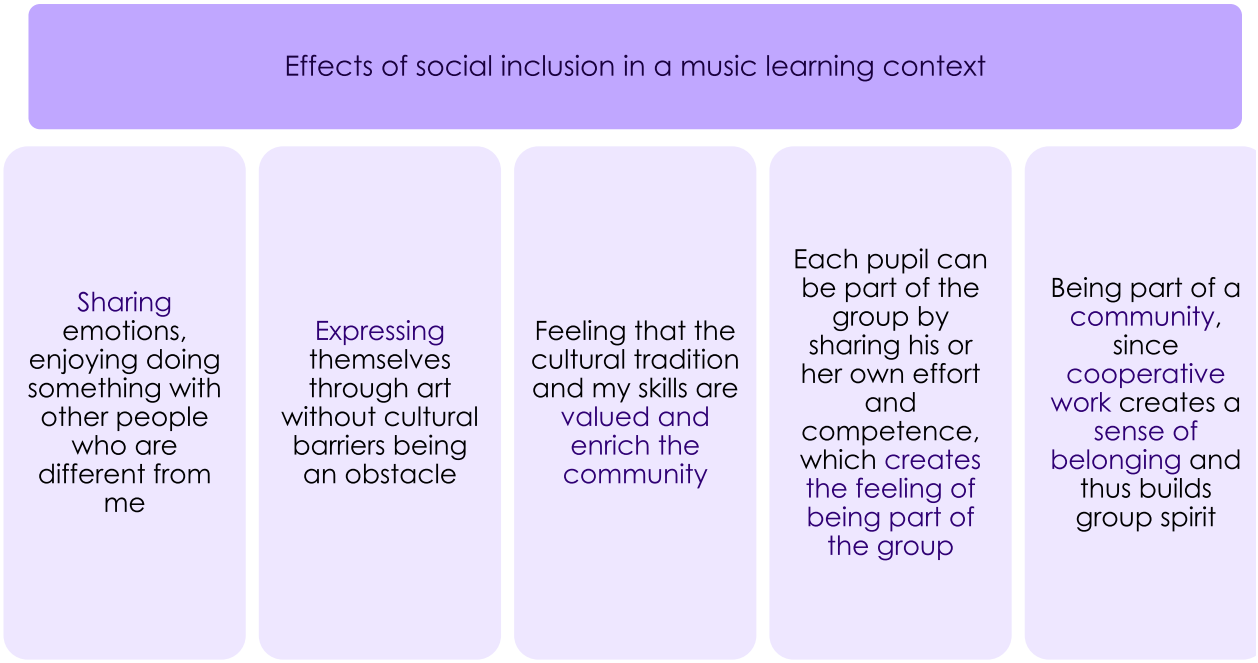
- Music-learning contexts do not assume the same standards for all students
- An inclusive music activity respects and values the unique needs, talents, aspirations and expectations of each student
- It removes barriers to the participation of certain groups of students (especially minorities)

Key words for an inclusive experience

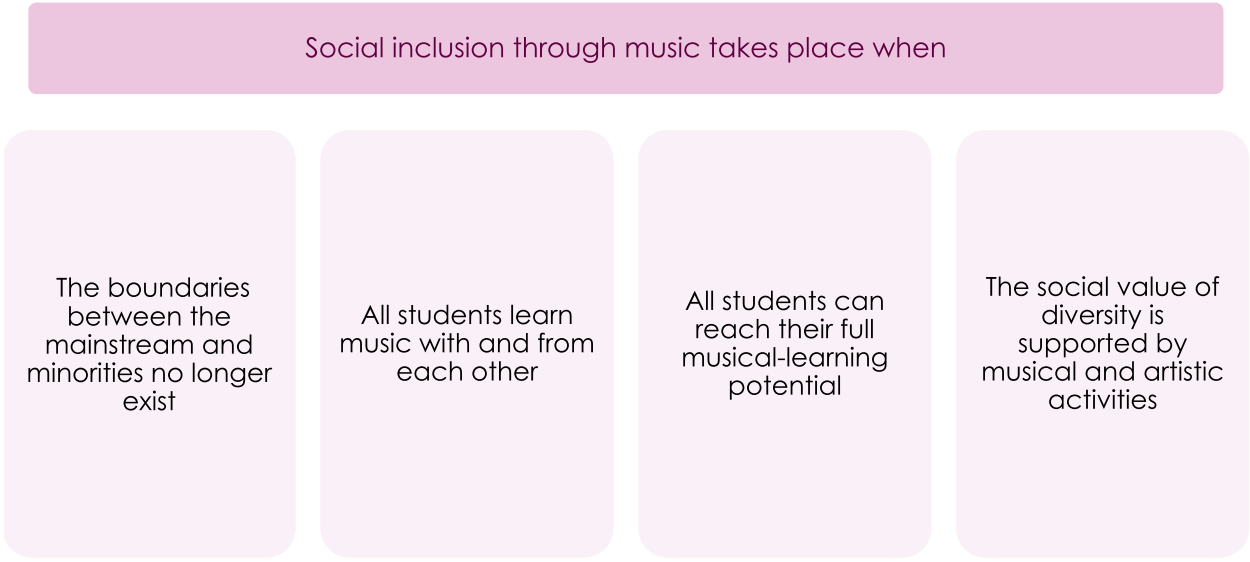
- ***Without selection or distinction***: of origin, social level, cultural level or disabilities
- ***Understanding differences as strength***: gender, age, class, technical and disciplinary differences
- ***Individual contribution*** to achieve a common goal: everyone, equally, contributing significantly to the result

Specific actions to build inclusive musical learning

Creating new spaces where children can develop creativity through art, where they develop feelings of belonging to a group and feel that their contribution is important regardless of their ability, culture, race or gender.

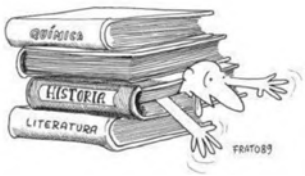


All in all, we understand that **inclusion in curriculum development** can be defined as providing all learners with a high quality curriculum that enables them to reach their full potential from who they are, respecting their diverse characteristics, needs, abilities and expectations; and removing structural and cultural barriers, including bias and discrimination. Therefore, an inclusive curriculum should be a curriculum that recognises and values students' differences and embraces diversity so that all students can experience an enriching school life.



I.6 IDEOLOGICAL PRINCIPLES OF AN INNOVATIVE CURRICULUM

Numerous legislative frameworks in the field of education state that the curriculum should be "open and flexible". This aspect is in contrast to those administrative authorities who interpret these terms in such a way as to impose a curriculum on schools that demands that teaching must be carried out according to the literal nature of their decrees – which leads to a competitive and quantitative style that marks the margins of success, according to academic results and generating the predominance of some subjects over others, dismissing the importance of learning from the interrelation of teaching areas and, from this rupture, influencing the overall learning process.



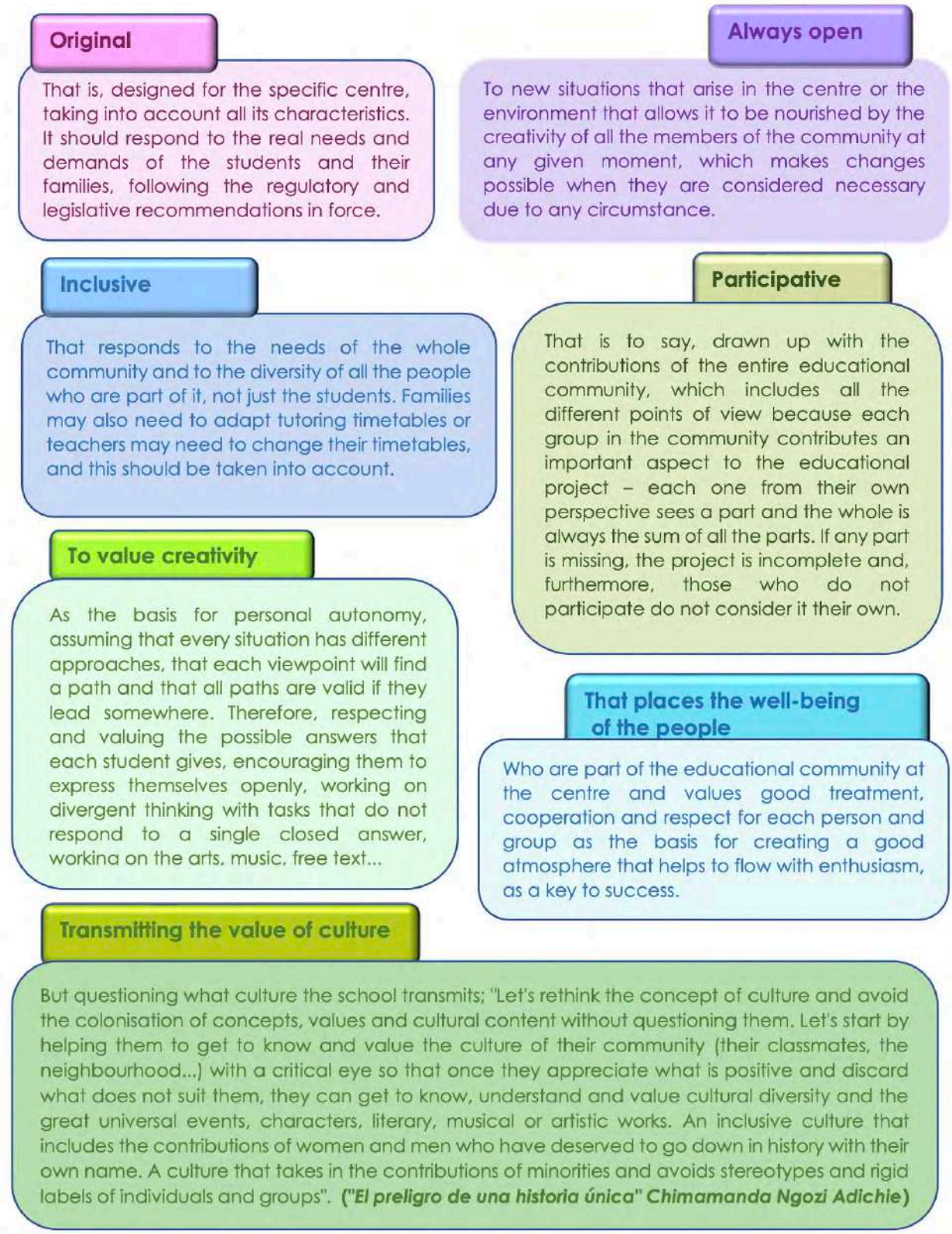
"Schools should prioritise learning to live rather than learning instrumental things that are easily accessible nowadays. What is obvious is that you have to learn to read, to write, you have to know mathematics, history... But this learning should be the excuse to develop the individual" (Marina Subirat).

There is undoubtedly a need for laws which outline general guidelines to unite and guarantee the unity of knowledge at territorial level, but based on these, it should be the educational community itself which develops the educational guidelines for its school, knowing the reality which surrounds it and taking into account the location, the socio-cultural characteristics of the families, the characteristics of the teaching staff, the resources of the centre or the possibilities of the social and natural environment; and, on the basis of these, it will be the specialist teachers who will be the ones to specify them through their classroom practice, bearing in mind the values collected and approved by the educational community,values with which everyone feels recognised and represented.

The personalisation of the curriculum is what allows the adjective innovative to be awarded to it, from the moment it assumes the peculiarities of its context, the characteristics of its students and chooses the educational profile it needs for its educational approach to generate the desired success. This process requires a continuous renewal of approaches and teacher training in line with the requirements of their students. The school must be understood as an "entity in movement" and adapt to the fluctuations generated by changes in the environment. Education is a continuous challenge that teachers must take on if they want to offer quality teaching.

"It is not that emotional education is all that needs to be introduced into current education, for the critical times we live in will also require us to be wise, and not just knowledgeable about the things that science teaches; but perhaps most urgently for the future of our violent and competitive society, as well as for our human development, we need to become more benevolent, empathetic and caring.."
(Claudio Naranjo. "La revolución que esperábamos").

In the article "*El curriculum desarraigado*", Paula Gómez Rosado (MCEP-Huelva) presents the following keys for an innovative design, which match the approaches included in our framework study:



In the aforementioned article, Paula Gómez proposes the following aspects to bear in mind when developing a curriculum design:

- **Based on a pro-life culture**
  Which values care for oneself, for other people, and for material and immaterial collective goods. Everyone can contribute to productive work and it is important that we all learn to take responsibility for our own care and to take co-responsibility for the care we provide for the collective.

- **The culture of care**
  Which entails overcoming violence and building relationships based on respect for individual freedom, negotiated conflict resolution, cooperation and mutual aid, solidarity with the most vulnerable and a fairer distribution of wealth. "Care is an antidote to abuse, precisely because it is about learning to treat others well. Caring is looking at needs in order to cover them, not to demand that other people cover them" (Elena Simón "La igualdad también se aprende. Cuestión de coeducación").

- **That contemplates an affective-sexual education**
  Based on the acceptance, valuing and care of one's own body. An education that discards the myths of romantic love and moves from complementarity to reciprocity. "The world is inscribed in oneself through the senses, which detect it, capture it, smell it, see it, touch it, feel it. To live is to feel and to feel oneself" (Charo Altable "Educación sentimental y erótica").

- **Using the New Technologies as educational and communicative tools from a practice that empowers the people themselves, not inhibiting them from virtual anonymity.**
  Today we cannot ignore the fact that life passes through screens, so it is important that the school teaches how to handle technically all the new devices so that they can get the best possible performance... it is a very free and very complex system in which it is not easy at times to distinguish the positive from the harmful. That is why it is necessary to educate in good use, with its double meaning of making an honest use of the media and learning to distinguish the positive from the false or negative.

- **Teaching to value the Earth and helping to develop a critical vision towards forms of life that depredate**
  The planet and exploit people or other species of non-human animals and the commitment to forms of life with sustainable growth and a fairer and more caring economy.

- **Involving democratic values and human rights**
  Which encourages students to respect the life, physical integrity, biological characteristics, culture, etc. of people who are different, which encourages

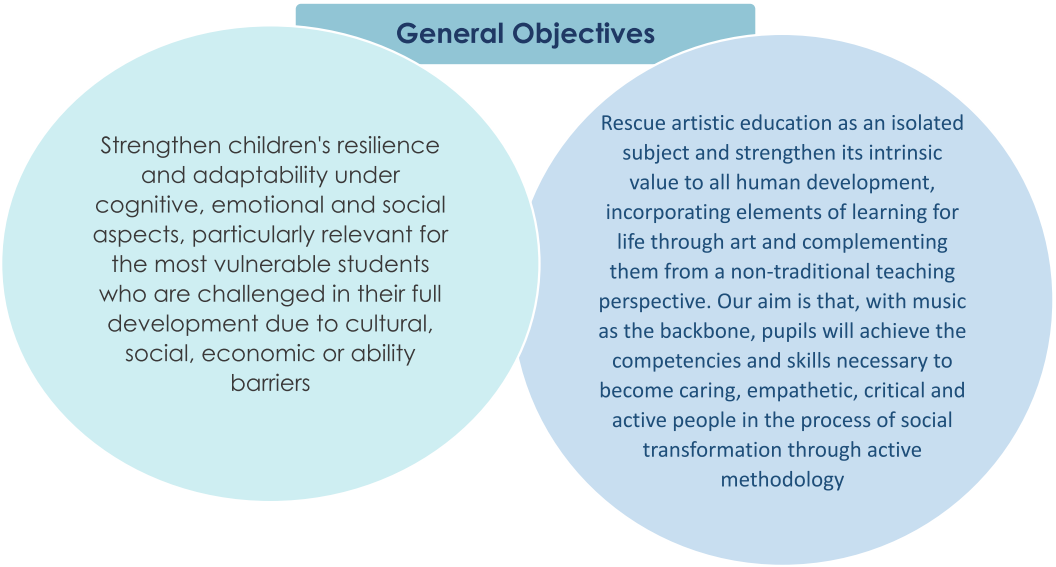
democratic participation in their environment, respect for all the rights contained in the UN Universal Declaration of Human Rights and in constitutional rights and duties.

- **Helping students to have their own opinions**
  Based on critical analysis and to express them assertively, to organise themselves to defend their rights or to support the rights of others. In a society in which there is a constant flood of biased information and unreasonable opinions, people who have the ability to reflect with critical analysis, in order to construct serious and coherent arguments in the face of any reality, will not only live with a better attitude towards reality and will have the capacity to make the most appropriate decisions in the face of situations, however adverse they may be, but will also contribute to collective well-being by providing their sensible opinions to the groups in which they live.

- **To prioritise emotional and sentimental education**
  We are moved by emotions that drive us to react spontaneously and feelings that guide us in the decisions we make in our lives. Educating in emotions starts with allowing their free expression and helping them to express them assertively, which begins by helping them to recognise and name what they feel, integrating it into their emotional map and expressing it at the right time, in the right way and to the right people.

I.7 DESIGN GOALS

The aims we pursue with the elaboration and transmission of this design are focused on rethinking strategies of educational intervention and training, in a rapidly changing society, where gaps and contrasts are even more intensified after the 2020 Restrictions. These aims take the form of:



To address these goals, we have established the following fields of action:

Focus of the design: this proposal is aimed at educational staff from a "train the trainer" approach. The challenge of the design means that the focus is on the teacher and his or her ability to adapt to the context in which he or she carries out his or her practice.

Project target audiences: the main focus is on students aged 6-12 years. At this age, children's cognitive development makes them realise that there is a bigger world to interact with. It is a great time of change for physical, social and mental skills. At the same time, it is a critical time for the development of self-concept and self-esteem when educational support is not adequate or the socio-familial context is deficient.

Multidisciplinary approach: the educational intervention from the artistic aspect intends to provoke a radiating effect to the rest of the disciplines. The aim is that, from the different learning situations, the musical and artistic strategies can be applied to any other area, addressing the competence aspects from the combination of disciplines. This approach makes the projects sustainable and solid, as they combine the different aspects of teaching.

Non-traditional pedagogical model: our aim is to promote meaningful learning that involves a constructive process. To this end, the most appropriate is that the main objective is not to ensure that the student acquires a certain amount of knowledge, but more specifically, a series of tools or skills that help him or her to transform this knowledge. If students limit themselves to memorising content without relating it to a life plan, it will be difficult to prepare them to be active members of society.

I.8 RESILIENCE AS A TRANSFORMATIVE FACTOR

Resilience is the capacity we have **to face and overcome the problems that arise in life in a positive way**. A resilient person is one who does not collapse in the face of a stressful or adverse situation. On the contrary, he or she grows in the face of difficulties and turns a **negative experience into an opportunity** to improve and develop his or her potential. Achieving this capacity involves training, a learning process that begins in childhood, where the school and the educator play a fundamental role in helping the child to acquire and develop this quality. Students with good resilience feel more confident in themselves and in the school environment. They develop **positive emotions towards learning and the challenges of learning** (the emotional component is closely related to motivation).

At the group level, the benefits are also many. When resilience is worked on,

the **classroom climate improves**. Students acquire good conflict resolution skills, become more collaborative and participative. It also strengthens children who are more vulnerable to bullying or discrimination, therefore, educating in resilience is educating in inclusion: teaching important social values such as empathy and respect. Numerous research and testimonies highlight the role of education and teachers in building resilience in learners from disadvantaged backgrounds and at risk of social exclusion. Resilience proposes that not all people who grow up in conditions of adversity, poverty and social inequality will be adults destined to fail; on the contrary, this concept emphasises human potential and calls for hope and collective responsibility in promoting social change.

In all people, learners and educators, there are aspects of resilience from which it is possible to help overcome difficulties and face the future with confidence and optimism. The school receives pupils who are at a social, family or personal disadvantage and who are at risk of educational exclusion: school failure, lack of adaptation and conflict. Faced with these realities, we cannot remain expectant. Consequently, it is necessary that all those who form part of the school community, and in particular teachers, resolutely face up to the new challenges of education today and develop educational dynamics that contribute to training people capable of participating actively in society, people prepared to face the inevitable difficulties of life with real possibilities of success.

In school, the promotion of resilience is an approach that emphasises individualised and personalised teaching, which recognises each pupil as unique and valuable, which builds on positive characteristics, on what the pupil has and can optimise. The most important personal qualities that facilitate resilience have been described as:

These and other individual characteristics associated with resilience are not innate, but come from education and can therefore be learned (Higgins, 1994). The qualities that lead to resilience are built in relationship with others. For better or worse, we are shaped by the treatment and looks of others (Cyrulnick, 2004). Caring, loving and valuing adults can promote resilience. In childhood and adolescence, teachers and school experiences in general become special builders of resilience.

In the early years of schooling, the teacher may be greatly admired and actions that are insignificant to others may have special significance for children from troubled homes. Where parents have not created a protective and stable attachment, the teacher may be a substitute figure and the whole school experience an opportunity for 'restitution' or 'compensation' for a child who without school success would have slipped into inadequate adjustment (Cyrulnick, 2002).

The school is a privileged context for building resilience, after and in line with the family. The new challenges of basic education require broader objectives than merely cognitive ones, i.e. objectives that support the personal and social development of all pupils, regardless of their social and family background. The school's contribution to the integral development of pupils requires a deepening of the socio-affective dynamics of educational interaction and the explicit incorporation of relational objectives in teaching.

In every one of the main elements of the school context, there are potentialities that allow all pupils to develop normally, to overcome their difficulties of family and social origin, to obtain positive recognition and to prepare themselves adequately for full and creative incorporation into the community.

From this design, we want to highlight the possibilities that exist from artistic expression and music to promote the development of resilience as one of the main factors of psychological well-being. During the pandemic situation experienced in 2020, during the months of lockdown, many people turned to music as an element of resilience, becoming a safe place for many in which to find strength, adapt and not collapse mentally and emotionally to such an adverse situation.

Music is expression and communication, and is present in all cultures. Expressing and listening to music involves emotions and feelings and is an affective vehicle towards symbolic representation. To all this, a very important element in music must be added in order to develop resilience, its creative task. The term resilience includes two concepts that seem opposed in themselves, but they combine to give it meaning: resilience is not only to resist, it is also to transform; and in order to transform, creativity is essential. Moreover, this is where music comes in. Music is art and science, music not only expresses emotions, but also influences them. In addition, it also has an important function as an informative element to transmit a social and community purpose.

I.9 CHOOSING THE SKILLS MODEL: WHY ADOPT THE BIG FIVE MODEL?

The contemporary scientific debate is very heterogeneous and definitions of skills (cognitive and non-cognitive) are multiple and depend on different purposes. Within the Movement project, the main reference to skills is the eight skills for lifelong learning (LLL). These competences have been identified since 2006 by the Council of Europe. In this perspective, learners need to develop their skills and competences throughout their lives for their personal development, so that they can actively engage with the society in which they live and to ensure that they are prepared for a

constantly changing labour world.

The emerging Framework for the Future of Education and Skills: OECD Education 2030, places a strong emphasis on competences and states that "competence is the ability to mobilise knowledge, skills, attitudes and values, together with a reflective approach to learning processes, in order to engage and act in the world" (more details at: https://www.eursc.eu/BasicTexts/2018-09-D-69-en-1.pdf).

In the OECD model, skills are distinguished between cognitive and non-cognitive; and it is mainly the non-cognitive skills (which can be learned but are not part of explicit curricular programmes and didactic actions in any country) that are relevant for human, social, cultural and professional development, as they are involved in the achievement of goals in adult life, in the protection against social risks and, ultimately, these skills are essential for people's general well-being and are referred to by the OECD as social and emotional skills. More information on the link: https://www.oecd.org/officialdocuments/publicdisplaydocumentpdf/?cote=EDU/WKP(2019)15&docLanguage=En. See also: https://www.oecd.org/skills/

The domain of social and emotional skills is the subject of interdisciplinary research by academics, educators and practitioners, all from very different backgrounds. Consequently, there are many terms used to describe social and emotional skills and their broader conceptual frameworks. Terminology also differs between countries, times and social and research contexts. For example, the vast array of literature on the topic uses terms that have similar meanings, such as 21st century skills, life skills, essential skills, behavioural skills, non-cognitive skills, youth development assets, workplace or work preparation competencies, social-emotional learning and character skills. In particular, it is relevant for the Movement to clarify the relationship between Social and Emotional Skills (SES) on the one hand, and Lifelong Learning Skills (LLLS) on the other.

Firstly, LLLS have a more cognitive and empirical character: they are learnable (so certainly important for literacy, numeracy, digital, citizenship, multilingualism) which can be easily measured in their objectives. This aspect is less clearly detectable for cultural awareness and entrepreneurship, but certainly, the theoretical and practical significance of each of these skills is clear.

However, SES have a wider range of action than LLLS. In a way, SES overrides and builds on LLLS. For example: cooperation is taught, learned, carried out while acquiring numeracy and literacy, in fact, the cooperative method can be an original and innovative way to foster learning in these areas; perseverance is a skill that finds application in both entrepreneurship and digital skills, as only recursive and resilient behaviours can produce effective results in these LLLS; and furthermore: trust is an essential requirement for the development of citizenship skills and cultural awareness. These examples clearly show the "hierarchical" character between SES and LLLS, and the typically generalised characteristic of SES in all contexts, whether they are learning (linked to a performance), relationship (linked to an interaction between social actors), of sociality (linked to both a relationship between social actors and a relationship with the institutions and organisations that populate society as a cultural product).

We now highlight the points that SES and LLLS have in common: both types

of skills can be learned, as can curricular content; both are the object of attention within educational policies but are not systematised with continuous and gradual interventions over time within school grades; both are developmental and take shape over a lifetime, thus well beyond the time spent in school; both, unlike curricular content which often goes into obsolescence and requires updating, do not "go out of fashion", but are enriched, modulated, adapted to circumstances in relation to the different stages of the life-course.

To understand better this relationship, and the importance of SES, it may be useful to recall the definitions of CASEL (Collaborative for Academic, Social and Emotional Learning, University of Illinois - Chicago) which identified five main skill groups, which are the basis of the approach proposed by the OECD that led to the formulation of the SES Big Five model. In the CASEL model, there are five Social Emotional Learning skill areas:

-**SELF- AWARENESS** (Being able to recognise one's own feelings, interests and strengths, as well as maintaining an accurate level of self-efficacy).

-**SELF-MANAGEMENT** (Being able to manage and control one's emotions in difficult situations. Includes the skills to monitor and reflect on the management of personal goals).

-SOCIAL AWARENESS (Being able to consider the perspectives of others and empathise with others, including those from different cultures and backgrounds. Includes recognition of social and ethical norms, and the role of the social community and institutions (school, family, etc.) in one's life).

-RELATIONSHIP MANAGEMENT (Being able to develop and maintain healthy relationships with others. Includes the ability to resist negative social pressures, resolve interpersonal conflicts, and seek help when needed).

-RESPONSIBLE DECISION MAKING (Being able to take into account multiple factors, such as ethics, rules, respect, safety concerns, when making decisions).

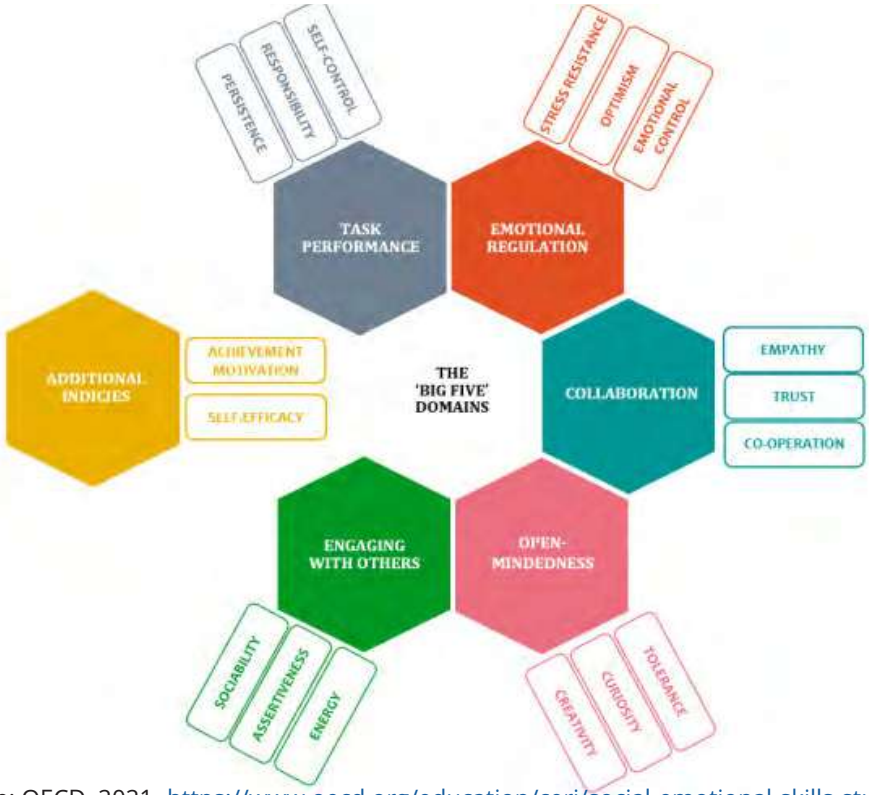
For these reasons, in relation to the Movement's project objectives, the choi ce was directed towards a model called SES "Big Five", developed by the OECD on social and emotional skills. Here are some additional specifications:

Special and emotional skills have powerful consequences for many important life outcomes, such as educational success, employment, health or personal well-being. These skills also play a role in improving educational success, employability and job performance, and civic engagement. They are central to the well-being of individuals, families and communities and influence overall levels of social cohesion and prosperity, and are involved in processes of inclusion at all levels. In addition, research has identified the interrelated nature of cognitive, social and emotional skills.

Social and emotional skills are flexible: this introduces the possibility of changing or developing them for the better. Children are not born with a fixed set of skills and little room for improvement, but have considerable potential to develop social and emotional skills that are influenced throughout life by their environment. Substantial changes in personality characteristics are possible, even after relatively short periods. Although at the individual level personality becomes increasingly stable throughout adulthood, between the ages of 6 and 18, personality can change substantially.

Therefore, the term "social and emotional skills" refers to individual characteristics that manifest themselves as consistent patterns of thoughts, emotions and behaviours, which can be transformed throughout life and influence important outcomes.

The OECD defines social and emotional skills as: "...individual capabilities that can (a) manifest themselves as consistent patterns of thoughts, feelings and behaviours, (b) develop through formal and informal learning experiences, and (c) important drivers of socio-economic outcomes throughout an individual's life" (OECD, 2015, p. 35).



Source: OECD, 2021- https://www.oecd.org/education/ceri/social-emotional-skills-study/about/

The Big Five model: details and specifications on subdomains

The Big Five Taxonomy distinguishes five basic dimensions of personality (see image below) and provides a simple and efficient summary of social and emotional skills. The model is developed with the aim of identifying the general structure of the main dimensions of human personality. Each dimension represents a group of related thoughts, feelings and behaviours and can therefore be divided into narrower subdomains:

Task performance: those who are conscious, self-disciplined and persistent can stay on task and tend to be high performers, especially when it comes to education and work outcomes.

Emotional regulation: includes skills that enable individuals to cope with negative emotional experiences and stressors. Being able to regulate emotions is essential for multiple life outcomes and appears to be a particularly important predictor of better mental and physical health.

Engaging with others: people who score high on extraversion are energetic, positive and assertive. Engaging with others is fundamental to leadership and tends to lead to better employment outcomes. Extroverts also build social support networks more quickly, which is beneficial for mental health outcomes.

Collaboration: people who are open to collaboration can be sympathetic to others and express altruism. Kindness translates into better quality relationships, more pro-social behaviours and fewer behavioural problems.

Open-mindedness: open-mindedness is also predictive of educational achievement, which has positive lifelong benefits and seems to better equip people to deal with life's changes.

Task performance: getting things done, as needed and on time: Known in the Big Five as conscience, task performance includes a range of constructs that describe the propensity to be self-controlled, responsible to others, hard-working, motivated to achieve, honest, orderly, persistent and respectful of rules.

Emotional regulation: having a calm and positive emotionality: Emotional regulation characterises individual differences in the frequency and intensity of emotional states. It refers to the ability to cope with negative emotional experiences and stressors and is fundamental to manage emotions. Emotional regulation incorporates multiple concepts including anxiety, fear, irritability, depression, self-consciousness, impulsivity and vulnerability on the negative side, and notions such as resilience, optimism and self-compassion on the positive side.

Engaging with others: enjoying and standing out in the company of others: Interacting with others is linked to extraversion. This is an area where the focus is on relationships, interactions and their quantity and quality, the ability to activate leadership roles within groups.

Collaboration: concern for the well-being of others: People who can successfully collaborate with others do so by maintaining positive relationships and minimising interpersonal conflict. Showing active emotional concern for the well-being of others, treating others well and holding generalised positive beliefs about others are examples of collaboration.

Open-mindedness: exploring the world of things and ideas: Open-mindedness (or openness to experience) is seen as one of the key skills to explain and understand the behaviour of individuals in environments characterised by high levels of uncertainty and change.

Additional social and emotional skills: these skills, also included in the study, combine aspects of two or more distinct skills. For example, self-efficacy combines skills from the Big Five categories of conscience, emotional stability and extraversion. They are useful for describing and understanding certain aspects of behaviour, and have been shown to influence important life outcomes.

Music and skills: the link: The strong idea of the Movement project is that music can trigger processes of inclusion, favour the development of social and emotional

skills and then produce positive effects in all areas, cognitive and non-cognitive, of school life. When designing the Guidelines, and devising pedagogical interventions in which music is at the centre, the purpose is double:

1. Music activities must be conceived, planned and implemented with attention to the transversal and omnipresence of their aspects and the repercussions in terms of learning, relationships, interactions, skills. This is the aim of a music curriculum.
2. Music experiences and activities must be conceived, designed and implemented in such a way that they can be replicated, improved, transferred, always taking into account the impact on skills.

I.10 A NON-TRADITIONAL MUSIC TEACHING DESIGN

The **new school** is a term that refers to the whole set of movements that emerged at the end of the 19th century, but which did not take hold until the first third of the 20th century, in which a clear alternative to the traditional school was sought.

This movement arose because of the construction of a new society, where political, social and economic changes began to be visible, so that a new society needed a new way of understanding education, differentiating this new school from the traditional school. Some of the main differences that we can find are:

TRADITIONAL TEACHING	NON-TRADITIONAL TEACHING
Rigid curriculum	Flexible, creative and innovative curriculum
Learning is passive and decontextualised	Learning is active and meaningful
Classrooms used for listening and doing activities	Classrooms as learning, performance and research spaces
Teacher is the protagonist	The learner is the protagonist
The most important thing is “what”.	The most important thing is “how” and “what for”.
Mistake is seen as a failure	Mistake is seen as an opportunity for self-teaching
Innovation is based on isolated resources and experiences	Innovation is based on diversity and collective learning.
Emotions are given little importance	Emotional development is seen as fundamental
Evaluation is used for grading	Evaluation is used as a feedback tool

As we can see, the new school was a great step forward in terms of education, and every day new innovative methodologies become known, leaving the idea of the traditional school even further behind. Although it is still common to find classrooms in which classes continue to be taught as in the traditional school, more and more teachers are becoming involved with the idea that education should grow and advance at the same pace as society.

The authors who advocate non-traditional teaching criticise the weaknesses and failures of this pedagogy and aim, by reforming education and schools, to transform society. They place special emphasis on methodological and didactic aspects based on certain philosophical conceptions that are the basis for change in our educational practices.

KEYS FOR A NON TRADICIONAL TEACHING

- Adapting the school to today's society. Social changes occur more quickly than school changes, so we must analyse the contexts and have the capacity to adapt based on specific and defined objectives that reflect the changes and prepare the new generations to face them successfully
- We must educate for life, taking into account the vital interests of the children or the problems of the environment in which they grow up, as it generates different behaviours for each of their levels of experience, therefore, what they learn at school must be related to what happens outside of it
- It must take into account the personality of the students, avoiding competitive strategies that lead to individualism and generating cooperative and collaborative dynamics that encourage teamwork for the benefit of the community
- Eliminating the authoritarianism that produces submission, replacing it with a critical dimension of knowledge through the openness implied by active listening, the assumption of responsibilities and involvement in a climate of respect and consideration for the students
- Preparing for life, opening up the school and establishing links with the personal and social reality of the students and the community

I.11 PEDAGOGICAL FOUNDATIONS

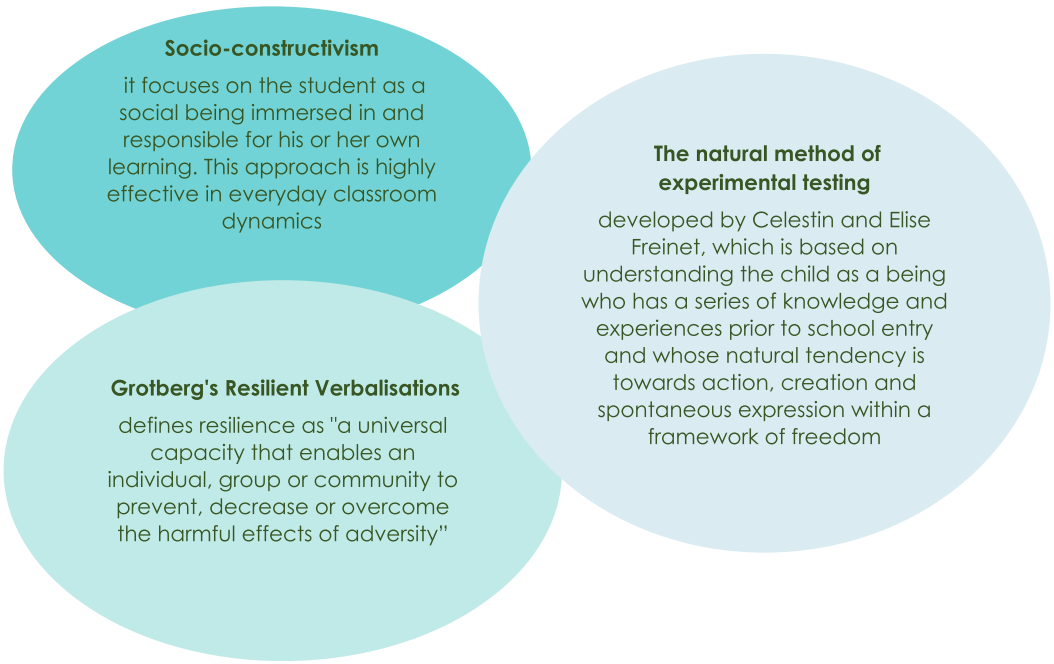
In line with the principles outlined so far and with the research process, we sought a pedagogical approach in which we could frame our practice in order to provide it with a methodological philosophy that would meet the requirements of our design.

From this design, we are committed to **alternative pedagogies as a construct of non-traditional teaching** and we encourage other teachers to immerse themselves in them through the teachings of great masters and teachers who have prepared the way for us. Teaching must be based on pedagogical principles that give shape and meaning to our work. It is not about the subject that the teacher teaches, but about the way he or she does it, the dimension he or she intends to achieve in his or her way of doing things and the impact he or she is going to have on his or her students.

The teacher is the one who knows the "starting point" and "the point of arrival", the one responsible for the purpose of teaching, but a companion in the learning process. His/her mission is to educate children to take an active role in their personal construction, so that they are aware that the FUTURE IS IN THEIR HANDS, and that they are RESPONSIBLE and DRIVERS of their own lives.

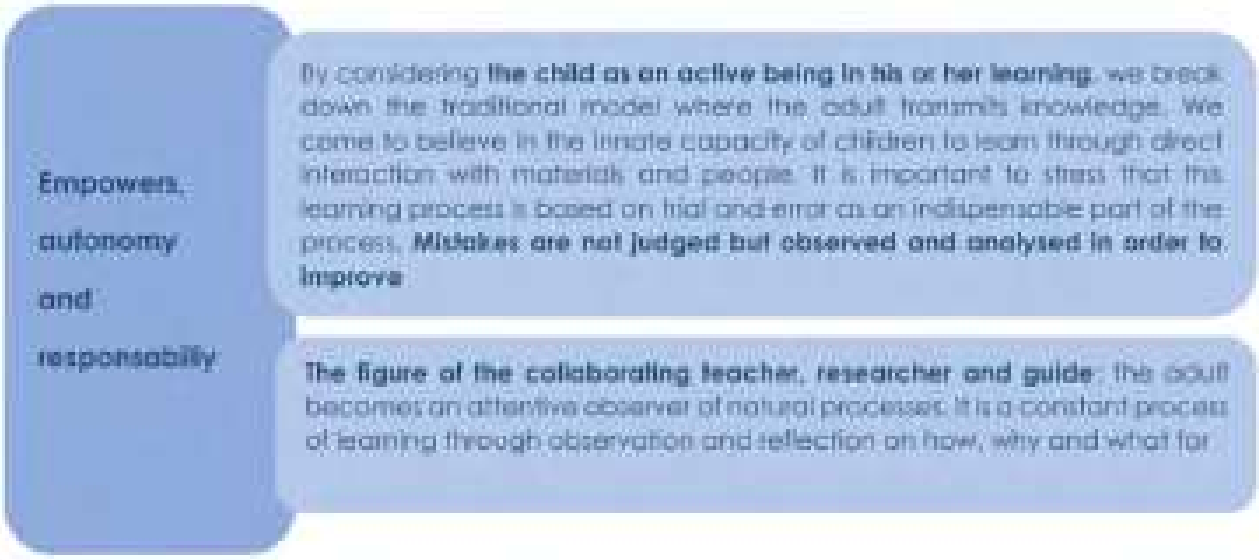
In line with the aims of the design, we set out below the pedagogical trends on which our curriculum is based. In no case do they imply an imposition; each design, from its aims, must be framed in a pedagogy that responds to the tasks it has set itself. Framing ourselves within a current is the key to giving coherence to our teaching work, as it allows us to understand how the educational process evolves, to propose methodologies that give meaning to the challenges we face, to respond to the teaching conditions and to assess the impact on the learning environments. Its main objective is to plan, develop and evaluate teaching and learning processes in order to improve the educational reality in different areas.

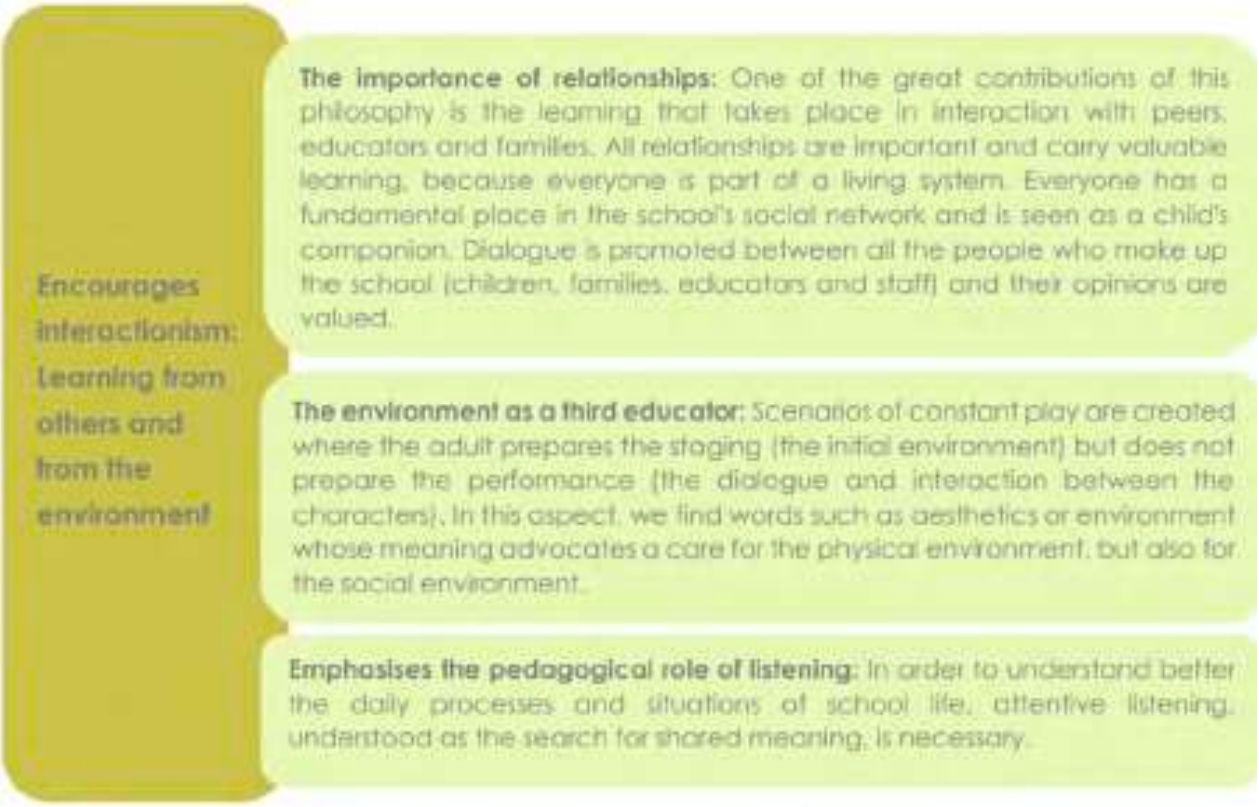
In our case, we highlight the following pedagogical currents because, as a whole, they respond, from their foundations, to the purposes of our design:



SOCIO-CONSTRUCTIVIST CURRENT

Constructivist teaching conceives learning as the result of a global and complex process of personal construction, where the experiences and previous knowledge of each student are mixed with the ideas and collective intellectual baggage of both classmates and teachers. In general, the socio-constructivist approach presents us with two main educational premises. The first of these is that the **learner constructs knowledge**; therefore, education has to teach around it. The second is that the **social context is very important**, since individuals live and learn through a culture. Therefore, education cannot be isolated from society and must be contextualised. We highlight its main characteristics:





Highlights the value of everyday life

As educators, we often get lost in the pre-established curriculum without giving time **to observe the daily phenomena** that happen in all areas of the centre; situations that deserve to be seen and valued as real and significant learning for children, which go unnoticed by adults but which are surprising to the children's senses. These are the learnings that we need to rescue from the school.

Highlights the complexity and uncertainty of processes

It is necessary to accept plurality, ambiguity, flexibility and uncertainty in the processes. Plurality to approach situations that may be diverse, flexibility to understand what is perceived from different points of view and uncertainty not to close the possibilities to the schoolchildren's imagination. Continuity of processes is also important, giving time and space for children's actions: repeating, redoing, reconstructing, reworking, testing and changing.

Proposes working as a multidisciplinary team

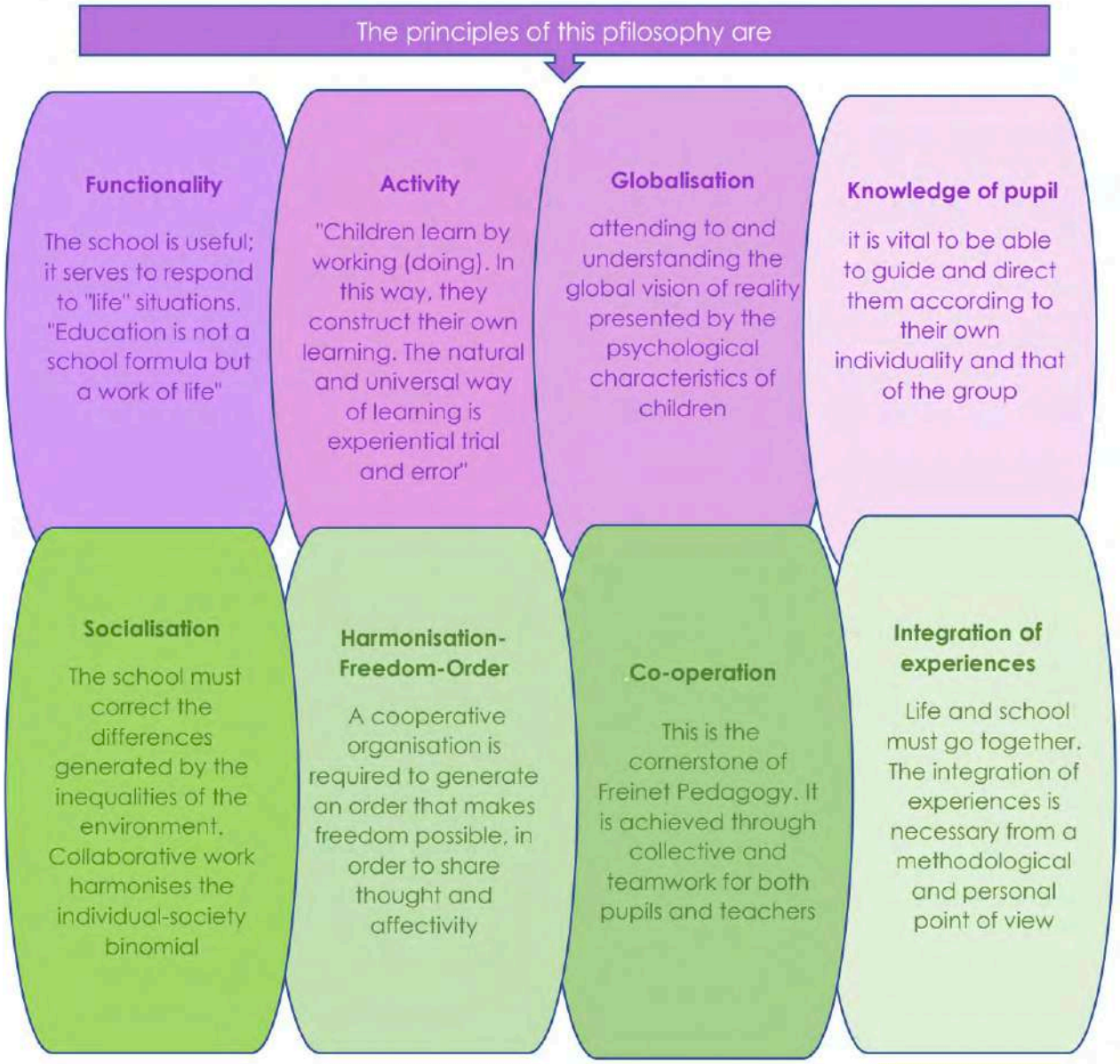
In order to address diversity, it is essential that a wide range of perspectives nourish the team. People interpret from their own experience and area of knowledge. This professional complement is one of the reasons why the loneliness of the educator is broken with to extend the team to the educational couple or the triad. I no longer decide alone about "my children" but a team that works contrasting, defining and agreeing on lines of action.

It gives education a social and communityc ommitment

The first step is to open the doors to dialogue with families and to a better understanding of the reality of the children we work with. Our educational practices will be truly meaningful to the extent that they recognise the child, his or her family and real environment without wanting to hide them behind the walls of the school. Transparency and breaking down walls is the basis for understanding and collaboration.

THE NATURAL METHOD OF EXPERIMENTAL TESTING

Célestin Freinet was one of the most important innovators of modern and popular pedagogy. This method is based on understanding the child as a being who has a series of knowledge and experiences prior to entering school and whose natural tendency is towards action, creation and spontaneous expression within a framework of freedom. It is about knowing how to listen to students and understanding their needs, trusting them and their ability to direct their own learning, in order to educate in a more natural and realistic way, understanding their demands as a way of responding to diversity, encouraging self-regulation, cooperation and meaningful learning.



This model reacts against the traditional school separated from life, isolated from the social and political events that condition and determine it. The essence of education must be developed from a unitary and dynamic pedagogy, which relates the child to life, to his or her social environment and to the problems he or she faces. He also understands that the school should be the continuation of family life and the community in which the school interacts, so that the task of the teacher should be a living school in solidarity with the reality of the child, his family and his environment. Freinet adopts thirty principles that must operate in all educational situations, which he calls ***pedagogical invariants***, among which we highlight the following:

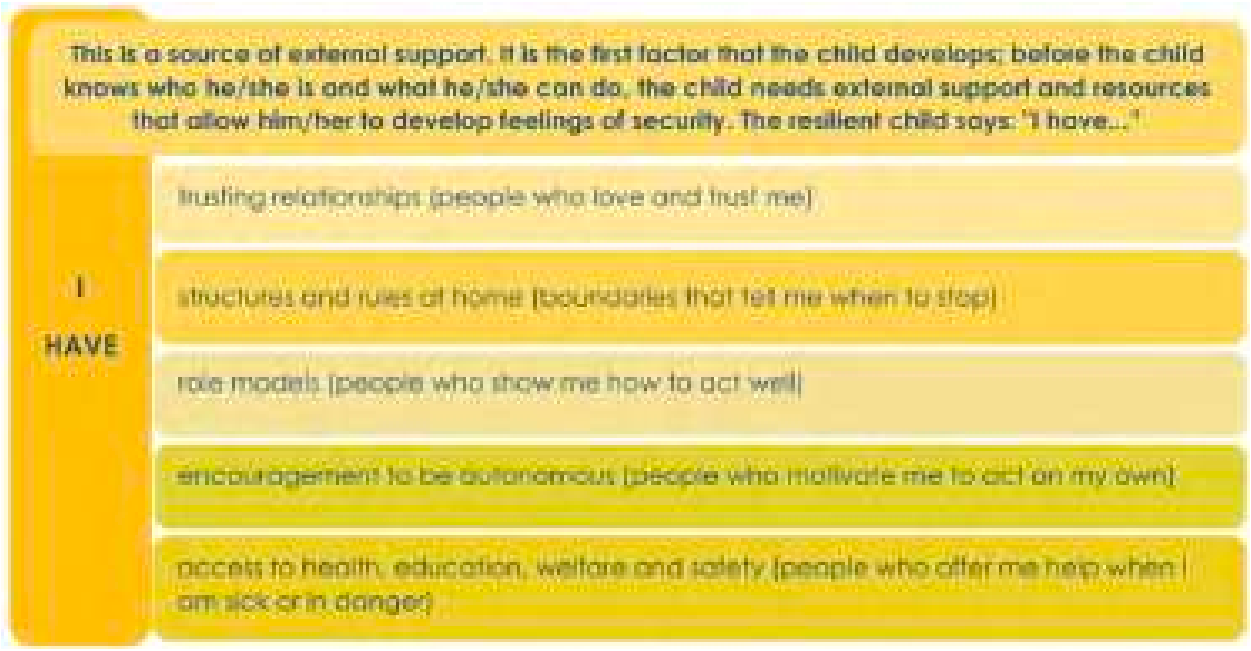
PEDAGOGICAL INVARIANTS

- **The child is of the same nature as an adult.**
- **No one likes to be commanded authoritatively; in this, the child is no different from the adult.**
- **A child's school behaviour depends on his or her physiological, organic and constitutional state.**
- **Work must always be motivated.**
- **Everyone likes to choose his work, even if the choice is not the best.**
- **No one likes to work aimlessly, to act like a robot, i.e. to submit to thoughts that are part of routines in which he or she does not take part.**
- **Grades and marks are always a mistake.**
- **No one, child or adult, likes control and punishment, which are always considered an offence to dignity, especially if they are practised in public.**
- **The normal way of acquisition is by no means explanation and demonstration, which is the essential process in school, but experimental trial and error, which is the natural and universal way.**
- **Education can only take place in dignity. Respect for children, who must respect their teachers and their peers, is one of the first conditions for the renewal of the school.**

GROTBERG'S RESILIENT VERBALISATION MODEL

In 1995, Edith Grotberg developed one of the most influential descriptive models based on resilience. We start from the premise that this model does not consider resilience as static, but on the contrary, it has a dynamic character that allows us to work to strengthen and reinforce it. Resilience should be addressed in a transversal manner in all subjects. The basis for resilience education starts with the education of emotions: activities that help children to identify their moods, to express them and to turn a negative emotion into a positive one.

Grotberg's model proposes that, in order to overcome adversity and change during the life cycle, children draw on three sources of resilience that will be activated in response to the situation. The sources are related to the context and therefore the influence of the adult is of great importance for the outcome. The sources he proposes are as follows:



These are all variables that the child registers during development, increasing the possibility of coping and learning from adversity in a reinforcing way. Normally, not all variables are used at the same time and each person has some that are more reinforced than others are.

To support children's development and contribute to their resilience, children need to have support figures who do not give them confusing or contradictory messages, who know how to help them and who are resilient. Children facing threatening situations often feel alone, scared and vulnerable. Therefore, we need to contribute to their feeling of importance and, above all, that they can feel important in dealing with the situation. Good resilience stimulation will increase the child's chances of coping and feeling empowered once the encounter with the adverse situation has ended.

Resilience is a lifelong learning process and, regardless of one's own particularities, everyone can learn to be resilient. In the same way, students, regardless of whether they are in trouble or not, can benefit from educational projects that promote resilience, an essential capacity not only for the successful development of the students but also for the teacher.

Why is it important to work on resilience in the classroom?

We often hear in the media about high levels of anxiety, indiscipline, stress, absenteeism and (early) school dropouts. We find learners suffering from depression or similar problems that are affecting more and more people every day.

Family problems (instability of primary caregivers, lack of establishment of routines, violence in all its forms, among others) as well as the evolutionary development of the child from infancy to adolescence are on the list of factors that directly affect the negative and defeatist behaviour of learners.

The characteristics of resilient children from situations of poverty, immigration or social exclusion, in general, are not innate and therefore the resilience movement

has highlighted that they can be taught and facilitated for everyone, in some cases to compensate for previous traumatic experiences, in other cases to strengthen the individual in the face of later life difficulties.

Schools are key environments for people to develop the capacity to overcome adversity, to adapt to the pressures and problems they face and to acquire the skills (social, academic and vocational) to move forward in life.

A student who learns from childhood to be resilient, to look at problems from a positive perspective, has a high probability of becoming an adult with good psychological skills to face future adversities in his or her life. Therefore, working on resilience in the classroom has a clearly preventive character. It is a teaching that ensures the child's holistic development and future wellbeing.

I.12 PROJECT SUSTAINABILITY

The concept of sustainability offers an umbrella under which schools can link a wide range of actions and/or projects, giving them added value and achieving greater efficiency.

Curricular sustainability goes beyond the teaching of specific subjects, it is a much used and recurrent term, perhaps too much, but it still holds great value and potential. We speak of "something sustainable" when it takes into account the natural balance, is economically viable and socially equitable. It is a set of criteria oriented towards ethical behaviour with everything that surrounds us (resources, people, spaces, etc.). It is a collective journey towards a fairer society that knows how to value its socio-environmental responsibilities (understood in a broad sense) and act accordingly.

Educational curricula are divided into subjects that are linked according to the methodologies used in the centre. If the educational work is approached from the traditional teaching, these will contemplate the acquisition of knowledge in an isolated way. Therefore, it will reduce its efficiency and in no way respond to inclusion in the classroom, as the design is focused on academic qualification based on memorised tests. On the other hand, we understand that this design is sustainable because it addresses the integral development of students, in their intellectual, emotional, moral and social dimensions, giving priority to competences as the key to the development of life skills.

The European framework in education, in which this design is framed, proposes to go beyond the barrier of mere static knowledge of a specific subject, planning the achievement of educational objectives through the acquisition of competences, both basic and transversal. In this way, the process of sustainability proposes that through them, the student will be able to acquire the knowledge expected in each subject, but not in a passive way, but related to the social reality that surrounds him/her, taking into account that the starting points may be different, with the aim of training competent, autonomous, critical and supportive professionals, capable of contributing to personal and collective improvement.

We understand that this design is sustainable and replicable because it meets the following principles that we assume to be fundamental:

- **ETHICAL PRINCIPLE:** Educate citizenship by recognising the intrinsic value of each person.
- **HOLISTIC PRINCIPLE:** Assume ethical, ecological, social and economic approaches to address issues related to environmental imbalances, poverty, injustice, inequality, war conflicts, access to health and consumerism, among others.
- **COMPLEXITY PRINCIPLE:** The adoption of transdisciplinary approaches that allow a better understanding of the complexity of social, economic and environmental issues.
- **PRINCIPLE OF GLOBALISATION:** The adoption of approaches that establish relationships between curricular content and local and global realities.
- **PRINCIPLE OF TRANSVERSALITY:** Integration of the contents aimed at the formation of competences for sustainability in the different areas of knowledge.

The guidelines underlying this design are aimed at reducing social and educational imbalances through the combination of formal and non-formal education, broadening teaching imaginaries and understanding that a project is sustainable when it is focused on the success of the student, understanding this success from the acquisition of skills that enable them to be actively and fully integrated into society and act in it as a transforming agent.

IA

PROGRAMMING DEVELOPMENT

IIA PROJECTION OF THE THEORETICAL FRAMEWORK

IIA.1 CRITERIA FOR THE DEVELOPMENT OF PROGRAMMING

THIS DOCUMENT DOES NOT GENERATE A METHOD: In no way does this document pretend to generate a method, it should be understood as an integral educational proposal that contemplates the theoretical and practical dimensions from a social perspective of musical education that pretends to be transformative in its form, content and essence, as well as practical in its execution.

PURPOSE: Its purpose is to offer, through our experience in the development of musical projects, a design that rescues and promotes the transcendence of music as the backbone of inclusive learning in any educational context.

CHARACTERISTICS: It is not intended to be a technical document, **its character is educational** and social, based on pedagogical lines that support it and give meaning to its application strategies; it is a proposal based on practice as a guide, so that teachers can adapt it to their teaching profile, to their centre and to their classroom according to the peculiarities and interests of their students.

DEVELOPMENT: As an educational document, and with the ambition that its usefulness is contemplated for teachers who can implement it in schools; it is established from the three levels of curricular concretion:

PART 1: establishes the theoretical framework that argues and defines its inclusive character based on an important research work, which would be linked to the Educational Project of the Centre;

PART 2: specifies this framework in the context in which it is to be carried out, which would correspond to the Didactic Programming;

PART 3: in line with the theoretical and methodological basis, this section develops the Classroom (or workshop) Programme which corresponds to the specific contents of music and its application in the classroom;

IMPLEMENTATION: the design of the Classroom Programme reduces and simplifies the curricular elements into descriptors that respond to the fundamental questions of any teaching process:

-What do I want to teach?: CONTENTS

-What do I want them to learn?: LEARNING STANDARDS. The learning standards are the means to achieve the general objectives proposed in the design.

-How?: METHODOLOGICAL STRATEGIES AND ACTIVITIES. This document offers a wide variety of strategies related to methodological principles. Activities are an important resource because they make the curricular elements functional from their procedural character.

-What to evaluate?: ACHIEVEMENT INDICATORS. They will assess the process from the point of view of the different agents involved in the process itself through self-assessment and co-assessment registers. These registers will be functional; their aim is to improve educational practice from a proactive approach far removed from the evaluative and corrective stress of traditional teaching.

OPEN, REALISTIC and SITUATED CHARACTER: The application of the curricular elements will depend on the topic chosen for the development of the project, from realistic contents in accordance with the organisation of the time and sessions available and situated in the context where it is going to be applied. The teacher sets the starting and finishing point, the process will always be conditioned by the characteristics of the group to which the actions are directed.

IIA.2 CONTEXTUALISATION: "MOVEMENT" PERSPECTIVE

Music will be, from MOVEMENT's perspective, valued as a means to develop "life skills" using artistic techniques in order to promote personal and social development, prevent social and health problems and protect human rights. The expected results are better academic results, lower risks of dropout, higher retention in the educational circuit, higher social inclusion and participation, better prospects in the labour market, better protection against unemployment, quality of life and a satisfactory general well-being, joining in this way the European intentions stated in the theoretical part of this document.

After a few months of research, transmission of information, exchange of practices and dialogue between the different partners, we agreed that the priority aspect to achieve these aims was to draw up an open proposal between music specialists, artists and teachers that could be integrated into the school dynamics from any subject in accordance with the centre's projects, based on the theoretical framework that served as a reference. Because of this work, we proposed the starting point for this programme based on the following certainties:

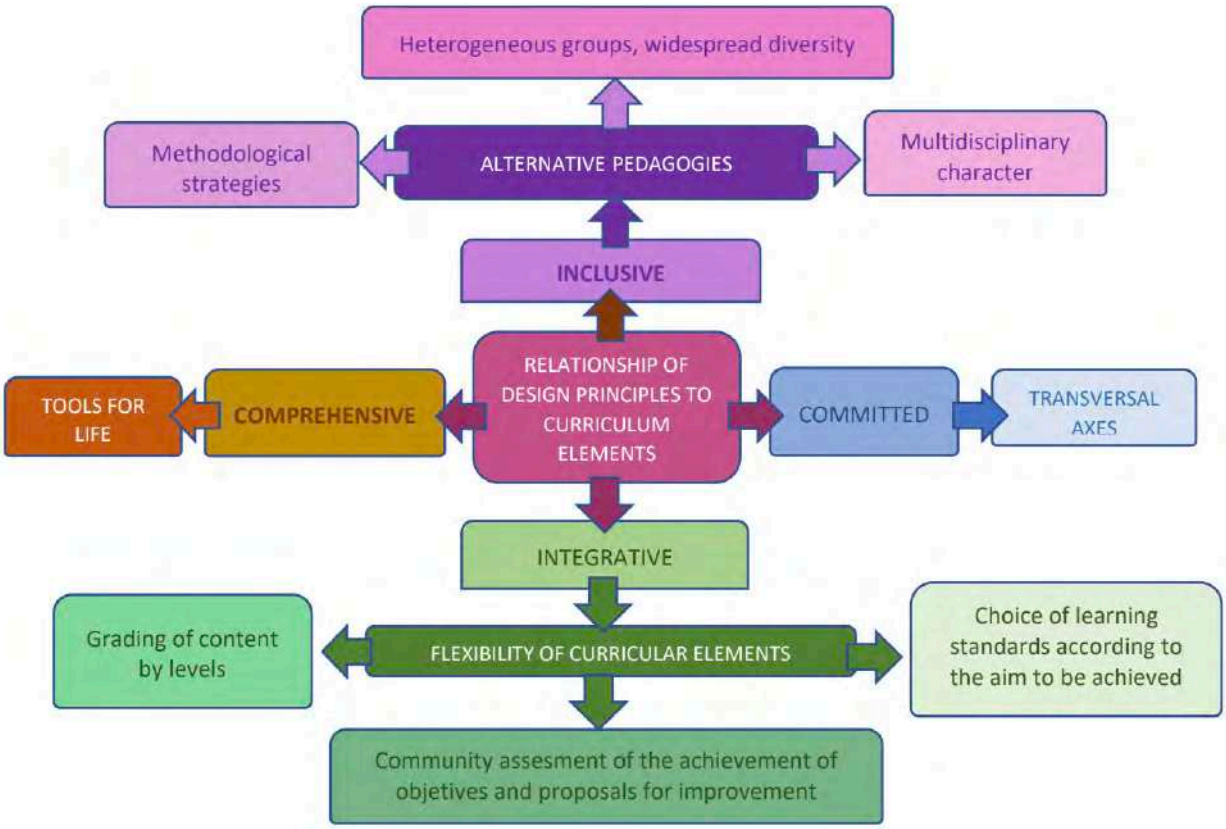
IIA.3 CURRICULUM DIMENSIONS AND APPROACHES

This design is committed to a multidisciplinary educational model aligned with the curricular elements from the following dimensions:

- **Comprehensive:** offering all students, however diverse they may be, the same educational opportunities and the same educational experiences, adapting the educational process to the child and not the other way round.
- **Integrative:** assuming that the educational needs of all students will be met by adapting to the different interests, motivations and abilities present in heterogeneous classrooms.
- **Inclusive:** incorporating equity measures from a broad sense of vulnerability. We understand the concept of vulnerability as a multifactorial compendium that can be analysed from different scales: structural (family level), social (living environment), school (academic difficulties, school adaptation, bullying...), character (inhibited

emotional or maturity development), sexual identity or physical-cognitive. In some cases, vulnerability is marked by cognitive or physical conditioning factors from which the child faces the challenges of adapting to the environment; in other cases, the very configuration of the psycho-emotional character of the individual can make him/her vulnerable due to his/her inability to react to specific situations for which he/she does not have the tools to respond.

- **Committed:** the transversal axes constitute recurring themes that emerge from social reality and that appear interconnected in each of the curricular areas, becoming foundations for pedagogical practice by integrating the fields of being, knowing, doing and living together through the concepts, processes, values and attitudes that guide teaching and learning.



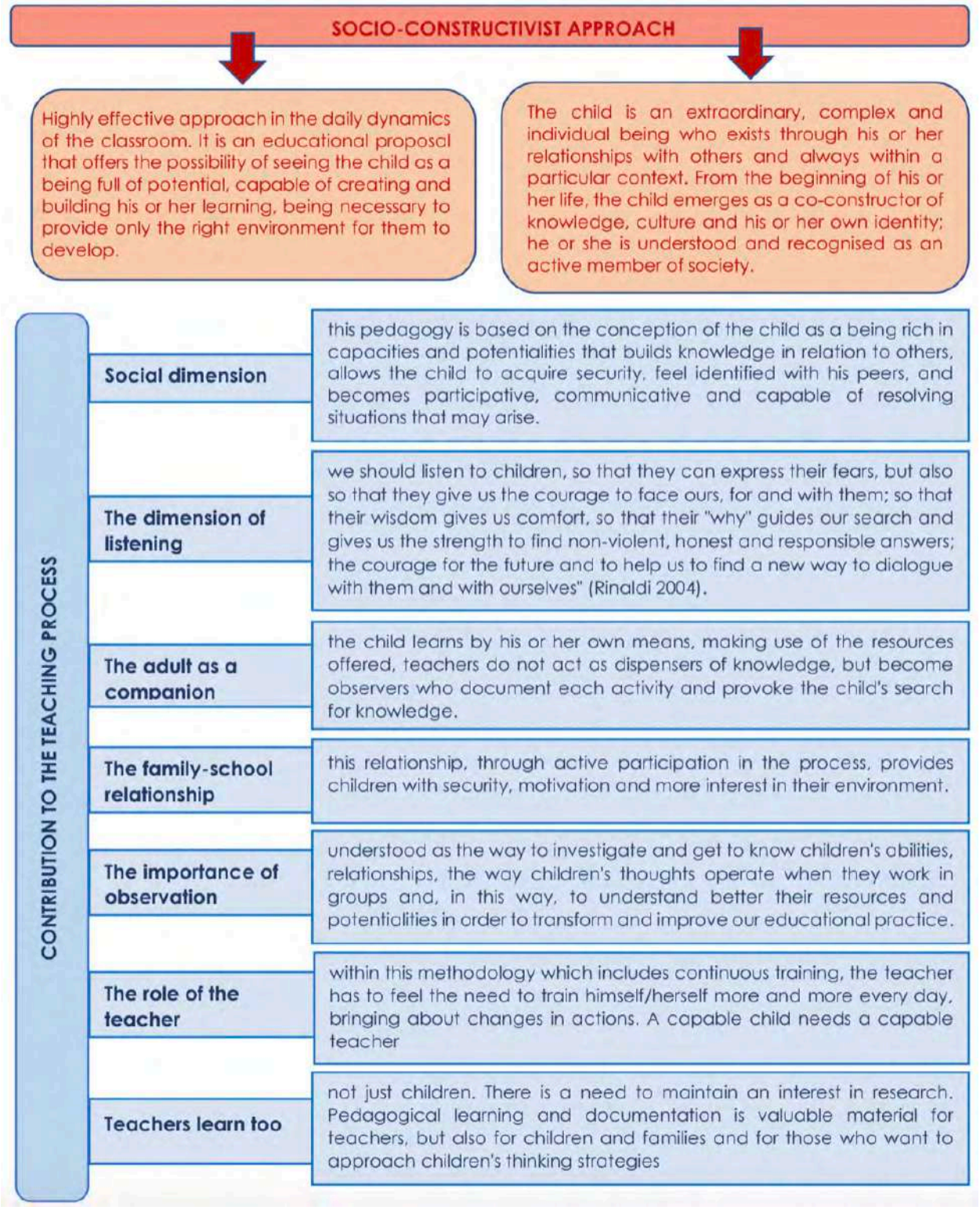
The elements are shown in the scheme as representative; they do not require that order in their development. The scheme is intended as a starting model to exemplify the versatility of each element and the interrelation between each of them. The aim is for the design to develop the four dimensions, with the criterion of flexibility of the curricular elements prevailing, without losing sight of the emotional tools. The understanding of the scheme, its relation with the pedagogical principles and the interrelation of elements is transcribed in the following table:

DIMENSIONS	TREATAMENT		
	APPROACHES	ESTRATEGIES	METHODOLOGY
INCLUSIVE	Alternative pedagogies	They offer us spaces for learning from methodological strategies	Socio-constructivist
COMMITTED	Transversal axes	Proposal: Include as contents	They can be addressed as the "engine" of the project
INTEGRATIVE	Flexibility of curricular elements	Allowing to combine elements according to the project objectives and learning goals	Natural Learning
COMPREHENSIVE	Tools for life	Addressing resilience principles	Resilient Verbalisations

Principles, methodologies, aims and elements are linked together to generate the basic structure of the design. Its implementation at classroom level will lead to the performance of teaching and learning, understanding this process from the theoretical parameters outlined so far: an approach shared by a team of teachers who teach from a representative ideology for all, learn with and through the accompaniment of the student, have defined common goals that involve the whole community, and have a shared vision of what they want to achieve.

IIA.4 APPLICATION OF METHODOLOGICAL CURRENTS TO TEACHING PRACTICE

In this section, we establish the connection between methodological currents and educational practice. Their contributions constitute the basis of "how we want to teach" from the alternative pedagogies, which offer us:



CONTRIBUTION TO THE LEARNING PROCESS

Relational Pedagogy

aims to reinforce each child's sense of his or her own identity through the recognition of peers and adults, until the child can feel a sense of security and belonging. Children do not learn through a linear cause-effect relationship, nor through direct teaching by the teacher – learning is the merit of the children, their activities and the use of the resources they possess. This pedagogy allows them to accept and participate in the transformation of the situations they live; it is the one that best explains how a group of children is made up of individualities and of associations of children with different affinities and abilities.

Pedagogy of listening

listening is the ability to perceive what is being communicated to us, not only through words, but also through gestures, movements and art, even throuah silence itself.

The environment as the third teacher

it constitutes itself a didactic resource as it generates learning spaces, becoming places to do and undo, to create, to discover, to acquire new skills, to try and also to make mistakes, and where all the experiences lived are of great value, as they bring them closer to the complexity of the world of adults and help them in their own process of growth.

CONTRIBUTION OF THE APPROACH TO THE ARTISTIC LINE

Music learning carries out specific formative functions/dimensions, interdependent among them: cognitive-cultural; emotional-affective; linguistic-communicative; body awareness; identity; relational; critical-aesthetic... The socio-constructivist approach offers us keys to address these functions from the teacher to encourage the learner to be formed from the different dimensions that make up his or her social personality.

Workshops and the atelierista: the workshop is the place where the vital elements are found to ensure attention to art, visual research and aesthetics and the atelierista is a person with knowledge of art and who works in coordination with the other teachers.

The rediscovery of creativity: Creativity is conceived as an inherent trait of any person; it is not just a matter of art or inspiration, but also a trait that can be developed and generically applied.

NATURAL METHOD APPROACH TO EXPERIMENTAL TESTING

It represents a radical break with the traditional school model that Freinet calls "scholasticism" and implies the transformation of the school form itself: "the child learns by doing". This essentially means that the activity does not come from a programme designed by the teacher, but from the proposals of the pupils themselves, authors of their own tasks and co-authors of social life in cooperation: "None, absolutely none of the great vital acquisitions are made by apparently scientific processes. It is by walking that a child learns to walk; it is by talking that he/she learns to speak; it is by drawing that he/she learns to draw. We do not think it is an exaggeration to think that such a general and universal process should not be valid for all school learning". (Celestin and Elise Freinet "Modern School")

CONTRIBUTION TO THE TEACHING PROCESS

The power of life	"The human being in all his actions is motivated by a principle of life which pushes him to grow constantly, to perfect himself, to acquire mechanisms and tools in order to acquire maximum power over the environment around him". Three basic principles underlie this pedagogy: **freedom of expression, cooperative life, and fulfilment and emancipation through work.**
The active school	it starts from the activity of the child, an activity closely linked to the environment. The child with his needs, with his spontaneous proposals, constitutes the core of the educational process and the basis of the method of popular education. Therefore, the centre of the teaching-learning process is not the teacher but the child.
School activities should be based on the child´s interest	and needs and, therefore, the child should perceive the work as useful tasks. In order to stimulate interest and keep it alive, Freinet looks for the most appropriate strategies so that the child feels the need and the importance, both individual and social, of what he or she does. The teacher's task is then limited to helping the child to progress; hence, the basis of school activities is individual or teamwork of affinities, always centred on the learner's interest.
Experimental testing	it allows each pupil to creatively develop his or her life potential, and encourages, through work and inventions, an increase in empowerment, in the desire to do in a cooperative social environment.
Applied knowledge	in order for learning to be meaningful, it must be kept in mind that a child never learns from "nothing"; he or she possesses his or her own knowledge based on his or her experiences. This being their reference, the teacher must situate his or her didactic proposal and move from the most concrete to the most abstract, taking them as starting points.
Affective development	One of C. Freinet's Pedagogical Invariants states "The child is of the same nature as the adult", therefore, his or her life and behaviour, as well as for the adult, is subject to the physiological state, emotions and feelings and social conditioning. It is of vital importance to preserve the dignity of the pupil, avoiding confrontations and punishments; coexistence must be based on mutual respect.
Emotional education	is a key part of mental health: The techniques, activities and strategies applied and developed in the classroom should be aimed at helping children learn to manage their emotional and affective world in order to: - Learning to recognise, name and express one's feelings - Being able to be honest with oneself about one's own feelings - Learning to recognise other people's feelings and emotions - Understanding that our emotional system is made up of different interrelated components: positive or negative thoughts, emotions or physiological responses and actions or behaviours - Understanding the simultaneity of emotions - Learning to regulate our emotions - Experiencing positive emotions and feelings in the school and family environment - Developing self-esteem, as a recognition of one's own value and competence

CONTRIBUTION TO THE LEARNING PROCESS

All natural learning is subordinated to experience, which involves a work of reflexive research on the most diverse physical or mental materials, the ability to observe, manipulate, relate, make hypotheses, verify them, apply laws and codes, and understand increasingly complex information. In short, starting from his or her own experiences in dialectical confrontation with the world, the learner will build his or her personality and provide the elements of his or her own culture.

Learning is constructed in an experiential way, learning for life and from life, educating from freedom and respecting individual rhythms and interests.

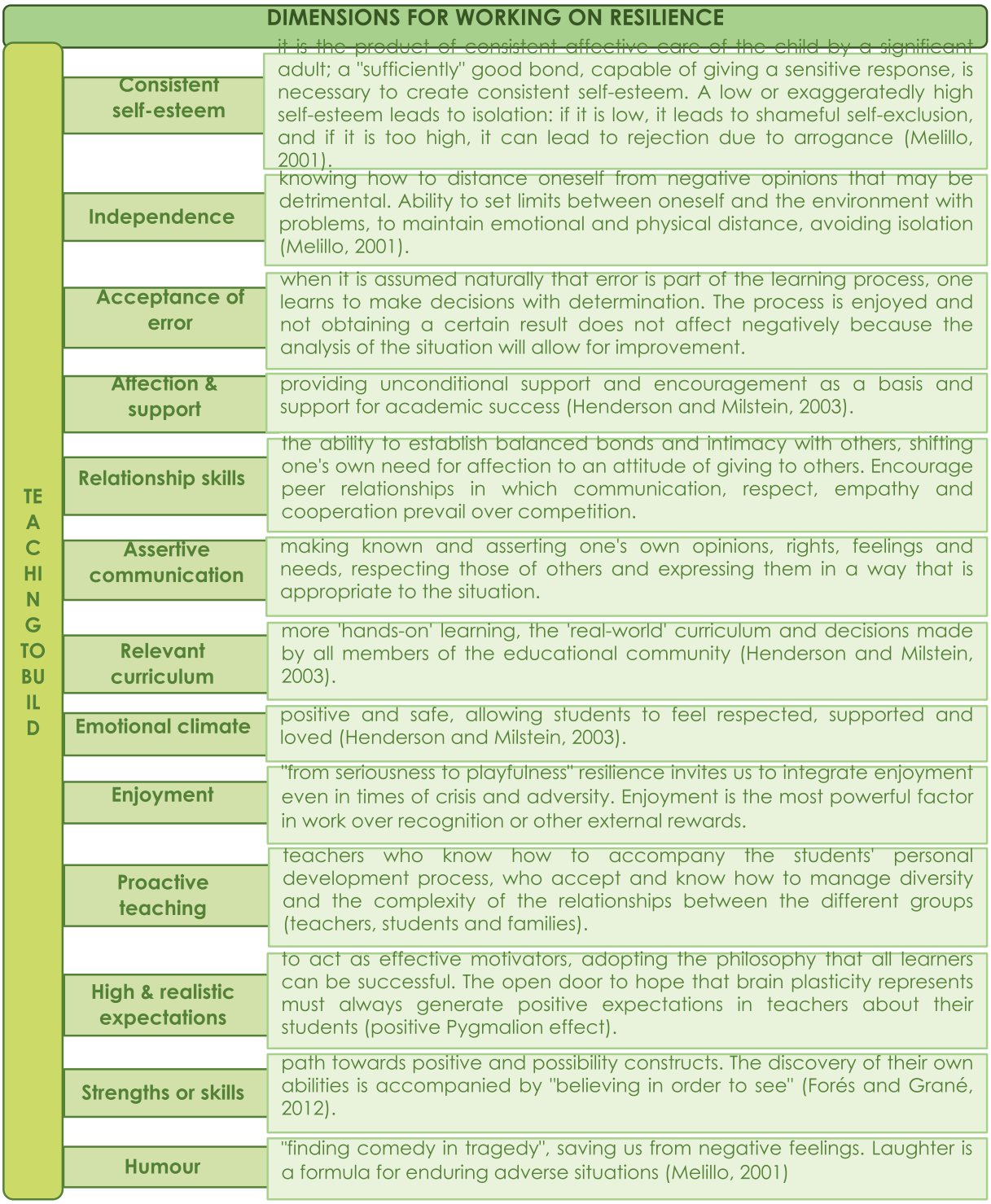
Emotional education: sentimental and emotional education is implicitly and consciously addressed in the educational environment, which includes it as an essential element of the curriculum:

- Creating spaces and moments in the life of the classroom for the expression of emotions and feelings, incorporating joint reflection on them
- Proposing activities aimed at building personal identity (body, affective-sexual, feelings, emotions, self-esteem, social and moral values, gender identity, etc.)
- Making the school connect with family life and the community in which the school interacts, becoming a school that is alive and in solidarity with the reality of the child, his or her family and environment
- Favouring relationships of friendship, acceptance, cooperation and mutual help

CONTRIBUTION TO THE APPROACH TO THE ARTISTIC LINE

In this section, we would like to highlight the fundamental role of Elise Freinet, co-founder of this pedagogy together with Célestin, who continued the work in the common struggle in the service of children and people, after Célestin's death. Pedagogue, artist and education reformer in France, she stresses the importance of "this branch of education without which education is not complete as it is a vital and inherent component in the essence of human development". She elaborated the term "free drawing" by equalling it in importance to "free text" as a means of expression (Freinet Techniques). Art education directly influences:

Fundamental thinking skills and abilities	Learning various art forms strengthens essential cognitive abilities such as conditioned reasoning, mental order for problem solving and creative thinking.
Motivation to learn	Through the development of their artistic productions, curiosity for knowledge is fostered, personal goals are strengthened, perseverance is deepened, discipline is developed, attention span is increased and retention in school is enhanced.
Social behaviour	Arts education stimulates the strengthening of self-esteem, broadens self-awareness and develops self-control skills. These elements foster greater problem solving and conflict resolution skills, encourage a greater inclination towards collaborative work, and lead to tolerance and social empathy
School climate	Teaching and learning in arts promotes a collaborative environment between teachers and students, facilitating innovative teaching strategies, developing a positive professional culture and greater community engagement.
The importance of the body	The body in movement is the gateway to the most abstract codes: reading, writing and mathematics. To stop a child's body is to deny them learning and finding who they are. There is no life without movement, every movement causes a vibration and every vibration sounds


DIMENSIONS FOR WORKING ON RESILIENCE
TEACHING TO BUILD
Consistent self-esteem
it is the product of consistent affective care of the child by a significant adult; a "sufficiently" good bond, capable of giving a sensitive response, is necessary to create consistent self-esteem. A low or exaggeratedly high self-esteem leads to isolation: if it is low, it leads to shameful self-exclusion, and if it is too high, it can lead to rejection due to arrogance (Melillo, 2001).
Independence
knowing how to distance oneself from negative opinions that may be detrimental. Ability to set limits between oneself and the environment with problems, to maintain emotional and physical distance, avoiding isolation (Melillo, 2001).
Acceptance of error
when it is assumed naturally that error is part of the learning process, one learns to make decisions with determination. The process is enjoyed and not obtaining a certain result does not affect negatively because the analysis of the situation will allow for improvement.
Affection & support
providing unconditional support and encouragement as a basis and support for academic success (Henderson and Milstein, 2003).
Relationship skills
the ability to establish balanced bonds and intimacy with others, shifting one's own need for affection to an attitude of giving to others. Encourage peer relationships in which communication, respect, empathy and cooperation prevail over competition.
Assertive communication
making known and asserting one's own opinions, rights, feelings and needs, respecting those of others and expressing them in a way that is appropriate to the situation.
Relevant curriculum
more 'hands-on' learning, the 'real-world' curriculum and decisions made by all members of the educational community (Henderson and Milstein, 2003).
Emotional climate
positive and safe, allowing students to feel respected, supported and loved (Henderson and Milstein, 2003).
Enjoyment
"from seriousness to playfulness" resilience invites us to integrate enjoyment even in times of crisis and adversity. Enjoyment is the most powerful factor in work over recognition or other external rewards.
Proactive teaching
teachers who know how to accompany the students' personal development process, who accept and know how to manage diversity and the complexity of the relationships between the different groups (teachers, students and families).
High & realistic expectations
to act as effective motivators, adopting the philosophy that all learners can be successful. The open door to hope that brain plasticity represents must always generate positive expectations in teachers about their students (positive Pygmalion effect).
Strengths or skills
path towards positive and possibility constructs. The discovery of their own abilities is accompanied by "believing in order to see" (Forés and Grané, 2012).
Humour
"finding comedy in tragedy", saving us from negative feelings. Laughter is a formula for enduring adverse situations (Melillo, 2001)

TEACHING TO THINK

Creative or alternative thinking	combining reason and emotions, intuitions or fantasies to see reality from different, invented perspectives. It consists of devising something new, relating something known in an innovative way, and departing from habitual patterns of thought or behaviour.
Critical thinking	analysing experiences and information and being able to reach one's own conclusions about reality is vital for achieving autonomy and essential for making decisions in life. It involves critically analysing the causes and responsibilities of the adversity suffered.
Positive thinking	strengthening a shift from realistic and positive thinking, from focusing on difficulties to potential.

TEACHING TO FEEL

HOPE: This is the resilient feeling to foster; it is pleasant and arises from seeing something that is desired as possible.

~~Like-minded and~~ positive feelings (Segura, 2005) thinking	- ***Illusion*** is the most vivid hope, when one sees what one desires is nearby. It is a feeling that mobilises. - ***Enthusiasm*** is a hope that drives one to action, it means being fascinated by something that produces in one's spirit a real enthusiasm to act. - ***Optimism*** is not about seeing everything as "rosy" but about having the courage to overcome difficulties. - ***Surprise*** can be a pleasant or unpleasant feeling when perceiving something new and unexpected.
Contrary and negative feelings (Segura, 2005)	***Disappointment*** is an unpleasant feeling that arises when you realise that something you had a right to expect will not be fulfilled or that someone you trusted is not worthy of your trust. ***Despair*** is a very intense affliction due to the total loss of hope and is often accompanied by depression, aggression towards others or towards oneself. ***Disillusionment*** is losing faith in something or someone in whom one had unjustifiably believed.

IIA.5 GENERAL AND SPECIFIC PROGRAMMING OBJECTIVES

GENERAL OBJECTIVES

Consolidate the importance of artistic disciplines in schools with the interrelation between formal and non-formal education

establish the presence of art as a vehicle in the classroom, highlighting its role as the axis of learning from transversality, and its importance in the acquisition of competences, highlighting its value from its direct relationship with any curricular area.

Promote the importance of music and creative practices in schools

not only as recreational components but also as a key feature in building the citizens of tomorrow with a set of transversal competences (social skills, communication, learning to learn, creativity, etc.) that seek to achieve the full development of the person, enabling them to adapt to the demands of a constantly changing society and to respond to it with a critical and supportive spirit.

To provide music learning with a multidisciplinary objective

of the artistic disciplines that give it collective meaning. We believe that music education must evolve and give it broader projections by opening it up to other artistic fields, because music is an aspect of art and we must not disassociate it from the rest of the disciplines. This must be an objective of the teaching musician, if we want the task we do to be transmitting, we must not isolate it in its own field, it must be nourished by the rest of the arts to survive and reach its maximum potential as a universal language.

Strengthen the resilience and adaptability of children

under the cognitive, emotional and social aspects (especially in the most vulnerable students who are restricted in the full development of these aspects due to cultural, social, economic or functional or cognitive diversity) through their educational staff from a "training of trainers" approach, thus providing greater sustainability to the project.

Involve the entire educational community through active participation in artistic projects

Offer them spaces for participation in management, organisation, accompaniment, working committees, intergenerational learning that promotes peer learning (adult/child). The project should generate channels of participation so that each individual in the educational community finds a place where they can get involved in the project, according to their interests and possibilities. By opening up the field of participation, we ensure the involvement, recognition and appreciation of projects such as ours.

Generate transversal school-family-neighbourhood dynamics

from an idea of expanded education, where the school is not a closed space, but a diverse place that nurtures and cultivates multiple interactions and learning experiences.

SPECIFIC OBJECTIVES

- To eliminate all forms of discrimination in its contents, in the materials used (e.g. in the choice of musical instruments), in the musical learning activities and in the music classes (the learning environment)
- To recognise the expressive-creative needs of the students, assimilating and developing towards greater cognitive frontiers the social and cultural baggage that each student possesses, developing metacognitive tools for its progressive and permanent enlargement
- To select the musical contents and materials to be proposed to the students based on their previous knowledge, starting from the specific forms of musicality embodied through the design of a coherent progression of learning musical activities
- To make it possible to adjust the teaching aid to the characteristics of each person and the way in which they develop their learning
- To encourage a high degree of activity on the part of the pupils, alternating different types of tasks and situations, and trying to turn learning into a motivating and rewarding experience
- To promote meaningful learning through the design of situations and the use of strategies that allow students to relate new knowledge to what they already know
- To contribute to the progressive self-regulation of students, providing them with tools and strategies that make them more autonomous and capable of planning, controlling and assessing their own progress
- To take into account the need to integrate the contents of the different subjects so that pupils acquire a global and interdisciplinary perspective
- To adopt a socio-affective approach. In general, people are mobilised (or fail to be mobilised) by their needs. Their management produces emotions that have to do with satisfaction or frustration. In other words, more than reason, more than data, we are driven by the emotions generated by needs
- To promote collaboration and cooperation between students, for which dialogue is a fundamental tool

IIA.6 ACTIONS FOR THE DEVELOPMENT OF THE OBJECTIVES

WITH REGARD TO THE SCHOOL

- Consolidating the music learning workshops (instrument, singing and corporal expression among others) in a cohesive way from a curricular vision common to all specialists and consistent with the educational project of the centres where it is applied and their teaching contexts.
- Integrating this curricular design in the General School Programmes as a device for musical and stage production and creation in which children will be the protagonists and in which our objective of inclusion in school time will be fulfilled.
- Using the school space as the basis for our musical projects, creating in this space a cultural reference in the neighbourhood in which cooperative learning environments are generated outside school time (non-formal education) in line with what happens during school hours (formal education) so that the impact of our work is not limited to the school-group, extending the range of action to children who, otherwise, would not be able to benefit from musical education due to their socio-family circumstances, creating positive leisure spaces for the most vulnerable population.
- Coordinating and establishing joint action networks with external collaborating agents (foundations, associations, specialists...) so that all the participants in the project can work from a common pedagogical line in which the teaching-learning goals converge, thus seeking to achieve conceptual, social, cultural and personal development enrichment through the artistic disciplines we practice.
- Drawing up a Family Participation Plan that guarantees the involvement of the whole group.
- Beyond their management responsibilities in the School Council, it is a question of offering families ways of participating in the daily dynamics that link them to the school's projects. In short, schools must open their doors to the outside world to give visibility to what happens inside.

WITH REGARD TO THE STUDENTS

- Generating multidisciplinary experiences linked to artistic languages designed specifically for pupils at each level
- Offering children an exploratory immersion in the instrument classes with the aim of linking them to the instrument they feel close to and committing them to its study.
- Providing the teaching of the instrument with specific objectives at group level, understanding the need for individual progress in learning as a personal driving force, which has a direct impact on collective production.
- Establishing singing and working with the body as vital aspects for musical learning and stage work as a driving force for creation.
- Favouring inter-level musical and stage interaction, encouraging motivation in the youngest children as they feel they are a model to follow and in the older children as they feel they are references and companions for the learning of the youngest ones.
- Encouraging collaborative creation, expressive skills, reflexivity and group cohesion through the generation of their own proposals. The aim is for them to become progressively more autonomous with regard to their work, relying on the artistic group of which they form a part, linking what happens in the classroom and the assembly processes of the centre with what happens in the workshops, activities, research/creations/artistic-musical actions.
- Involving students in the organisation of the performances and partnerships, involving them in the coordination of the activities from the different degrees of responsibility and commitment they can offer.
- Offering secondary school children the opportunity to continue their musical learning once they have finished their primary school studies by offering extracurricular classes so that they do not disassociate themselves from the project and continue to understand how important they are in its continuity.
- Encouraging and promoting the incorporation of pupils in extracurricular musical activities, so that they can broaden and strengthen their training in instruments and singing.

- **Creating spaces for training and joint reflection** between internal and external teachers (specialists) to ensure the common goals of the project. The pedagogical seminar will encourage coexistence and mutual learning between the external specialists and the teaching staff. In addition to the specific sessions of presentation of the project to be developed, the research material and joint assessment, during the course there will be specific training linked to the key axis of the project: music for social inclusion.
- **The learner must plan his or her practice**, the design and sequencing of sessions. Teaching programming is not just about considering the content and the most effective methods of presenting it. What and how teaching are not issues that can be isolated from who, where and what for. Every task or set of tasks needs a plan, a schedule, to avoid improvisation, to correct procedures and to anticipate unforeseen events at classroom level. Classroom planning must be coherent with the vertical line of the curriculum (school project) and horizontal (coherent with the artistic project).
- The following **strategies and key elements** are proposed for the programming of classroom sessions:

WITH REGARD TO THE TEACHERS

- **intersectional and situated pedagogy** (feminist, anti-racist, anti-empowerment and environmentalist) for a framework of social justice. We will work on the teaching staff's own perspective and their role as active observers of classroom dynamics. The roles of power that operate in the groups will be discussed, including the teacher as part of it. What happens in our classrooms? What behaviours do we have as referents?
- **the critical pedagogy** that helps us to ask ourselves key questions and present them to the students in all phases of the creation-learning process. We will apply the principle of the suspension of judgement in order not to take things for granted and to convey to children the need to question the reason for things and to ask new questions based on the basic ones.
- **innovation methodologies through artistic practices**. Strategies for "**assisted didactics**" will be shared with the teaching staff, i.e. the replication of exercises, songs, routines used by the specialist in ordinary classes.
- **the collective and horizontal creation practices** nourished in the own assembly trajectory that guarantees the democratic development and establishes the common goals that we intend to achieve from the socio-educational implementation of the artistic-musical project.

The family-school alliance is essential; it is not enough to work at school if the internalised learning comes into conflict with what is transmitted from the different cultures of upbringing. The commitment of families in schools must go beyond participating in an outing or a specific activity: we must work in harmony with the school's ideology. The responsibility of working on diversity from a broad approach must be shared and, for it, families must share this ideology, knowing the educational approach, the different realities that make them up and acting in accordance with them, without giving up their own particularities, but respecting those of others; this is the only way to build respect for others, this is the main rule of coexistence. The road to achieving the involvement of families must also go in the opposite direction: the school must come into the home.

Participation is the most useful tool to transform schools from places exclusively for the education of pupils into multifunctional spaces where the whole community has a place:

WITH REGARD TO FAMILIES

- Offering them defined spaces for collaboration in school dynamics
- Working along methodological lines that allow them to enter the classroom and help in the teaching task.
- Generating joint professor-teacher commissions to work together on specific or long-term initiatives.
- Collaborating in the transformation of the environment through actions based on service learning, carrying out actions to recover or modify school spaces.
- Participating in pedagogical seminars to learn about the different methodologies underlying the teaching-learning process and the aims of the projects being developed.

The participation of families promotes:

- Education for life, as it involves working on all aspects of life, which is why the family-school binomial is fundamental, as it brings together the living spaces of schoolchildren.
- They make it possible for what happens inside the school to have repercussions on what also happens outside.
- They represent an equal meeting point between families and educators, which allows them to build complicit by valuing the importance of their contribution to the achievement of joint goals.
- They contribute to cultural integration, as the projection of the work carried out in the school in this sense will be enriched with the direct contributions of family diversity,

IIA.7 ACTIONS FOR THE DEVELOPMENT OF THE OBJECTIVES

The Council and the European Parliament adopted, at the end of 2006, a reference framework that identifies and defines the key competences that citizens need for personal fulfilment, social inclusion, active citizenship and employability in the knowledge society. **The eight key competences** are defined **as the set of skills, knowledge and attitudes appropriate to the school context**, which all learners must achieve for their personal fulfilment and development, as well as for active

citizenship and social integration:

-**Knowledge ("know-how")** includes facts, ideas and concepts that we acquire in an abstract way;

-**Capacities ("know-doing")** are those that allow us to use and articulate the assimilated knowledge in a given context, obtaining specific results.

-**Attitudes ("knowing how to be")** define mentalities and the disposition to act in the face of certain ideas or situations.

The purpose of including them in the curriculum is because teaching by competences allows for the integration of diverse learning, favouring the transversality of knowledge, making the different types of content functional from their effective application in different situations and experiential contexts. The European reference framework establishes eight key competences; **from the curricular approach, we consider that Music Education fully contributes to the acquisition of the key competences** from a global perspective. For illustrative purposes, we highlight the following:

COMPETENCE IN LINGUISTIC COMMUNICATION	Through the significant increase in specific vocabulary and communicative exchange through stage performances, it favours diction through singing and the expression of emotions
MATHEMATICAL & BASIC COMPETENCES IN SCIENCE & TECHNOLOGY	it is related to music using space and time, scales, graphic representations, geometric elements, symbols. The activities carried out in the artistic disciplines stimulate and favour the perception and conceptualisation of space and time
MULTILINGUAL COMPETENCE	this involves using different languages. Singing or listening to music in other languages helps pronunciation and expressive rhythm, enhances comprehension, motivates the study of other languages and brings us closer to other cultural contexts
DIGITAL COMPETENCE	the use of technology as a tool for approaching the visual arts and music, the creations of others and the configuration of one's own creation, the analysis of images and sounds and the messages they contain, invite creation through music composition programmes

SOCIAL AND CIVIC COMPETENCES	carrying out teamwork actions that require cooperation, assumption of responsibilities, following rules and instructions, care and conservation of materials and instruments. Two aspects directly linked to the area understood as skills and abilities for coexistence, respect and understanding between people, as their acquisition is necessarily enhanced by the use of the arts as a source of communication and expression
COMPETENCE IN CULTURAL AWARENESS AND EXPRESSION	the arts are the direct link for approaching other forms of thought and expression, for understanding the immediate environment and for configuring valid criteria of respect for other cultures
COMPETENCE FOR LEARNING TO LEARN	this is carried out through the sensorial exploration of sounds, textures, shapes or spaces, so that the knowledge acquired provides children with sufficient background to use it in different situations and reflection on their participation in the processes of creation
SENSE OF INITIATIVE AND ENTREPRENEURIAL SPIRIT	this fosters knowledge of oneself, one's interests, one's possibilities, and one's involvement in the elaboration of plans promoted by the pupils themselves and their participation in their development.

IIA.8 RELATIONSHIP OF MUSIC EDUCATION WITH THE REST OF THE AREAS

The globalised approach to programming establishes the interconnection of content between areas, aiming for the learning objects to complement and consolidate each other, working through experiential approaches and from different perspectives. In general terms, we set out the relationship between artistic education and the rest of the areas:

-Language: the relationship with this area is unquestionable, from all levels of expression, comprehension, and the expansion of language, semantic structures and the introduction to the literary world through the creation of texts or the reading of theatre scripts.

-Science: through the different workshops, work is done on expression,

recognition, awareness and contact with the physical and social world through artistic manifestations.

-Mathematics: allows the use of different codes that favour abstract thinking, develop spatial perception, the functional application of numbers, fractions and measurements through plastic arts or rhythms and measures.

-Physical Education: from both artistic and musical disciplines, the body and movement are used as the driving force for learning and experiences, highlighting the importance of body language.

-Foreign language: singing in other languages, including compulsory English, favours auditory education, works on diction using other phonemes, broadens linguistic knowledge and breaks down barriers to the use of languages other than one's own.

Based on the intentionality of the activities and emphasising the procedural nature of the educational task to be carried out, the design of this programme is aimed at the acquisition of tools that contribute to complementing and consolidating learning standards related to the different areas. As an example, the following table shows the workshops, the areas and the activities that relate to them

WORKSHOPS	Area	Type Activities
Theatre	Language Area Social Sciences Education in Values	- Oral and Written Expression - Reading Comprehension - Visual and Creative Arts
Dance	Physical Education Area Education in Values	- Motor coordination - Movement and space - Body expression and awareness - Cooperative work
Instrument	Mathematics Area Social Sciences Language Area Education in Values	- Learning an instrument - Musical language - Calculation: rhythm and beat - Sweeping reading: score
Singing	Language Area Social Sciences English Area Education in Values	- Oral and written comprehension - Auditory and memory development - Pronunciation and diction - Group coordination

IIB PRACTICAL PROGRAMMING DEVELOPMENT

IIB. 9 DEVELOPMENT ACTIONS

On this basis, the design is articulated around 4 actions specifically focused on consolidating the presence of music and the performing arts in our educational community and promoting the arts as a vehicle for learning: the Music Teaching Workshops, Performing in large groups, Projects open to the environment and the Pedagogical Seminar, which we will describe in more detail, explaining also their methodology.

Action 1	**MUSICAL TEACHING WORKSHOPS (instrument, choir, theatre, dance) during school hours** These workshops are conceived as a vehicle for research/creation/action. Technical learning will be combined with the development of expressive skills and awareness of values. The following are some of the **didactic strategies** that we consider fundamental and that will be the starting point: - Play and the playful nature of the activities - Cooperative dynamics - Multidisciplinary or cross-disciplinary work with other areas of knowledge and the curricular content worked on in the classroom - The body and instruments as the centre of experimentation and expression - Listening as the key to learning and co-creation - Collective and horizontal creation - The importance of interpersonal relationships and conflict resolution - The enhancement of subaltern cultures through research processes that question aesthetic hierarchies - Research as a starting point for the processes of learning and artistic expression: what, how and why we do what we do - Working with references that open us up to other realities, experiences and sensibilities, in order to encourage critical curiosity and tolerance.

Action 2	**ACTING AS A LARGE GROUP** - They will be spaces where groups that usually work separately can come together. They will serve to learn to play with other instruments (orchestra) and also to mix disciplines (theatre or dance and music, for example). It will function as a sort of common forum where both curricular objectives and values are put in common and visualised as a collective project. It will be possible to rehearse concerts and performances open to the public. It will act as a membrane that connects the outside (neighbourhood, other institutions, other agents, other schools...) with the inside (teachers, the rest of the student body, families...), transmitting learning or concerns that cross our school community and its environment. - The spaces for the large group will also allow the participation of those pupils who do not feel so confident or comfortable on stage, but can take on other tasks necessary in the group for the day to day and for the performances, such as designing and making costumes and sets, documenting the actions/creations, acting as light and sound technician... It will be important to have as many profiles within the team as there are interests in the children, opening the range of possibilities and abilities without discrimination and adapting to the motivations of each person.

Action 3	**MUSIC PROJECT OPEN TO THE ENVIRONMENT** In order to transform the social context, we will work on communication with families and other agents in the environment. It will be essential to highlight the value of the transformation that learning the arts (and music in particular) entail. To this end, two opening spaces are proposed: a) **Spaces for the active participation of families and/or other agents of the environment:** These will be spaces to demonstrate in a practical way to families how to learn in MOVEMENT projects. With the format of a one-off "open class", accompaniment in the first sessions or shared class, people from outside the school will be able to share the learning of music with the children as equals. b) **Exhibition spaces**: Always focusing on the process as the most important thing, a suitable format will be used to share with the environment the learning achieved throughout the school year. Concerts, performances, parades, recordings, etc. will be proposed. c) **Exchanges of experiences:** Meetings with similar projects will be encouraged in order to broaden the transformative vision of what is being carried out in our centres. The aim will be to broaden the impact on the environment.

Action 4	**PEDAGOGICAL SEMINAR** It will be a common learning space that brings together arts specialists and teachers from the centre with the aim of combining pedagogical principles, sharing methodologies, learning through exchange, monitoring and continuously evaluating the different actions. The group will be nourished both by the contributions of its members and by guests who are invited from time to time, whether they are external or form part of the network of collaborators and partners. The rest of the agents of the educational community will be invited to participate. The aim of this space will be: - Enhancing the value of the arts, especially music, for all teachers at the centre. - Presentation of the school project to be developed during the school year, on the basis of which teachers will generate their classroom programme. - Sharing of the teachers' concerns about the project's themes in relation to the behaviours or attitudes observed in the students. - Joint training on key strategies for the development of the project: situated and intersectional pedagogy, critical pedagogy and innovation through the arts (assisted didactics).

IIB. 10 METHODOLOGICAL STRATEGIES

The experiences developed so far in the classroom (and outside it) framing artistic learning in a joint project, have shown the integrating role of music in the human faculties. As well as enhancing many of our senses, it stimulates intelligence, memory, creativity and communication. In its relationship with other disciplines, it increases its potential from the affective, intellectual and cultural dimensions, approaching its teaching through active methodologies (which encourage participation), warm (which offer spaces of trust for learning) and flexible (which encourage creation, spontaneity, improvisation...).

Alternatives Pedagogies

contribute to creating a fairer and more integrated society by bringing out the best in each student, providing the appropriate tools adapted to each situation. In this sense, the different contributions studied share a number of key points:

- The pupil is understood as the protagonist of their learning, their interests and motivations are respected and they are given the time they need to be children.
- These pedagogies avoid rote learning and allow pupils to make mistakes so that they can learn from them without being punished. In contrast to traditional education, cooperation takes precedence over competition, avoiding labelling in order to develop a healthy and balanced personality.
- Children acquire and internalise the rules by respecting them without any imposition, as they understand their meaning.
- It aims to achieve a comprehensive education, that is, an education FOR LIFE, promoting the development of skills such as creativity, conflict resolution, empathy or critical thinking, which allows students to be able to solve by themselves the difficulties they will face throughout their lives.
- They highlight the importance of connecting and relating to the natural environment, which is a source of knowledge, well-being, health and peace.
- They highlight the transformative quality of artistic education from its creative potential.

Methodological Strategies

We propose the following to be developed in the classroom:

- **Cooperative learning:**
  To put it into practice in education, regardless of the stage where we want to implement it, teachers must create their own material with which to teach the children, in order to avoid using a single manual in the classroom that standardises learning and does not take into account the context or the needs of the pupils.
- **Learning networks:**
  These are online learning environments that help participants to develop their competences by collaborating and sharing information. These experiences provide opportunities for teachers and learners to create communication pathways that allow them to be inspired by good practices of other teachers and students to share experiences developed in other school settings.
- **Making a work plan:**
  Students need to know what is expected of them in order to commit to the task. This is a way of empowering and turning the pupils into active subjects of their own learning process from the point of view of what and why. The child needs to know what is required of him/her and the teacher needs to have the answer. From this conception, we reactivate a large part of the intrinsic motivation of the pupil. Obviously, the teacher will have to guide these pupils, guiding their decisions and steps.
- **Weekly cooperative assemblies:**
  Assemblies will be held and led by the pupils. The function of these assemblies is to deal with possible problems, as well as to create healthy habits of communication and active and pedagogical listening.

STRATEGIES FOR BUILDING RESILIENCE

Inclusive and non-exclusion strategies in the classroom: favouring teamwork is important, since in this way "a model of human relations is offered in which people, beyond their differences, can understand and support each other" (López, 2005, p. 3), thus facilitating the helping relationship between pupils.

Promoting autonomy, giving responsibility to students is another of the fundamental strategies that will favour the development of resilience: to achieve this, it is necessary to provide spaces for them to make their own decisions and to teach them to assume the consequences that may derive from them.

Improving communication skills in the classroom, creating a bond, not only between teachers and students, but also between the students themselves, giving them a voice and making them feel listened to, understood and recognised, will help to reinforce their personal value and self-esteem.

Strengthening positive self-concept, that is to say, encouraging pupils to understand and value themselves, helping them to see the positive aspects of themselves and their lives, rewarding their good behaviour and attitudes and enhancing their skills.

Encouraging assertive criticism is a good technique for proposing changes and possibilities for improvement, as this will establish positive links with students.

Nurturing creativity in the classroom is a way to motivate students to participate actively in the implementation and completion of activities.

Teaching life skills, "providing each person with a battery of personal resources that help them to get the best out of themselves" (Melero, 2010, p.6) and educating in values are strategies that favour the ability to give meaning to students' lives and that will help them to successfully face adverse situations and to come out of them stronger.

Working with a sense of humour and teaching students to laugh at themselves are techniques that will help to foster a climate of optimism and confidence, not only at a general level in the classroom, but also at an individual level for each student.

FACTORS THAT NEED TO BE STRENGTHENED TO WORK ON RESILIENCE

- Self-esteem and introspection: the learner is encouraged to explore his or her strengths.
- Interaction and cooperation: they are taught to ask for support when they need it or to offer it whenever they can. In addition, when a pupil helps another pupil, he/she feels important, capable. Therefore, their self-esteem is also improved.
- Control of their actions: students are reminded that in order to overcome adversity and improve a problematic situation, change must begin with themselves.
- Being positive in the face of problems leads to success.
- Confronting a problem, teaching conflict resolution techniques and communication skills.

IIB. 11 DIDACTIC STRATEGIES FOR A NON-TRADITIONAL METHODOLOGY

The teaching of music focused on the development of life skills and resilience requires a non-traditional methodology. To this end, we propose to base it on the principles of the so-called "active methodologies", among which we highlight:

-The full participation and involvement of students
-The procedural acquisition of content and learning tools
-Workshops
-Project-based learning
-Cooperative group structure
-Democratic management of projects
-Service-learning
-Interactive Classrooms

As far as arts education is concerned, these principles take the form of:

a. Collective creation as a central point, where all participants in the project contribute in one way or another. The aim of artistic education in our case is never to train master musicians, but to provide children with tools to express themselves. Therefore, in our methodology, the performance of existing musical and scenic pieces (repertoire) is a tool to learn a language that allows us to express ourselves and to create.

b. The group as a learning space: teaching always takes place in a group, where cooperation between equals is important. The composition of the group can be interlevel (different ages). The importance of interpersonal relationships and conflict resolution will be part of the learning process. Not everyone in the group has to assume the same roles, but there is room in the creation to adopt different places according to different interests and abilities. The interdisciplinary nature of the methodology makes it possible to choose between playing an instrument, dancing, directing, singing or running the light table (for example).

c. Assembly-based decision-making.

d.The relationship with the public: the projects have a communicative purpose. Therefore, the exhibition and public opening spaces will not have a competitive purpose, nor will they be approached from the need for approval, but from the need to transmit a message.

e. Playful nature of the sessions.

f. A suitable repertoire: One of the fundamental doubts we face as a team is what repertoire to choose, based on what criteria. Even more so because of the importance of having a unified repertoire that remains untouchable year after year and that is gradually incorporated by levels and instruments. We go for an easy international repertoire in many different languages: in English, in Italian, in the language of the Australian Aborigines, in German... the emphasis is on singing from memory rather than giving the written lyrics. In this way the premise is to "try to reproduce what they hear" (which is not the same as imitating). In this way, they work

on the plasticity of language and sonority beyond the specific words. Moreover, it is a way of demonstrating that music is a communicative medium where we are able to enjoy artistic elements from other cultural traditions.

g. The learner as a presenter of experiences: One of the main tasks of the teacher will be to open up to other worlds and other cultures. Therefore, it is important to choose projects from an intersectional vision that addresses the objectives and strategic lines drawn from the perspective of social change through artistic disciplines. We will seek a balance between technical objectives and motivation. We will seek references that open us up to other realities, experiences, sensibilities, in order to encourage critical curiosity and tolerance.

h. A Competence-based Curriculum: defining competence as a complex construct, made up of knowledge, skills, abilities, emotions and personal attitudes. The reflection on teaching by competences appears significant in all disciplines (and therefore also in art) which become a multidisciplinary context for the construction of transversal competences, where disciplinary knowledge is transmitted in learning situations in which the student is an active part, even in the control of the process and the results.

IIB. 12 TREATMENT OF CURRICULAR ELEMENTS

STRATEGIES FOR FORMULATING LEARNING STANDARDS

Starting from some basic standards, from the perspective of transversality raised in previous sections, these standards will be accommodated and adapted as the project progresses, seeking the global nature of the learning that is aimed at from the different blocks of contents and in a coherent and consistent manner with the goals and aims of the project. From a multidisciplinary perspective, the development and choice of standards should follow the following criteria:

- To consolidate a learning through music project that contemplates the profile of the artist in all its dimensions.
- To observe how this profile is integrated in the school documents and how it is reflected in the school dynamics.
- To promote the possibilities offered by the different activities planned in the programmes in the development and evolution of the children.
- To go deeper into the factors that will determine a "good job" from the projects.
- To explore different pedagogical and didactic methods related to the subjects.
- To devise practical and alternative teaching-learning proposals.
- To promote arts education as the driving force behind school learning.
- To make the pupils the protagonists of their research and creation processes following an assembly methodology.
- Based on the specific research materials chosen for each course, encourage them to influence classroom work and raise awareness of the values of the project through situated and intersectional pedagogy.
- To generate mechanisms for the participation of the school community and the neighbourhood through the openness actions proposed, encouraging the transparency of the project in order to integrate it into the life of the school and the surrounding area as much as possible.

CONTENT DISTRIBUTION

Music education: A key concept for the integration of different realities found in the classroom and in the field of music is to see in this discipline something beyond the actual reading and interpretation of notes. This curriculum proposes to work on this education from five different perspectives, each one corresponding to a block and guided as a common thread by the role of important roles in music. Music is much more than just notes, squeezing the possibilities of this reality brings numerous benefits for students to find their place in this vast discipline. We contemplate these blocks:

BLOCK 1: RHYTHMIC	Inspired by the role of the conductor. Controls the rhythmic components of the music, assumes leadership, communicates and assists in conflict resolution.
BLOCK 2: COMPOSITION/ SINGING	Inspired by the role of the composer. Knows the melodics components of music, sings and creates. Conveys meaning through composition.
BLOCK 3: PERFORMANCE AND ANALYSIS	Inspired by the role of the performer. Knows the analytical and interpretative elements of music. Conveys meaning through performance, not just notes.
BLOCK 4: AURAL EDUCATION	Inspired by the role of the scientist. Analyses sound as a physical phenomenon and separates it into its components.
BLOCK 5: MUSICOLOGY AND HISTORY	Inspired by the role of the musicologist/historian. Knows the history of music and its context and has an awareness of the past, present and future.

CONTENT DISTRIBUTION

Body expression: The body is always present in our relationship with the world and, of course, with ourselves. It is, however, overlooked in traditional teaching processes, which are very much based on disciplining it for rational learning. The mind-body dissociation is now largely overcome in contemporary methodologies that are aware of the importance of working in an integrative way. The performing arts (theatre, dance and music) are a privileged space for working with and from the body as a creative instrument. It will be important to know how the body works, to remove barriers (embarrassment, complexes, taboos), to awaken curiosity for the diversity of bodies and to maximise their motor and expressive capacities. The blocks from which this discipline will work are:

BLOCK 1	**Body awareness**
BLOCK 2	**Body expression**
BLOCK 3	**Body and voice**
BLOCK 4	**Listening and rhythm**
BLOCK 5	**Spatial awarness**
BLOCK 6	**Composition**

IIB. 13 CLASSROOM ACTIVITIES AND STRATEGIES

Warm-up and concentration activities

The aim of these activities is to prepare us for the work. Warming up before each session is essential in order not to hurt ourselves with the proposed exercises and for concentration. In addition, they will be linked to the body awareness block, and the warm-up activities will help us to learn about our own body.

In addition to a body warm-up, it is recommended to use easily memorised routines that serve to get in touch with the instrument/voice and at the same time create a group feeling. Therefore, activities where participants take on roles and these roles change are recommended.

Didactic strategies

Position 0 and body scan, body part mobilisation routine with associated sounds, warm-up based on a narrated story, activation games, massaging each other with the focus on different levels of the body (skin, muscles, joints), breathing exercises.

Group cohesion, disinhibition & confidence-building activities

The aim is to achieve a safe climate for personal and collective creation. The aim is to create an environment free of judgement where people feel comfortable to propose and expose themselves. In addition, listening will be promoted as a technical tool for group work.

Didactic strategies

Collective challenges, guiding each other, games to get to know each other, etc.

Technical training activities

Each session we will decide which technical element we will train specifically, dedicating some time to practice with achievable challenges according to the levels.

Didactic strategies

Accuracy in the actions, tuning, keeping the pulse, physically keeping the beat, etc.

Experimentation and expression activities (improvisation)

Each session will be dedicated to the creation of sounds, characters, choreographies, actions, images, etc. depending on the stage of the process we are at. The starting point will be the exploration and experimentation of the tools learned from a technical perspective but more freely. In the case of musical improvisation activities, these may be supported by a piano that generates an atmosphere for improvisation.

Didactic strategies

Sound tracking a story, setting scenes, free movement following a melody, qualities of movement according to the intensity of the sound, narration of a story or description.

Material creation activities

In the creative process, we will be able to generate our own materials and relate to the environment in a conscious and sustainable way

Didactic strategies

construction of scenography with recycled materials.

These are activities aimed at the individual or group creation of songs, actions, steps, choreographies, sound pieces, etc. which are fixed and therefore memorised and can be repeated several times with the highest possible degree of precision.

Depending on the level, compositions may be guided or based on a premise, which can be theoretical or based on the possibilities of the students. It will be important to practice as an audience: respect, attention and adequacy of feedback.

Didactic strategies

Sound scene, creating a melody on a lyric, group dance on a musical theme, etc.

Through dynamic games in which the objective is to discriminate aurally some element of musical theory, practice and experience

Didactic strategies

Distinguishing instruments in a piece of music, distinguishing the qualities of chords, distinguishing intervals based on songs, distinguishing the dynamics and characters of music...

These energy management activities are particularly useful at the end of each session. They will serve to reduce agitation, rest and settle what has been worked on in class.

Didactic strategies

massages, guided meditation, lullabies, etc.

Throughout the creative and learning process, it will be important to leave space for listening to the opinions and feelings of each person in the group. This collection will be what will allow us to implement improvements in the following months. In the form of an assembly or rounds of dialogue, it will be the right time to raise questions that have arisen during the creative process, taking the research beyond artistic production to strengthen the critical spirit. Furthermore, they will be spaces for decision-making with regard to joint creation.

Didactic strategies

assemblies, anonymous papers, roles, murals, library of materials, etc.

IIB. 14 EVALUATION OF THE TEACHING-LEARNING PROCESS

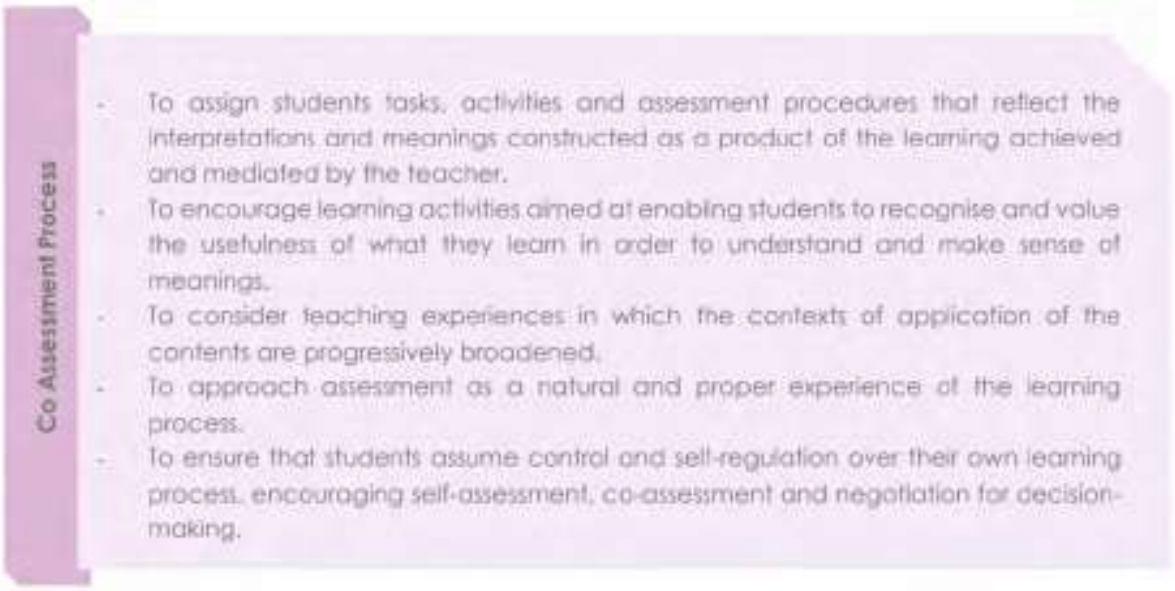
Alternative pedagogies abandon traditional qualitative assessment methods and focus on checking the evolution of psychological processes, understanding assessment as a dynamic and social process, that is to say, the interaction between teacher and student as an inseparable part of the assessment itself. From the constructivist point of view, it is essential that the student participates in the decisions in the teaching-learning process, committing him/herself to his/her learning, self-evaluating and evaluating his/her peers and the process itself. The teacher facilitates student's learning, promoting their participation and contributing to their integral development, approaching assessment as a continuous, integral and feedback activity.

The teacher must direct the assessment activity towards the process of knowledge construction carried out by the student based on his or her previous knowledge, and towards the process of personal and social development. Individual cognitive processes integrate the learning process for constructivism and group interaction processes, which imply the use of different types of evaluation: diagnostic, formative and final, this implies a continuous evaluation focused on the student's success in the learning process.

In the case of the student, he/she is conceived as a thinking subject, who must develop his/her autonomy in order to become an individual who is capable of learning to learn, for which the teacher must encourage the active participation of the student in the learning process and in the evaluation through self-evaluation and co-evaluation. Alfaro (2000).

Characteristics of constructivist evaluation

- Integration of the ethical dimension of assessment, which preserves the respect and dignity of the learner as a person, and the assessment of the learner's own experiences as valid forms of learning.
- It is not only interested in the visible products of learning, since in assessment under this perspective, the construction processes that gave rise to these products and the nature of the organisation and structuring of the constructions elaborated are of great importance.
- Focus assessment activity on each stage of the construction process developed by students, considering the initial aspects, as well as those used by the student during the process of constructing learning.
- The teacher should direct the assessment process towards the evaluation of: the degree to which students have constructed valuable interpretations of the curricular content, which refers to the significance of the content; the degree to which they have been able to give meaning or utility to these interpretations, that is to say, the functionality of the content; the degree to which students have achieved control and responsibility for their own learning process – personal development.



The feedback function should be oriented towards informing the learner about the value, importance and degree of success of their performance. It is important to emphasise that, in all learning, the capacity for self-evaluation is fundamental and necessary; therefore, situations and spaces must be created so that students learn to evaluate the process and results of their own learning

IIB. 15 PROFILE OF THE SPECIALIST

Buiding resilience from the school requires, above all, that teachers are resilient professionals, capable of being involved in an educational project shared with the rest of the community: teachers, parents and students who specifically aim at the integral development of all students and who work from the school against social exclusion. The ability to deal with the training of immature, dependent, needy children and, in particular, to deal with children affected by adverse experiences, assumes that teachers are sufficiently resilient, that is to say, emotionally stable, with high achievement motivation, good tolerance to frustration, a lively spirit and a sense of identification with their work. Training is a key factor in the resilience process. Educators should be aware of the areas involved in the teaching-learning process and, in particular, the emotional and social development of the vulnerable child.

There are some of the teachers' pedagogical assumptions that have resilient effects. For example, affection is the basic element of human life and without positive affection there is no worthwhile educational project. Also the conviction that all pupils have positive aspects within them on which to build a positive development project. If the teacher focuses on the positive aspects, he or she transmits his or her consideration, which is transformed into self-esteem for the pupil. The task of the educator is to discover and strengthen those qualities that can enable all children to overcome difficulties, to succeed and to prepare themselves for an appropriate and creative social integration.

Optimistic attitude and positive thinking are keys to the professional success of the resilient teacher. People who maintain an optimistic and positive attitude focus on the means that contribute towards the possible solution, towards the achievement of the proposed goals. The optimistic teacher recovers from setbacks, persists in achieving goals, perceives difficulties as challenges to overcome and does not avoid difficult tasks. If education takes place in a climate of optimism and confidence, with moderately challenging but achievable goals, students learn to be positive and optimistic (Marujo, Neto and Perlorio, 2003).

The resilient teacher builds resilience in students when he or she accepts and appreciates them as they are, regardless of their academic performance. The worst thing a teacher could do with a student at risk is to leave him or her alone. Affectionate contact, expressed physically or verbally, but in a way that is different from 'motherly' contact, is of great importance in establishing and maintaining positive bonds with the people we care about. A resilient teacher:

- is assertive with his or her pupils and self-confident when problems and conflicts arise in the classroom.
- is patient and positive.
- is emotionally supportive of pupils: he or she is concerned to create a classroom climate which offers security to all.
- encourages participation, listens to opinions and promotes self-criticism. Encourages reflection and introspection when presenting content and tasks in class.
- reinforces achievement and guides students to success.
- believes in the power of dialogue.
- promotes the creative and artistic attitudes and ingenuity of his or her students.

- Making sense of everything that is done in school is more important than achieving academic success. However, pupils also need to achieve success, even if only partial. It is therefore important to set achievable goals and to be able to see the progress, sometimes very small, that is made. The teacher recognises and positively rewards the effort rather than the result, The teacher recognises and positively rewards effort rather than outcome, and if not achieved, critically values behaviours, but does not judge individuals overall. Constantly focusing on mistakes and inappropriate behaviour can lead to a negative self-image, which reduces motivation for further attempts.

- The educator is not disappointed when the learner does not learn as and when he or she wants. An understanding attitude of respect towards the learner and his or her problems, as well as a willingness to continue helping him or her, can be the starting point for the beginning of a new, more constructive and beneficial relationship.

- By being particularly respectful, but not uncaring towards the pupil, without any desire to interfere in the personal or family sphere, the empathetic teacher can help the pupil to define, understand and assimilate experiences. In addition, empathy for pupils should serve to foster pupils' own empathy. Through observation of others, storytelling or music, pupils understand what others feel and can develop compassionate and helpful attitudes towards others. Altruism is a form of resilient self-help and a protective mechanism for everyone, not only for those who have been mistreated.

- Strengthening their autonomy and independence from adults and/or certain peers does not mean letting them do as they please. The more autonomous the pupil is the more secure he or she feels in his or her relationship with the educator. Giving them a voice, recognising their own ideas, showing them that they are worthy of our respect is the way to reinforce their personal worth and self-esteem. A pupil's self-esteem increases when his or her person and actions are valued positively by people who esteem him or her and with whom he or she interacts. In the perspective of education, behavioural autonomy is reinforced by the assumption of commitments and responsibilities.

("Construir la resiliencia en las escuelas" Juan de Dios Uriarte. 2007)

In learning music, the relationship with the body is inevitable, as there is no way to learn to play without emotion, nor rhythm without movement. The first pulse is our vital pulse and the only way to remember something is if it has already passed through the heart once. The body language specialist brings to the school specific knowledge about the body as an instrument for self-discovery as well as for the expression of emotions or ideas. Unlike the specialist in gymnastics or physical education, the body takes on a poetic dimension in this space. Therefore, the specialist's experience in fields such as theatre, dance, circus or performance will be very interesting.

The body is our first musical instrument and what we always have, so learning to play and sing only with the body as an element is a learning process for life and for all contexts, regardless of the economic resources we have. However, it is essential to create spaces for self-knowledge and reconciliation with forms of expression that are constantly censored in our societies. It should not be forgotten that children are no strangers to the taboos that rule the lives of adults for whom it is very common to feel exposed when moving around. One of the objectives of the specialist will be the disinhibition of pupils and the breaking of physical and emotional taboos. Therefore, social transformation goes through personal transformation and to understand the plasticity of our movements is to understand the plasticity of our behaviour. If we are educating through art, it is because we know that there is no norm that is not subject to question, just as there is no body that cannot be made to perform.

The body language specialist must therefore first get to know his or her students (their culture, fears, references...). They will have to be aware of the repertoire of movements and gestures that circulate in the classroom in order to propose spaces for playing in order to transform themselves by expressing in a different way. For this transformation, the classroom must be a safe space, the specialist's task being: the adaptation of the classroom to minimise the risk of injury; the choice of materials that can be manipulated according to the age of the child; the elaboration of rules together with the group that allow the development of the exercises without judging the others and damaging their self-esteem when they are exposed to others. The music, images and costumes used should contribute to the objective of opening up the view and fairly representing the interests and cultures that are present in the classroom. It will be the task of the specialist to keep always a self-critical and critical eye on his or her proposals so as not to always bring in references from the hegemonic culture (the male character as a universal character, folk tales without gender revision, costumes always from the European imaginary, etc.). The specialist is responsible for the design of the sessions, choosing a clear structure that is repeated over time and allows the students to orientate themselves. This structure should include time for self-care and care for others with activities such as: warm-up activities at the beginning and stretching at the end, physical contact activities between group members, cooperation, experimentation, composition and display activities.

The role of specialist requires specific knowledge in the management of the activities proposed for each objective in order to adapt them to the difficulties of each child. In this way, each exercise will bring with it a preparatory exercise. That is to say, a series of steps in which the contents are worked on by levels of difficulty with different strategies.

CLASSROOM PROGRAMMING

III HORIZONTAL MAP OF CURRICULAR ELEMENTS

III. 0 USE OF THE TABLES

The tables are a flexible tool for the elaboration of projects, didactic units, specific modules, etc. The teacher is expected to choose those contents that best suit the objectives he or she has set for his or her programming, taking into account the strengths and needs of the group. For example: it is possible that in a specific project we focus a lot on rhythm, but the contents of spatial awareness are not touched upon. Then the teacher will know that the next projects will have to be focused in such a way that the pupils deal with the remaining contents.

Although the tables are arranged in a logical progression along learning lines (body language, musical language, etc.), the order in which they are addressed will depend on each project, group and student. In the same way, the tables can be used to work at different levels within the same line with a group of children who have different degrees of difficulty for different reasons. It is a way of orienting the teacher who will be able to propose exercises and dynamics with objectives adapted to the reality of his or her classroom.

The learning standards are those contents that the teacher wants to transmit to the group. In order to achieve these standards, he or she will carry out the activities that he or she considers appropriate and coherent with the open principles contemplated in this curricular design. The achievement indicators are designed for the self-assessment of the class or the student. They will help the teacher to elaborate the materials that will allow the pupil to self-evaluate in order to become aware of his or her own learning process.

In addition, it is necessary to clarify that the contents contemplated in these tables are not assigned to specific ages or courses in which all of them have to be addressed. Although it is true that, as a guideline, they would correspond to pupils between 8 and 12 years old, the development of life skills and resilience through art is a task for the whole of life.

III. 1 VOCAL AND INSTRUMENTAL MUSIC CURRICULUM - GENERAL OVERVIEW

BLOCKS	Rhythmic	Composition/Singing[1]	Interpretation and analysis	Auditory Education	Musicology and history of music
DESCRIPTION	Inspired by the role of the director. Control the **rhythmic** components of music, assume **leadership**, **communicate** and assist in conflict resolution.	Inspired by the role of the composer. Get to know the **melodic** components of music, **sing** and create. It conveys **meaning** through **composition**.	Inspired by the role of the performer. Know the **analytical** and interpretative elements of music. It conveys **meaning** through interpretation, **not just notes.**	Inspired by the role of the scientist. It analyses sound as **a physical phenomenon** and separates it into its **components**.	Inspired by the role of the musicologist/historian. Know the **history** of music and its **context**, have an **awareness** of the past, present and future.
STAGE CONTENTS	• Rhythmic figures, reading and writing. • The feeling of tempo. • Cooperation and leadership.	• Musical notes, reading and writing. • Singing • Creativity. • Words and their meaning.	• Dynamic nuances • Character. • Joints. • Sentence structure • Independence and study habits. • Self-resolution of conflicts.	• Auditory discrimination of notes, rhythms, melodies, textures, qualities of chords, phrases... • Perseverance. • Scientific method, rational thinking. • Structure and order.	• Origin of the musical elements. • History. • The creative person.

[1] Composition for the instrument curriculum and singing for the singing curriculum

III. 2 LLL'S AND SES NUMBERING FOR THE TABLES

	1	2	3	4	5	6	7	8
LLL's	Literacy	Multilingualism	Numerical, scientific and engineering skills	Digital and technology-based competences	Interpersonal skills, and the ability to adopt new competences	Active citizenship	Entrepreneurship	Cultural awareness and expression
SES	Task performance	Emotional Regulation	Engaging with others	Collaboration	Open mind			

III. 3 HORIZONTAL MAP: MUSIC TEACHING CARDS / INSTRUMENTAL MUSIC CURRICULUM

RHYTHMIC				
	CONTENTS	LEARNING STANDARDS	INDICATORS OF ACHIEVEMENT	SKILLS: SES and LLLS involved
TO BEGIN	1. The rhythmic figures: quarter note, half note, eight note and sixteenth note. 2. Ability to follow the tempo of a piece. 3. Time signatures of 2, 3 and 4 beats. Plumb, triangle and cross markings. 4. Tempo indications: Lento, Moderato, Andante and Allegro.	1. Recognise musical figures and their relationship. 2. Mark the time signatures from 2 to 4 beats. 3. Conduct with different tempos.	1. I know how to recognise musical figures and their relationship. 2. I know how to mark the time signatures from 2 to 4 beats. 3. I know how to conduct in different tempos.	1. Own assessment and respect for intervention shifts. 2. Respect for colleagues. **SES: 2,3,4,5** **LLLS: 1,5,6,7,8**
TO ADVANCE	1. The rhythmic figures: dotted quarter note, quarter note rest, and triplet. 2. Time signatures: Repetition bars, compass dividing bar, final bar, double bar. 3. Upbeat. 4. Strong and Weak pulse.	1. Recognise musical figures and their relationship. 2. Play the repeat bars correctly. 3. Identify, play and reason anacrusis (upbeat). 4. Clarify the strong and weak pulsation in musical speech.	1. I know how to recognise musical figures and their relationship. 2. I know how to run the repeat bars correctly. 3. I know how to identify, play and reason anacruses. 2. 4. I know how to clarify the strong and weak pulsation in musical discourse.	1. Perseverance and personal improvement. 2. Oral and musical expression. **SES:1,2,3,5** **LLLS:1,5,6,7,8**
TO CONSOLIDATE	1. The rhythmic figures: two sixteenth notes and a quarter note, quarter note and two sixteenth note, sixteenth note-quarter note-sixteenth note, dotted quarter note and sixteenth note, sixteenth note and dotted quarter note. 2. Time signatures of 1 pulse and more than 5. 3. Tempo indications: All. In addition to the combinations. Indications with Italian words, metronomic references or PBM. 4. Anacruses, thetic or acephalous beginnings.	1. Conduct any beat with combinations of sixteenth notes. 2. Conduct and understand any time signature and its equivalences. 3. Conduct any tempo prompt. 4. Recognition of the three types of beginnings for a correct interpretation.	1. I know how to conduct any beat with combinations of sixteenth notes. 2. I know how to mark and understand any compass and its equivalences. 3. I know how to conduct any tempo indication. 4. I know how to recognise the three types of beginnings for a correct interpretation.	1. Commitment and teamwork. 2. Respect and appreciation of silence. **SES:1,2,3,4,5** **LLLS:1,2,5,6,7,8**

COMPOSITION				
	CONTENTS	LEARNING STANDARDS	INDICATORS OF ACHIEVEMENT	SKILLS: SES and LLLS involved
TO BEGIN	1. The musical notes: Do-Re-Mi-Sol-La (pentatonic scale of C). 2. The voice as an instrument. The body as a complete instrument for singing 3. Screaming vs singing 4. Intonation of melodies in unison	1. Recognise musical notes: Do-Re-Mi-Sol-La 2. Sing and sing correctly the musical notes of the pentatonic scale. 3. Recognise the body as a whole for singing. 4. Sing melodies in unison in chorus.	1. I know how to recognise the musical notes: Do-Re-Mi-Sol-La. 2. I know how to sing and sing correctly the musical notes of the pentatonic scale. 3. I know how to recognise my body for the exercise of singing. 4. I know how to sing melodies in unison in chorus.	1. Breathing, in and out of music. 2. Imagination **SES:1,2,5** **LLLS:1,2,8**
TO ADVANCE	1. The musical notes of the major and minor scale. 2. Tongue twisters. 3. Intonation of songs for two voices.	1. Create major and minor scales. 2. Say a tongue twister with a single breath and correct pronunciation. 2. Sing correctly the musical notes of the major and minor scale. 3. Sing melodies for 2 voices. 4. Create small melodies.	1. I know how to create major and minor scales. 2. I know how to say a tongue twister with a single breath and correct pronunciation. 3. I know how to sing correctly the musical notes of the major and minor scale. 4. I know how to sing melodies for 2 voices. 5. I know how to create small melodies.	1. Emotional education. 2. Autonomy. 3. Maturity and cognitive flexibility. **SES:1,2,5** **LLLS:1,2,3,5,6,7,8**
TO CONSOLIDATE	1. The musical notes of the chromatic scale 2. Melody writing with chords. Chord notation.	1. Sing any type of interval and melody using all the notes of the chromatic scale. 2. Creation of own melodies of up to 16 bars with indication of chords.	1. I know how to sing any kind of interval and melody using all the notes of the chromatic scale. 2. I know how to create melodies of up to 16 bars with indication of chords.	1. Long-term vision. Vision and mission. 2. Capacity for expression and empathy. 3. Imagination and creation. **SES:1,2,3,4,5** **LLLS:1,2,3,5,6,7,8**

INTERPRETATION AND ANALYSIS				
	CONTENTS	LEARNING STANDARDS	INDICATORS OF ACHIEVEMENT	SKILLS: SES and LLLS involved
TO BEGIN	1. The dynamics forte and piano 2. Expression ligatures. Breathing markings and/or arches. 3. Character indications: Aggressivo-dolce | cantabile-marziale | tranquillo-giocoso 4. Signs of prolongation of the sound: Ligatures of union, Calderón. 5. Musical phrase.	1. Use the forte and piano dynamics. 2. Integrate expression through breathing and/or arcs. 3. Determine and play character indications. 4. Use the sound prolongation signs. 5. Recognise first formal structures.	1. I know how to use the forte and piano dynamics. 2. I know how to integrate expression through breathing and/or arcs. 3. I know how to determine and play character indications. 4. I know how to use the signs of sound prolongation. 5. I know how to recognise simple formal structures: Phrase and semi phrase.	1. Oral and musical expression. **SES:1,2,5** **LLLS:1,2,5,7,8**
TO ADVANCE	1. Character indications: agitato| animato | dolce | with anima | with brio | with grazia | | comfortable | with amore | with fuoco | with | pain |pressive lontano | maestoso | marziale | mesto | mysterious | mosso | piacévole | risolute | scherzando | | tranquillo | vigore 2. Articulation: Staccato, Staccatissimo, Underlined. 3. Accentuation: Sforzando and Acento. **4.** Dynamics: All.	1. Assimilate and use all dynamic nuances. 2. Assimilate and use the signs of articulation and accentuation. 3. Assimilate and use character terms.	1. I know how to assimilate and use all the dynamic nuances. 2. I know how to assimilate and use the signs of articulation and accentuation. 3. I know how to assimilate and use character terms.	1. Maturity and ability to stop and think. 2. Ability to frame problems within broader contexts. 3. Tolerance and integration towards diversity. 4. Maturity and ability to value things rigorously. **SES:1,2,3,4,5** **LLLS:1,2,3,5,6,7,8**
TO CONSOLIDATE	1. The culminant point. The highest note in pulse or strong subdivision, the first time it appears. 2. Strange notes and their interpretation.	1. Implementation of the directionality of music. 2. Recognition and assimilation of the different strange notes. 3. Interpretation of the culminant point and strange notes.	1. I know how to implement the directionality of music. 2. I know how to recognise and assimilate the different strange notes. 3. I know how to execute the culminant point and strange notes.	1. Perseverance and patience. 2. Critical and scientific reflection. **3.** Aesthetic valuation. **SES:1,2,5** **LLLS:1,3,4,5,6,8**

AUDITORY EDUCATION				
	CONTENTS	LEARNING STANDARDS	INDICATORS OF ACHIEVEMENT	SKILLS: SES and LLLS involved
TO BEGIN	1. Auditory discrimination of heights as high and low. 2. Auditory discrimination of dynamics such as fort and piano. 3. Auditory discrimination of major and minor tonalities. 4. Auditory discrimination of major triad chords and minor triads.	1. Differentiate aurally high and low. 2. Differentiate aurally dynamic F and p. 3. Aurally classify major and minor tones. 4. Classify major and minor triad chords.	1. I know how to differentiate aurally high and low. 2. I know how to differentiate dynamic aurally F and p. 3. I know how to classify major and minor tonalities aurally. 4. I know how to classify aurally major and minor triad chords.	1. Body awareness. **SES:1,2,5** **LLLS:1,5,8**
TO ADVANCE	1. Auditory discrimination of triad chords in the Key: Major, minor, diminished and augmented. 2. Auditory discrimination of musical phrases.	1. Recognise and classify aurally the four types of triad chords. 2. Recognition of suspensive and conclusive sentences through cadences.	1. I know how to recognise and classify the four types of triad chords aurally. 2. I know how to recognise, by cadence, suspensive and conclusive phrases.	1. Cognitive flexibility and relational ability. 2. Tolerance, enjoyment and integration towards diversity. **SES:1,2,3,4,5** **LLLS:1,2,5,6,7**
TO CONSOLIDATE	1. Articulation and accentuation: Combinations of symbols and their explanation through Attack, decay, sustain and release. 2. Natural Harmonic Series. The concept of timbre. 3. Auditory discrimination of culminant points. 4. Auditory discrimination of chord functions.	1. Understanding of Attack-decay-sustain-release of a sound. 2. Modification of the Attack-decay-sustain-release through articulation and accentuation. 3. Assessment of the concept of timbre. 4. Auditory recognition of culminant points. 5. Auditory recognition of chord functions.	1. I understand Attack-decay-sustain-release of a sound. 2. I know how to modify the Attack-decay-sustain-release by articulating and accentuating. 3. I know how to appreciate the concept of timbre. 4. I know how to recognise aurally culminant points. 5. I know how to recognise the functions of the chords aurally.	1. Investigative attitude. **SES:1,5** **LLLS:1,2,3,4,5,6,7**

MUSICOLOGY AND HISTORY OF MUSIC				
	CONTENTS	LEARNING STANDARDS	INDICATORS OF ACHIEVEMENT	SKILLS: SES and LLLS involved
TO BEGIN	1. The origin of the pentagram. 2. The origin of the name of the musical notes. Hymn to St. John. 3. The origin of the keys.	1. Appreciate the history of the origin of the pentagram. 2. Appreciate the history of the origin of the name of the musical notes. Hymn to St. John. 3. Appreciate the history of the origin of the keys.	1. I know how to appreciate the history and origin of musical elements such as the pentagram, the name of the notes and the drawing of the keys.	1. Historical consciousness. SES:2,3,5 LLLS:1,2,6,8
TO ADVANCE	1. The International Acoustic Index. 2. Chord notation. History of the origin of modern notation (which is the oldest).	1. Use and name sounds according to the International Acoustic Index. 2. Assess the origin and classification of the notes using the alphabet.	1. I know how to use and name the sounds according to the International Acoustic Index. 2. I know how to appreciate the origin and classification of the notes by the alphabet.	1. Unified diversity. 2. Code encryption capability. SES:1,3,4,5 LLLS:1,2,3,5,6
TO CONSOLIDATE	1. The origin of the word music. "Mousiké". The muses. 2. The classical era in music (1750-1791) vs the classical era in the rest of the disciplines (Greeks and Romans). 3. The origin of the harmonic series. Pythagoras and the number. 4. Who writes the music? The creative part.	1. Develop curiosity about Greco-Roman mythology. 2. Discern classical period in music. 3. Appreciate the origin of the harmonic series. 4. Reflect on the authorship of music and its time.	1. I know how to develop curiosity about Greco-Roman mythology. 2. I know how to discern classical period in music. 3. I know how to appreciate the origin of the harmonic series. 4. I know how to reflect on the authorship of music and its time.	1. Development of awareness about the importance of the Greco-Roman era in the history of the world. 2. Reflection on the creation of art. The person behind creation. SES: 2,5 LLLS: 1,5,6,8

III. 4 VOCAL MUSIC CURRICULUM

SINGING				
	CONTENTS	LEARNING STANDARDS	INDICATORS OF ACHIEVEMENT	SKILLS: SES and LLLS involved
TO BEGIN	1. The voice as an instrument. The body as a complete instrument for singing: Basic conception of the anatomical elements of vocal technique. 2. Screaming vs singing 3. Intonation of melodies in unison 4. Conception of joint group and individual responsibility 5. Exercise memory 6. Communication with the conductor, other musicians and the public 7. Discipline of rehearsal, coexistence and respect 8. Development of intonation	1. Recognise the anatomical elements involved in singing such as: jaw relaxation, optimal breathing to sing (diaphragmatic, abdominal etc.), use of the soft palate and resonators. To be able to identify them, experiment with them and use them when singing. 2. Be aware of when singing is shouted or emitting the sound in a healthier way. 3. Correctly sing the melodies in unison with the other partners. 4. Modulate the volume and individual phrasing to be able to go with the group, without highlighting or without singing little, support the partners singing safely. 5. Sing the lyrics and songs from memory, without text or music references. 6. Be aware of the director's instructions and respond to his proposals. In the same way it is done with other musicians. 7. Respect other classmates through silence, cooperation and appropriate behaviours so that the class and rehearsals can be done calmly 8. Correctly sing simple melodies together with the rest of the partners.	1. I recognise what parts of my body are involved in singing; I can experiment with the sensations and apply them to singing. 2. I am aware of when I am screaming and when I am singing, I recognise the difference in sound and physical sensation. 3. I correctly tone the melodies with the other partners. 4. I sing in a way that does not damage the sound of the ensemble, I do not seek to sing louder than everyone else does but I also sing my line safely so I can support the classmates. 5. I sing the songs from the heart. 6. I am aware of the instructions of the director, I respond effectively, I do the same with the other musicians 7. I act respectfully so that the classes and rehearsal can function properly. I use silence and respect as my main tools of work. 8. I am able to sing in the same way as my peers.	1. Development of an open mind. 2. Better knowledge of oneself. 3. Improve the relationship with your environment, value human relationships. **SES:2,3,4,5** **LLLS:1,5,6,7,8**

SINGING				
	CONTENTS	LEARNING STANDARDS	INDICATORS OF ACHIEVEMENT	SKILLS: SES and LLLS involved
TO ADVANCE	1. Verbalisation of vocal technique concepts 2. Specific dynamics and articulations of vocal technique. 3. Text/communication analysis 4. Communication with the director in more detail 5. Melodies to different voices 6. Body expression, concert attitude.	1. To be able to explain in a basic way the concepts of vocal technique to demonstrate at least an understanding and try to differentiate singing over shouting. 2. Perform a more elaborate phrasing, in terms of dynamics and articulations. Understand the names of these and understand how they sound in the voice (*piano, forte, legatto etc.)* 3. To be able to understand and explain the texts of the songs, in order to try to express the meaning of these. 4. Recognise different types of gestures offered by directors and relate it to different articulations and dynamics. 5. Gradually detach yourself from the unison and start singing to different voices. 6. Use the body as a tool of expression when singing.	1. I can explain the concepts of vocal technique, at least in a basic way. I can explain the difference between singing and screaming and give examples of both. 2. I understand concepts *like piano, forte, legatto* and can sing in different ways when required. 3. I understand the texts of the pieces that are sung. I can explain to the colleagues the theme of the piece and I can begin to express the meaning to the audience. 4. I recognise the different gestures proposed by the director and respond to them effectively. 5. I can sing a different melody than my peers if necessary. 6. I maintain an optimal body attitude to sing and that expresses either the meaning of the text to sing or a willingness to communicate. I understand the importance of a bodily attitude when singing.	1. Understand that there are different forms of communication all of them valid as long as the message is sent. 2. Work the body as part of our external expression and use it to communicate moods and attitudes. **SES:2,3,4,5** **LLLS:1,2,5,6,8**

SINGING				
	CONTENTS	LEARNING STANDARDS	INDICATORS OF ACHIEVEMENT	SKILLS: SES and LLLS involved
TO CONSOLIDATE	1. Understanding the text/music relationship 2. Vocal colours 3. Understanding musical styles 4. Ability to sing alone 5. Auditory training applied to the vocal ensemble. 6. Need for communication	1. Understand the relationship between text and music. To be able to explain (in a basic way) how these two elements are related. 2. To be able to perform different types of broadcast depending on the needs of the music. Always within a healthy vocal emission and understanding which elements of the singing instrument are involved in the different types of emission. 3. Understand what basic elements differentiate the musical styles seen in class and be able to adapt within a margin of comfort and vocal health. 4. Be able to sing alone (without the support of string mates), the vocal line either itself or a solo section if necessary. 5. To be able to listen and differentiate some harmonies, articulations, dynamics and instruments. 6. Communicate with singing, express, share with the public and other musicians.	1. I understand the meaning of the text I am singing, I can explain and argue how it relates to the music that is sung. 2. I can sing in different ways, with different vocal colours. I do it conscientiously and with a basic understanding of how I am doing it. 3. I can differentiate different musical styles and explain what makes them different. I can adapt my way of singing depending on the style or type of song. 4. I can sing alone, without the support of my peers. 5. I can differentiate some harmonies, colours, and dynamics and distinguish the sound of some instruments. I am attentive to the different elements that are in the songs. 6. By singing, I am in contact with everyone, with the audience, the conductor and the other musicians. I am not only focused on my own, but I collaborate and share with everyone.	1. Be able to communicate correctly and completely. **SES: 1,2,3,4,5** **LLLS:1,2,5,6,8**

BLOCK 3: MY BODY AND VOICE

	CONTENTS	LEARNING STANDARDS	INDICATORS OF ACHIEVEMENT	SKILLS: SES and LLLS involved
TO BEGIN	The voice as a physical reality	Know the existence of the vocal cords and how they work.	I know what strings are and how they work	SES: - Emotional regulation: Encourage self-regulation and self-care by knowing how to use the voice without hurting oneself (Self-awareness). - Creative and critical thinking: Explore different voice registers to express different emotions. - Analyse why each emotion corresponds to a tone of voice (Coping with emotions). • LLL: Multilingualism; Cultural literacy, awareness and expression.
	Resonators and breathing	Know the path of the air inside my body when I breathe.	I feel and experience the path of the air inside my body when I breathe.	
	Projection and vocalisation	Learn to articulate the mouth (tongue, lips, jaw, palate) so that each sound is clear and independent.	I can articulate my mouth (tongue, lips, jaw, palate) and make clear and independent sounds.	
	Voice and emotion	Modulate the voice according to the basic emotions: joy, sadness, euphoria, anger	I can distinguish the basic emotions according to the tone of my voice	
TO ADVANCE	The voice as a physical reality	Know and explore the mobility of the tongue and glottis.	I know the possibilities of movement of the tongue and glottis.	SES: - Emotional regulation: Encourage self-regulation and self-care by knowing how to use the voice without hurting oneself (Self-awareness). - Creative and critical thinking: Explore different voice registers to express different emotions. - Analyse why each emotion corresponds to a tone of voice (Coping with emotions). • LLL: Multilingualism; Cultural literacy, awareness and expression.
	Resonators and breathing	Know and practise abdominal breathing or diaphragmatic breathing.	I know how to breathe by activating the abdomen	
	Projection and vocalisation	Differentiate pronunciation of vowel and consonant sounds, nasal, occlusive and vibrant sounds.	I can pronounce by distinguishing between vowel and consonant sounds, nasals, stop and vibrant sounds.	
	Voice and emotion	Modulate the voice to imitate natural and artificial sounds.	I know how to modulate the voice to imitate nature sounds	
TO CONSOLIDATE	The voice as a physical reality	Know the technique of voice support	I know how to support the voice	SES: - Emotional regulation: Encourage self-regulation and self-care by knowing how to use the voice without hurting oneself (Self-awareness). - Creative and critical thinking: Explore different voice registers to express different emotions. - Analyse why each emotion corresponds to a tone of voice (Coping with emotions). • LLL: Multilingualism; Cultural literacy, awareness and expression.
	Resonators and breathing	Know and explore the different resonators of the body.	I know and have explored the different resonators of the body.	
	Projection and vocalisation	Learn to project the voice (energy)	I can project my voice so that I can be heard far away without hurting myself	
	Voice and emotion	Modulate the voice to imitate the sounds of nature (persistence).	I can modulate my voice to imitate sounds from nature	
		Learn the technique of voice support	I know how to support the voice	

BLOCK 4: LISTENING AND RHYTHM

	CONTENTS	LEARNING STANDARDS	INDICATORS OF ACHIEVEMENT	SKILLS: SES and LLLS involved
TO BEGIN	Rhythm/ tempo	Maintain a pulse without speeding up or slowing down.	I can maintain a pulse without speeding up or slowing down.	SES: - Task performance: Learning not to lose concentration when I have a fixed goal (self-control). - Learning to switch from one strategy to another if I encounter a problem in achieving my goals (Decision-making and problem-solving). - Persistence: Increasing persistence when facing difficulties (coping with emotions and stress). - emotions and stress) • LLL: Numeracy, interpersonal skills
	Concentration	Learn to focus the gaze on a fixed point (self-control).	I have learned to focus my gaze on a fixed point.	
	Action/reaction	Acquire strategies for taking care of the space and objects we use in class (co-operation, responsibility).	I know how to take care of the space and objects we use in class.	
	Attention and care	Learn to follow another person in mirror simultaneously (Empathy) Know and practise abdominal breathing or diaphragmatic breathing.	I know how to move at the same time as another person in the mirror I know how to breathe by activating the abdomen	
TO ADVANCE	Rhythm/ tempo	Keep the tempo of a movement or an action simultaneously with another person.	I know how to keep the tempo of a movement or an action simultaneously with another person.	SES: - Task performance: Learning not to lose concentration when I have a fixed goal (self-control). - Learning to switch from one strategy to another if I encounter a problem in achieving my goals (Decision-making and problem-solving). - Persistence: Increasing persistence when facing difficulties (coping with emotions and stress). - emotions and stress) • LLL: Numeracy, interpersonal skills
	Concentration	Develop peripheral gaze	I have learned to use peripheral gaze	
	Action/reaction	Acquire strategies for the care of others when performing body manipulations (co-operation, responsibility).	I acquired strategies for taking care of other people when performing body manipulations (co-operation, responsibility).	
	Attention and care	Learn to perform a movement in response to another movement (empathy).	I can react to another person's movement by responding with my own movement.	
		Maintain the tempo of a movement or an action in simultaneity with another person.	I can keep the tempo of a movement or an action simultaneously with another person.	
TO CONSOLIDATE	Rhythm/ tempo	Maintain the tempo of a movement or action in alternation or cannon with other people.	I can keep the tempo of a movement or action in alternation or cannon with other people.	SES: - Task performance: Learning not to lose concentration when I have a fixed goal (self-control). - Learning to switch from one strategy to another if I encounter a problem in achieving my goals (Decision-making and problem-solving). - Persistence: Increasing persistence when facing difficulties (coping with emotions and stress). - emotions and stress) • LLL: Numeracy, interpersonal skills
	Concentration	Develop the ability to concentrate in a group at the same time to reach the same goal.	I can concentrate with a group to achieve a common goal.	
	Action/reaction	Acquire strategies for the care of the atmosphere in class (co-operation, responsibility).	I know how to take care of the classroom atmosphere and what to do if the energy is not adequate.	
	Attention and care	Learn to perform a movement as a translation of an external stimulus (sound, image, etc.).	I know how to translate an external stimulus (sound, image, etc.) into a movement.	

BLOCK 5: SPATIAL AWARENESS

	CONTENTS	LEARNING STANDARDS	INDICATORS OF ACHIEVEMENT	SKILLS: SES and LLLS involved
TO BEGIN	The kinesphere	Know the vertical dimension and am able to move consciously from top to bottom and vice versa.	I know the vertical dimension and can consciously move up and down and vice versa.	SES: - Collaboration and self-efficacy: Learning to make personal decisions to compose in a group in the same space (Communication and interpersonal skills). - Open mindedness: Coexisting in the same space with different proposals (Communication and interpersonal skills) and interpersonal skills) • LLL: Scientific and engineering skills, numerical, interpersonal skills
	The 3 levels	Know the high, middle and low levels and I can move in any of them.	I know the high, middle and low levels and can move in any of them.	
	Trajectories and positions	Acquire the notion of spatial compensation and learn how to position myself in a grouping (self-efficacy).	I know what a "balanced space" is and how to contribute to the group to make it so.	
TO ADVANCE	The kinesphere	Know the horizontal dimension and become aware of movement from right to left and vice versa.	I can consciously move from right to left and vice versa.	SES: - Collaboration and self-efficacy: Learning to make personal decisions to compose in a group in the same space (Communication and interpersonal skills). - Open mindedness: Coexisting in the same space with different proposals (Communication and interpersonal skills) and interpersonal skills) • LLL: Scientific and engineering skills, numerical, interpersonal skills
	The 3 levels	Develop linear sequences combining the different levels.	I can combine the different levels in linear sequences.	
	Trajectories and positions	Trace curved and straight trajectories with my movement in space distinguishing one from the other (self- efficacy).	I know how to trace curved and straight trajectories with my movement in space distinguishing one from the other.	
TO CONSOLIDATE	The kinesphere	Know the sagittal dimension and becoming aware of the movement of depth front to back and vice versa.	I know the sagittal dimension and I can move from front to back and vice versa.	SES: - Collaboration and self-efficacy: Learning to make personal decisions to compose in a group in the same space (Communication and interpersonal skills). - Open mindedness: Coexisting in the same space with different proposals (Communication and interpersonal skills) and interpersonal skills) • LLL: Scientific and engineering skills, numerical, interpersonal skills
	The 3 levels	Freely combine the different levels.	I can freely combine the different levels.	
	Trajectories and positions	Learn and practise different types of turns, alone and in groups (self- efficacy).	I can do different types of turns, alone and in a group (self- efficacy).	

BLOCK 6: COMPOSITION

	CONTENTS	LEARNING STANDARDS	INDICATORS OF ACHIEVEMENT	SKILLS: SES and LLLS involved
TO BEGIN	Actions and movements	Recognise the beginning and end of actions when I see them	I recognise the beginning and end of actions when I see them.	SES: - Collaboration and self-efficacy: Learning to make personal decisions to compose in a group in the same space (Communication and interpersonal skills). - Open mindedness: Coexisting in the same space with different proposals (Communication and interpersonal skills) and interpersonal skills) • LLL: Scientific and engineering skills, numerical, interpersonal skills.
		Create creative actions with a clear beginning and end	I can create actions with a clear beginning and end.	
	Choreographic memory	Copy the steps of a choreography and remember them	I can copy the steps of a choreography when taught and remember them.	
	Scene creation	Create a statue with the body to represent an image including objects and costumes.	I can create a statue with my body to represent an image including objects and costumes.	
TO ADVANCE	Actions and movements	Formulation of phrases of movements or actions by combining one after the other.	I know how to create phrases of movements by combining one after the other.	SES: - Engaging with others: Learning to propose one's own ideas to others without imposing them (assertiveness); - Collaboration: Suspending judgement to observe the proposals of colleagues (empathy): - Asking the right questions to go deeper into creation (critical thinking). • LLL: Literacy, entrepreneurship, cultural awareness and expression.
	Choreographic memory	Copy complete choreographic phrases (motivation through achievement).	I can copy complete choreographic phrases if I see how someone else does it (motivation through achievement).	
		Create a statue with a partner to represent an image including objects and costumes (co-operation).	I can create a statue with a partner to represent an image including objects and costumes (co-operation).	
		Create characters that include a specific movement quality and a specific voice.	I create characters that include a specific movement quality and a specific voice.	
		Learn to propose own ideas to others without imposing them (assertiveness).	I propose to others the ideas I come up with without imposing them.	
TO CONSOLIDATE	Actions and movements	Learn creative notation tools for writing phrases of actions or movements.	I know how to write down my choreographies or action scores to remember them from one day to the next.	
	Choreographic memory	Adaptation of memorised choreographies to different music.	I can adapt memorised choreographies to different music.	
	Scene creation	Assess the meaning of an action or a body image in relation to other elements of the scene.	I understand the difference in meaning between an action and an image depending on which elements it is related to in the scene.	
		Know the different roles necessary for stage creation (direction, interpretation, scenography, technique, costumes and production).	I know the different roles necessary for stage creation (direction, acting, scenography, technique, costumes and production).	
		Learn to make decisions about the creative place that is most fruitful for me to contribute to the group.	I have made a satisfactory decision about the creative place that is most fruitful for me to contribute to the group.	
		Learn to create in group from different roles (co-operation, self- efficacy, responsibility, creativity).	I know how to work in a group having different roles for the same goal (co-operation, self- efficacy, responsibility, creativity).	

IV

ANNEX

ANNEX IV: GAMES AND ACTIVITIES

FOR A MUSICAL CURRICULUM IN A NON TRADICIONAL WAY: A COLLECTION OF 40 GAMES WITH MORE THAN 150 VARIATIONS

Movement

MUSIC TEACHING FOR LIFE SKILLS AND RESILIENCY

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1. Ear training: Catch the notes!

Materials:

Three boxes (or more depending on implementation), provided attachments, EVA foam (optional if you want to do the notes on this material), piano, relatively large room or exterior.

Attachments:

1-1 mi.png

1-1 sol.png

1-1 pentagrama.png

Preparation:

Place two boxes with the notes (in paper or EVA foam) at one end of the room and another box at the opposite extreme of the room (with the music stave).

Description:

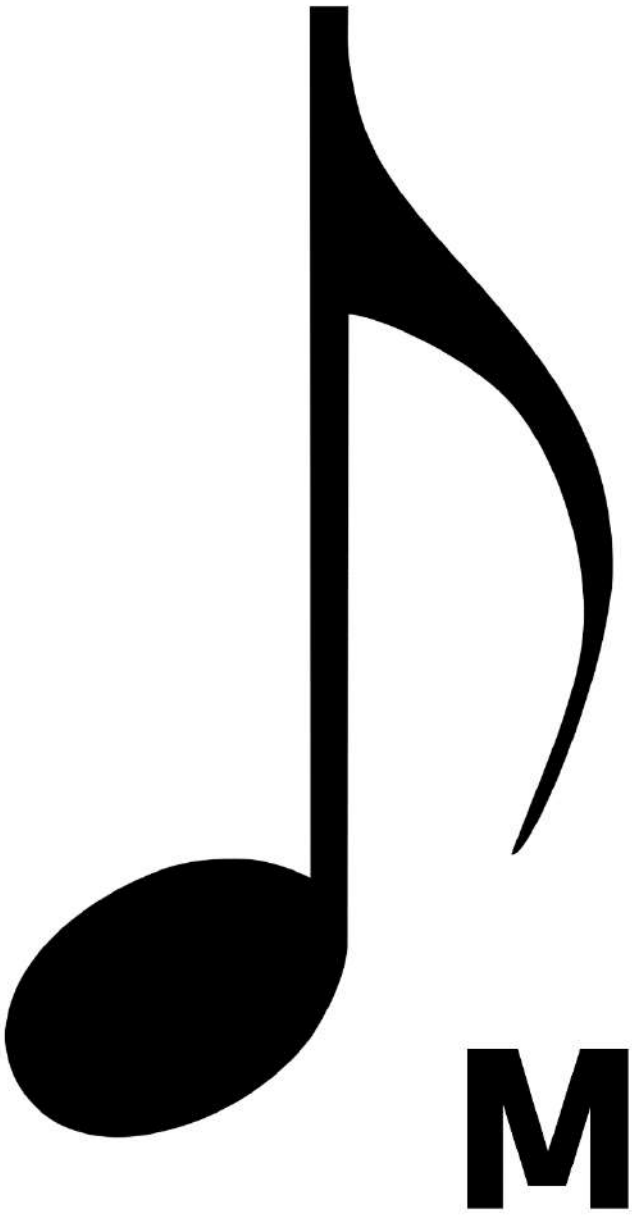
For this activity the pupils will form a line at the music stave box, a note will be played by the teacher (at the beginning either E or G).

As soon as the note is played the corresponding pupil will run towards the corresponding box (either the box with E notes or G notes), will choose the note (depending of what he or she hears) and will place it in the stave box.

If the choice is correct, he or she will score a point.

This activity can be performed individually or in groups and can be later expanded to accommodate more note variety.

Furthermore, a gesture or movement can be assigned depending on: rhythms, chords, dynamics, tempos, characters, intervals, key signatures, cadences, scales, chord functions etc.


Mi

Sol

2. Ear training: Run for the rhythm

Materials:

Provided attachments, large room or open space, percussion instruments (one is necessary, variety is advised).

Attachments:

1-2 rythms.png

Preparation:

Place four paper sheets with four different rhythms, each one in a different corner of the room.

Description:

For this activity, all the pupils will be placed in the middle of the room, then a rhythm will be played. As soon as the rhythm is played in its entirety, the pupils will go towards the corner with the correspondent rhythm.

This activity can be performed in teams and individually.

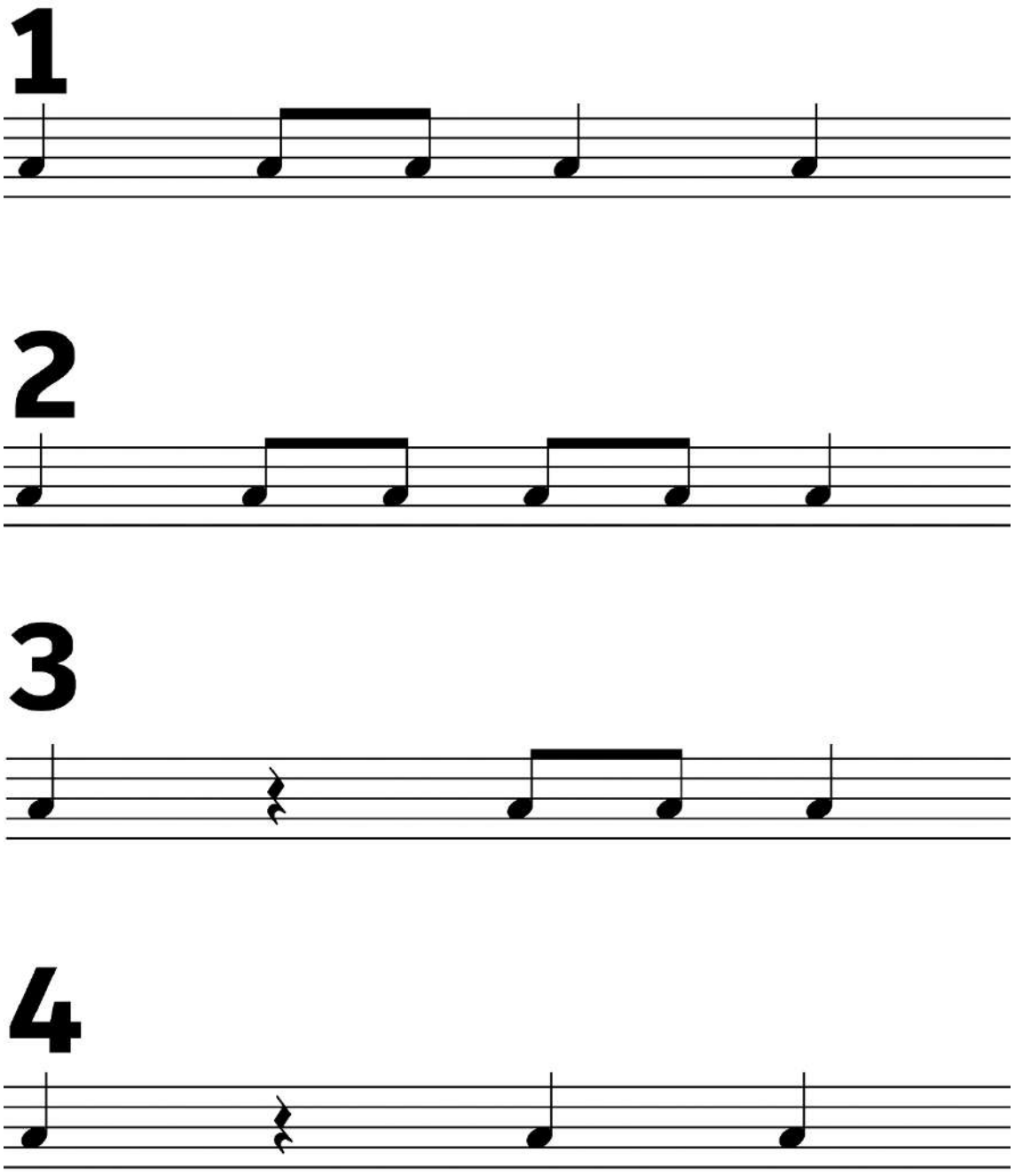
The rhythms provided in the attachments are a showcase, more variety can be added.

Variations:

This activity can be expanded with:

- Different rhythms.
- Different measures.
- Longer rhythms.
- Rhythms with melodic instruments.

This activity can also be expanded by having the pupils do the rhythms in a team game.


1
2
3
4

3. Ear training: The sea of notes

Materials:

Provided attachments, relatively large room or exterior, piano or any other melodic instrument.

Attachments:

This activity does not have any attachment.

Preparation:

For this activity, a playing field will be delimited (doesn't matter the shape). This playing field will have two zones: the sea and the island. The sea will be larger than the island.

Description:

The pupils will be divided into two roles: the sharks and the castaways. The role of the shark is to catch the castaway and the role of the castaway is to get to the island.

The castaway will be given a head start of about 1.5m and then they both will be unable to move. Once the game starts, the teacher will play a note (can be between two notes at the beginning and later be expanded into more), the pupil who guesses the note first gets to make a step.

If the shark catches the castaway, it wins, if the castaway gets to the island the castaway wins.

Variations:

This activity can also be performed with rhythms, chords, dynamics, tempos, characters, intervals, key signatures, cadences, scales, and music theory questions in general.

4. Musical practice: The musical labyrinth

Materials:

Provided attachments, a relatively large room or preferably open space, several xylophones or similar instruments, percussion mallet, chalk.

Attachments:

1-4 Playing field map

Preparation:

Delimitate a playing field according to the attachment with the chalk, if doing the activity indoors, use tape or similar.

Divide the students in teams of 4 to 6 people, depending on the number of xylophones that are available. Make the teams choose a leader, the leader will preferably rotate over time.

Description:

The leader of the group will try to go through the labyrinth while the rest of the team members of another team try to stop it at each state of the labyrinth.

In each stage there will be an area where the defendants of the other team will stay until the leader of the other group sets foot on the stage. Once the leader is on the stage, the defendants will try to stop it by touching it. The defendants will have to walk on one foot.

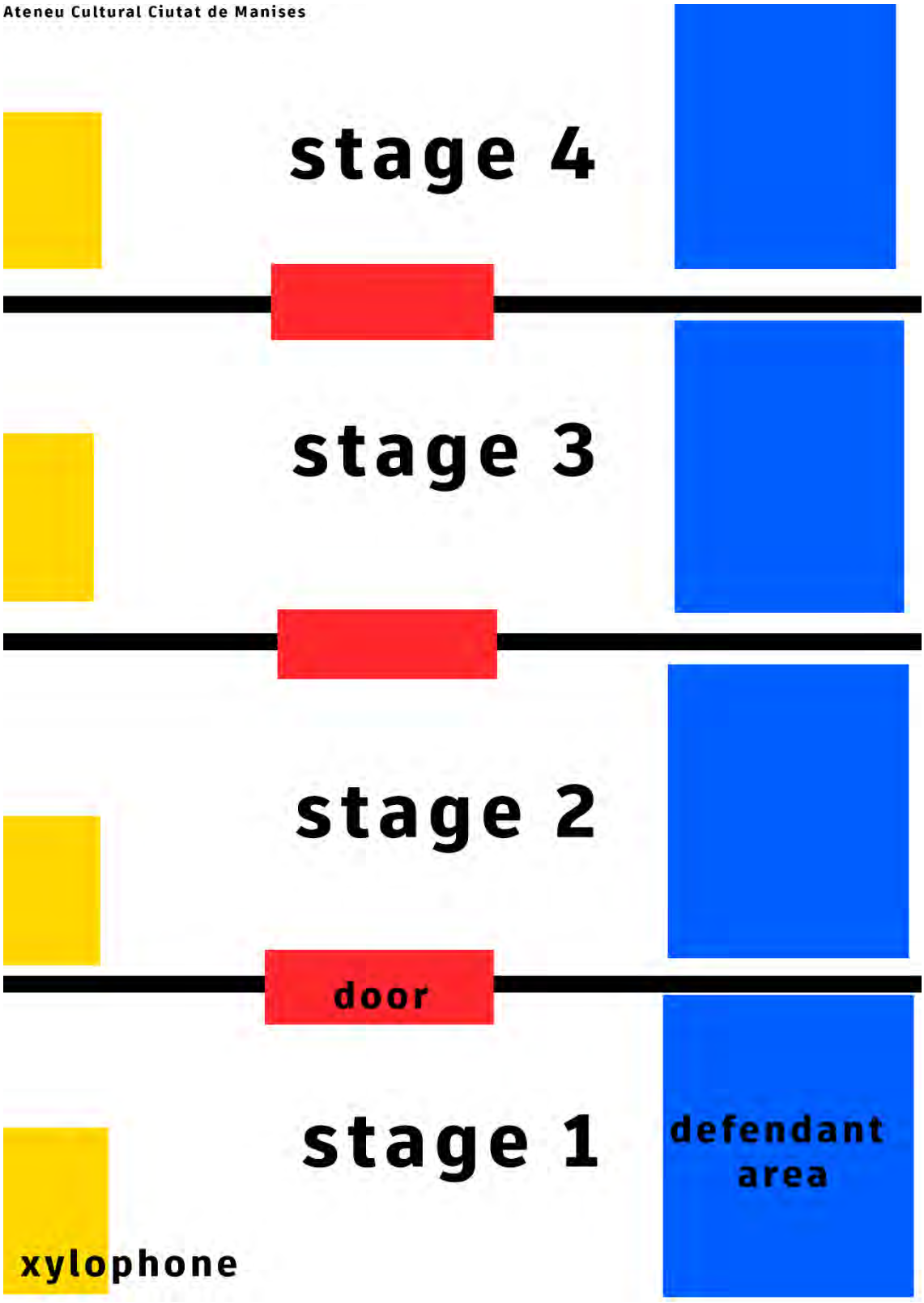
The team leader will have a percussion mallet and will have to play a set note on the instrument (different for each stage) in order to progress to the next one while trying to avoid being touched by the defendant.

The team scores a point if the leader manages to get through the whole labyrinth.

Variations:

This activity can be altered by making the team leader have to play several notes or even a little melody. The difficulty of the task will be correspondent to the level and proficiency with the instrument.

This activity can also be performed with rhythms, chords, dynamics, tempos, characters, intervals, key signatures, cadences, scales, chord functions etc.


stage 4
stage 3
stage 2
door
stage 1
xylophone
defendant area

5. Ear training/Musical practice: The note zone

Materials:

Provided attachments, piano (or xylophone, or any suitable melodic instrument that can be played by the pupils), tape or chalk.

Attachments:

There are no attachments relative to this activity.

Preparation:

Divide the classroom or space into different subspaces (as many as notes you want to include in the activity).

In outdoors it can be done with chalk and in interior spaces the same can be accomplished with tape.

Description:

This activity can be carried out individually or in teams. The teacher will play a note and once it is played the pupils will go towards the spaced designed for that note.

If done with teams the point can be awarded to the fastest team or the fastest pupil to reach the correct space (therefore guessing the correct note) if done individually.

Variations:

This activity can be done with several Variations:

- With single notes.
- With different rhythms.
- With different melodies.

- With chord qualities.
- With different instruments.
- With any music theory question, given a set of answers.

Furthermore, the pupils can also be instructed to play the notes/chords/melodies instead of the teacher.

This activity can also be performed with rhythms, chords, dynamics, tempos, characters, intervals, key signatures, cadences, scales, and music theory questions in general.

6. Ear training/musical practice: Stave dance

Materials:

Provided attachments, piano or any melodical instrument that can be played by the pupils, tape or chalk, a large space or open area.

Attachments:

1-6 giant stave

Preparation:

Draw a big stave on the floor, chalk can be used if outdoors and tape/big printed stave can be used indoors.

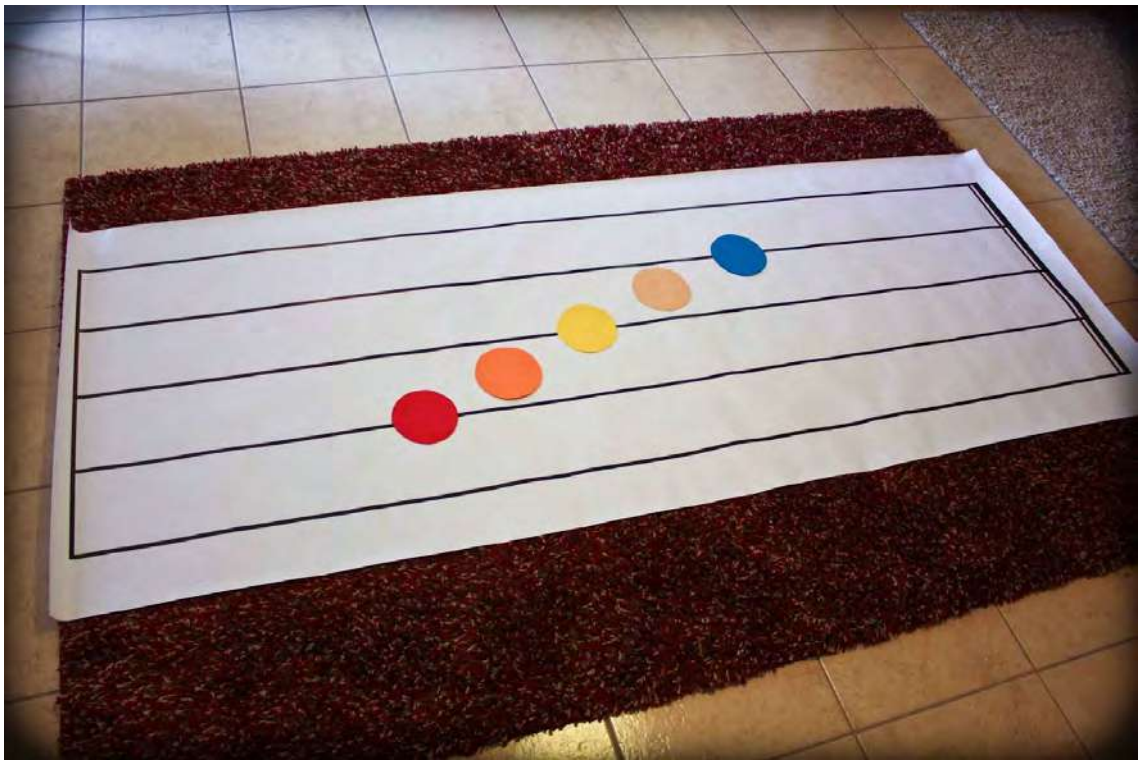
Description:

The teacher will play a note and the pupil will have to set foot on the correspondent line or space in the stave.

Variations:

This activity can be varied in the following ways:

- Saying the name of the note as you set foot on it.
- Remembering a sequence of notes instead of only one.
- Changing the clef.
- The pupils can play the notes/melody instead of the teacher.
- The pupils can do a little choreography on the stave and the other team (or individual) has to recreate that choreography as it will sound if played on the piano (or melodic instrument at their disposal).



7. Musical practice: Note frenzy

Materials:

Provided attachments, blank sheet music (big or small depending on the application), writing utensils, piano (or any other melodic instrument that can be played by the pupils, stopwatch or timer (phone app would do).

Attachments:

There are no attachments provided for this activity.

Preparation:

Print several staves, print them big if doing the activity on the earlier levels, then you can print it small for latter levels. Set a timer on a set time (30-50s).

If playing on the first modality, create a simple music score long enough to be played in the designed time interval.

Description:

For this activity, the pupils will have a timer and they will have to read and play as many notes as possible in set interval of time. The pupils who manages to read the most notes wins the point.

Variations:

This activity can be performed in several ways:

- Put a set timer and have the pupils read as many notes as possible.
- Have them play the notes in a steady rhythmic manner.
- Have them play the score as fast as possible (rhythmically).
- Have them write a score in teams and then have the opposite team read the score as fast as possible.
- Alternatively, the scores can be written on a whiteboard provided they can read it while on the piano.
- In more advanced levels, more rhythm and note variety can be added.
- Different meters and clefs can be used in latter levels.

This activity can also be performed with rhythms, chords, dynamics, tempos, characters, intervals, key signatures, cadences, scales, chord functions etc.

8. Ear training/musical practice: Steal the notes!

Materials:

Provided attachments, piano (or any other melodic instrument that can be played by the pupils), EVA foam notes (or paper notes), plastic or cardboard boxes (as many as different notes you want to include in the activity), chalk or tape, rope.

Attachments:

1-8 playing field map

Preparation:

Trace the playing field map according to the 1-8 attachment, divide the pupils into groups (five advised but it can be varied) and make them choose a leader (the leader will rotate over time).

Description:

This game will be played in teams and teams will face each other correspondingly. On one round the leader of the first team will play against the defendants of the second team and in the next game it will be reversed.

The teacher will play a note and the role of the team leader is to go to the extreme of the room (outdoors preferably) and grab a note, then he or she will have to return to its base and place the note in the corresponding box.

The defendants will go in pairs and they will be tied together as to provide balance the difficulty for the leader. Their job is to catch the leader before he or she gets into its base and places the note in the box.

A point is scored for the defendants if they manage to catch the leader and conversely the point is awarded to the defendant if he or she is able to return the note to its base and place it in the corresponding box.

Variations:

This game can be varied as follows:

- Make the pupils play the notes.
- Play chords and chord qualities instead of notes.
- Play rhythms.
- Compare against several melodies.
- Any music theory question that has a multiple-choice answer.

This activity can also be performed with rhythms, chords, dynamics, tempos, characters, intervals, key signatures, cadences, scales, and music theory questions in general.

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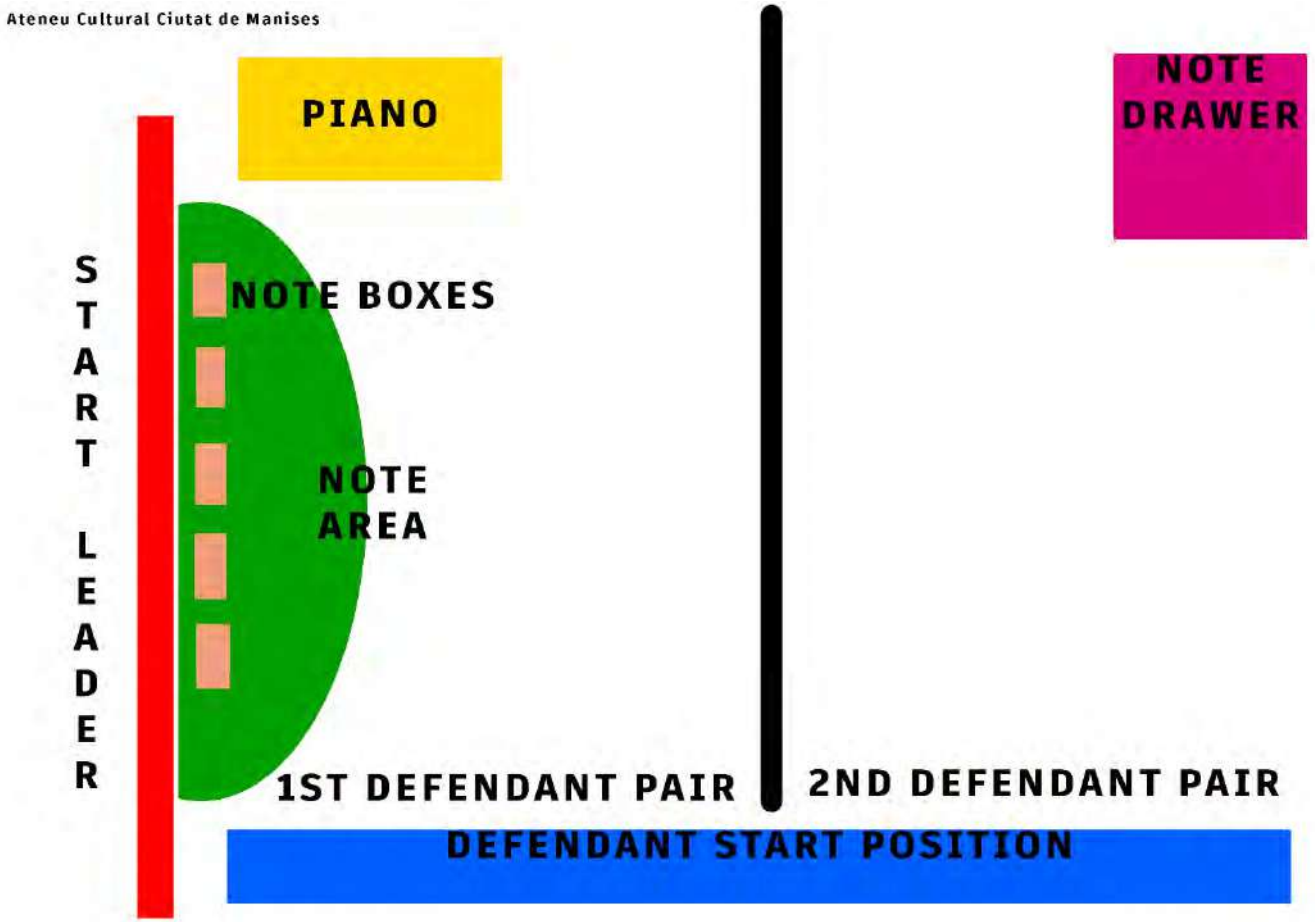

9. Ear training/musical practice: Where is the note?

Materials:

Provided attachments, relatively large space or outdoors, ball, tape or chalk, xylophone (or any melodic instrument that can be played by the pupil), percussion mallet, pieces of paper with note names on it.

Attachments:

1-9 playing field map

Preparation:

Trace the playing field according to 1-8 attachment, then divide the pupils into groups (five people more or less) and have them choose a leader (which will rotate on every round).

Description:

The group leader will go to the red zone and its goal is to find a piece of paper scattered across the playing field which contains the note to be played on the xylophone. Once he or she finds it, he or she will have to go to the xylophone and play the note whilst avoiding being hit by the defendants of the opposite team.

Once the note is played, the rest of the team will have to recognize the note.

The defendants will try to hit the leader with a ball, once the leader is struck by the ball the game ends. The defendants will be unable to move whilst having the ball.

Variations:

This game can be done with several variations:

- Have the notes be chords instead and have a piano instead of a xylophone.
- Have the notes be rhythms and have a percussion instrument or body percussion instead.

- Have the notes be written either on letters or on a stave. You can also change the clef in latter levels.
- Have the note be a melody and the rest of the team will have to discern between a list of possible melodies.
- Have the rest of the team write what they hear in music notation instead of answering it verbally.

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10. Ear training/musical practice: Where is the note? II

*This game can be seen as a variation on game 1.9 but due to the changes in gameplay it's described as a separate activity.

Materials:

Provided attachments, relatively large space or outdoors, ball, tape or chalk, xylophone (or any melodic instrument that can be played by the pupil), percussion mallet, pieces of paper with note names on it.

Attachments:

1-10 playing field

Preparation:

Trace the playing field according to 1-8 attachment, then divide the pupils into groups (five people more or less) and have them choose a leader (which will rotate on every round).

Description:

This game will be played in teams against each other. A piece of paper containing a secret note will be placed randomly in the playing field.

The team leaders will have to find it as fast as possible while the defendants will try to stop them by hitting them with a ball. If the leader gets hit with a ball the game ends for that leader. The defendants are unable to move whilst holding the ball.

Once they find the note they'll go to their assigned xylophone and play it for their team defendants who will have to guess it.

If they fail to guess it, the opposing team has a chance of guessing the note, therefore gaining the point.

Variations:

This game can be done with several variations:

- Have the notes be chords instead and have a piano instead of a xylophone.
- Have the notes be rhythms and have a percussion instrument or body percussion instead.
- Have the notes be written either on letters or on a stave. You can also change the clef in latter levels.
- Have the note be a melody and the rest of the team will have to discern between a list of possible melodies.
- Have the rest of the team write what they hear in music notation instead of answering it verbally.

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11. Ear training/musical practice: Noteball.

Materials:

Provided attachments, chalk or tape, a piano (or any melodic instrument that can be played by the pupil), plastic or cardboard boxes (as many as notes or items you want to practice), a ball (or several ones).

Attachments:

1-11 playing field map

Preparation:

Trace de playing field according to the attachment 1-11. The pupils will form a que. For the variations described below you can also arrange the students in different groups and or assign a conductor.

Description:

The teacher will play a note, then the pupil who's in front of the que will throw the ball at the corresponding box with the note name on it. It scores a point if the note choice is right and the ball falls in the correct box.

Variations:

This activity/game can be varied in the following ways:

- Have the students play the notes either on the piano or xylophone.
- Make the question not be a note but a rhythm.
- Make the question not be a note but a chord.
- Make the question be an interval.
- Make the question be any music theory question.
- Assign one pupil the role of a conductor, he or she will give a que to the pianist to play the note/rhythm/chord and another que to the player to throw the ball.
- Make the question be to discern between several melodies.
- Have several balls and give the point to whoever scores first correctly.

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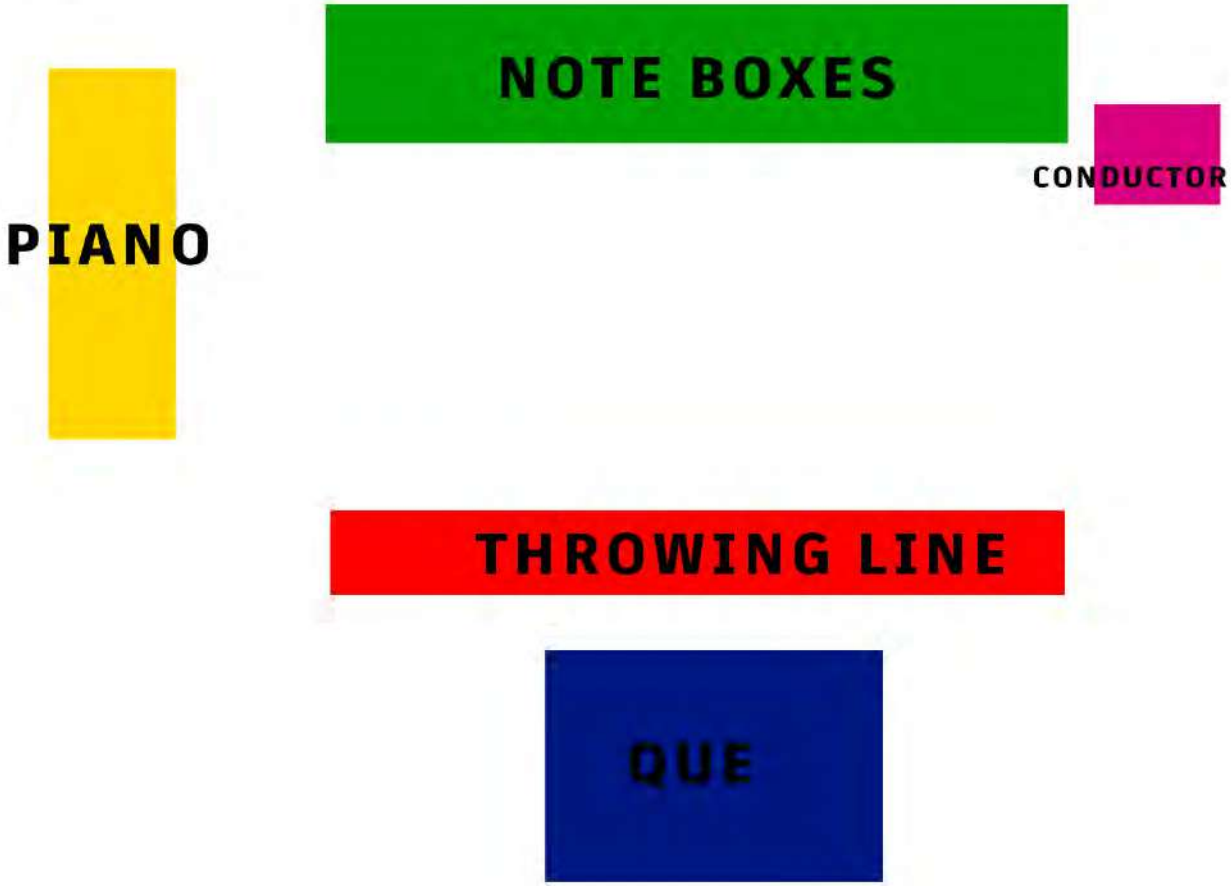

12. Ear training/musical practice: Sticky notes.

Materials:

Provided attachments, whiteboard with stave (magnetic preferably), EVA foam or paper notes with sticky tape or a magnet attached to it, piano or any melodic instrument that can be played by the pupil, a stopwatch or timer.

Attachments:

1-12 playing field map

Preparation:

Trace the playing field according to the attachment 1-12. Make the pupils form a que. This game can be played individually or in teams (see variations).

Description:

For this game, the pupil will be given a set amount of time (20-30s), his or her goal will be to listen to as many notes as he or she can and then take the notes from the box and place them in the whiteboard staff accordingly.

A point is scored for every note placed correctly.

Variations:

This game can also be played in teams. For this variation, instead of hearing notes, the team will be provided with a pseudo score with note names written on it, forming a melody.

The goal of the team will be to recreate the melody in the staff as fast as possible or until the timer runs out.

Other variations of this game include:

- Have the students play the notes either on the piano or xylophone.
- Make the question not be a note but a rhythm.

- Make the question not be a note but a chord.
- Make the question be an interval.

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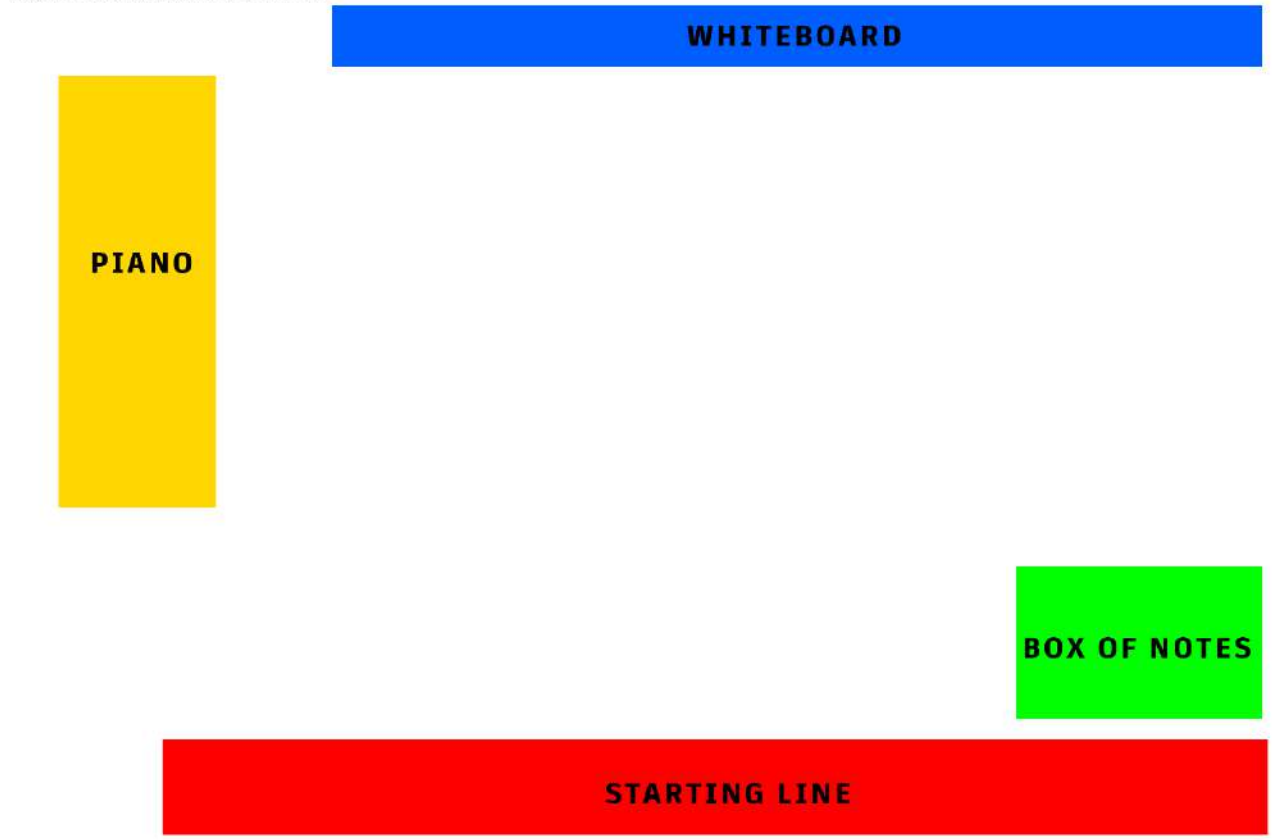

13. Ear training/musical practice: Ear guidance.

Materials:

Provided attachments, xylophone or any melodic instrument that can be played by the pupil, plastic hoops, chalk or tape.

Attachments:

1-13 playing field map

Preparation:

Trace the playing field according to the attachment 1-13 but placing the hoops randomly (the hoops in 1-13 are a showcase). Divide the pupils in pairs.

Description:

The pair will be divided into two roles, one pupil will play the instrument and the other will be blind and guided by the instrumentalist.

Before starting the game, different notes are assigned to different movements, for instance: Do=move left, Mi=move right, Sol=stop, La=resume moving.

Keep in mind that the function of the notes can be changed depending on the level to have more or less instructions and more or less precise.

The goal of the instrumental player will be to guide the blind player to the different hoops and make the blind player stop at each hoop to collect the point, to do so he or she will play notes on the xylophone that will correspond to specific action.

These notes will be played in a rhythmic manner.

Variations:

The game can be played with the following variations:

- Make the question not be a note but a rhythm.
- Make the question not be a note but a chord.
- Make the question be an interval.

- Play with different pairs simultaneously, each one with a different instrument with a different timbre.
- Make the question not be only the note but the dynamic it's played.
- Make the question not be only the note but the tempo it's played at.

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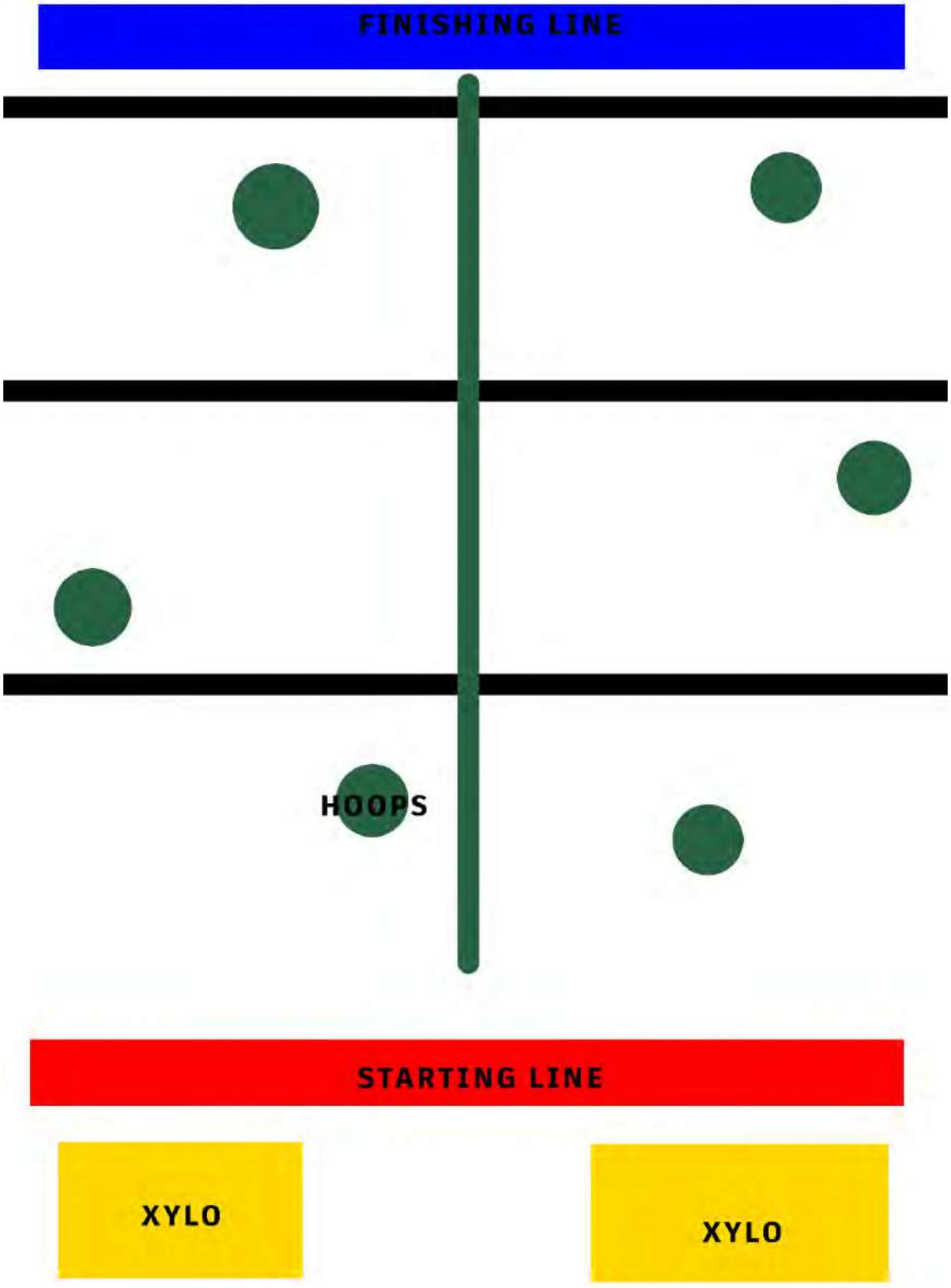

14. Ear training: Paired notes

Materials:

Provided attachment, piano or any melodic instrument that can be played by the pupil.

Attachments:

1-14 boardgame cards

Preparation:

This game can be played individually or in teams, the teacher will distribute the pupils accordingly. Set the board game and cards facing backwards and in a grid style.

Description:

For this game, pupils will have to try and find paired cards that have the same note on them.

First, the teacher will play a note and then the pupils will unveil two different cards and memorize its names.

A point is scored when the pupils find the pair that corresponds to the note played by the teacher. Note that if a note pair is found but does not correspond to the played note it won't score a point.

Variations:

This game can be varied by doing the following changes:

- Make the question not be a note but a rhythm.
- Make the question not be a note but a chord.
- Make the question be an interval.
- Make the question not be only the note but the dynamic it's played.
- Make the question not be only the note but the tempo it's played at.

DO
DO
RE
RE
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MI
MI
FA
FA
Ateneu Cultural Ciutat de Manises
Ateneu Cultural Ciutat de Manises
SOL
SOL
LA
LA

15. Ear training: Note frenzy, place the notes!

Materials:

Provided attachments, big note heads printed in a sheet of paper or EVA foam, a piano or any other suitable melodic instrument, a carboard or plastic box big enough for the notes, a timer or stopwatch.

Attachments:

1-15 giant stave

Preparation:

Place the giant stave on the floor and a box on an extreme opposite with the giant note heads inside. Organize the pupils in teams, small teams of around three members are recommended.

Description:

For this game a timer will be set (30-50s) and once it starts the teacher will play a note. Once the note is played the team must go to the note box, take a note and place it on the corresponding line on the stave.

Once the note is correctly placed the teacher will play another note. This game will continue until the timer runs out of time.

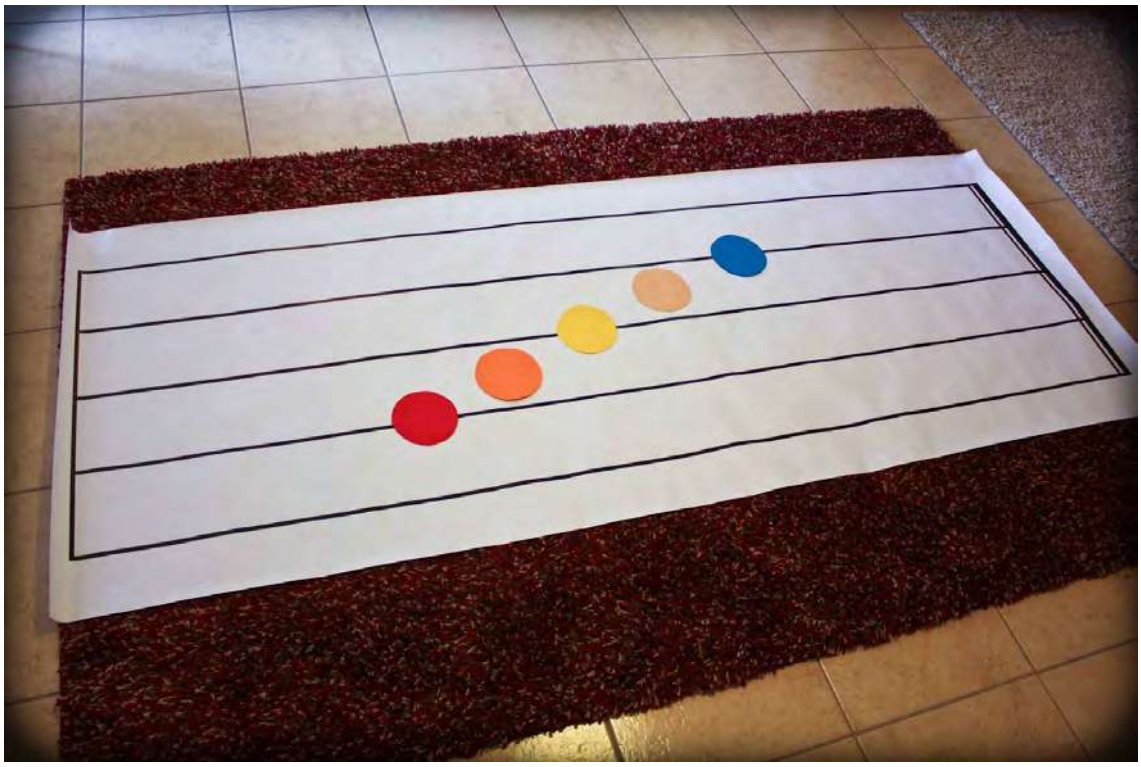
The total score equals the number of correctly placed notes.

Since it is a team game, the pupils can organize so each one has a task, for instance one collects notes, the other places them. If this is done, changing roles often is advised.

Variations:

This game can be varied in several ways:

- Change the clef on the stave.
- Accompany the melody with chords on the background.
- Assign a movement pattern depending on the chord quality that's being played for the round.



16. Ear training/musical practice: Rhythm dance

Materials:

Percussion instrument that can be played by the pupils.

Attachments:

There are no attachments related to this activity.

Preparation:

For this activity, set a code that assigns a different dance move or gesture to a rhythm.

It is recommended to follow the rhythm list provided in the curriculum in order to make the activity relevant for the level that is at.

Description:

In this activity the teacher will play a rhythm and the pupils will do the corresponding dance move or gesture, if the gesture is the correct one, they pass to the next round.

This activity gets more complicated the more rhythms you involve and involves musical knowledge as well as memory.

The last pupils (or set number of pupils) standing on the dance floor wins.

Variations:

This activity can be carried out with the following variations:

- Make the question not be a rhythm but a note.
- Make the question not be a rhythm but a chord.
- Make the question be an interval.
- Make the question not be only the rhythm but the dynamic it's played.
- Make the question not be only the rhythm but the tempo it's played at.

17. Ear training: Race for the note.

Materials:

Provided attachments, piano or any melodic instrument that can be played by the pupil, whiteboard or giant stave, rope.

Attachments:

1-17 playing field map

Preparation:

Set the playing field according to the attachment 1-17. Divide the students in teams of three.

Description:

For this game the pupils will have two roles:

Player 1 will hear a note and try to write it in the whiteboard or giant stave as fast as possible. Player 2 will consist of two players whose legs have been tied together by a rope.

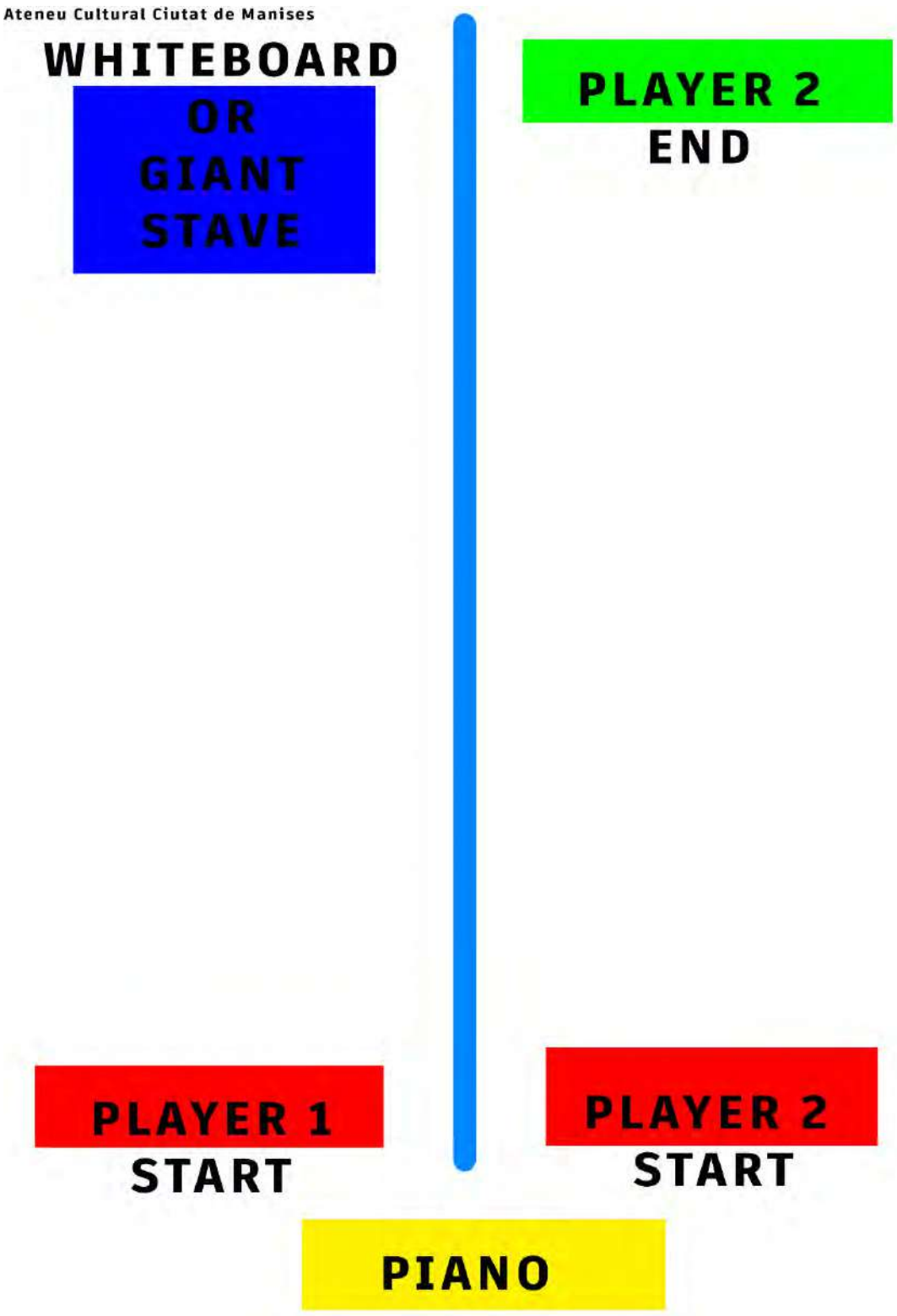
The goal of player 1 is to write the note before player 2 gets to the ending. For player two, the goal will be to get to the ending before player 1 writes the note. Whoever does its task faster wins.

Note that for player 1 to win, the note has to be correct.

Variations:

This game can be varied as follows:

- Make the question not be a note but a rhythm.
- Make the question not be a note but a chord.
- Make the question be an interval.
- Make the question not be only the note but the dynamic it's played.
- Make the question not be only the note but the tempo it's played at.


Ateneu Cultural Ciutat de Manises
WHITEBOARD
OR
GIANT
STAVE
PLAYER 2
END
PLAYER 1
START
PLAYER 2
START
PIANO

18. Ear training/musical practice: Tone or semitone?

Materials:

Provided attachments, two foam tokens, piano or any other melodic instrument that can be played by the pupil.

Attachments:

1-18 token showcase

Preparation:

Set the tokens in the middle of a space between the two contestants. One token will be labeled tone and the other semitone.

This game can be played in small spaces and having the token close or in big spaces having the token far away.

Description:

For this game the teacher will play an interval of either a tone or a semitone. Once the interval is played, the two contestants will grab the corresponding token as fast as possible.

The contestant that grabs the correct token wins. Note that if the contestant grabs the wrong token, the point will be scored towards the other contestant.

Variations:

For this game you can include more tokens and vary the game with:

- Dynamics.
- Notes.
- Rhythms.
- Intervals.
- Instrument played.
- Chord quality.

It can also be varied so it is the pupil the one who plays the rhythm, interval, note, chord…

19. Musical practice: Rhythm challenge

Materials:

Sheet music paper blank, percussion instrument that can be played by the pupil, percussion mallet.

Attachments:

There are no attachments related to this activity.

Preparation:

For this activity the pupils will be organized into pairs that will change every game.

Description:

For this activity, one member of the pair will propose a rhythm challenge to the other partner, this challenge can be presented in two ways:

- Play a rhythm.
- Write a rhythm.

The goal for the other partner will be either to write the rhythm or to copy it by playing it.

For the rhythm to be made there will be a rhythm pool where the different rhythmical figures will be, delimiting its use.

Variations:

The following variations are suitable:

- Dynamics.
- Notes.
- Rhythms.
- Intervals.
- Instrument played.
- Chord quality.

20. Ear training: Musical bowling alley

Materials:

Bowling pins labeled with note names (or similar object), balls, piano or other melodic instruments that can be played by the pupil.

Attachments:

1-20 playing field map

Preparation:

Trace the playing field according to the attachment 1-20. Make pupils form a que around the bowling line.

Description:

For this game, the teacher will play a note, the pupil, after hearing it, will throw the bowling ball towards the corresponding bowling pin.

If he or she guesses the note correctly and hits the pin it will score the point.

Variations:

This game can be varied in the following ways:

- Dynamics.
- Notes.
- Rhythms.
- Intervals.
- Instrument played.
- Chord quality.

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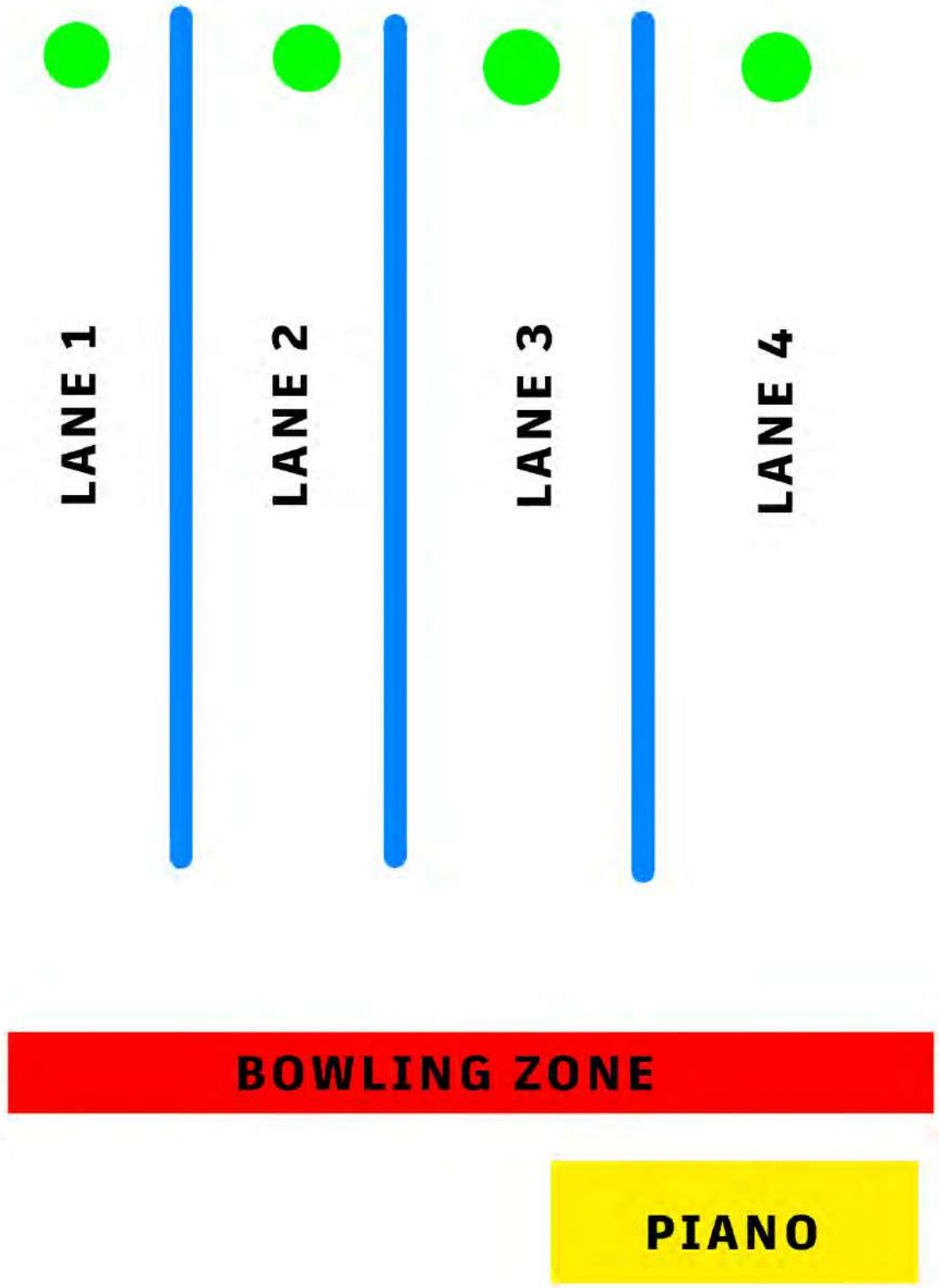


21. Music theory: Sort the intervals

Materials:

Provided attachments, four carboard or plastic boxes.

Attachments:

1-22 interval maps showcase

Preparation:

Generate several intervals based on the provided attachment 1-22 then place four boxes each one with the following labels:

- Step interval up
- Step interval down
- Skip interval up
- Skip interval down

The teacher will arrange the class in two groups.

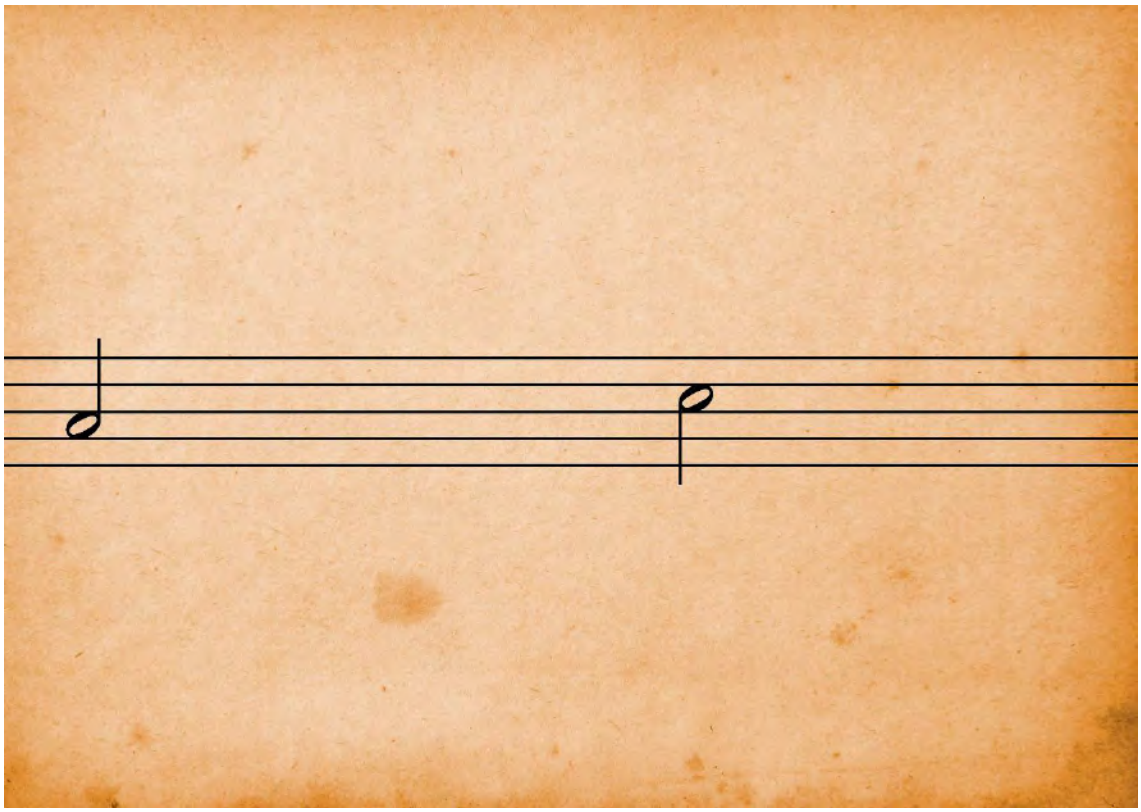
Description:

For this game, a series of intervals will be provided to each group, and each group will have to sort them into their appropriate containers. The fastest group to do so, wins the point.

Variations:

This game can be varied by improving the variety of intervals. The classification of the intervals can also be changed, these are some examples:

- Compound and simple intervals
- Enharmonic intervals
- Consonant and dissonant intervals.
- Diatonic and chromatic intervals.
- Melodic and harmonic intervals.



22. Musical practice: Note frenzy V2, Sorting.

Materials:

Cards with the name of the notes and or their placement in the stave, xylophone or other instruments that can be played by the pupil, several boxes (one for each distinct note to be included in the activity), timer or stopwatch.

Attachments:

There are no attachments related to this activity.

Preparation:

Make a deck with the cards and place it in front of the xylophone in a music stand. Set a timer for 20-40s.

Description:

For this activity, the student will have a deck of cards with note names on it, their goal will be to play as many notes as possible on their instrument according to the cards that he draws from the deck in a set amount of time.

Additionally, this game can be played in pairs where one of the pupils will do the job described above and the other will act as a conductor, presenting the cards in a timely manner and giving ques.

Variations:

This activity can also be played in reverse, meaning that instead of playing as many notes as possible, the activity can revolve around writing as many notes as possible in a set amount of time.

23. Ear training: Infinite note sequence

Materials:

Provided attachments, xylophone or other melodic instruments that can be played by the pupil (for variation).

Attachments:

1-29 Game cards

Preparation:

Arrange the cards provided in the attachment 1-29 in a circular manner. Choose the cards that contain the appropriate notes for the level, if necessary, add more cards.

Prepare a melody that contains said cards (make it very long).

Description:

This is an ear training/memory game. In this game the teacher will play a melody either on the piano or on the xylophone but one note at a time.

Once the first note is played, the pupil will have to touch the correspondent note on the card circle and either sing it or play it with the instrument.

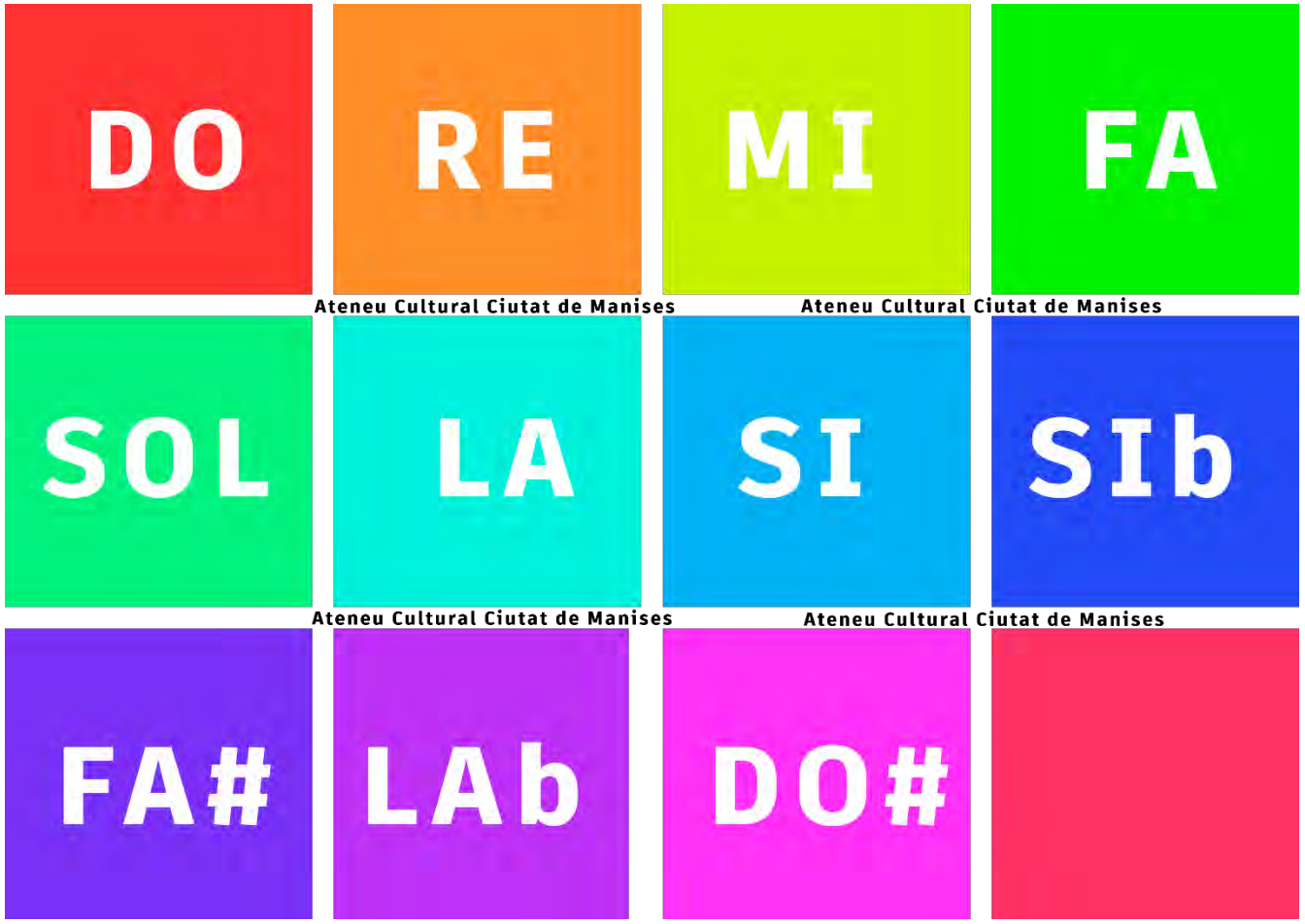
If correct the teacher will play another note, creating a list of notes. Firstly, it will play the first note, then the first and the second… and so on until the pupil fails to remember one.

The score will be assigned as a function of how many notes have been correctly remembered.

Variations:

This game can be varied either by playing different instruments or by singing instead of playing an instrument.

It can also be varied by adding more or less notes with sharps and flats and by making one pupil play the sequence of notes (reading the score) while the other remembers it and vice versa.


DO
RE
MI
FA
Ateneu Cultural Ciutat de Manises
Ateneu Cultural Ciutat de Manises
SOL
LA
SI
SIb
Ateneu Cultural Ciutat de Manises
Ateneu Cultural Ciutat de Manises
FA#
LAb
DO#

24. Music theory/musical practice: Musical lock

Materials:

Provided attachments, giant stave with notes to make scales, xylophone or piano or any other melodic instrument that can be played by the pupil.

Attachments:

1-210 Musical lock pins

Preparation:

Prepare a scale on the giant stave but with some wrong notes (accidentals or lack of).

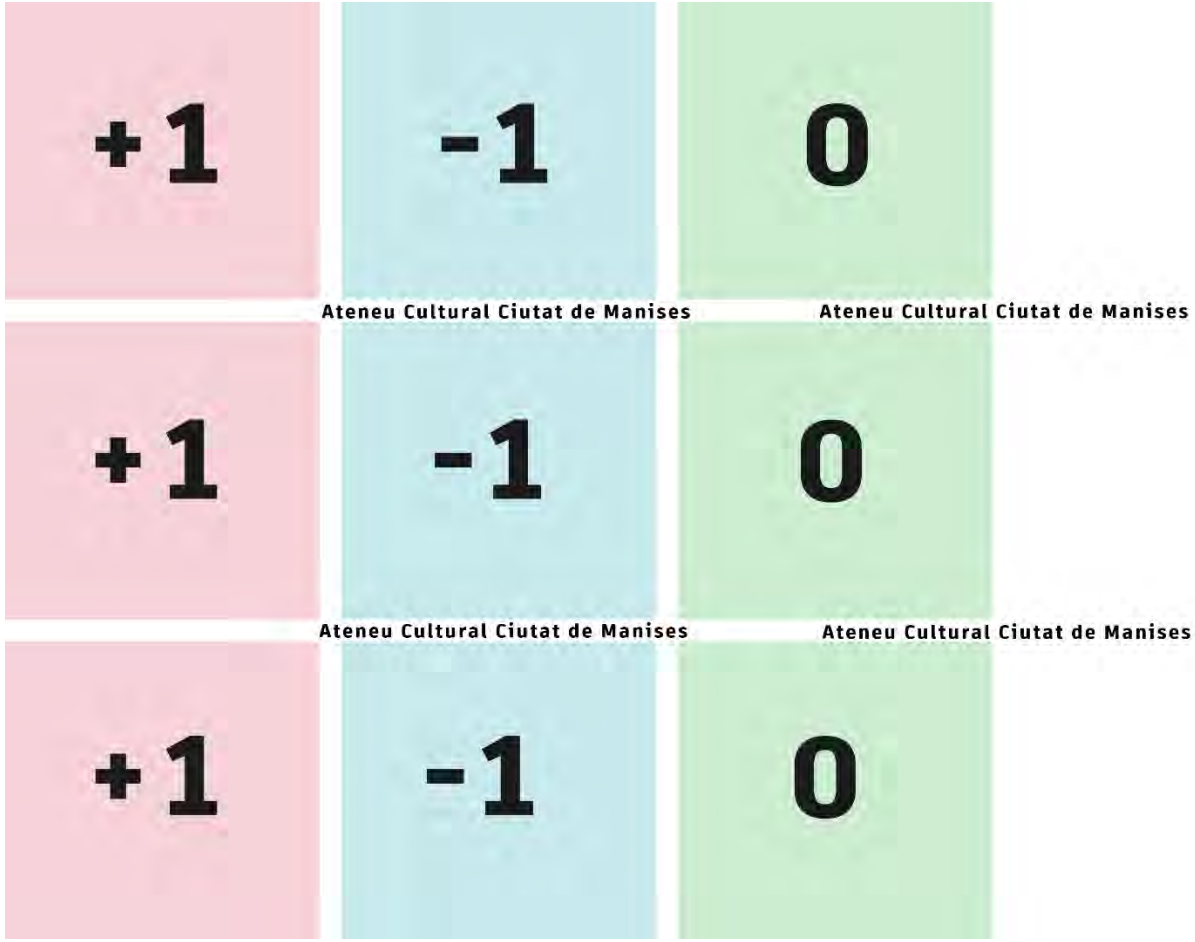
Description:

This game will be played in teams. For this game, the team will try and correct a scale that's been written on the giant stave by punching the right code to correct it.

For the code, there will be some "musical lock pins" labeled -1, 0 or +1 which will increase or decrease the semitone of the note in question in order to correct the scale.

Variations:

This game can be varied by introducing different kinds of scales.


+1
-1
0
Ateneu Cultural Ciutat de Manises
Ateneu Cultural Ciutat de Manises
+1
-1
0
Ateneu Cultural Ciutat de Manises
Ateneu Cultural Ciutat de Manises
+1
-1
0

25. Ear training/Music theory: Musical crossword

Materials:

Provided attachments, piano or any other musical instrument that can be played by the pupils.

Attachments:

1-215 Boardgame map

Preparation:

Provide each student or group of students with a copy of the attachment, then proceed to play a melody (previously prepared) that contains the rhythms and number of notes that are blank in the boardgame map.

Description:

For this activity the teacher will play a melody (as described above) and the students will try to fill the crossword based on the melody and the rhythms they hear.

A point is awarded for every "musical word" completed.

Variations:

This activity can also be performed with rhythms, chords, dynamics, tempos, characters, intervals, key signatures, cadences, scales, and music theory questions in general.

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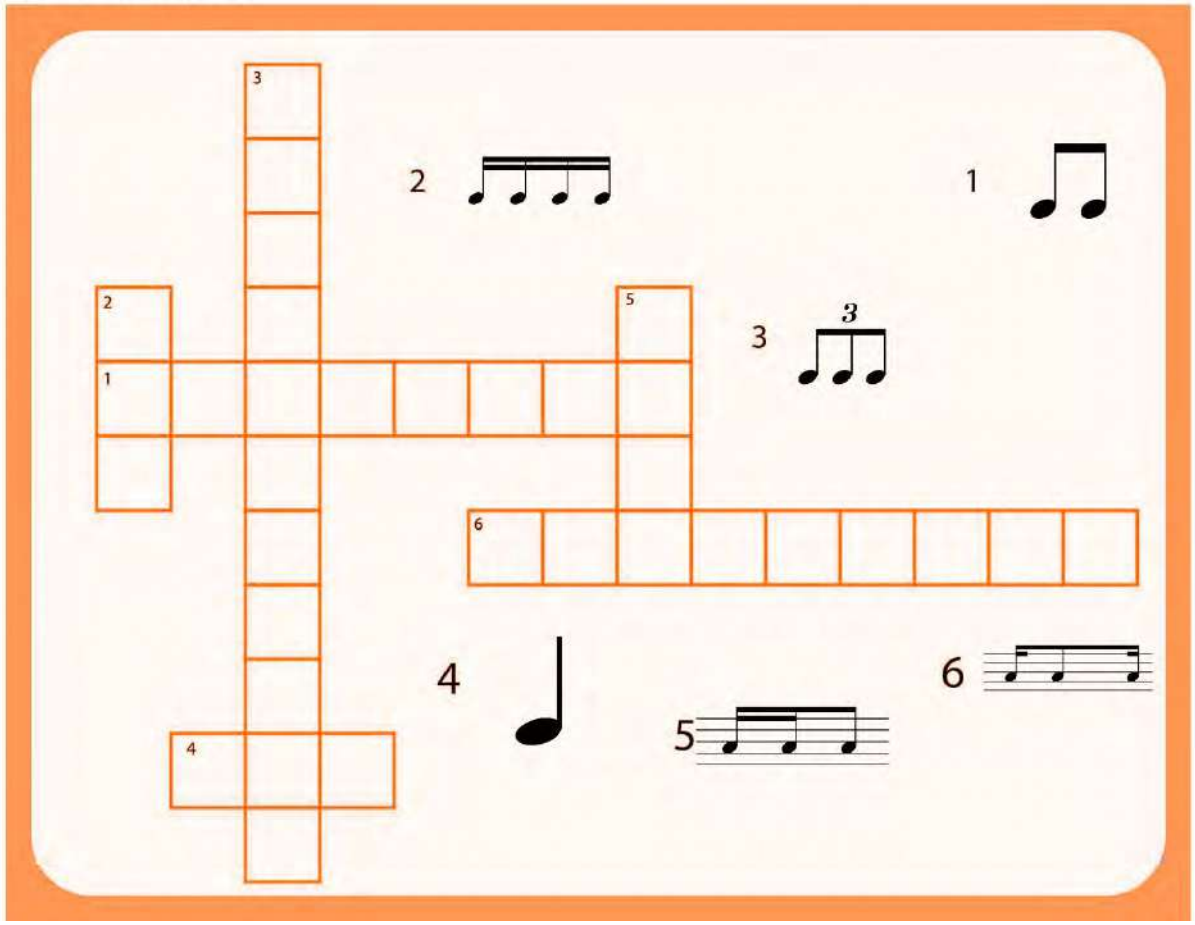


26. Music theory: El truc musical

Materials:

Provided attachments, table or stable surface to play a card game.

Attachments:

1-216 Major Cards

1-216 Minor Cards

Preparation:

Print several copies of each attachment (we recommend 2 o 3 copies for each student in the game) and cut them into individual cards. Place the cards forming a deck of cards.

Description:

Each student will have seven cards at the start of the game. The objective of the game is to identify pairs of relative key signatures. Once a student has a pair of key signatures in their hand, they can identify it and discard themselves of said pair (if it is correctly identified).

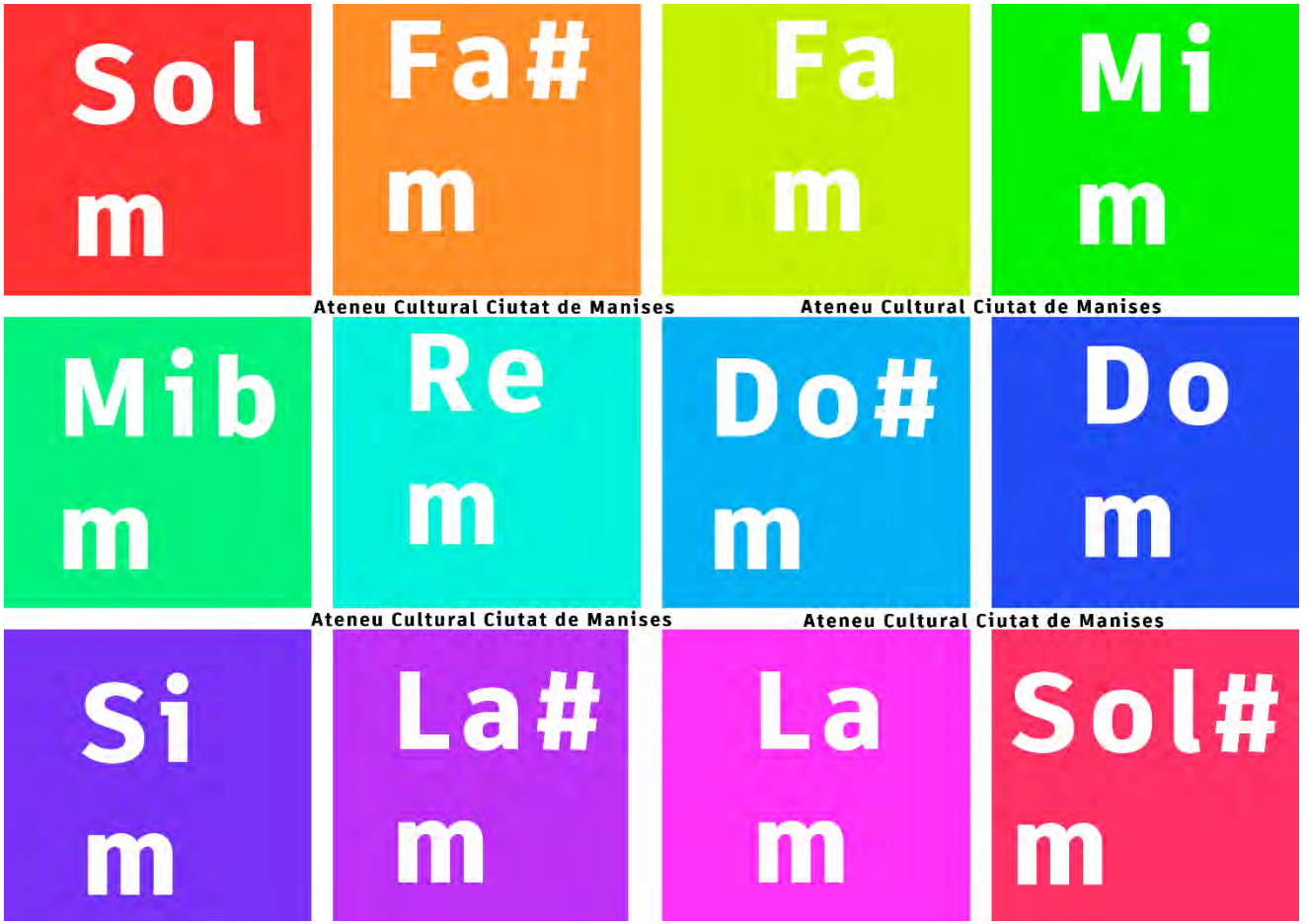
For each round every student will pick a card from the deck and left one in a central deck of cards. If the upper most card of the deck corresponds to a relative key signature the student has in its hand, he can grab the whole central deck instead.

The first student to reach zero cards wins.

Variations:

This game has no variations.

Do M
DO# M
Re M
Mib M
Ateneu Cultural Ciutat de Manises
Ateneu Cultural Ciutat de Manises
Fa M
Solb M
Sol M
Lab M
Ateneu Cultural Ciutat de Manises
Ateneu Cultural Ciutat de Manises
La M
Sib M
Si M
Mi M


Sol m
Fa# m
Fa m
Mi m
Ateneu Cultural Ciutat de Manises
Ateneu Cultural Ciutat de Manises
Mib m
Re m
Do# m
Do m
Ateneu Cultural Ciutat de Manises
Ateneu Cultural Ciutat de Manises
Si m
La# m
La m
Sol# m

27. Music theory: El truc musical II

Materials:

Provided attachments, table or stable surface to play a card game.

Attachments:

1-217 Key signature cards.

1-216 Major cards.

1-216 Minor cards.

Preparation:

Print several copies of each attachment (we recommend 2 o 3 copies for each student in the game) and cut them into individual cards. Place the cards forming a deck of cards.

Description:

Each student will have seven cards at the start of the game. The objective of the game is to identify pairs of relative key signatures. Once a student has a pair of key signatures in their hand, they can identify it and discard themselves of said pair (if it is correctly identified).

For each round every student will pick a card from the deck and left one in a central deck of cards. If the upper most card of the deck corresponds to a relative key signature the student has in its hand, he can grab the whole central deck instead.

The first student to reach zero cards wins.

Variations:

For this game you can combine either the major or the minor deck with the key signature one to create variations.

0
7#
2#
3b
Ateneu Cultural Ciutat de Manises
Ateneu Cultural Ciutat de Manises
1b
6b
1#
4b
Ateneu Cultural Ciutat de Manises
Ateneu Cultural Ciutat de Manises
3#
2b
5#
4#

28. Music theory/Ear training: Musical Tingo-Tango

Materials:

Provided attachments, piano or any other melodical instrument that can be played by the pupil.

Attachments:

1-219 Playing field map

1-217 Key signature cards.

1-216 Major cards.

1-216 Minor cards.

Preparation:

Set the playing field according to the provided attachments. Divide the pupils into two groups. Once they are separated into their corresponding zone, assign them a card from either 216 or 217 attachments at random.

Description:

For this game, the teacher will play a melody on the piano and at one point vary a significant element of it (rhythm, tempo, dynamic, chord quality, tonality…). While this is happening, the pupils will turn in their corresponding circles in a timely manner.

Once the change happens, the circles will be broken and each student will have to find their corresponding pair based on their card.

The last pair to do so, gets eliminated and goes to the piano area to play a percussion instrument in a rhythmic manner.

The last pair of pupils playing wins the game.

Variations:

For this game, the core dynamic can be changed with any music theory element that has pairs for instance complementary intervals, enharmonics, etc.

The breaking dynamic can also be changed by the parameters expressed in the description of the game.

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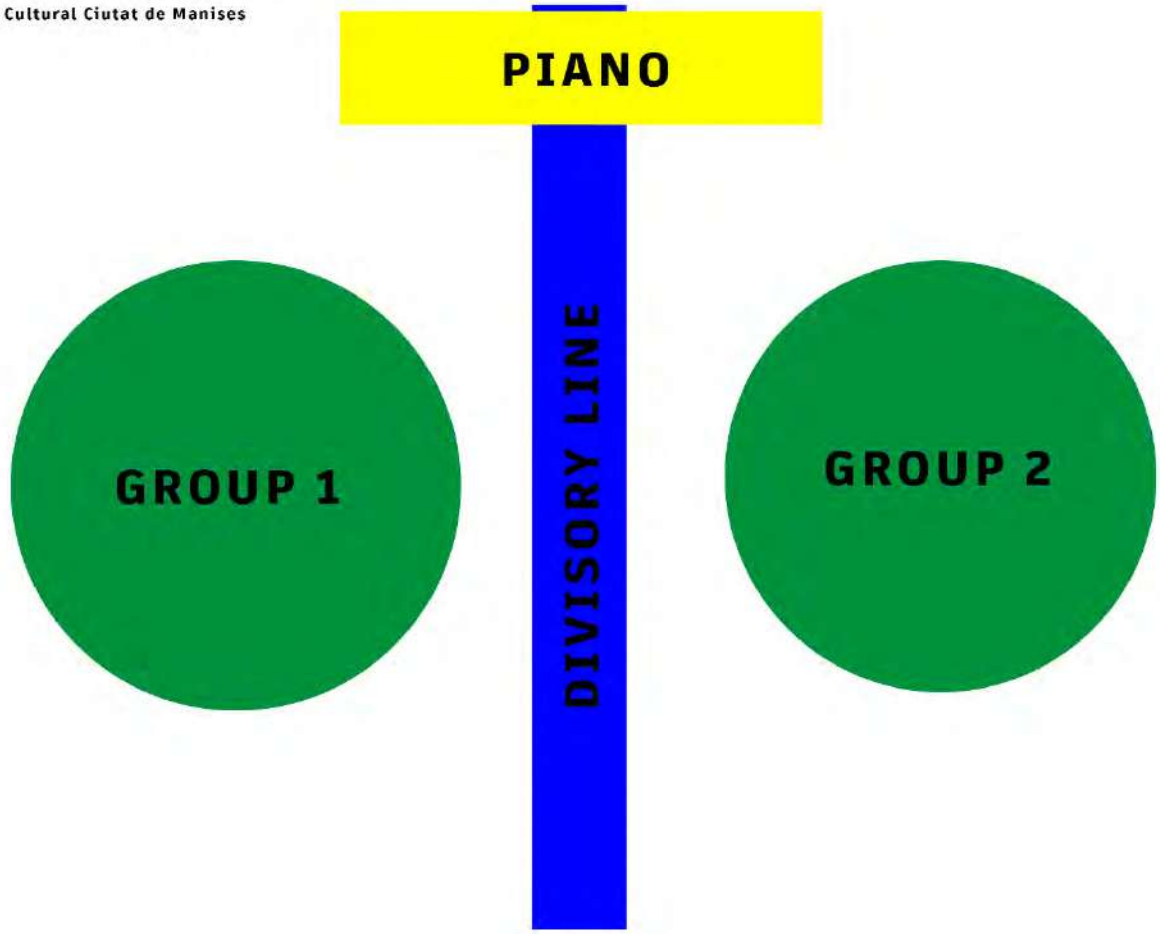


29. Musical practice/ear training: Musical Simon Says

Materials:

Percussion instruments or xylophones (or any other melodic instrument that can be played by the pupils).

Attachments:

There are no attachments provided for this game.

Preparation:

For this activity there will be three roles. One student will assume the role of Simon, another will assume the role of the conductor and the rest will be Simon followers.

Divide the pupils accordingly, bare in mind that changing roles often is advisable.

Description:

For this game, the pupil with the role of Simon will play a rhythm, then the conductor will give a que to the rest of the pupils as to repeat said rhythm.

The pupils will repeat the rhythms, should they fail to do so, they will be eliminated from the round. The last pupil to prevail wins the game.

Alternatively, the conductor will also change tempos by doing accelerando and rallentando as to vary the game difficulty.

Variations:

Conversely, this game can also be carried out by playing:

- Melodies.
- Chord progressions.

30. Ear training: Race for the stave.

Materials:

Provided attachments, white Velcro and black Velcro, fabric, felt balls, chalk or tape, piano or any other melodical instrument that can be played by the pupils.

Attachments:

1-302 playing field map

Preparation:

Trace the playing field according to the attachment, forming a stave with the Velcro and the fabric on a wall as seen in the attachment. Divide the pupils in two equally numbered groups.

Description:

For this game, the teacher will play a note on the piano, as soon as the note is played, the pupils will have to go across the room and put the felt ball in the corresponding place in the stave. Then they have to return.

The first pupil to do so, wins the round.

Conversely, for small spaces the pupils will go on one foot or having their legs tied together.

Alternatively, the clef in the stave can be changed.

Variations:

This activity can also be performed with rhythms, chords, dynamics, tempos, characters, intervals, key signatures, cadences, scales, and music theory questions in general.

VELCRO BOARD
PIANO
STARTING LINE

31. Ear training: Chord-chair-a

Materials:

Piano, chairs (one less than pupils).

Attachments:

There are no attachments for this game.

Preparation:

Place the chairs according to the attachment, remove one chair each time a student gets eliminated from the game.

Description:

For this game, the teacher will improvise a melody with the piano which will be accompanied by chords.

Before starting the game, the teacher will accord a certain chord quality to be the trigger in which the pupils will sit in the chairs, for the reminder of the time, the pupils will run around the chair formation.

Variations:

This activity can also be performed with rhythms, dynamics, tempos, characters, intervals, key signatures, cadences, scales, chord functions etc.

32. Ear training/musical practice: Musical hopscotch

Materials:

Provided attachments, chalk, piano or any other melodical instrument that can be played by the pupils.

Attachments:

1-304 Playing field map

Preparation:

Trace the map according to the provided attachment with the chalk. Then, divide the pupils into two (or more) groups of moderate size.

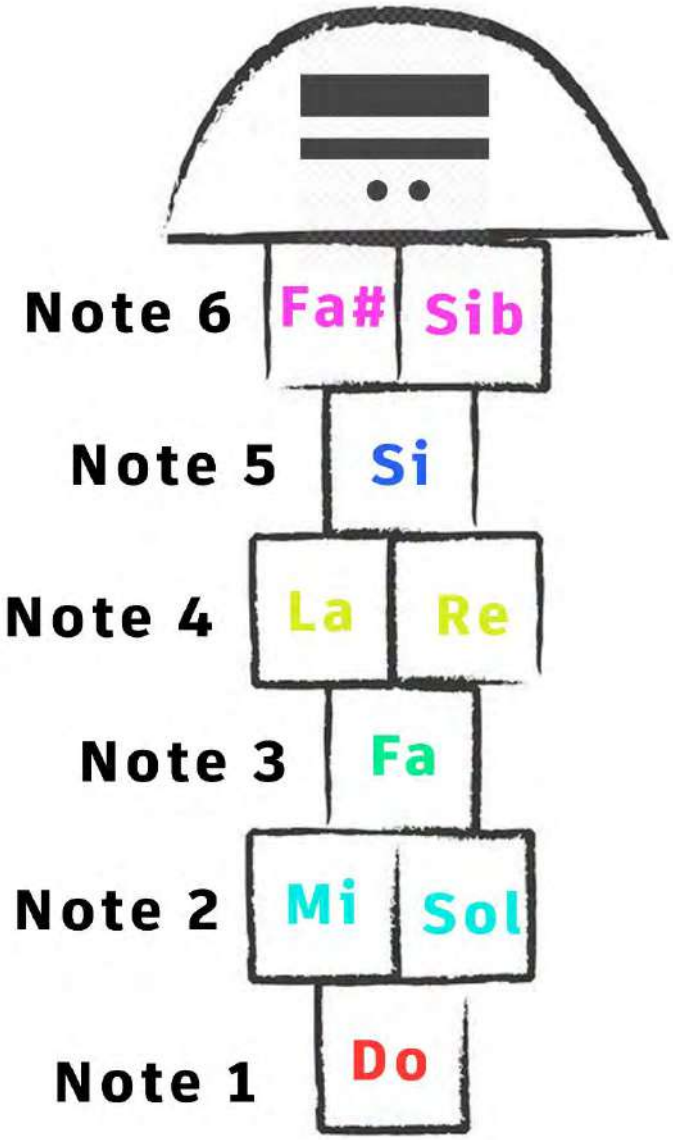
Description:

For this game, two groups will face each other. One group will play a melody up to six notes. Then the other team will have to mimic that melody on the hopscotch and do its retrograde motion.

Once they exit the hopscotch, they'll have to play that retrograde motion on the melodic instrument.

Variations:

This activity can also be performed with rhythms, chords, dynamics, tempos, characters, intervals, key signatures, cadences, scales, chord functions etc.


Note 6
Fa#
Sib
Note 5
Si
Note 4
La
Re
Note 3
Fa
Note 2
Mi
Sol
Note 1
Do

33. Ear training/Musical practice: rhythm challenge, group edition

Materials:

One percussion instrument for each pupil of the group, percussion mallet, sheet music paper in blank.

Attachments:

There are no attachments related to this game.

Preparation:

Divide the pupils into groups, then make a line with percussion instruments (as many as pupils in each group).

Description:

For this game, two groups will challenge each other. For the challenge, one group will first collectively think of a rhythm and each integrant of the group will be assigned a beat in said rhythm.

Once the rhythm is decided the group will play said rhythm for the other group (one beat each pupil without losing time).

The objective of the other group is to transcribe the rhythm and then play it.

Variations:

This activity can also be performed with melodies, chords, dynamics, tempos, characters, intervals, key signatures, cadences, scales, chord functions etc.

34. Music theory: Flintnotes challenge

Materials:

Little writable flat stones, box with two compartments, fine sand, small percussion instruments.

Attachments:

There are no attachments related to this game.

Preparation:

Write in the stones the following terms:

- Simple.
- Compound.
- Binary.
- Ternary.

Divide the pupils in pairs.

Description:

One member of the pair will write a measure (with notes and rhythms) but without the meter.

The other pupil will guess the correct measure based on the written rhythms, say the meter and play it either with body percussion or with a small percussion instrument.

Variations:

For the score written, chords, dynamics, tempos, characters, intervals, key signatures, cadences, scales and chord functions can be added.

35. Ear training: Musical Jenga

Materials:

Jenga tower blocks, piano or any melodic instrument that can be played by the pupil.

Attachments:

There are no attachments related to this activity.

Preparation:

Arrange two Jenga towers. Divide de pupils into two groups. Alternatively, if the groups are too big, several Jenga towers can be constructed and more groups created if necessary.

Description:

For this activity each group will try to maintain its Jenga tower stable as long as possible. The teacher will play a note and the group will have to guess it, if they answer correctly, they pass to the next round, if they don't, they get to remove one stick from the Jenga tower.

The last standing Jenga tower wins.

Variations:

This activity can also be performed with rhythms, chords, dynamics, tempos, characters, intervals, key signatures, cadences, scales, and music theory questions in general.

36. Ear training/Musical practice: Memomusic

Materials:

Piano or any other melodic instrument that can be played by the pupils.

Attachments:

There are no attachments related to this activity.

Preparation:

Make the pupils form a que at the piano.

Description:

For this game, the first pupil will go to the piano and play a note, the second one will play the first note and add one and so on. If one forgets the sequence he or she gets eliminated. The last pupil wins.

Alternatively, this activity can be carried out with the help of a pupil who'll do the role of a conductor, setting the tempos and giving ques.

Variations:

This activity can also be performed with rhythms, chords, dynamics, tempos, characters, intervals, key signatures, cadences, scales, chord functions etc.

37. Ear training: Note o'clock

Materials:

Piano or any other melodic instrument that can be played by the pupil, paper or cardboard, markers, a ball.

Attachments:

There are no attachments related to this activity.

Preparation:

For this activity, the pupils will arrange themselves in a circle, each one will be given a piece of paper/cardboard with a note written on it.

One pupil will stay at the piano and play a very slow melody.

Description:

The students will pass the ball to the corresponding pupil based on the note the pianist plays.

Variations:

This activity can also be performed with rhythms, chords, dynamics, tempos, characters, intervals, key signatures, cadences, scales, chord functions etc.

38. Ear training: Musical Mikado!

Materials:

Mikado set, piano or any melodic instrument that can be played by the pupil.

Attachments:

There are no attachments related to this activity.

Preparation:

Arrange two Mikado sets. Divide de pupils into two groups. Alternatively, if the groups are too big, several Mikado sets can be constructed and more groups created if necessary.

Description:

For this activity each group will try to maintain its Mikado set stable as long as possible. The teacher will play a note and the group will have to guess it, if they answer correctly, they pass to the next round, if they don't, they get to remove one stick from the Mikado set.

The last standing Mikado wins.

Variations:

This activity can also be performed with rhythms, chords, dynamics, tempos, characters, intervals, key signatures, cadences, scales, and music theory questions in general.

39. Ear training: Musical bingo!

Materials:

Provided attachments, piano or any other musical instrument that can be played by the pupils.

Attachments:

1-410 Bingo boards

Preparation:

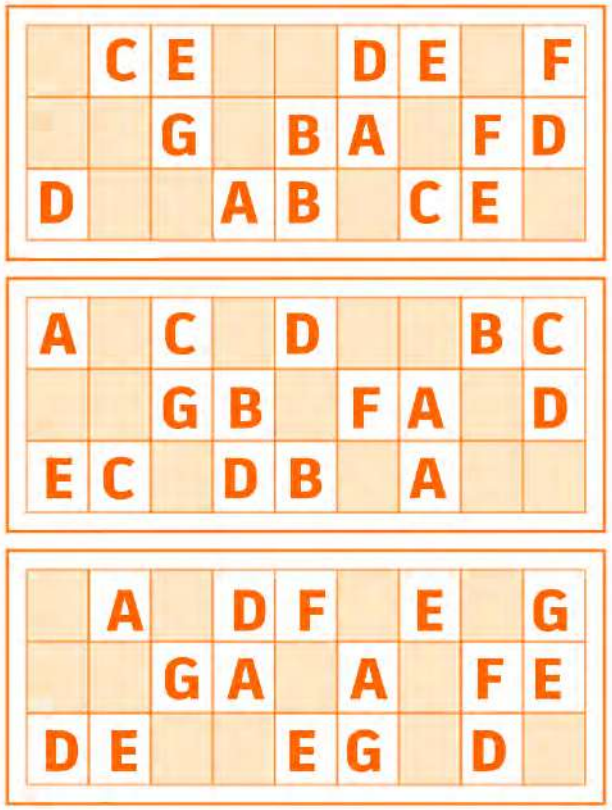
Give each pupil a bingo board as provided in the attachment bellow.

Description:

For this activity, the teacher will play a slow melody. The goal of the students is to identify the notes and check them in their bingo board. For each line a point is scored. If one manages to do Bingo the game is over.

Variations:

This activity can also be performed with rhythms, chords, dynamics, tempos, characters, intervals, key signatures, cadences, scales, chord functions etc.


C E D E F
G B A F D
D A B C E
A C D B C
G B F A D
E C D B A
A D F E G
G A A F E
D E E G D

40. Ear training: Declare the melody.

Materials:

A ball.

Attachments:

There are no attachments related to this game.

Preparation:

For this game, at the beginning of the game one pupil will start with the ball, this role will change as the game develops.

The rest of the pupils will be assigned a number of sharps or flats.

Description:

The pupil who has the ball will throw it into the air as he or she says "I declare the melody to [and the name of a tonality]".

When he says so, the rest of the pupils who where unable to move till this moment will start running away from the ball, except the pupil whose tonality matches with the key signature he or she had assigned.

Once he gets the ball he will shout out "Cadenza" and all the pupils will become unable to move, then the pupil with the ball will be able to do three steps and try to hit someone with the ball.

The pupil hit with the ball gets eliminated, the pupil whose key signature has been called now repeats the pattern.

SMALL SCALE PILOT

MANISES HUB

ATENEU MANISES

Manifestació representativa del Patrimoni Cultural Inmaterial

Movement

MÚSICA I ART PER A TOTHOM

Co-funded by the Erasmus+ Programme of the European Union

Projecte Pilot

Ajuntament de Manises
MANISES CITY OF CRAFTS AND FOLK ARTS
DIPUTACIÓ DE VALÈNCIA Àrea de Cultura
GENERALITAT VALENCIANA Conselleria d'Educació, Cultura i Esport
TOTS A UNA VEU
INSTITUT VALENCIÀ DE CULTURA
SEMPRE TEUA La teua llengua

ATENEU MANISES

PROJECTE PILOT ERASMUS+ MOVEMENT (2020-1-IT02-KA227-SCG-095584)

DESIGNED BY ATENEU CULTURAL CIUTAT DE MANISES (ESCOLA DE MÚSICA, DANSA, TEATRE)

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MARCH 2022

PROJECT MOVEMENT

Movement is a European project (2020-1-IT02-KA227-SCG-095584) that aims at an artistic-musical education for all primary school students (and in the future in secondary schools too) in a **non-traditional** way. The project is led by the Fondazione per la Scuola di Torino and scientifically supported by the Università della Valle d'Aosta, also in Turin (Italy). As expert partners and designers of the project we find:

- Italy Pequeñas Huellas (Turin)
- Finland Central Helsinki Music Institute (Helsinki)
- Spain Crecer con música (Madrid)
- Spain Ateneu Cultural Ciutat de Manises (Manises)

This project begins with a pilot test in March 2022 to be able to experiment and develop ideas in order to nurture the **Movement** project of best practices in the field of pedagogical innovation in the artistic field. This project will materialize in an Ebook and a teacher training platform to be implemented throughout Europe by those primary schools (and in the future secondary and kindergarten alike for those who wish to do so).

The pilot schools in Manises are CEIP Fèlix Rodríguez de la Fuente and CEIP Enric Valor. The proposed schedule of action is:

CEIP Fèlix Rodríguez de la Fuente

Schedule	**Monday**	**Tuesday**
12:45 a 13:45	5é i 6é	3r-4t
13:45 a 14:45	1r	2n

CEIP Enric Valor

Schedule	**Monday**	**Tuesday**
15:30 a 16:30	1r a 3r	4t a 6é

Due to COVID restrictions we cannot join groups and have to do the lessons in outside areas.

If this is proven to not be possible, we will no longer be able to assume all children and the groups will be as follows:

CEIP Fèlix Rodríguez de la Fuente:
5éA, 5éB, 2nA i 2nB
CEIP Enric Valor:
5é i 2n

The project will culminate on June the 3rd with a visit from European partners and a concert-show at 22:00 with the Orchestra of the Ateneu Cultural Ciutat de Manises in the courtyard of the CEIP Fèlix Rodríguez de la Fuente. Once completed and evaluated, it will be prepared to open to all public schools in Manises for the 2022-2023 academic year.

PILOT PROJECT

Paradise-Hell is the name of our pilot project. Where through a rock group from the town of Buñol, called Malsujeto, and his 2012 album "Paraiso-Infierno" we have raised the musical practice through **choral singing**.

Based on the lyrics of this album, we have created a story that will shape the pilot project and that will materialize in the show of June 3, 2022 at 22:00. This is the story:

> *Imagine that one day there is a war and no one goes. Unfortunately, there is always someone who goes, and there is always someone who, without doing anything, suffers the consequences. Is this a simple story (more like how "Life is Beautiful" began), a fable, a dream or a reality? This is a story, the story of many anonymous people. The story of a war that shakes your life and leaves you homeless. What to do? Surrendering to life is never an option. Be aware of memory, experiences and learn from them. Becoming aware of time and, above all, becoming aware of yourself are fundamental tools to take the step of getting up, dreaming and conquering the horizon. Be the Captain of the Horizon.*

Choral Singing includes many facets and proposals for learning; from text comprehension, breath control, musical intonation, cooperative teamwork, rhythm, reading, and more. All of them worked directly and indirectly with the proposals we offer.

Vision of artistic education

From the Ateneu Cultural Ciutat de Manises we have a vision of teaching in which we think that knowledge is no longer part of the teacher (google knowledge). Instead, the teacher is a guide that motivates the doubt and curiosity of students. From the doubt, a horizontal learning is sought that, at the same time, motivates creativity. That is why our teaching is aimed at all sectors: students, school, friends, family.

General Objectives

Plant the **seeds of thinking.**

Enjoy, questioning everything thought Koans, riddles or questions.

- ☑ Enjoy the words. Learn to listen and pronounce the meaning.
- ☑ Enjoy with the expression of one's own body.
- ☑ Enjoy with the expression of singing as a whole (Choir).
- ☑ Enjoy with the assembly of a musical show with Choir, Orchestra and Rock Group.

Generic Competences

- ☑ Learn to Learn/Learn.
- ☑ Artistic and Cultural.
- ☑ Autonomy and personal initiative.
- ☑ Linguistics
- ☑ Social and civic

Extraordinary rehearsals with the Orchestra of the Ateneu Cultural Ciutat de Manises and some of the members of the rock group Malsujeto (Taberner: singer | Enrique: drums | Edu: Electric Guitar)

- ☑ 31 May, 1 June from 20:00 to 22:00h.
- ☑ June 2 from 9:00 p.m. to 11:00 p.m.
- ☑ June 3 at 8:00 p.m. sound test. At 9:00 p.m. dinner. At 22:00 Performance.

Songs in concert order:

These songs will be heard every week at the entrance of the school. Attending to the corresponding sequencing.

- ☑ Sin Dirección
- ☑ La Melodía de este infierno
- ☑ Doble salto mortal
- ☑ La reina de la calle
- ☑ El Silencio de otoño
- ☑ El último tren
- ☑ Sueños de cristal
- ☑ La Locura
- ☑ Capitán del horizonte

Didactic Unit 1 War-Peace **INFOGRAPHICS**

Area	Duration	Group	Dates
Art	2 sessions of 60 minutes	1st to 6th	March 21 to 29, 2022

Specific objectives

- ☑ Rehearsal discipline. Silence as a fundamental tool for musical fact.
- ☑ Difference between singing and screaming.
- ☑ Do we know how to breathe?

1.1. Philosophy in class, in family on the street.

Orto ask, **think**, and answer with friends and family. The tabletop is always a good time to do it.

First Cycle	Un vent lentíssim converteix el silenci en melodia. (Haiku de M. Martí i Pol)
Second Cycle	Sota la llum d'argent, en les branques, el vent, canta el teu nom. (Haiku de Rosa Leverni)
Third Cycle	Trenca el silenci la claror inesperada d'un raig de lluna. (Haiku de M. Martí i Pol)

1.2. To Love words and the power of combining them.

- ⊙ Hate
- ⊙ Grudge
- ⊙ Respect
- ⊙ «Nadie ha elegido un lugar donde nacer»
- ⊙ «Muere en manos del odio la paz»

What do words sound like? What do you think they mean? What are syllables? What are tonic syllables? What is an **egg?**

1.3. Warming the body and the voice

- ⊙ La respiració. Aparell respiratori i fonador.
- ⊙ El cos com instrument musical i eina d'expressió.
- ⊙ Embarbussament: *El gros gos ros no vol l'os tot sol.*

Can you learn to breathe? You know you have a body? What would happen if you didn't have bones?

1.4. Singing and choir.

- ⊙ Song: Sin Dirección
- ⊙ Song: La melodía de este infierno

Singing in choir unites the heartbeats of its performers' hearts. Actively singing specific neurons that promote happiness.

Lyrics: Sin Dirección

SOLISTA
A1 | Hombres que libran batallas
y los campos que vuelven a arder
siglos de odio y rencor
bajo la piel.

Golpes que dictan fronteras
y otros golpes las hacen caer
nadie ha elegido un lugar
donde nacer.

TUTTI
A2 | (Repite)

B1 | No encontrarás un dulce final.
El llanto de la realidad
donde estarán las vidas perdidas
que dejan atrás esclavos de la libertad.

Y yo, perdido en un mundo sin dirección
cayendo al vacío
miro atrás, estrecho es el filo entre el bien y el mal.

A3 | Suenan tambores lejanos
como el eco en la desolación
dientes de frío metal
marchan al sol.

Alzan banderas al cielo.
Lucharán en el nombre de dios
Buscando la salvación
Claman su voz.

SOLISTA
C1 | Cerca del final se va perdiendo la esperanza
Siembra el viento las cenizas de la dignidad.

TUTTI
B1 | No encontrarás un dulce final.
El llanto de la realidad
donde estarán las vidas perdidas
que dejan atrás esclavos de la libertad.

Y yo, perdido en un mundo sin dirección
cayendo al vacío
miro atrás, estrecho es el filo entre el bien y el mal.

Lyrics: La Melodía de este infierno

SOLISTA
A1 | Intento despertar,
no conozco este lugar,
y no puedo mirar atrás.
Llegó la destrucción
con el eco de una voz
el silencio a sus pies se rindió.

TUTTI
Oh oh oh x 4 veces

B1 | Canto a la redención
la melodía de este infierno
canto al mundo durmiendo
su traición.

(repite)

SOLISTA DEL GRUPO DE ROCK
A2 | Perder la dignidad
obligado a disparar
muere en manos del odio la paz
Los gritos de dolor
claman en el suelo
tatuado en la imaginación.

A3 | Me escondo en un rincón
solo siento el miedo
que me roba la respiración
La luz de mi interior
va perdiendo su calor
abatido en la desolación.

TUTTI
Oh oh oh x 4 veces

B1 | Canto a la redención
la melodía de este infierno
canto al mundo durmiendo
su traición.

(repite)

Didactic Unit 2 Homeless **INFOGRAPHICS**

Area	Duration	Course	Dates
Art	2 sessions of 60 minutes	1st to 6th	April 4 to 12, 2022

Specific objectives

- ☑ Concert attitude. One palm standing, two sitting, three the aioli dance. Greetings.
- ☑ Respect and love for colleagues.
- ☑ Respect and appreciation for the public.

2.1. Philosophy in class, at school, in family, on the street.

To ask, **think**, and answer with friends and family. After saying Good Morning, it's a good time to do it.

First Cycle	Quin so fa una sola mà a l'aplaudir? (Koan)
Second Cycle	Quin so fa una sola mà a l'aplaudir? (Koan)
Third Cycle	Sols quan se'l busca se'l perd. No se'l pot retenir, ni pot ú lliurar-se d'ell. (Koan)

2.2. To Love words and the power of combining them.

What do words sound like? What do you think they mean? What are vowels and why? What is an **owl?**

- ⊙ Fear
- ⊙ Love
- ⊙ Frustration
- ⊙ «Y mañana al despertar una flor se haga fuerte contra el viento»

2.3. Vocal and body warming.

The liver, pancreas and ass to the expression of art and singing. Why do you think performers eat so much if they don't?

- ⊙ Breathing. Respiratory system and vocalizer.
- ⊙ The body as a musical instrument and tool for expression.
- ⊙ Riddle: *Un rus té un ris ros i s'està al ras sense fer res.*

2.4. Singing-Choir.

Singing in Choir is **TEAMwork**. Remember to smile at your colleagues as you sing.

- ⊙ Song: Doble salto mortal
- ⊙ Song: La reina de la calle

Lyrics: Doble Salto Mortal

TUTTI

A1 | Juego de un amor suicida
doble salto moral
mantén el equilibrio
y no des marcha atrás.

No tengas miedo
aguanta un poco más
al borde del abismo
se encuentra tu final.

B1 | No, no puedes parar
el miedo a olvidar
la realidad en un sueño
Están ardiendo
en tu corazón
las noches eternas de amor.

A1 | Doble salto mortal
escrito en emociones
que quieres olvidar
cuerpo con cuerpo
pasión irracional
cargada de adicciones
no hay forma de escapar

B1 | (repite)

C1 | Todo se derrumbó
en sus ojos cuando gritó
en el suelo
pidiendo perdón
(repite: total 3 veces)
Todo se derrumbó
en sus ojos cuando gritó
a las noches eternas de amor

B1 | (repite)

Lyrics: La reina de la calle

TUTTI

A1 | Con los ojos hinchados
de quien no ha dormido bien
los días ya no pasan
la rutina te empieza a doler.

B1 | Te espera sumisa en su lecho
que no
que nunca entendió de pecados.

C1 | Olvídate esta noche de tus sueños
espero que la suerte te abrace
y mañana al despertar
una flor
se haga fuerte contra el viento
una flor
se haga fuerte contra el viento

A1 | La brisa de la tarde
ya no sopla para ti
los niños en el parque
ya no te hacen sonreír.

B1 | Se quema tu vida en aquel callejón
que nunca entendió de pecados.

A1 | El frío de la noche
hace guardia junto a ti
la reina de la calle
olvidó su porvenir.

B1 | Te espera sumisa en su lecho
que no
que nunca entendió de pecados.

C1 | Olvídate esta noche de tus sueños
espero que la suerte te abrace
y mañana al despertar
una flor
se haga fuerte contra el viento
una flor
se haga fuerte contra el viento

Didactic Unit 3 Awareness of memory **INFOGRAPHICS**

Area	Duration	Course	Dates
Art	1 sessions of 60 minutes	1st to 6th	May 2 to 3, 2022

Specific objectives

- ☑ Become aware of memory. The importance of remembering things with the love that corresponds.
- ☑ Initiate the memory learning of the letters.

3.1. Philosophy in class, at school, in family, on the street.

To ask, **think**, and answer with friends and family. After breakfast it is a good time to do it.

First Cycle	El vent juga a estones a l'amagatall amb la calor. (Haiku de Akotxa Koato)
Second Cycle	Captard de somni, com en un conte amable la pluja canta (Haiku de M. Martí i Pol)
Third Cycle	He fet volar l'estel, ben alt, del meu anhel, i no l'has vist. (Haiku de Rosa Leveroni)

3.2. To Love words and the power of combining them.

What do words sound like? What do you think they mean? Why a point on an "i" is one thing and at the end of another sentence? What is **a nail?**

- ⊙ Past
- ⊙ Present
- ⊙ Future
- ⊙ «Los minutos son días y los besos le roban el valor»

Everyone has a good voice and a good hearing. There are no musical deaf people. We are able to recognize a family member on the phone and know their mood alone by saying "Hello".

3.3. Vocal and body warming.

- ⊙ Breathing. Respiratory system and vocalizer.
- ⊙ The body as a musical instrument and tool for expression.
- ⊙ Riddle: *Duc pa sec al sac, m'assec on soc i el suque amb suc.*

3.4. Singing-Choir.

- ⊙ Song: El silencio de otoño

One of the important things about singing in Choir is that feelings are awakened in who sings and also in whom he listens.

Lyrics: El silencio de otoño

SOLISTA GRUPO DE ROCK
A1 | El momento se acerca
y tu pulso se altera
no conoces tu rostro en el cristal
se alejó de ti.

A1 | Se marchó la esperanza
y el silencio te abrasa
del retrato de cuelga en la pared
ya no hay nada

TUTTI
B1 | Restos de una sonrisa
que se lleva la vida que olvidó
se apagó tan deprisa
al silencio de otoño preguntó

C1 | ¿Dónde está el valor?
¿Por qué me abrazas?
No sé vivir sin ti
vuelve junto a mi

SOLISTA GRUPO DE ROCK
A1 | Preso de una caricia
de un invierno entre ruinas
escuchando a los ángeles cantar
su balada.

TUTTI
B1 | Los minutos son días
y los besos le roban el calor
se apagó tan deprisa
al silencio de otoño preguntó

C1 | ¿Dónde está el valor?
¿Por qué me abrazas?
No sé vivir sin ti
vuelve junto a mi

Didactic Unit 4 Time Awareness **INFOGRAPHICS**

Area	Duration	Course	Dates
Art	1 sessions of 60 minutes	1st to 6th	May 9 to 10, 2022

Specific objectives

- ☑ Become aware of time.
- ☑ Difference between Kronos and Kairós.
- ☑ Jacobson's progressive relaxation.

1.1. Philosophy in class, at school, in family, on the street.

To ask, **think**, and answer with friends and family. Four o'clock in the morning is a good time to do it, isn't it?

First Cycle	Quan no pots fer res, què pots fer? (Koan)
Second Cycle	Quan no pots fer res, què pots fer? (Koan)
Third Cycle	Quan no pots fer res, què pots fer? (Koan)

1.2. To Love words and the power of combining them.

- ⊙ Kronos
- ⊙ Kairós
- ⊙ Relaxation
- ⊙ «Vuelve a detener el reloj la magia del cuento»

What do words sound like? What do you think they mean? We learn **Jacobson's Relaxation**.

1.3. Vocal and body warming.

La mandíbula, la llengua, els músculs de la cara. La mirada, les celles... El factor teatral a la interpretació vocal.

- ⊙ Breathing. Respiratory system and vocalizer.
- ⊙ The body as a musical instrument and tool for expression.
- ⊙ Riddle: *Si-mi-la-re-sol-do-fa | Fa-do-sol-re-la-mi-si*

1.4. Singing-Choir.

- ⊙ Song: El último tren

Singing in choir provides **Security** and blocks concerns and distracts from problems.

Lyrics: El último tren

TUTTI

A1 | Sueño que la he visto llorar pintado en la arena
suena con las olas del mar aquella canción
lejos de cualquier lugar perdido en el tiempo
recorre su piel su respiración.

A1 | Brilla como un rayo de sol que arropa el invierno
una bala sin dirección que mata el dolor
dueño de mi corazón rendido al silencio
el último tren desapareció.

B1 | Sale el sol
en mi habitación
soñaré despierto
(repite)

SOLISTA

A2 | Llueve, la calle mojada (y su olor)
nunca me ha enseñado a crecer
en otra estación
cada noche vuelvo a ver
el brillo en sus ojos
recorre mi piel la misma canción.

TUTTI

A1 | Vuelve a detener el reloj la magia del cuento
la locura le devolvió al viento la voz
un cigarro en el andén quemando el recuerdo
el último tren desapareció.

B1 | Sale el sol
en mi habitación
soñaré despierto
(repite)

Didactic Unit 5 Self-Awareness

Area	Duration	Course	Dates
Art	2 sessions of 60 minutes	1st to 6th	May 16 to 24, 2022

Specific objectives

- ☑ Become aware of yourself. (Only in the third cycle). Who am I? How am I? How do I want to be?
- ☑ Become aware of the spectacle. Vision.

1.5. Philosophy in class, at school, in family, on the street.

To ask, **think**, and answer with friends and family. The time of the scholarship is always a good time to do it. Right?

First Cycle	Com traus una pedra dels fons de l'oceà sense mullar-te les mans? (Koan)
Second Cycle	Quin és el teu rostre original? (Koan)
Third Cycle	Si vostè sap les coses són tal i com són. Si vostè no sap les coses són tal i com són. (Koan)

1.6. To Love words and the power of combining them.

What do words sound like? What do you think they mean? What is a coma? What is it for? What is a **sausage**?

- ⊙ Self-steem
- ⊙ Hope
- ⊙ Vision
- ⊙ «Y crecí sin dejar de caminar a la sombre del desierto donde todo sigue igual»
- ⊙ «Esta es la historia que nadie escuchó»

1.7. Vocal and body warming.

Can you "sing" the songs using only the body? You can do it only with your face?

- ⊙ Breathing. Respiratory system and vocalizer.
- ⊙ The body as a musical instrument and tool for expression.
- ⊙ Riddle: *Ca la Clara és a la cala d'Alacant.*

1.8. Singing-Choir.

Choral singing offers a sense of **social support and friendship**. Morover, singing together is like a joint hug.

- ⊙ Song: Sueños de cristal
- ⊙ Song: La locura

Lyrics: Sueños de cristal

TUTTI

A1 | Siento el fuego que apagó
la intensa luz
de las miradas

Polvo en mi generación
firmo el papel
de su traición

B1 | Y crecí
sin dejar de caminar
a la sombra del desierto
donde todo sigue igual

C1 | Sueños de cristal
el dolor
de un corazón que se perdió
vuelves a buscar
tu interior
que añora el tiempo que se le escapó
(que añora el tiempo que su vida le robó)

A1 | El reflejo del cristal
me hace sentir
que aun sigo vivo

Un disparo al corazón
dentro de mi
la distorsión

B1 | igual

C1 | igual

D1 | Y así cargar con la cruz
que arrastrará la humanidad
cantar a un mundo irreal
te encontraré para quemar el cielo

C2 | Sueños de cristal
el dolor
de un corazón que se perdió
vuelves a buscar
tu interior
que añora el tiempo que su vida le robó

Lyrics: La locura

TUTTI
A1 | Soy el hijo del bien y el mal
un diablo en la santidad
vivo intensos mis pecados.

Todo el mundo es artificial
no me asusta la soledad
soy eterno en mi legado

B1 | Oh, oh, oh, oh
La locura
Tu inocencia
(repite)

SOLISTA GRUPO DE ROCK
C1 | Camino que ahuyenta las sombras, cierra mis heridas.
TUTTI
(esta historia es la que nadie escuchó)
SOLISTA GRUPO DE ROCK
Paraiso/Infierno dulce infierno
TUTTI
(esta historia es la que nadie escuchó)

A1 | Otro golpe me hace temblar
abrazado en la intimidad
ilusiones del pasado.

Tantas voces que alimentar
tanto amor para claudicar
tu veneno me ha liado.

B1 | Oh, oh, oh, oh
La locura
Tu inocencia
(repite)

Didactic Unit 6 Conquest of our dreams **INFOGRAPHICS**

Area	Duration	Course	Dates
Art	1 sessions of 60 minutes	1st to 6th	May 30 to 31, 2022

Specific objectives

☑ Reminder of rehearsal discipline and concert attitude.
☑ Reminder of the show's vision.

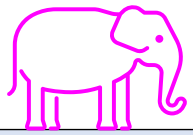
1.9. Philosophy in class, at school, in family, on the street.

To ask, **think**, and answer with friends and family. The time of recreation is always a good time to do it.

First Cycle	Quan puges una muntanya recorda on estan els peus i la terra. (Koan)
Second Cycle	Del no res la ment sorgeix. (Koan)
Third Cycle	No és la bandera la que es mou. No és el vent el que es mou. És la teva ment la que es mou. (Koan)

1.10. To Love words and the power of combining them.

- Enjoy
- Dream
- Constancy
- «Imaginar la libertad sin mirar atrás»



What do words sound like? What do you think they mean? **Don't imagine a pink elephant!**

1.11. Vocal and body warming.

When you're pooing, you're working the diaphragm! "*I go to the bathroom to work the diaphragm*"

- Breathing. Respiratory system and vocalizer.
- The body as a musical instrument and tool for expression.
- Embarbussament: *En cap cap cap el que cap en aquest cap.*

1.12. Singing-choir.

- Song: Capitán del horizonte

Singing in choir, making music, dancing, dramatizing helps to have mental **structures** of the composition of the piece.

Lyrics: Capitán del horizonte

TUTTI

A1 | Vivo al paso de mis sueños
no temo a la libertad
enemigo del destino
dueño de mi realidad

Sobrevivo a las mañanas
con el brillo azul del mar
viajo contra el infinito
duermo con la soledad.

B1 | Se fue el amor
borro la luz del sol
déjame que vuelva a respirar
su calor

C1 | Y al despertar
solo el mar
y el silencio
imaginar
la libertad sin mirar atrás
Y al despertar…

A1 | Voy siguiendo el horizonte
que un día me vio marchar
se hace estrecho mi camino
caigo a la profundidad

Vuelvo a derribar el norte
de la brisa al huracán
un recuerdo a la deriva
mil historias sin final.

B1 | Se fue el amor
borro la luz del sol
déjame que vuelva a respirar
su calor

C1 | Y al despertar
solo el mar
y el silencio
acariciar
la libertad sin mirar atrás
(repite)

DESCRIPTION

Please suggest in the following first section the type of intervention/action/ activity envisaged to acquire or enhance skills and competencies according to Movement's objectives.

Please describe each intervention/action/activity accurately and in detail: what will be done, how it will be done, when, with, by whom will be coordinated (music teacher or other disciplines teachers).

Please fill one form for each activity or intervention.

WHO ARE THE ACTIVITIES AIMED AT?

Please indicate the students' target, how many classes are involved, classroom settings, etc.
Add also how pupils and teachers are favoured and encouraged in the development of skills (life skills / social & emotional skills) as well as in the inclusion process.

WHERE DO THE PROPOSED ACTIVITIES COME FROM?

Inspirations, suggestions, transformations, starting from previous experiences: what has been transferred, why, how, from what other projects, with what degree of innovation? (this is the space for present shortly your previous experience and the connection/relevance for Movement's objective.

SOCIAL & EMOTIONAL SKILLS

Please, indicate which are the socio-emotional skills solicited by each activity (according to the document entitled "Skills and Objectives"). You can indicate one or more competences. Please also motivate the relationship between musical skills and activities.

HOW IS INCLUSION ACHIEVED?

Please, indicate how the proposed activities develop and enhance inclusion, support diversity.

PECULIAR AND INNOVATIVE ASPECTS OF MOVEMENT MUSIC CURRICULUM.

Indicate which elements are foreseen for the music curriculum's structure. How much space is left for innovation? What is the potential for its replicability? And what its critical factors and the expected results?

CURRICULUM GUIDELINES – FROM THEORY TO WORK

Movement

RHYTHMIC SEQUENCE

DESCRIPTION (MAX 300 WORDS)

Before starting, it is necessary to define which figures are going to be used depending on the level/course in which the activity will be implemented, and to associate a word to each figure. (For example, crotchet as "pan", quavers as "pipa") and to bring it to the attention of the students.

One person starts the sequence with a figure and plays it with clapping.
The next person identifies the figure (e.g. he/she has made pan, i.e. a crotchet). Then, following a steady beat, he/she will play the figure made by his/her partner and add one of his/her own. Only one pulse can be added per person.
The next person follows the same dynamic, first identifies the figure (name and associated word or vice versa) and proceeds to do the sequence adding his/her contribution at the end and following a stable pulse.

WHO ARE THE ACTIVITIES AIMED AT? (MAX 100 WORDS)

This activity can be performed at all musical levels, adapting the type of figures implemented and the length of the rhythmic sequence.

WHERE DO THE PROPOSED ACTIVITIES COME FROM? (MAX 200 WORDS)

This activity comes from the need to reinforce, work on and expand rhythmic aspects following the Ateneu's ideology of learning by doing, by playing, by feeling what is to be learnt. It can be related to pedagogical trends such as the integral method of Violeta Hemsy de Gainza.
With the development of the activity, an increase has been observed in the motivation of the pupils, in their social and emotional skills, mainly in patience and empathy, in concentration, memorisation, stability of the pulse and understanding of musical figures.

SOCIAL AND EMOTIONAL SKILLS (MAX 200 WORDS)

The following skills are involved:

- Task performance: self-control is necessary to follow instructions, persist through repetition and seek achievement.
- Emotional regulation focused on controlling emotions, especially when the activity is difficult.
- Attraction to others, as the activity involves cooperation and communication with others.
- Collaboration: creating bonds of trust and empathy with peers not only during the game.
- Open-mindedness: the game is a laboratory of experiments open to research and testing.

HOW IS INCLUSION ACHIEVED?

All participants are equally important, there is no difference between teachers and students. In the event of any doubt, difficulty... it is up to the pupils themselves to solve and help the rest of the pupils. The students are the protagonist in the learning process and the teachers act as guides and counselors.
Ex1. Someone makes a mistake and in a polite way, the rest of the classmates help this person.
Ex2. It is difficult to keep a steady pulse. First you have to wait for the students to detect it, if not, ask what can be done and wait for them to give ideas. If nothing is provided, some solutions could be: move from one side to the other following the pulse, use a metronome, etc.

The idea is to do it standing up and clapping, but if someone is not able to do it, it is completely adaptable.

If it is too simple for the students, more figures and/or combinations of figures can be added, the length of the sequence can be increased, the speed at which it is performed, etc.

THE PECULIAR AND INNOVATIVE ASPECTS OF THE MUSIC CURRICULUM.

With this game, innovation is part of a constant renewal, because it is never the same even if it is done with the same group of people and at the same time it is highly replicable because the bases and objectives pursued are simple.

SMALL SCALE PILOT

HELSINKI HUB

NAME OF ACTIVITY/PROJECT/ACTION/INTERVENTION

Sensitive ears - the calming activity

DESCRIPTION (MAX 300 WORDS)

Pupils can sit in their own seats, they close their eyes. The teacher plays an instrument with a long-lasting resonant sound (for example a triangle), just once. Pupils listen carefully and raise their hand when the sound stops.

WHO ARE THE ACTIVITIES AIMED AT? (MAX 100 WORDS)

Children in pre-school and school. I've used this activity with lively, restless groups to calm them in the beginning of the lesson or before they should learn something new.

WHERE DO THE PROPOSED ACTIVITIES COME FROM? (MAX 200 WORDS)

I work with groups, so I have had to come up with different ways to reassure them in the beginning of the lesson.

SOCIAL AND EMOTIONAL SKILLS (MAX 200 WORDS)

They have to calm down, listen carefully and concentrate. It develops their self-regulation.

HOW IS INCLUSION ACHIEVED?

Although pupils are in a group, they can focus on their own subjective experience. As they listen to the sound with their eyes closed, the reactions of others do not disturb them.

THE PECULIAR AND INNOVATIVE ASPECTS OF THE MUSIC CURRICULUM.

Active listening is the basis for everything when we're studying music and especially in a group. This exercise prepares pupils to focus on the next thing they should learn.

SMALL SCALE PILOT

MADRID HUB

BEST PRACTICES

ACTIVITY NAME: WE BUILD PAPER SOUNDS

PILOT PROJECT: **"El Capitán Trueno"**

DESCRIPTION (MAX 300 WORDS)

This activity is designed to create ambient sounds by exploring various materials. We intend to create multiple soundscapes through experimentation, which serve us for the process of collective creation that we are carrying out. In this activity we will use newspaper.

Activity phases:

- In a circle we will make noises with the sheet of newspaper, wrinkling, stretching, waving in the air...
- We will tear the newspaper into strips according to the sound it makes
- The strips of paper will be piled up on the floor, in groups of 3 persons they will go through the pile of paper marking different beats with their feet, throwing or rubbing paper we will explore the intensities of sound, we will produce low and high sounds by clapping the paper with hands and feet …
- The sounds obtained will be recorded in order to later adapt them to the creative production that we carry out.

WHO ARE THE ACTIVITIES AIMED AT? (MAX 100 WORDS)

Specifically, the activity will be carried out by the 6th grade group (18 students) / Ages: 11-12 years. It will be part of the set of activities planned for the development of the pilot project in which 3 groups will collaborate, one from the 5th grade (24 students from 10- 11 years old) and two groups of 6th (32 students aged 11-12).

WHERE DO THE PROPOSED ACTIVITIES COME FROM? (MAX 200 WORDS)

These activities are within the framework of Celestin Freinet's Natural Pedagogy. This author was a precursor in the inclusion of the body in the teaching and learning processes, highlighting its functionality when it comes to breaking down the physical barriers that prevent us from fully expressing feelings and experiences through ourselves, voice and sound.

SOCIAL AND EMOTIONAL SKILLS (MAX 200 WORDS)

- Communication and interpersonal skills:
  - Cooperation
  - Share space with others
  - Ability to argue own opinions, thesis and ideas
  - Respect
  - Expressing one's creativity
- Self-awareness and empathy:
  - Emotional involvement
  - Awareness of skills, limits and merits
  - Listening on a personal and interpersonal level
  - Interest in the inner world
  - Ability to understand others
- Coping with emotions and coping with stress:
  - Self-confidence
  - Ability to express ideas and emotions
  - Empathy
  - Ability to perform

HOW IS INCLUSION ACHIEVED?

With the modality of cooperative and collaborative work. With their participation, the boy or girl feels represented, has a role and a task to perform within the creative project, her role has the same level of importance as the one of another partner. The activities are designed and carried out by the group, so their motivation is linked to their level of responsibility and involvement. They feel part of the process and necessary for their team, putting their skills at the service of a group project of which they are a part. .

THE PECULIAR AND INNOVATIVE ASPECTS OF THE MUSIC CURRICULUM

Music learning is part of our artistic programming. We seek that the effort involved in learning to play an instrument has an objective that goes beyond the ability that the student can develop at a technical level.
If a student does not appreciate progress because it is difficult for them to acquire fluency with the instrument for physical, cognitive or social reasons, they may become frustrated and give up. To prevent this from happening and we can speak of a truly inclusive project, we work from an integrating and situated artistic line, based on social and personal development goals and not for the purpose of achieving technical virtuosity. We understand the inclusion of the arts in the school as a language for coexistence, solidarity, social respect and personal appreciation.

Creating my own dance: Geometrical, figurative and abstract motion

DESCRIPTION (MAX 300 WORDS)

El cuerpo en movimiento. Trabajamos tres tipos de formas: Geométricas, figurativas y abstractas. Partimos de las imágenes geométricas para estudiar el movimiento en base a la línea, al ángulo y el punto. Después pasamos a las imágenes figurativas, donde aparece el color y las dimensiones. Finalmente nos centramos en la abstracción, donde nos movemos en la mezcla de lo geométrico y lo figurativo, jugando con objetos no identificables y las ideas. Cada forma tiene un tiempo de estudio en el espacio. El objetivo es que el cuerpo transite por las diferentes dinámicas de movimiento y comprender que el mundo que nos rodea se compone de geometría, forma y color.

Body in motion. We work through three types of forms: Geometric, figurative and abstract. We start from geometric images to study the movement based on line, angle and point. Then we move on to figurative images, where color and dimensions appears. Finally we focus on abstraction, where we move in the mixture of the geometry and representation, playing with unidentifiable objects and ideas. Each form has a study time in the class. The goal is going through the different dynamics of movement and understanding that the world around us is made up of geometry, form and color.

WHO ARE THE ACTIVITIES AIMED AT? (MAX 100 WORDS)

Este ejercicio está pensado para trabajar de manera independiente y de manera grupal. También se puede hacer en cursos que están trabajando el lenguaje musical, donde las notas de las partituras pueden ser parecidas a las figuras geométricas. Al estudiar las formas podemos recurrir a las referencias artísticas existentes y reconocer autores y autoras del mundo de la pintura.

This exercise is designed to work independently and in groups. It can also be done in courses that are working on musical language, where the notes on the scores can be similar to geometric figures. By studying the forms we can resort to existing artistic references and recognize authors from the world of painting.

WHERE DO THE PROPOSED ACTIVITIES COME FROM? (MAX 200 WORDS)

Al dibujar en un plano (una hoja en blanco) una forma y hacer que los grupos la representen con sus cuerpos y/o en el espacio se promueve la creatividad y la imaginación. Esto provoca que el grupo se consolide como grupo y que cada cuerpo se represente a sí mismo en la idea que tiene de dicha forma.

Drawing a form on a blueprint (a blank sheet of paper) and having groups represent it with their bodies and/or in space promotes creativity and imagination. This causes the group to consolidate as a group and each body represents itself in the idea it has in that way.

SOCIAL AND EMOTIONAL SKILLS (MAX 200 WORDS)

El trabajo grupal en relación a la creación de una forma en el espacio potencia la escucha, la mirada, la percepción y las ideas. El grupo trabaja para un objetivo común: la creación de la forma en el espacio. De manera independiente, cuando el cuerpo tiene que interpretar una forma, se reafirma en sus posibilidades y en la imitación se identifica con lo que ve, provocando una identidad “formal” particular dentro de una diversidad de formas. Se adquiere seguridad y control físico. Conciencia corporal y emocional.

Group work in relation to the creation of a form in space enhances listening, looking, perception and ideas. The group works for a common goal: the creation of form in space. Independently, when the body has to interpret a form, it reaffirms its possibilities and in imitation it identifies with what it sees, provoking a particular "formal" identity within a diversity of forms. Security and physical control are acquired. Body and emotional awareness.

HOW IS INCLUSION ACHIEVED?

Todos los cuerpos cuentan. Cada participante es un punto en el espacio, necesario para la composición. La comprensión individual de lo que es una forma, un color o una idea es válida y se representa en el espacio.

All bodies count. Each participant is a point in space, necessary for the composition. The individual understanding of what a shape, a color or an idea is is valid and is represented in space.

THE PECULIAR AND INNOVATIVE ASPECTS OF THE MUSIC CURRICULUM.

Pienso que el silencio y la respiración de los cuerpos en el espacio es un elemento pre-expresivo necesario para el estudio musical. El cuerpo como instrumento.

I think that silence and the breathing of bodies in space is a necessary pre-expressive element for musical study. The body as an instrument.

SMALL SCALE PILOT

TURIN HUB

pequeñas huellas*
crescere in orchestra

ORCHESTRA INTERNAZIONALE PER LA PACE
Progetto Umanitario ideato e diretto
da Sabina Colonna-Preti

CLAUDIA MAZZONE - VIOLINO

CRESCERE IN ORCHESTRA – PEQUEÑAS HUELLAS

DESCRIPTION (MAX 300 WORDS)

The project provides for the inclusion of children in the musical society, the orchestra in fact, this allows each element to feel unique and irreplaceable part of a group where each element is essential to achieve the ultimate goal, which is the sharing of personal emotion in playing together. Respect towards music, towards one's companions and towards oneself gives a fundamental contribution to the musical aspect where, especially at the beginning, the instrumental possibilities are still limited. We study in groups to improve personally and grow together.

WHO ARE THE ACTIVITIES AIMED AT (MAX 100 WORDS)

The activities are designed for children from 6 to 8 years old, exactly first and second grade. The course includes the approach with the plastic instrument to bring the child closer to the correct posture, the right sense of the bow and how to handle the delicate instruments with which they will have to play in the orchestra. We have also included a percussion section so that each child will feel stimulated, under our advice, to choose the most suitable instrument for them.

WHERE DO THE PROPOSED ACTIVITIES COME FROM? (MAX 200 WORDS)

My method comes from the Suzuki philosophy, I am a teacher at the Suzuki Talent Center Academy in Turin and I thought that we could extrapolate the concepts of the Suzuki system to bring them into schools, where we teach group lessons. Terms have been changed and songs modified to be able to deal with this path. The original method, in fact, provides the triangle "child, teacher, parent" but in this case the relationship is only between students and teachers. Consequently, the program is twisted at the base while maintaining the fixed points that are postural, rhythmic and melodic with many variations.

SOCIAL AND EMOTIONAL SKILLS (MAX 200 WORDS)

I am very attentive to the emotional and social skills of children. I often have to deal with familiar realities without any kind of rules, so I try to capture their attention by dictating precise rules that the students follow - even though it costs some of them a lot of effort. The emotional aspect is the next step: the more effort there is in following the path, the more satisfaction there is in succeeding. The children are "vibrant" and moved at every lesson, their desire to learn something new is exciting and engaging.

HOW IS INCLUSION ACHIEVED?

Since the class group represents a small society - orchestra, where each integral is fundamental for the stability and strength of the group, the concept of inclusion is soon understood. The message is that every child should have the same rights and the criterion I use is that all students should be able to play on the right instrument. It is counterproductive it is frustrating for the child to be assigned the wrong instrument

THE PECULIAR AND INNOVATIVE ASPECTS OF THE MUSIC CURRICULUM.

The innovative idea of this project is to be able to unify the musical language involving more and more schools so that, in addition to the educational aspect, we can think of a future where each child has more opportunities in life, especially to be educated to listen to themselves and to others.

*petites empreintes, small prints, kleine sporen, traços pequenos, piccole impronte, kleine Spuren…

pequeñas huellas*
crescere in orchestra

ORCHESTRA INTERNAZIONALE PER LA PACE
Progetto Umanitario ideato e diretto
da Sabina Colonna-Preti

STEFANIA RIFFERO - VIOLONCELLO

CRESCERE IN ORCHESTRA (GROW UP IN AN ORCHESTRA)

DESCRIPTION (MAX 300 WORDS)

Our project is based on a group activity with two music teacher and an other teacher of the school. The children are divided in three instrument groups: violin, cello and percussion. The instruments have been assigned based on the children predisposition.
There are lessons in which we work only with one group at a time, and others in which we work all together.
At first, we start with six different rhythms (only on open strings for cello and violin players) that later will be used on the Twinkle twinkle little star's theme. Cellos and violins always plays the main theme at unisono, while the percussions play the rhythms with shakers, maracas, and other little instruments.

WHO ARE THE ACTIVITIES AIMED AT (MAX 100 WORDS)

This project is for 6-8 years old children. After that they continue their activity in the orchestra with other methods and other teachers.

WHERE DO THE PROPOSED ACTIVITIES COME FROM? (MAX 200 WORDS)

We applied the Suzuki method, adapted for a class and non a single student. The method itself is based on imitation, on improving singing and memory skills. The children learn to play in the same way as they learn how to talk.

SOCIAL AND EMOTIONAL SKILLS (MAX 200 WORDS)

To learn how to play in an orchestra means to feel part of a whole, to know and respect the others, to take care of your own instrument and to understand the social role of anyone inside of a group.

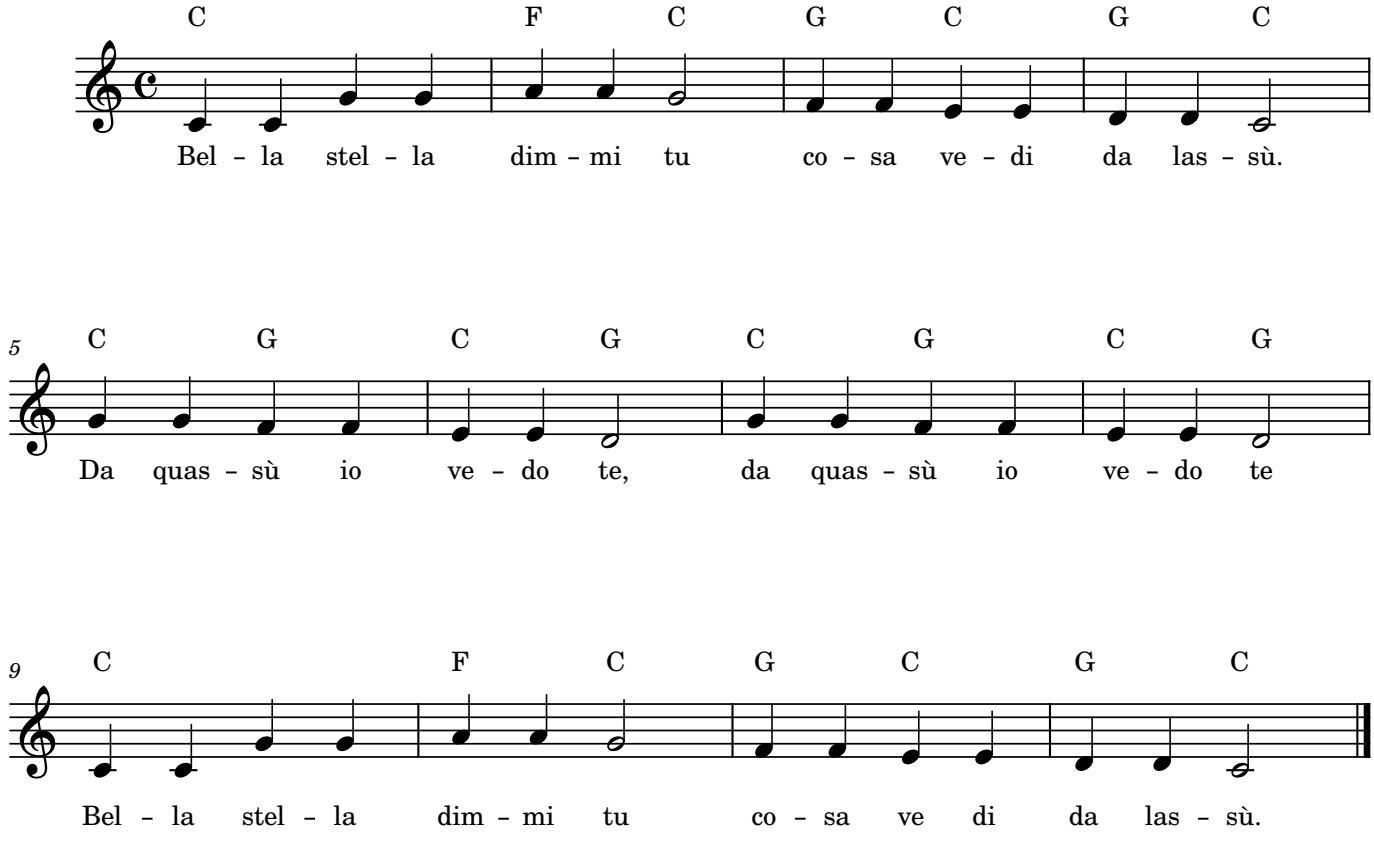
THE PECULIAR AND INNOVATIVE ASPECTS OF THE MUSIC CURRICULUM.

This project differs from traditional teaching of primary schools in which the children can't play any instrument and they don't learn how to read music and how to sing polyphonically.

*petites empreintes, small prints, kleine sporen, traços pequenos, piccole impronte, kleine Spuren…

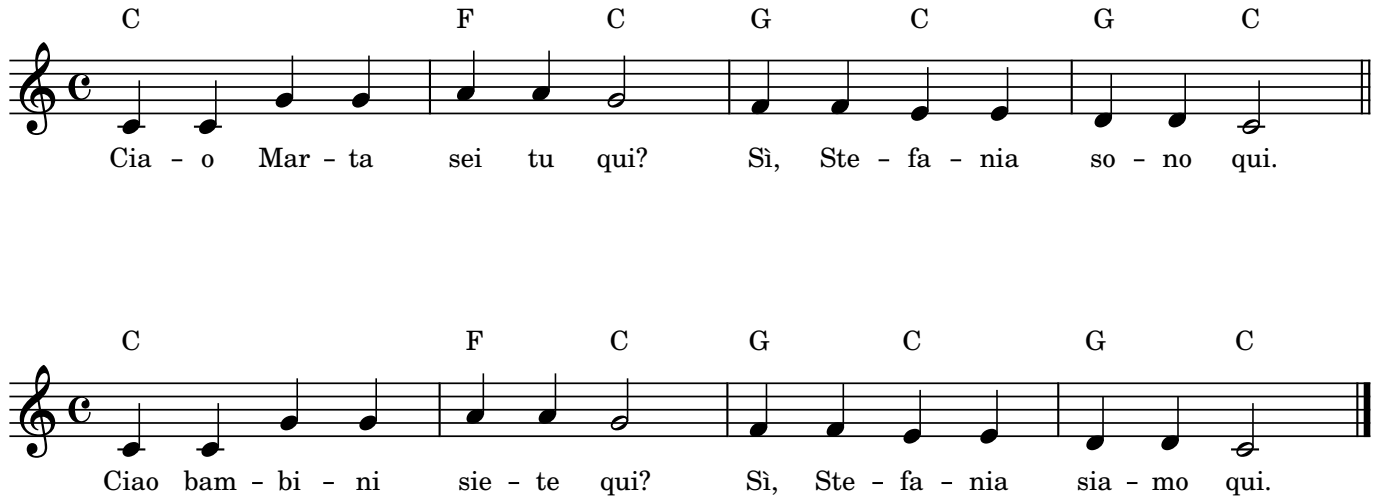
BELLA STELLA

TWINKLE TWINKLE LITTLE STAR



ROLL CALL

The Twinkle twinkle little star's theme can be used for the roll call. The first time we sing it with the name of the student and then with the class itself. This moment marks the beginning of the lesson, it's very important because with this simple answer the child can work on his indipendence, intonation and rhythm.



Movemebt Project IC Regio Parco School De Amicis Turin

Background

Early musical experience enables students to develop the ability to think musically while listening to or performing music. Through the sounds of a piece of music heard or performed, one is able to recall in one's mind music heard a short or long time before, predict, while listening, the sounds yet to come, sing music in one's head, 'listen' to it in one's head while reading or writing a score, improvise with the voice or an instrument. Just like language development, musical intelligence can be fostered through specific activities, which will be carried out during the workshop. In addition, music is crucial in counteracting anxieties and fears and allows students to ward off negative feelings, contributing to emotional development and affective skills.

Reception and assessment Class knowledge games and assessment of musical prerequisites possessed by pupils initial	*The first phase of the course consists of the presentation of the project to the group and a primitive acquaintance with the students involved. To this end, rhythmic nursery rhymes with body percussion accompaniment will be used, through which names will be scanned and repeated. Activities of movement to music, simple body percussion and vocal intonation of easy melodies will be proposed so that the teacher observes and assesses the level of rhythmic-musical preknowledge possessed by the group. The reception phase is also intended to facilitate future peaceful relational dynamics and the interest and motivation of pupils toward the activity.*	

Rhythmics *Bodily and instrumental aimed at rhythmic skills, coordination, attention and concentration*	*Pupils increase their rhythmic and body coordination skills through the practice of "Body Percussion," body percussion, i.e., playing rhythmic sequences on/with different parts of the body (legs, chest, feet, snapping of fingers, clapping of hands), which produce different sound timbres.* *Much importance is also attached to free body movement or "on request," in relation to musical bases with regular rhythm, with possible accompaniment of percussion instruments (tambourines, sticks, maracas,...).*	

Singing Ear strengthening through singing and instrumental music production	*The development of the inner ear and the consequent increase in intonation will take place through singing. Songs from the international popular children's repertoire will be used.* *Each song will be studied through simple techniques of vocal practice, listening to and internalizing the teacher's "guiding" voice and consequent repetition. The most basic techniques of Kodalian chironomy, which associates each musical note with a gesture, will also be used, helping very young students "visualize" the pitch of sounds.* *Often the singing will be accompanied by the teacher with a supporting instrument, such as a keyboard or cello.* *Both singing and body percussion become preferred tools for improvisational activities, which maximally enhance the students' interest and joy in making music, creativity, empowerment and inclusion of all.*	

Instrumental practice *Instrumental deepening*	*The first approach is through imitation gesture games and yoga fairy tales, aimed at learning correct and as natural a posture as possible, with violin and cello. At the same time, the student learns names and notions about the constituent parts of the instrument and bow.* *The instrumental practice then aims at strengthening the ability to play simple rhythmic accompaniments, or repertoire pieces: fun technical training exercises will be used for this purpose. Particular emphasis will be placed on the ability to play along with peers and follow the conductor's gestural commands, regarding attacks, stops, different speeds and dynamics: the student will thus enhance listening skills, concentration and body control.* *Also fundamental is the practice of instrumental improvisation, as experimentation and research on sound materials and emotional expression.*	

Listening	*Listening skills will be reinforced during all musical activities: during the performance of rhythms, synchronized with peers, in tune singing and maximally at the time of instrumental practice. However, at the beginning and end of lessons, some specific moments are devoted to listening to music taken from the classical repertoire: the purpose is to convey children's sense of "beauty" and stimulate their musical interest.* *The following pieces are used evocative, for activities of body mimicry and expression of emotions, including, for example, "The Carnival of the Animals" by Camille Saint-Saens.* *Drawing the images evoked by music will also be a manifestation of emotions and enhancement of imagination.*	
Public open lecture/concert	*In addition to moments of continuous observation by expert and tutor throughout the course, summative evaluation will take place at the final public return of what has been learned. (This does not need to be an actual concert: a lecture open to the public is sufficient.)*	

SMALL SCALE PILOT

PIACENZA HUB

ORCHESTRA CINQUE QUARTI
IV Circolo Didattico di Piacenza

Composing Music in Primary School

DESCRIPTION

The conductor / composer / music expert chooses a story or a fairy tale, which…

- is age-appropriate in content and length for the children,
- has a theme consistent with the year program,
- has elements that lend themselves to sound interpretation (i.e: wind, storm, rushing rivers, festivals...) - has implicit or explicit descriptions of states of mind.

A teacher reads the story in the agora and asks questions as open as possible, in order to allow children to express their ideas, experiences, feelings and ethical values. A poster of the story (large size) is hung in the classroom, and each student reveices a personal replica of it. At this point, the paths of linguistic, musical and graphics analysis processed by the experts run together and intersecate, supporting each other. The musical journey starts with the orchestral workshop: the conductor / composer reads the first lines of the story, analyzing the main characters (in our case joyful hardworking green elves) and their physical and emotional features. Then, the teacher asks the children to interpret the chosen characters with their instrument, setting a defined time (eg. 5 min). Every child seeks their sound, exploring their instrument, and at the end they are invited to share their own "piece." The music expert listens to the children's works, observes their gestures, captures their peculiarities, their rhythm, and points out these elements to the orchestra. Finally, he tests the "composition", harmonizing the instrumental sections one at a time. A first notation is written on the blackboard and the whole orchestra checks if it "works." The children are asked to hear, to express their aesthetic opinions and to add rhythmic / melodic changes that the music teacher listens to in order to get to a final draft of the score. Finally, the teacher hands out the music scores of the processed part for the next meeting, and the same methodology is applied for all the subsequent parts.

"Thus, creating music in school consists in a creative production of new music with techniques such as improvisation and composition. Composing implies developing songs with various types of sound events, planning processes and reviewing material" (Biasutti).

WHO ARE THE ACTIVITIES AIMED AT?

The classgroup has 23 children, divided into four instrumental sections: six cellos, eight violins, five clarinets and four percussion (marimba, glockenspiel, triangles, sticks).

WHERE DO THE PROPOSED ACTIVITIES COME FROM?

This practice comes from the choice of a multimodal teaching that uses different mediators: words, images, sounds, experiences, emotions in order to put the children in the condition for learning and expressing themselves in a personal way. From recent neuroscience researches. From the Kodalian methodology. From vocal and body education, where the voice is mainly used for word games and the body is a source of sound as in the body percussion approach. From the use of Orff instruments. From the practice of improvisation.

SOCIAL AND EMOTIONAL SKILLS

Task performance: the compositions are created and developed during playtime. The children explore the sound for the simple pleasure of it and feel their own sonic surroundings..." They evoke characters, situations, movements by the symbolic game of "let's pretend"... and finally, during the phase of regulated game, they organize sounds with rules that allow them to continue their creative process.

Emotional regulation: Music helps creativity, promotes well-being, reduces anxiety and alleviates the negative effects of some disorders (obsessive-compulsive disorder, and depression).

Cooperation: Cooperation is achieved through the production of musical compositions derived from listening and sharing reflections. The teachers play the roles of mediators: they must leave the children free to do and act, but at the same time they must establish a dialogue, in order to help them to critically analyze what they did.

HOW IS INCLUSION ACHIEVED?

The musical compositions arise from the improvisation practice and the creative production, which allow the children, especially those who struggle with formal notation, to express skills, sensitivity and emotions. Exploring sound creates a playful and joyful climate where everyone feels free to express themselves within the orchestra. The teachers optimize everyone's production with an attentive listening and a transposition to formal levels.

PECULIAR AND INNOVATIVE ASPECTS OF THE MUSIC CURRICULUM.

The children are protagonists who actively participate in their own musical education. They experience and learn through invention. This approach spurs them to investigate, to choose, to decide and to infer in an indipendent way. It makes them protagonists of an active musical experience rather than mere recipients of it.

FULL SCALE PILOT

MANISES HUB

FULL SCALE PILOT PROGRAMMING

IO2-Manises

FULL PILOT ERASMUS+ MOVEMENT (2020-1-IT02-KA227-SCG-095584)
DESIGNED BY ATENEU CULTURAL CIUTAT DE MANISES (ESCOLA DE MÚSICA, DANSA, TEATRE)
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1. Introduction: General overview of the project

Movement is a European project (2020-1-IT02-KA227-SCG-095584) that aims at an artistic-musical education for all primary school students (and in the future in secondary schools too) in a **non-traditional** way. The project is led by the Fondazione per la Scuola di Torino and scientifically supported by the Università della Valle d'Aosta, also in Turin (Italy). As expert partners and designers of the project we find:

- Italy Pequeñas Huellas (Turin)
- Finland Central Helsinki Music Institute (Helsinki)
- Spain Crecer con música (Madrid)
- Spain Ateneu Cultural Ciutat de Manises (Manises)

This project begins with a pilot test in March 2022 to be able to experiment and develop ideas in order to nurture the **Movement** project of best practices in the field of pedagogical innovation in the artistic field. This project will materialize in an eBook and a teacher training platform to be implemented throughout Europe by those primary schools (and in the future secondary and kindergarten alike for those who wish to do so).

For the Full-Scale Pilot, the aim is to generate a project which encompass the objectives and methodological approaches of the curriculum developed by de Erasmus Team and lead by Manises and Madrid.

That is why this full-scale programming will be centered not only in music but in all the subjects suitable for the demographics in which the project is applied, making therefore the aim of this programming the relationship that music can offer through several other disciplines not so much music in itself.

For this project, music is a vehicle for a much broader end which is the socio-emotional skills and its development.

The whole projects articulates through a simple question: ¿How do you make a concert?

To do so we need language in order to understand the text and convey its meaning, we need history to understand its context, scientific thinking in order to construct a logical sequence of events and categorize tasks, physics and technology in order to record the concert, physical education in order to know our body and its expressive capabilities…

All of this conducted through the artistic discipline. Working on this project answers that goal and it uses all school areas in order to do so.

2. Temporalization

Each session planned will correspond to two weeks (considering starting week 1 from 17th October) and the distribution will be as follows:

U1	U2	U3	U4	U5	U6	U7	U8	U9	U10
W1/2	W3/4	W5/6	W7/8	W9/10	W11/12	W13/14	W15/16	W17/18	W19/20

3. Project General Objectives

The main objective is to develop the children's emotional and social wellbeing as much as possible. Within this general objective there are four main ones which lead up to it.

1. **Developing Respect, Teamwork and Empathy (GO1):** Music performance or rehearsing processes require these in order to succeed. Through music we can explore important aspects of socio emotional skills such as the aforementioned (SES 3,4,5). This becomes of vital importance in music performance and rehearsal processes but it is applicable through all the disciplines.
2. **Developing Critical thinking and self-expression (GO2):** The pilot program should be a place for children to express their opinions and begin to train their debate and critical thinking skills. (SES 3, LLL's 6)
3. **Developing body awareness (GO3):** Singing and acting allows us to understand how our body works and shows us different ways of non-verbal communication.
4. **Creative development (GO4):** The idea is to show how music relates to different aspects of life and to explore how it triggers their own imagination and creativity, as well as fun and wellbeing.

4. Relations with other areas

4.1. Language area

The objective is to use music in order to deepen the understanding of language and in some cases, help children to learn another one. These are the general objectives regarding this area:

1. **Importance of being specific, clear and articulate:** In our day to day communication and in order to be able to express ourselves freely through speech, language needs to be concise and precise. For example, there is a difference between **sad** and **melancholic**, **fast** and **upbeat**, **heavy** and **slow** when trying to describe the quality of the desired musical output.
2. **Multilinguarism:** Given the repertoire, this is a great opportunity to teach children about the relations between different languages and how they change, evolve and coexist.
3. **Introduction to poetic language and rhythm within the spoken texts**: Songs are excellent vehicles to introduce the concept of verse and poetic language.

4.2. History area

Music as an expression of time and place: Through the repertoire of the program, it is desirable to not only to learn the notes but to learn the historical context in which the pieces were written. As well to wake up their own musical curiosity.

Geography and culture: Music reflects culture, by singing music from different countries we can learn about the different cultural context and develop empathy (SES 2,5).

4.3. Scientific area

Biology/anatomy: A clear basic understanding of human biology is essential to understand the voice as an instrument. It is important for children to know the names

of their different organs, bones, muscle groups, and how do they relate to each other in order to sing on a healthier manner.

Physics: Music in itself is closely related to physics. The pitch of a sound is determined by the frequency of its sound wave, the timbre of a sound is determined by the different harmonics that are highlighted when a sound is produced. Different acoustics from different venues reflect how sound waves bounce, are absorbed or are amplified.

Tecnology: Through singing and listening to different repertoires children are exposed to different recording techniques and concert formats. It is not the same to sing unamplified, to record or to sing with a band or orchestra. (LLL's 4)

4.4. Artistic area

Developing a space for self-expression: It's is important to create a space where children can explore their own emotions, alone and within a group, as well as finding resources to communicate their feelings and ideas. (SES'2)

Development of understanding word/music relations: Songs are not only an introduction to poetic language, they can help children understand how nonverbal events (sound, rhythm, images) could express different emotions. (LLL'S 5)

Development of the concept stage presence: Our body posture and how we move on stage conveys different messages to the public. (SES 3)

Development of imagination and storytelling: Singing tells stories and communicates texts with an audience. In order to do so more effectively children's imagination needs to be fueled.

4.5. Physical education area

Stretching and physical warm ups: In order to sing properly our body needs to be prepared. Stretches, and warm ups, similar to the ones do ne when playing sports or dancing, are essential to do so.

Understanding of muscular development and muscle memory: Singing is a muscular activity such as any sport or playing an instrument. It is important for children to understand that practice is essential for muscles to develop in order to sing.

5. Relations with socioemotional skills LLL's and SES

LLL'S AND SES NUMBERING FOR THE TABLES								
LLL's	1	2	3	4	5	6	7	8
	Literacy	Multilingualism	Numerical, scientific and engineering skills	Digital and technology-based competences	Interpersonal skills, and the ability to adopt new competences	Active citizenship	Entrepreneurship	Cultural awareness and expression
SES	Task performance	Emotional Regulation	Engaging with others	Collaboration	Open mindness			

UNIT I (Introduction)

INITIAL DISCUSSION:

When children give their answers and opinions, we introduce some activities in order to explain the physical aspects of singing. After a brief discussion, the session will begin with a physical warm up.

How do we sing? Why do we do it? What is the point? Do we know our own body? Where is the 'instrument' we call voice?

Warm-up: Shoulder rotation, picking up fruit, big dog/Little dog, Funny noises.

Activities: Book activity 3 "The sea of notes", adaptation of "Debate" (IK)

1.1. General objectives:

1. Introduce children to singing and introduce them to the physical aspects of it, make them aware that they can sing.
2. Introduce teamwork through music.
3. Make them feel comfortable in order for them to sing and engage through music.

1.2. Specific objectives:

Language area: Cultivate the concept of argumentation and enjoy expressing oneself through precise use of words.

History area: Scientific area: Appreciate one's voice characteristics and know how do they work.

Artistic area: Express emotions through music and be able to share them.

Physical education area: Develop body awareness and practices towards a healthy physical manner.

1.3. SES and LLL's:

	1	2	3	4	5	6	7	8
LLL's	x				x			x
SES	x	x	x	x	x			

Specific actions:

Task performance**:** As an introductory session children learn that music requires collaboration and engaging with others. When singing it is important to sing together, on time, listening to each other and engaging with the teacher in order to "make music happen".

Who is responsible for the final result? We are all on the same boat.

Interpersonal skills and acquiring new competences: Discovering new ways of using your body (singing) is an enrichment of ones owns skills, as well as singing within a group and developing nonverbal communication.

Literacy: Music is an introduction to poetic language, rhyming and children learn new words or how to use words in different contexts.

Collaboration: Listening and singing within the group develops a sense of collaboration, following instructions and trying out new skills to benefit the group develops a sense of collaboration. They gain their classmates trust by showing that they support each other by singing and listening together.

Cultural awareness and expression: Through music children learn different ways of expressions, children learn about music from half a century ago (1972, Un Beso y Una Flor). They become aware of how different is the music from the one they are normally used to.

Open mindness: Sometimes singing could be "abstract" when explained. Unlike learning an instrument were the teacher can simply correct a hand position or bow position, different images are introduced to teach about technique. The Funny Noises activities require a sense of open mindess, they are not only noises in order to make you laugh they are ways of learning about your own body. Thus, fueling their own curiosity towards their own body and how does it work.

Emotional regulation: Children are encouraged about learning a new skill. By explaining to them how to sing, their **optimism** is triggered as they realize that it is something they can do.

Lyrics: Un beso y una flor

A1Dejaré mi tierra por ti,
dejaré mis campos y me iré, lejos de aquí.
Cruzaré llorando el jardín
y con tus recuerdos partiré, lejos de aquí.
De día viviré pensando en tus sonrisas.
De noche las estrellas me acompañarán.
Serás como una luz que alumbre mi camino.
Me voy pero te juro que mañana volveré.

B1Al partir, un beso y una flor,
un "te quiero", una caricia y un adiós.
Es ligero equipaje para tan largo viaje.
Las penas pesan en el corazón.
Más allá del mar habrá un lugar
donde el sol cada mañana brille más.
Forjarán mi destino las piedras del camino.
Lo que nos es querido siempre queda atrás.

A2Buscaré un hogar para ti
donde el cielo se une con el mar, lejos de aquí.
Con mis manos y con tu amor
lograré encontrar otra ilusión, lejos de aquí.
De día viviré pensando en tus sonrisas.
De noche las estrellas me acompañarán.
Serás como una luz que alumbre mi camino.
Me voy pero te juro que mañana volveré.

B1Al partir, un beso y una flor,
un "te quiero", una caricia y un adiós.
Es ligero equipaje para tan largo viaje.
Las penas pesan en el corazón.
Más allá del mar habrá un lugar
donde el sol cada mañana brille más.
Forjarán mi destino las piedras del camino.
Lo que nos es querido siempre queda atrás. (x2

FULL SCALE PILOT

HELSINKI HUB

Movement

KESKI-HELSINGIN MUSIIKKIOPISTO
Elämys, oivallus, ilo!

JANUARY BASIC BEAT	FEBRUARY SINGING AND MELODIES	MARCH LISTENING	APRIL PLAYING INSTRUMENTS	MAY PLAYING INSTRUMENTS AND ”PUTTING IT ALL TOGETHER”
Beat together, pupil´s own beat, expressing the beat in different ways	Using voice in healthy and natural way, echo songs, breathing exercises	Ways of active listening, timbre	Playing together	Preparing a song with children that combines all the elements we have learned together.
Word rhythms, rhythmics, bodyrhythms/ bodypercussion	Singing + bodypercussion	Getting to know various instrument´s voices	Musical forms, ostinatos	
Word rhythms + bodypercussion = ostinato	Canons, polyphonic songs	Active listening exercises		

MOVEMENT CURRICULUM PLAN 2023 CENTRAL HELSINKI MUSIC INSTITUTE

These ten musical activities are made and written down to improve and strengthen kids' resilience skills such as co-operative skills and problem solving etc. by using musical pathways.

1. **Instruments**

This activity needs either pairs or small groups. Each pair or small group is given one instrument and they try to "tell" it to the rest of the group using either just sound or movement. For example if one pair is given the word piano, the other can be the instrument and the other can mime to play it. The class can start first from the percussive instruments and then move forward to orchestral instruments. This is a great opportunity to learn new instruments!

Skills involved and activated: co-operation, problem solving, creativity

2. **Students as conductors**

In this exercise, students get to see what it's like to be a conductor. First, with students, one can practice how to display crescendo and diminuendo in the exercise.

The teacher splits the class into pairs or small groups of four or five students. One has an instrument or can use body percussion and the other/ others is allowed to act as conductor. The conductor is allowed to show when to play more quietly and when louder.

Skills involved and activated: co-operation, active listening, responsibility

3. **Rhythmical insects or animals**

The class first picks four insects or four animals.

Then each insect/animal needs its own voice and the teacher can divide the class into small groups and give each group its own insect/animal which voice they can think about.

Next, the class together goes through the sounds of all insects/animals in such a way that the whole class remembers them. After that, the teacher can say insect/animal names to the groups and they must remember what sound the insect/animal in question had.

Next step in the small groups is to think about the rhythm of each insect/animal.. After that the class again goes through the rhythms of all insects/animals and tries to memorize them. The teacher again can say insect/animal names to the groups and they must remember the rhythm.

Final step is to think how the insect/animal moves and combine the rhythm and the moving around together.

Skills involved and activated: co-operation, creativity, problem solving, perseverance

4. **React to music** **https://youtu.be/excLqg_9UWo**

In this exercise, students react to music by moving. The drum can be used in this activity, but also piano or the music from cd or Spotify is fine. The idea is for students to move around the classroom and express music with their body while listening to the drum/piano/cd. Before starting with the students, it can be agreed that when the music stops, the movement stops also.

Skills involved and activated: energy, creativity

5. **Mirror** **https://youtu.be/QelVBCeJd80**

The teacher divides the class into pairs. One of the pairs leads first and the other is a mirror. The leader pair moves with the given music for example an orchestra piece and the mirror follows whatever the leader pair does. First the pairs can be still and next time they can try to move around in the classroom.

Skills involved and activated: co-operation, trust

6. **Sound drawing** **https://youtu.be/DU1YSFG1ML4**

The purpose of this exercise is to warm up and experiment with your own voice. In addition, the exercise helps in studying and experimenting with your own voice.

First the teacher shows the students how to use one finger to draw in the air and make sounds according to finger movements. Students draw in the air with their finger and make noises according to finger movements, for example, when the finger moves up, a higher sound is released. Drawing can also be transferred to the class board and different drawing styles means different kinds of voices.

The teacher can draw a finger in the air as well according to the lyrics of the song and everyone will sing along. After that, the drawing can be transferred to paper still singing the same lyrics.

An example:

Twinkle twinkle little star

How I wonder where you are. (stars in the air or paper)

Up above the world so high, (earth/ circle in the air or paper)

Like a diamond in the sky.

Twinkle, twinkle, little star, (stars again in the air or paper)

How I wonder what you are!

Skills involved and activated: trust, perseverance

7. **Beat in the circle** **https://youtu.be/bB1ZRcL9iSw**

Whole class stands in the circle and the teacher sends a message forward. First it can be one clap, then to claps and at last just “shh”. Different kinds of variations can be made when this activity is familiar, for example longer rhythmic messages.

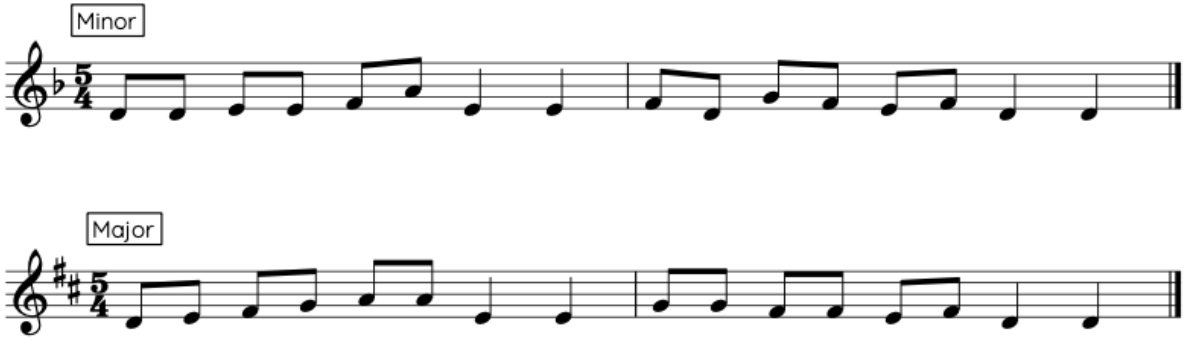
Skills involved and activated: co-operation, trust

8. **Kalevala rhymes and improvising own words**

The practice involves inventing your own words for Finnish folk song melodies and using Finnish, traditional Kalevala poetry. There are always eight syllables in the Kalevala poetry line for example: Va-ka-van-ha Väi-nä-möi-nen.

Traditionally these kinds of finnish songs use the echo singing method. This means that the line is always sung twice. The teacher can first sing the line alone and the class responds to the teacher by repeating the same.

An example of the two traditional finnish folk melodies are:



Skills involved and activated: problem solving, creativity, responsibility, resistance to stress, critical thinking

9. **Move-sound-stop**

Take a little bit of your own space in the classroom.

Close your eyes. When you feel a touch on your shoulder, open your eyes and start to walk calmly and make one noise using for example the vowels aaa, uuu, iii.

When you feel the touch on your shoulder again stop walking and noise and close your eyes again. So when you move, you sing and when you stop, you listen. The activity can be done also using a touch of the scarf and dimming the lights.

Skills involved and activated: trust

10. **Music moves us all: using movement to figure out musical forms**

The exercise is supposed to learn to perceive the musical form of a song through various movements. Initially, the exercise can be done by a whole class, for example, in an ABA song. The teacher may later divide the class into small groups that reflect their own movements into the same song.

An example:

A: Marching

B: Waving hands

A: Marching

Skills involved and activated: trust: co-operation, problem solving, resistance to stress

FULL SCALE PILOT

MADRID HUB

"Forgive Us Our Trespassing"

CEIP Manuel Nuñez de Arenas (Madrid-Spain)

Alumni	***100 schoolchildren aged 8-12 years***
Courses involved	***Third, fourth, fifth and sixth grades of Primary School***
Project synopsis	In this project we will work on urban art as a strategy of resistance and vindication: ➢ We will investigate the artistic movements that have been born in the street or have used the public space as a stage for their development. ➢ We will relate currents from different disciplines that share strategies that can be recognised as urban art beyond the commercial label that the industry uses under this name (salsa, graffiti, hip-hop, muralism, folkloric dance, jazz, reggeton, street theatre, etc.).

RELATIONSHIP OF THE PROJECT WITH THE CROSS-CUTTING THEMES OF THE CENTRE'S ARTISTIC PROGRAMME	
Feminisms and diversity:	The street is traditionally not a space for women, but for men. Public and private space brought with it a division of roles according to gender. The feminist revision says: "The night, the street, are also ours" and urban art echoes this claim as so many others.
Anti-racism and interculturalism	Art is a means of enjoyment, ritual, generation of community in places. It is born in popular environments where people from different backgrounds, countries, etc. live. Their cultural traditions are contaminated and generate artistic innovation.
Anticapacitism	Urban art is a popular art. It brings with it ways of doing things that from an academic point of view were valid techniques. The high culture/low culture distinction denigrates certain artistic expressions. "The nobodies - says Galeano - who do not make art, but crafts". Urban art captures the manifestation *per se* of the human being regardless of the setting. Art is not only for virtuosos, urban art is accessible and inclusive.

CURRICULUM DEVELOPMENT: OBJECTIVES OF THE ANNUAL ARTS EDUCATION PROGRAMME

GENERAL OBJECTIVES	**Specific objectives**
Consolidating the importance of arts disciplines in schools	- Include the proposal in school documents, giving artistic programming the same relevance as the rest of the areas.
Promote the importance of music and creative practices at school.	- Generate an artistic project that aims to work on social topics related to the context of the neighbourhood's population and that can be extrapolated to other realities.
Giving music learning a multidisciplinary focus	- Establish the relationship of the project with the different curricular areas. - To approach music learning by giving it meaning through the three artistic disciplines.
Strengthening resilience and adaptability of schoolchildren	- Adapt programming to different levels and interests with realistic expectations, accessible proposals and achievable goals. - To promote artistic creation processes in which the pupils play a leading role, making them participants in the process and aware of their importance in the development of the project from their various possibilities.
Generate cross-cutting school-family-neighbourhood dynamics	- Offer afternoon classes after school for adults and children along the same lines as the morning classes.

PROJECT DEVELOPMENT: "Forgive us for trespassing".

Didactic Objectives	1. To study the relationship between art and the spaces and moments of social life in cities and towns. 2. Linking musical trends with other artistic disciplines with common elements. 3. To highlight the contributions of women artists to urban art. 4. Linking the communicative potential of art with the vindication of rights. 5. To highlight the value of cultural mix in artistic innovation. 6. To experience artistic creation as the result of teamwork in which different roles are played, including the organisation of the artistic event.
Areas involved	Common: Linguistics, mathematics, English, social sciences, physical education and values. Project specific: Artistic Area A) Visual arts B) Performing arts (dance and theatre) C) Music (choir, instruments)
Key competences	This project is related to all key competences
Resources	Human: Specialists in the area of artistic - Music: piano specialist, flute and musical language teacher, violin specialist, percussion specialist, guitar specialist, cello specialist, director of decoro - Performing arts: 2 theatre specialists, 2 dance specialists (one in hip-hop and one in creative movement) - Plastic arts: plastic arts teacher Materials: Instruments from the Asociación Crecer con la Música (Growing up with Music Association) Recycled and reused materials for set design props Handicraft material for plastic arts workshops
Timing	**Planned timetable:** - Project start: October 2022 - End of project: June 2023 - Weekly sessions during school hours: Thursdays from 9am to 12 noon. - Weekly after-school sessions: Monday, Tuesday or Wednesday. 1h per week per discipline. - Dissemination and showcase performances: 2 festivals (December and June) and 2 performances within the school. We will also go out to perform on specific occasions according to invitations received.

PROJECT DEVELOPMENT: **"Forgive us for trespassing".**	
Methodology	- **Relational pedagogy**: approaches the work on content **from the link between peers** and with teachers. Relationships take precedence over mechanics. What is important is **the human environment and the social fabric** that is configured in educational spaces. - **Experimental tentativeness**: allows each learner to develop his or her potential in a creative way, fostering increased empowerment and the "will to do" in a cooperative learning environment. - **Focuses of interest**: Activities that stem from interest and are related to the teaching goal. - **Democratic coexistence**: ensures respectful relationships between pupils and teachers, and pupils with each other, and the involvement of pupils in decision-making. This means that pupils learn to function in a fair, tolerant, supportive and autonomy-promoting environment.
Methodological strategies	- Grotberg's Resilient Verbalisations: Teaching to think, teaching to feel, teaching to build - Project-based learning - Service learning - Work through collective creation workshops - Cooperative work - Axes of learning and topics of interest - Interdisciplinarity
Groupings	Heterogeneous and interlevel
Activities	Routines for starting and ending the session Group cohesion, disinhibition and trust Technical training Experimentation, improvisation and expression Dialogue, decision-making and feedback Creation of material
Valuation	Quarterly co-assessment of indicators of achievement Assessment of the teaching process Quarterly improvement proposals

CLASSROOM PROGRAMMING (WORKSHOP): **MUSIC**

TO START	CONTENTS	LEARNING STANDARDS	ACHIEVEMENT INDICATORS	SES/LLL
	1. Rhythm: The rhythmic figures: crotchet, minim, quaver and sixteenth note.	1. Recognise musical figures and their relationship.	1. I can recognise musical figures and their relationship.	Open-mindedness. Curiosity: Encourage curiosity about all kinds of body shapes, including non-normative ones. Emotional regulation: Encourage self-regulation and self-care by getting to know one's own body better (Self-awareness and empathy). Task performance: Persistence: Enhance persistence in the face of difficulties. LLL: Active Citizenship, Cultural Awareness and Expression, Interpersonal Skills
	2. Rhythmic: Ability to follow the tempo of a piece.	2. Mark the measures of 2, 3 and 4 beats.	2. I can follow beats of 2, 3 and 4 beats	
	3. Composition: The musical notes: C-E-E-E-E-F-A-G-G-E-E-E. (C Major scale. Major scale	3. Recognising the Major scale	3. I know how to recognise the Major scale.	
	4. The voice as an instrument. The body as a complete instrument for singing	4.1 Singing and intoning the musical notes of the C major scale. 4.2. Recognise the body as a whole for singing.	1. I can sing and intonate the musical notes of the C major scale. 2. I recognise my body for the exercise of singing.	
	5. Interpretation: Strong dynamics and piano	5. Use the strong and piano dynamics	5. I know how to use strong dynamics and piano.	
	6. Auditory discrimination of pitches as high and low.	6. Differentiate aurally between high and low-pitched.	6. I differentiate audibly between high and low.	

CLASSROOM PROGRAMMING (WORKSHOP): **MUSIC**

TO ADVANCE	CONTENTS	LEARNING STANDARDS	ACHIEVEMENT INDICATORS	SES/LLL
	1. Rhythmic figures: dotted crotchet, quaver rest, triplet.	1. Recognise musical figures and their relationship.	1. I can recognise musical figures and their relationship.	Emotional regulation: Learning to control one's emotions (coping with emotions). Engaging with others: Promoting disinhibition and confidence with oneself and others (Communication and interpersonal skills). Learning to switch from one strategy to another if I encounter a problem in achieving my objectives (Decision-making and problem-solving). Task performance: Learning not to lose concentration when you have a fixed goal (self-control). Persistence: Increase persistence in dealing with difficulties (coping with emotions and stress).
	2. Time signature: Repetition bars, time signature bar, end bar, double bar.	2. Correctly execute the repetition bars.	2. I can identify, reason and execute the repetition bars.	
	3. Anacrusa.	3. Identify, perform and reason anacrusas.	3. I can identify, perform and reason anacrusas.	
	4. Performance of 2-part songs.	4. Perform melodies in 2 voices.	4. I can play 2-voice melodies.	
	5. Interpretation: Character traits: agitated, lively, sweet, spirited, spirited, spirited, graceful, sorrowful, mysterious, quiet.	5. Understanding and using character terms	5. I understand and use the terms of character.	
	6. Auditory discrimination of major and minor keys.	6. aurally classify major and minor keys	6. I can aurally classify major and minor tonalities.	

CLASSROOM PROGRAMMING (WORKSHOP): **MUSIC**				
TO CONSOLIDATE	**CONTENTS**	**LEARNING STANDARDS**	**ACHIEVEMENT INDICATORS**	**SES/LLL**
	1. Tempo indications: Lento, Moderato, Andante and Allegro.	1. Understand and execute tempo indications.	1. I can execute the tempo indications: Lento, Moderato, Andante and Allegro.	Collaboration and self-efficacy: Learning to make personal decisions to compose in a group in the same space (Communication and interpersonal skills). Open mindedness: Coexisting in the same space with different proposals (Communication and interpersonal skills) Engaging with others: Learning to propose one's own ideas to others without imposing them (assertiveness); Collaboration: Suspending judgement to observe the proposals of colleagues (empathy): Formulate the right questions to deepen the creation (critical thinking)
	2. Accentuation: Sforzando and Accent.	2. Understand and use articulation and accentuation marks.	2. I understand and use articulation and accentuation marks.	
	3. Chromatic scale	3. Creating little melodies	3. I can create simple and short melodies.	

CLASSROOM PROGRAMMING (WORKSHOP): **PERFORMING ARTS**				
TO START	**CONTENTS**	**LEARNING STANDARDS**	**ACHIEVEMENT INDICATORS**	**SES/LLL**
	1. **Body awareness:** The body as a psychomotor reality	1.1. Identify the parts of my body: head, neck, arms, hands, fingers, fingers, chest, waist, leg, feet. 1.2. Recognise the diversity of bodies and diverse abilities.	1. I know the parts of my body: head, neck, arms, hands, fingers, fingers, chest, waist, leg, feet. 2. I understand that bodies are different and I recognise that each person's body has its own capabilities and limitations.	Open-mindedness. Curiosity: Encourage curiosity about all kinds of body shapes, including non-normative ones. Emotional regulation: Encourage self-regulation and self-care by getting to know one's own body better (Self-awareness and empathy). Task performance: Persistence: Enhance persistence in the face of difficulties. LLL: Active Citizenship, Cultural Awareness and Expression, Interpersonal Skills
	2. **Body expression:** Movement qualities	2. To know and experience the different qualities of movement according to the 4 elements: water, fire, air and earth.	2. I know and have experienced the different qualities of movement according to the 4 elements: water, fire, air and earth.	
	3. **Listening and rhythm:** Attention and care	3. Learn to follow another person in mirror simultaneously (Empathy).	3. I can move at the same time as someone else in mirror image	
	4. **Composition:** Actions and movements	4. Creating creative actions with a clear beginning and a clear end	4. I can create actions with a clear beginning and end.	

CLASSROOM (WORKSHOP) PROGRAMMING: **PERFORMING ARTS**

TO ADVANCE	CONTENTS	LEARNING STANDARDS	ACHIEVEMENT INDICATORS	SES/LLL
	1. **Body awareness**: Coordination	1. Moving different parts of my body symmetrically	1. I can move different parts of my body symmetrically.	Emotional regulation: Learning to control one's emotions (coping with emotions). Engaging with others: Promoting disinhibition and confidence with oneself and others (Communication and interpersonal skills). Learning to switch from one strategy to another if I encounter a problem in achieving my objectives (Decision-making and problem-solving). Task performance: Learning not to lose concentration when you have a fixed goal (self-control). Persistence: Increase persistence in dealing with difficulties (coping with emotions and stress).
	2. **Body awareness**: Proprioception	2. Maintaining balance with different positions and points of support.	2. I keep my balance with different positions and support points.	
	3. **Body language**: Emotions	3. Recognising another person's tension and relaxation (empathy)	3. Tension and relaxation can be recognised in another person.	
	4. **Corporal expression**: Imagination	4. Imagine characters to embody and share them with peers.	4. I can imagine characters to embody and explain them to others.	
	5. **Listening and rhythm**: Concentration	5. Developing the peripheral gaze	5. I have learned to use my peripheral gaze	
	6. **Spatial awareness**: The kinesphere	6. Knowing the horizontal dimension and becoming aware of the movement from right to left and vice versa.	6. I can consciously move from right to left and vice versa.	
	7. **Composition**: Creation of scenes	7. Create a statue with the body to represent an image including objects and costumes.	7. A statue is created with the body to represent an image including objects and costumes.	

CLASSROOM PROGRAMMING (WORKSHOP): **PERFORMING ARTS**				
TO CONSOLIDATE	**CONTENTS**	**LEARNING STANDARDS**	**ACHIEVEMENT INDICATORS**	**SES/LLL**
	1. **Body awareness:** Proprioception	1. Being aware of one's own posture: Position 0 (self control)	1. I am aware of my position and I know how to put myself in position 0.	Collaboration and self-efficacy: Learning to make personal decisions to compose in a group in the same space (Communication and interpersonal skills). Open mindedness: Coexisting in the same space with different proposals (Communication and interpersonal skills) Engaging with others: Learning to propose one's own ideas to others without imposing them (assertiveness); Collaboration: Suspending judgement to observe the proposals of colleagues (empathy): Formulate the right questions to deepen the creation (critical thinking)
	2. **Body awareness:** Coordination	2. Dissociated movement of the right side of the body and the left side of the body	2. I can move the right side of my body and the left side of my body in a dissociated way.	
	3. **Corporal expression:** Imagination	3. Imagining situations about which to create scenes and verbalising them in order to share them with others.	3. I can imagine situations to create scenes and explain them to others.	
	4. **Listening and rhythm:** action-reaction	4. Learning to perform a movement as a translation of an external stimulus (sound, image, etc.) (Creativity, energy)	4. How to translate an external stimulus (sound, image, etc.) (Creativity, energy) into a movement.	
	5. **Composition:** 5.1. Creation of scenes. 2. The roles of the scene	1. To know the different roles necessary for stage creation (direction, interpretation, scenography, technique, costumes and props, production). 5.2. Learning to make decisions about the creative place that is most fruitful for me to contribute to the group (Assertiveness. Assertiveness).	5.1 I know the different roles necessary for stage creation (direction, interpretation, scenography, technique, costumes and props, production). 2. I have made a satisfactory decision about the creative place that is most fruitful for me to contribute to the group (Assertiveness).	

CEIP
MANUEL
NÚÑEZ
DE
ARENAS

PROGRAMMING OF ARTISTIC WORKSHOPS

"GROWING UP WITH ART".

COURSE 22/23

STEP 1: THEORETICAL FRAMEWORK OF OUR DESIGN

ANALYSIS OF THE SOCIAL CONTEXT :

THE REALITY OF A NEIGHBORHOOD

. With an unemployment rate of 20%, Puente de Vallecas is the district with the highest unemployment rate in Madrid; a total of 25,224 unemployed out of 240,988 inhabitants. Within this district, Entrevías is the neighborhood with the highest concentration of unemployed, with a rate of 23.67%.

. The reports of the social services of Vallecas speak of "numerous" families rehoused and with institutional dependency (financial aid between 375 and 600 euros per month) and notes that many of them subsist thanks to the underground economy.

. In addition, the social services mention drug use, delinquency, school absenteeism, the low educational level of minors between 12 and 16 years of age, and difficulties in accessing the labor market due to lack of social skills and healthy habits as problems in the area.

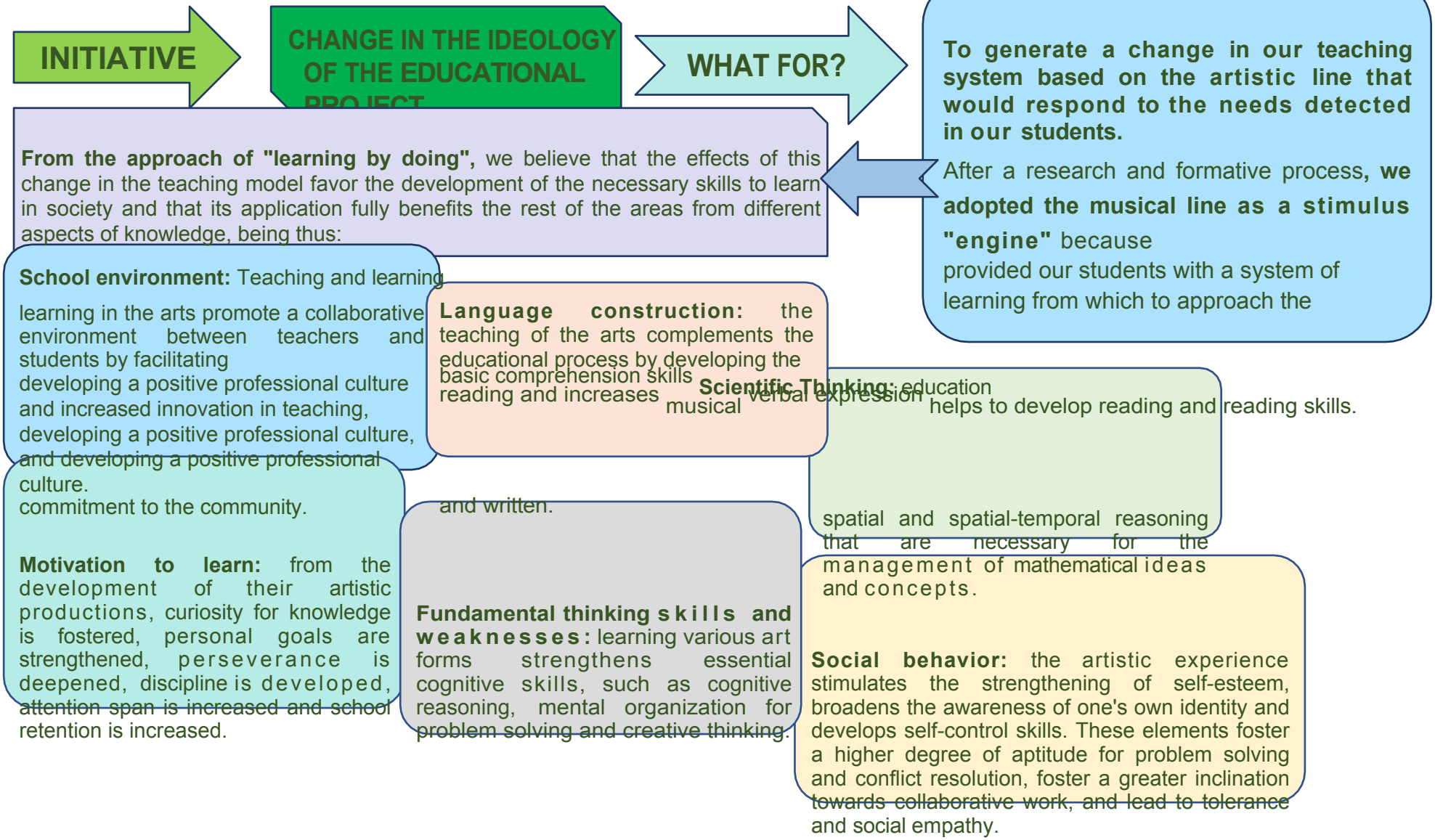
. The municipal data show that in Entrevías 3.4% of the residents over 25 years of age are illiterate, 47.5% have not completed primary education and only 3.4% have higher university studies.

THE SCHOOL AS A REFLECTION OF THE NEIGHBORHOOD

The plurality of our district has given rise to a great social, cultural and curricular diversity in the classrooms composed of groups where boys and girls from socioeconomic environments coexist with others who present extensive learning difficulties derived from disadvantaged and very vulnerable socioeducational and economic environments characterized by:

- Lack of educational stimulus: they do not understand training as a vehicle for personal change.
- Great lack of autonomy: they are very demanding of adult support because they have a very irregular schooling.
- Precarious and closed socio-family environments that do not encourage models of change in children, limiting their vision of the future to their current present.
- Teacher-family discrepancies: teachers do not always find the expected support or response to the demands made to families, which often reinforces the disruptive behaviors of some of these students, understanding in many cases, the confrontation with the adult as a form of equal relationship.
- High emotional dependence: Personal anomie, lack of school habits, academic phobia, low self-esteem, maladjusted self-concept profile and poor future projection are characteristics that can still be seen in a significant number of our students.
-

STEP 2: THEORETICAL FRAMEWORK OF OUR DESIGN

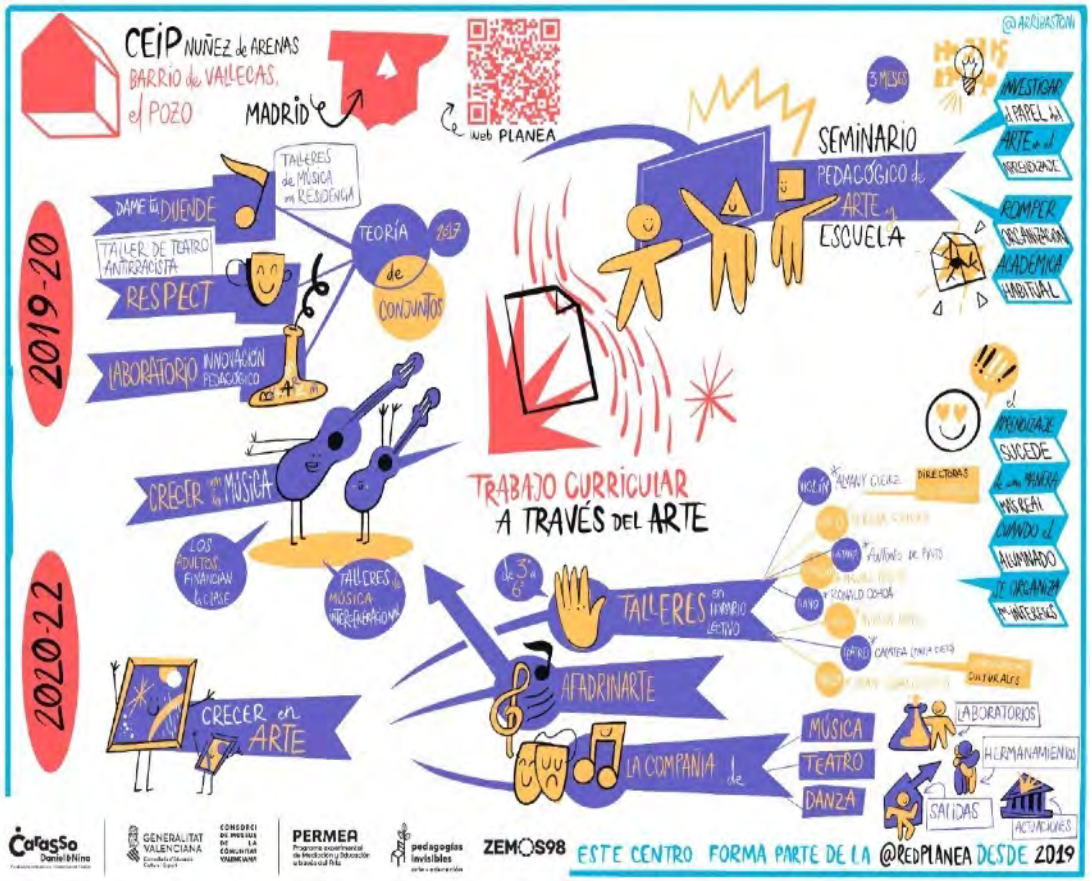


STEP 3: FINDING ALLIES FOR CHANGE

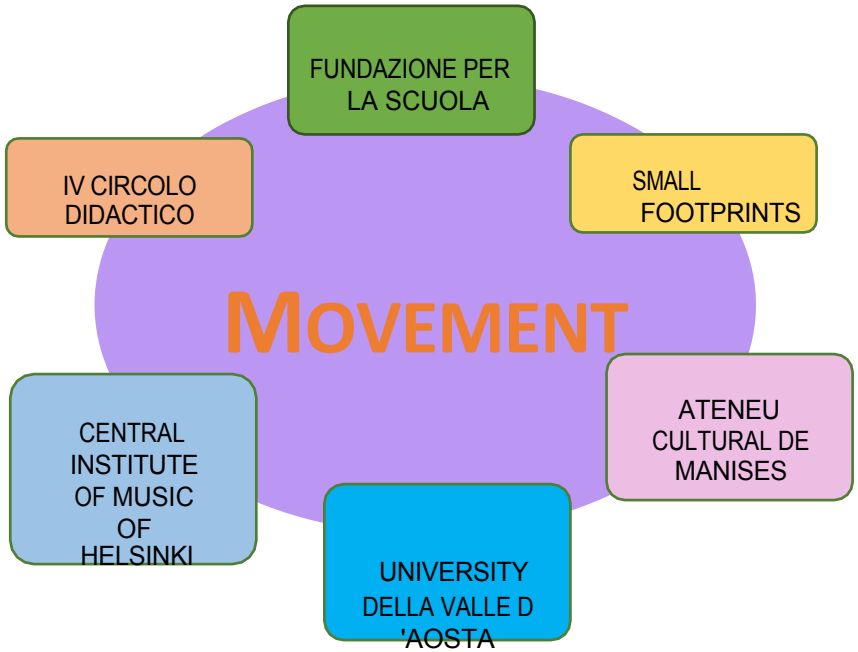
To obtain support to enable us to develop our artistic profile since we do not have institutional support for our projects.

PURPOSES

Contact with networks, related projects and family associations that are committed to an alternative way of educating through artistic education, for the transformation of the arts.



COURSE 21/22 ERASMUS + EUROPEAN COURSE 22/23



STEP 4: GOALS AND FOUNDATIONS OF THE EDUCATIONAL PROJECT

CROSS-CUTTING PROGRAMMING: FEMINIST, ANTI-RACIST AND ANTI-CAPITALIST SOCIAL PERSPECTIVE

If it is essential for art to be part of the school, it is not only because of the cognitive and expressive capacities that it enhances at the individual level, but also because we find in the spaces of creation a privileged place to forge coexistence in diversity. Coexistence not as a tolerance without involvement, but as a possibility to learn from others, to let oneself be infected in order to look at the world from a common and diverse ground from which to build.

GENERAL OBJECTIVES

- To recover the degree of importance of Art Education at the same level of the rest of the curricular areas, rescuing it from the degree of marginality in which it is found in the educational plans.
- To offer an alternative to traditional education that contemplates all aspects related to childhood development, taking into account its social context, allowing the individual to achieve the necessary competencies and skills to become a caring, empathetic, critical and active person in the process of social transformation.

SPECIFIC OBJECTIVES

- **Consolidate the transversal role of art in our classrooms:** establish the presence of art as a vehicular element in our classrooms, both in the daily life of all subjects, as well as in the specific timetable we have dedicated to Education.
- **Develop a situated and intersectional pedagogy, and own musical and scenic artistic expression:** The previous experience with resident artists and, later, the Ensemble Theory project and Growing up with music, as well as the reflection carried out during the 2019-2020 course, made us see that we had to systematize the tools used and consolidate the principles and values from which we had been working.
- **Generate cross-cutting school-family-neighborhood dynamics:** from an idea of expanded education, where the school is not a closed space, but a porous place that nurtures and cultivates multiple interactions and learning experiences.
- **Involve the entire educational community** in the generation of small musical-scenic creations/productions: based on events and happenings in school and neighborhood life.

STEP 5: PEDAGOGICAL APPROACH

DEWEY "Democratic education"

Education should not be limited to transmitting knowledge, but should guide the individual to develop his potential and put his skills at the service of the good of the world.

KILPATRICK "Project-based method".

learning is more effective when it is based on experiences, since in this way the student is part of the process of planning, producing and understanding them. It is based on developing knowledge

ACTIVE PEDAGOGIES

ARE BASED ON INCLUSIVE TEACHING APPROACHES WITHIN AN EDUCATIONAL FRAMEWORK THAT RECOGNIZES THAT ALL CHILDREN LEARN IN DIVERSE WAYS AND BENEFIT FROM DIFFERENTIATED LEARNING TECHNIQUES IN THE CLASSROOM.

WE IDENTIFY WITH CURRENTS, CENTERED ON THEIR PERSONAL INTERESTS, THAT PROVIDE MULTIPLE FORMS FOR REPRESENTATION, ACTION AND EXPRESSION, FROM THE DESIGN OF LEARNING SITUATIONS ADJUSTED TO THE NEEDS OF ALL STUDENTS.

WALDORF:
Cooperative Learning

seeks the integral development of the child, that is, the mind and body adapted to the maturation process of each student.

Emphasizes the culture of the arts such as painting, music and theater and its importance in the development of the

GOLEMAN: Emotional intelligence

The ability to recognize, regulate and understand emotions, both in yourself and in others, helps you connect with others, build empathetic relationships, communicate effectively, resolve conflicts and express your feelings.

GADNER: Multiple intelligences

"education, in addition to being active, must be personalized, in order to adapt to the different intelligences, abilities and talents of each student".

STEP 6: DEFINE THE METHODOLOGY

HOW I WANT TO TEACH

SOCIO-CONSTRUCTIVIST APPROACH

- Addressing the social dimension: capabilities and contexts
- Practicing the pedagogy of the listen
- Transforming the environment to generate a good work climate

NATURAL METHOD

- Active and creative school
- Emphasizing the "power of life" as a value for personal growth.
- Experimental trial and error: error is a learning opportunity

RESILIENT DIMENSIONS

- Educating to think
- Educating to feel
- Educating to build

EMOTIONAL AND SOCIO-AFFECTIVE DIMENSIONS

Paying special attention to social, emotional and affective development as key aspects in the construction of the individual.

HOW I WANT THEM TO LEARN

The student is the protagonist of the method.

ACTIVE OR ALTERNATIVE PEDAGOGIES

- Project-based learning
- Cooperative Learning
- Work by workshops
- Service learning
- Interactive classrooms
- Comprehension projects...

is not based on a single method; it is an approach that educates for life, promotes creativity and seeks the integral development of the person.

INCLUSIVE STRATEGIES

- Competency-based curriculum
- Cooperative work dynamics
- Learning networks
- Work plans
- Communication skills
- Group cohesion dynamics
- ...

DIDACTIC STRATEGIES

- Collective creation
- The group: learning enhancer
- Assemblies: consensual decision making .
- Playful nature of the sessions
- The teacher as an accompanier of the process
- Groupings

Timing adapted to the pace of learning....

STEP 7: ARTISTIC PROJECT

"Forgive us for trespassing."

Alumni
100 schoolchildren aged 8-12

Courses
3rd - 4th - 5th - 6th elementary school

PROJECT SYNOPSIS

In this project we will work around urban art as a strategy of resistance and vindication:

- We will investigate the artistic movements that have been born in the street or have used the public space as a stage for their development.
- We will relate currents from different disciplines that share strategies that can be used in the following areas
  recognized as urban art beyond the commercial label that the industry uses under this name (salsa, graffiti, hip-hop, muralism, folkloric dances, jazz, reggeton, street theater, etc.).

RELATIONSHIP OF THE PROJECT WITH THE CROSS-CUTTING THEMES OF THE CENTER'S ARTISTIC PROGRAMMING

Feminisms and diversity: Public and private space brought with it a division of roles by gender. The feminist revision says: "The night, the street, are also ours" and urban art echoes this claim as so many others.

Anti-racism and interculturalism: Art is a means of enjoyment, ritual, generation of community in the places. It is born in popular environments where people of different origins, countries, etc. live. Their cultural traditions are contaminated and generate artistic innovation.

Anticapacitism: Urban art is an accessible, inclusive and vindicative popular art. It brings with it ways of doing that from an academic point of view are valid techniques. The high culture/low culture distinction denigrates certain artistic expressions. Urban art gathers the manifestation ***"per se"*** of the human being regardless of the scenario or modality, regardless of the scenario. Art is not only for virtuosos,

STEP 8: ARTISTIC PROJECT OBJECTIVES

GENERAL OBJECTIVES

- Consolidate the importance of the artistic disciplines in schools
- Promote the importance of music and creative practices at school
- Giving music learning a multidisciplinary focus
- Fortallecering the resilience and adaptability of schoolchildren students
- Generate cross-cutting dynamics school-family-neighborhood

SPECIFIC OBJECTIVES

- Generate an artistic project that aims to
  To work on social topics related to the context of
  the population of the neighborhood and that it can be extrapolated to other
  moments of life and social realities in cities and towns.
- Establish the relationship between the project and the different musical trends
  curricular areas
- Approach music learning by giving it meaning through
  the three artistic disciplines.
- Adapting the programming to the different levels of the
  interests with realistic expectations, proposals
  accessible and achievable goals
- To promote the processes of artistic creation in which
  the
  The students have the maximum protagonism, making them
  in
  participants in the process and aware of the importance of artistic
  Experiencing artistic creation in
  with artistic creation
  possibilities.
- Offer afternoon after-school classes for adults and children along the same lines as the morning classes

TRAINING OBJECTIVES

- To study the relationship of art with the social context of the country
  spaces and
  in cities and towns.
- To highlight the value of the contributions of
  women artists in urban art
- Linking the communicative potential
  of art with the vindication of rights.
- To put in value the cultural mixture
  artistic innovation.
- Experimenting
  the development of the project from its various
  as a result of a teamwork where different roles are played that influence the organization of the artistic act

STEP 9: METHODOLOGICAL AND ORGANIZATIONAL ASPECTS

METHODOLOGY APPLIED TO THE PROJECT

- **Relational pedagogy**: it approaches the work on content **from the link between equals** and with teachers. Relationships take precedence over mechanics. What is important is **the human environment and the social fabric** that is configured in educational spaces.
- **Experimental tentativeness**: allows each student to develop his or her potential in a creative way, favoring increased empowerment and the "will to do" in a cooperative learning environment.
- **Centers of interest**: Activities that stem from interest and are related to the teaching goal.
- **Democratic coexistence:** ensures respectful relationships between students and teachers, and students among themselves and the involvement of students in decision making. This means that the student learns to develop in a fair, tolerant, supportive and autonomy promoting environment.

METHODOLOGICAL STRATEGIES

- Grotberg's resilient verbalizations: teaching to think, teaching to feel, teaching to build.
- Project-based learning
- Work through collective creation workshops
- Cooperative work
- Learning areas and topics of interest
- Interdisciplinary

ACTIVITIES

- Start and end of session routines
- Group cohesion, disinhibition and confidence
- Technical training
- Experimentation, improvisation and expression
- Dialogue, decision making and feedback
- Creation of material

TEMPORIZATION

- Project start: October 2022
- End of project: June 2023
- Weekly sessions during school hours: Thursdays from 9 a.m. to 12 p.m.
- Weekly after-school sessions: Monday, Tuesday or Wednesday. 1h per week per discipline.

GROUPS

. Heterogeneous groups Construction of internal level groups for the workshops.
. Working groups and technique by instruments

EVALUATION

✓ Assembly during the development of the process
✓ Quarterly co-assessment of the achievement indicators
✓ Valoration of the teaching process of teaching

STEP 10: WORKSHOP SCHEDULING

		CONTENTS	LEARNING STANDARDS	ACHIEVEMENT INDICATORS
PRIMER TRIMESTRE: MUSICA	RITMICA	• The rhythmic figures: quarter note, half note, eighth note and sixteenth note. • Ability to follow the tempo of a piece. • Compass of 2, 3 and 4 beats. • Strong and Weak Pulsation.	- Recognize musical figures and their relationship. - Conducting with different tempos - Mark the measures of 2 to 4 beats. - Clarify the strong and weak pulsation in musical discourse.	✓ I know how to recognize musical figures and their relationship. ✓ I know how to lead in different tempos. ✓ I know how to mark the measures of 2 to 4 beats. ✓ I know how to clarify the strong and weak pulsation in musical speech.
	COMPOSITION	• Musical notes. • The voice as an instrument. • The body as a complete instrument for singing • Intonation of unison melodies	- Recognize the musical notes: C-E-E-E-G-G-A - Correct singing and intonation of the musical notes of the pentatonic scale. - Recognize the body as a whole for singing. - Singing melodies in unison in chorus.	✓ I know how to recognize the musical notes: Do-Re-Mi-G-La. ✓ I can sing and intonate correctly the musical notes of the pentatonic scale. ✓ I know how to recognize my body for the exercise of singing. ✓ I can sing melodies in unison in chorus.
	INTERPRETATION AND ANALYSIS	• Strong dynamics and piano • Breathing and/or use of bows • Indications of character • Formal structures: phrase and semi-phrase	- Use the strong and piano dynamics. - Integrate expression through breathing and/or bows. - Determine and execute character indications. - Recognize first formal structures: phrase and semi-phrase.	✓ I know how to use strong dynamics and piano. ✓ I know how to integrate expression through breathing and/or bows. ✓ I know how to determine and execute character indications. ✓ I know how to recognize first formal structures: sentence and semi-phrase.
	AUDITIVE EDUCATI	• Auditory discrimination of pitches as high and low. • Auditory discrimination of the dynamics such as forte and piano.	- Differentiate aurally between high and low pitch. - Differentiate aurally between loud and piano dynamics.	✓ I know how to differentiate between high and low-pitched audibly. ✓ I can aurally differentiate between loud and piano dynamics.

	ON			

THIRD SECTION: MUSIC	CONTENTS		LEARNING STANDARDS	ACHIEVEMENT INDICATORS
	RITICMICA	• Rhythmic figures: dotted quarter note, eighth note rest, triplet. • Time signature: Repeat bars, time bar divider bar, end bar, double bar bar. • Anacrusa.	- Recognize musical figures and their relationship. - Correct execution of the repetition bars. - Identify, execute and reason anacrusas.	✓ I know how to recognize musical figures and their relationship. ✓ I know how to correctly execute the repetition. ✓ I know how to identify, execute and reason anacrusas.
	COMPOSITION	• The musical notes of the major and minor scale. • Breathing and pronunciation • Singing and intonation • Creation of melodies	- Create major and minor scales. - Perform tongue twisters with a single breath and correct pronunciation. - Singing and intoning correctly the musical notes of the major and minor scale. - Create small melodies.	✓ I know how to create major and minor scales. ✓ I can perform tongue twisters with a single breath and correct pronunciation. ✓ I can sing and intonate correctly the musical notes of the major and minor scales. ✓ I know how to create small melodies.
	INTERPRETATION AND ANALYSIS	• Musical phrase: dynamic nuances • Signs of articulation and accentuation • Character terms	- Assimilate and use all dynamic nuances. - Assimilate and use the signs of articulation and accentuation. - Assimilate and use character terms.	✓ I know how to assimilate and use all the dynamic nuances. ✓ I can assimilate and use the signs of articulation and accentuation. ✓ I know how to assimilate and use character terms.
	AUDITIVE EDUCATION	• Auditory discrimination of musical phrases. • Auditory discrimination of major and minor keys. • Auditory discrimination of major triads and minor triads.	- Recognize suspensive and conclusive phrases by means of cadences. - Aurally classify major and minor tonalities. - Aurally classify major and minor triad chords.	✓ I can recognize, by means of cadence, suspensive and conclusive phrases. ✓ I can aurally classify major and minor tonalities. ✓ I can aurally classify major and minor triads.

TERCER TRIMESTRE: MUSICA	CONTENTS		LEARNING STANDARDS	ACHIEVEMENT INDICATORS
	RITICMICA	• Rhythmic figures: two-sixteenth notes - sixteenth note, sixteenth note - sixteenth note - sixteenth note, dotted eighth note - sixteenth note - dotted eighth note, sixteenth note - dotted eighth note - dotted eighth note. • Time indications • Types of starts	- Lead any time signature with sixteenth note combinations. Mark and understand any time signature and its equivalences. - Execute any tempo indication. - Recognition of the three types of beginnings for a correct interpretation.	✓ I know how to lead any measure with sixteenth-note combinations. ✓ I know how to mark and understand any time signature and its equivalences. ✓ I know how to execute any tempo indication. ✓ I know how to recognize the three types of beginnings for a correct interpretation.
	COMPOSITION	• Chordal music scene. American cipher. • Intonation of songs to 2 voices. • Creation of melodies up to 16 bars with chord and odd note indications	- Tune any type of interval and melody using all the notes of the chromatic scale. - Tune melodies in 2 voices. - Create your own melodies of up to 16 bars with chords and odd notes.	✓ I can intonate any type of interval and melody using all the notes of the chromatic scale. ✓ I can sing melodies in 2 voices. ✓ I can create melodies of up to 16 measures with indication of chords, cadences and notes strange.
	INTERPRETATION AND ANALYSIS	• Signs of sound prolongation: Ligatures of union, Calderón. • Musical directionality • No more extra years: high point • Articulation and accentuation: Combinations of symbols and their explanation by means of Attack, maintenance and final.	- Use sound prolongation signs. - Perform Implementation of the directionality of the music. - Execute the highlight of strange notes. - Understanding and modification of attack: Maintenance/End of a sound through articulation and accentuation. -	✓ I know how to use sound prolongation signs. ✓ I know how to implement the directionality of the music. ✓ I know how to execute the climax and the odd notes. ✓ I understand the Final Attack-Maintenance of a sound. ✓ I know how to modify the Attack-Maintain-Final by means of articulation and accentuation. ✓

	AUDITIVE EDUCATION	• Auditory discrimination of chord functions. • Auditory discrimination of triad chords in the tonality: major, minor, augmented and diminished.	- Auditory discrimination of chord functions. - Recognize and classify aurally the four types of triad chords.	✓ I can aurally recognize the functions of chords. ✓ I can recognize and classify aurally the four types of triad chords.
PRIMER TRIMESTRE: SCHENICAL ARTS	**CONTENTS**		**LEARNING STANDARDS**	**ACHIEVEMENT INDICATORS**
	CONCIENCIA CORPORAL	• Cuerpo como realidad psicomotora • Propioception • Coordination	- Identify my body parts: head, neck, arms, hands, fingers, fingers, chest, waist, leg, feet. - Moving parts of the body that are indicated without looking at them - Maintain balance with different positions and points of support. - Move symmetrically different parts of my body.	✓ I know my body parts: head, neck, arms, hands, fingers, fingers, chest, waist, leg, feet ✓ I move without looking at the parts of the body indicated to me. ✓ I maintain my balance with different positions and support points. ✓ I can move symmetrically different parts of my body.
	EXPRESION CORPORAL	• Movement qualities • Motion motors	- To know and experience the different qualities of movement according to the 4 elements: water, fire, air and earth. - Mobilize the body starting from the spine.	✓ I know and have experienced the different qualities of movement according to the 4 elements: water, fire, air and earth ✓ I can mobilize the body starting from the spine.
	SUCHA AND RITMO	• Concentration • Action-reaction • Attention and care	- Learning to focus the gaze on a fixed point (self-control) - Developing the peripheral gaze - Acquire strategies for the care of the space and objects we use in class. - Learn to follow another person in mirror simultaneously.	✓ I have learned to focus my gaze on a fixed point. ✓ I have learned to use my peripheral gaze ✓ I know how to take care of the space and objects we use in the classroom. ✓ I can move at the same time as another person in mirror image

	SPECIACIAL CONCIENCIA	• Trajectories and positions • The kinesphere	- Acquire the notion of spatial compensation and learn how to position myself in a grouping. - Knowing the vertical dimension and being able to move consciously from top to bottom and vice versa.	✓ I know what a "balanced space" is and how to contribute to the group to make it so. ✓ I know the vertical dimension and can consciously move up and down and vice versa.
	COMPOSITION	• Creation of scenes • Choreographic memory	- Creating a statue with the body to represent an image - Copy the steps of a choreography and remember them.	✓ I can create a statue with my body to represent an image. ✓ I know how to copy the steps of a choreography when it is taught to me and I remember them.

THREE SECOND: SCHENICALARES	CONTENTS		LEARNING STANDARDS	ACHIEVEMENT INDICATORS
	CONCIENCIA CORPORAL	• The 5 senses • The body as psychomotor reality • Coordination • Proprioception	- Recognize hearing as a rich sense that links me to the world and to others. - Recognize touch and sight as a rich and stimulating sense for creation. - Identify different body joints and musculature. - Moving the upper and lower body in a dissociated manner - Being aware of one's own posture: Position 0	✓ I recognize hearing as a rich sense that links me to the world and to others. ✓ I recognize sight and touch as a rich sense that links me to the world and to others. ✓ I know the different joints of the body and the musculature. ✓ I can move symmetrically different parts of my body. ✓ I am aware of my position and I know how to place myself in the 0 position.
	EXPRESION CORPORAL	• Imagination • Movement qualities	- Imagining characters to embody and sharing them with peers - Imagining situations about which to create scenes and verbalizing them in order to share them with others. - Combine the different qualities of movement in movement sequences (water, fire, air and earth).	✓ I can imagine characters to embody and explain them t o others. ✓ I can imagine situations to create scenes and explain them to others. ✓ I can combine the different qualities of movement into sequences of movements (water, fire, air and earth)
	SCUCHA AND RITMO	• Rhythm/ tempo • Action-reaction	- Maintain the tempo of a movement or action in simultaneity with another person. - Learning to perform a movement in response to another movement - To develop the capacity for detailed observation	✓ The tempo of a movement or an action is maintained simultaneously with another person. ✓ One reacts to another person's movement by responding with one's own movement. ✓ I can observe my surroundings and notice the details.
	VOZ E AND CUE RPO	• Projection and vocalization • Voice as a physical reality	- Learning to articulate the mouth (tongue, lips, jaw, palate) so that each sound is clear and independent - Differentiated pronunciation of vowel, consonant, nasal, occlusive and vibrant sounds - To know the existence of the vocal cords and how they function.	✓ Articulate the mouth (tongue, lips, jaw, palate) and achieve clear and independent sounds. ✓ Pronunciation distinguishing between vowel and consonant sounds, nasals, occlusives and vibrants. ✓ I know what ropes are and how they work

	COMPOSITION	• Creation of scenes	- Create characters that include a specific movement quality and a specific voice. - Adaptation of memorized choreographies to different music.	✓ You create characters that include a specific movement quality and a specific voice. ✓ I can adapt memorized choreographies to different music.

TERCER TRIMESTRE: SCHENICARTERS	**CONTENTS**		**LEARNING STANDARDS**	**ACHIEVEMENT INDICATORS**
	CORPORAL EXPRESSION	• Cuerpo como realidad psicomotora • Emociones	- Recognizing tension and relaxation in another person - Expressing comfort or discomfort through my body.	✓ Tension and relaxation are recognized in another person ✓ I can express discomfort and comfort through my body.
	SCUCHA AND RITMO	• Concentration	- Develop the ability to concentrate in a group at the same time to achieve the same goal.	✓ To develop the ability to concentrate in a group at the same time to achieve the same objective.
	VOZ E AND CUERPO	• Resonators and breathing • Projection and vocalization • Voice and creativity	- Know and practice abdominal breathing or diaphragmatic breathing. - Differentiated pronunciation of vowel, consonant, nasal, occlusive and vibrant sounds - Learning to project the voice - Voice modulation for creating different character voices	✓ I know how to breathe by activating the abdomen ✓ It is pronounced by distinguishing between vowel and consonant sounds, nasals, occlusives and vibrant ✓ I can project my voice so that I can be heard far away without hurting myself. ✓ The voice is modulated for the creation of different character voices.
	SPECIACIAL CONCIENCIA	• The 3 levels	- I know the high, medium and low levels and I can move in any of them. - Freely combine the different levels with attention to group composition.	✓ I know the high, medium and low levels and I can move in any of them. ✓ I can freely combine the different levels while being aware of compensating according to where my colleagues.

	COMPOSITION	• Creation of scenes • The roles of the scene	- Assess the meaning of an action or a body image in relation to other elements of the scene (Proxemia). - To know the different roles necessary for the scenic creation (direction, interpretation, scenography, technique, costumes and props, production). - Learning to make decisions about the creative place that is most fruitful for me to contribute to the group.	✓ I understand the difference in meaning between an action or an image depending on the elements with which it is (Proxemia) ✓ I know the different roles necessary for scenic creation (direction, interpretation, scenery, technique, costumes and props), production). ✓ I have made a satisfactory decision as to the creative venue that is most fruitful for me for contribute to the group

EXTRANSVERSALES		**SOCIOEMOTIONAL SKILLS (SES)**	**KEY COMPETENCIES (LLLs)**	**RESILIENCE STANDARDS**
	Feminisms and diversity	. Open-mindedness. Curiosity: Encourage curiosity about all kinds of body shapes, including non-normative ones. . Emotional regulation: Encourage **self-regulation** and self-esteem. . self-care by getting to know the own body (Self-awareness and **empathy**). . Task performance: Persistence: Enhancing persistence in the face of difficulties. . Ask the right questions to deepen the creation (critical thinking)	- Competence in linguistic communication - Mathematical competence and basic competences in science and technology - Multilingual competence - Digital competence - Social and civic competence - Competence in cultural awareness and expressions - Learning to learn competence - Sense of initiative and entrepreneurship	✓ Self-confidence, sense of self-efficacy and self-worth, optimism ✓ Positive coexistence, assertiveness, altruism, altruism, etc. ✓ Morality sense of humor ✓ Flexibility of thought, creativity ✓ Morality ✓ Consistent self-esteem
	Anti-racism and interculturality			

	Anticapacitismo	Collaboration and Self-Efficacy: Learning to make personal decisions to composing in a group in the same space (communicative and interpersonal skills)		

FULL SCALE PILOT

TURIN HUB

PROSPETTO ORARIO MOVEMENT 2022 - 2023						
Scuola	classe	giorno di lezione	maestro	alunni	periodo	ore lez.
IC DA VINCI - AMBROSINI						
MOVEMENT	1A	mercoledì 8.30 - 9.30	Stefania e Claudia	25	OTT - MAG	30
MOVEMENT	1B	mercoledì 9.30 - 10.30	Stefania e Claudia	25	OTT - MAG	30
MOVEMENT	2A	mercoledì 10.30 - 11.30	Stefania e Claudia	25	OTT - MAG	30
MOVEMENT	2B	mercoledì 11.30 - 12.30	Stefania e Claudia	25	OTT - MAG	30
MOVEMENT	3A	martedì 8.30 - 9.30	Stefania e Claudia	25	OTT - MAG	30
MOVEMENT	3B	martedì 9.30 - 10.30	Stefania e Claudia	25	OTT - MAG	30
IC DA VINCI - NERUDA						
MOVEMENT	4A	lunedì	Franco Celio Cioli	25	OTT - MAG	30
MOVEMENT	4B	lunedì	Franco Celio Cioli	25	OTT - MAG	30
MOVEMENT	5A	lunedì	Maxi Danta	25	OTT - MAG	30
MOVEMENT	5B	lunedì	Maxi Danta	25	OTT - MAG	30
IC DA VINCI/L. DA VINCI						
MOVEMENT	1M media	lunedì	Maxi Danta	25	OTT - MAG	30
DD FRANK - XXV APRILE						
MOVEMENT	2A	mercoledì 8.30 - 9.30	Giuliana Jurado Bonomi	25	OTT - MAG	30
MOVEMENT	4A	mercoledì 9.30 - 10.30	Giuliana Jurado Bonomi	25	OTT - MAG	30
MOVEMENT	5A	mercoledì 10.30 - 11.30	Giuliana Jurado Bonomi	25	OTT - MAG	30
MOVEMENT	1L media	lunedì	MAXI Danta	25	OTT - MAG	30
DD FRANK - GIACHINO						
MOVEMENT	5A	mercoledì 13.30 - 14.30	Giuliana Jurado Bonomi	25	OTT - MAG	30
FRASSATI						
MOVEMENT	3A	martedi	Franco Celio Cioli	25	OTT - MAG	30
MOVEMENT	3B	martedi	franco Celio Cioli	25	OTT - MAG	30
MOVEMENT	3C	martedi	franco Celio Cioli	25	OTT - MAG	30
MOVEMENT	3D	martedi	franco Celio Cioli	25	OTT - MAG	30
MOVEMENT	1 media	lunedi 14.30-16.00	MAXI Danta	25	OTT - MAG	30
TORINO 2						
MOVEMENT	1		Franco Celio Cioli	25	OTT - MAG	30
MOVEMENT	2		franco Celio Cioli	25	OTT - MAG	30
MOVEMENT	3		Franco Celio Cioli	25	OTT - MAG	30
MOVEMENT	4		franco Celio Cioli	25	OTT - MAG	30
MOVEMENT	5		franco Celio Cioli	25	OTT - MAG	30
REGIO PARCO						
MOVEMENT	1		Nadia Bertuglia	25	OTT - MAG	30
MOVEMENT	2		Nadia Bertuglia	25	OTT - MAG	30
MOVEMENT	3		Nadia Bertuglia	25	OTT - MAG	30
MOVEMENT	4		Nadia Bertuglia	25	OTT - MAG	30
MOVEMENT	5		Nadia Bertuglia	25	OTT - MAG	30
				775		

PROJECT MOVEMENT classes (second year) - IC DAVINCI-FRANK group.

FOREWORD: Beginning with the key words of Agenda 2030, the classes involved plan a pathway that uses musical, choral and instrumental practice to build citizenship skills, life-skills and develop basic skills. The value of musical literacy, the habit of choral singing and orchestral practice for the development of cognitive processes, meets here the intention to pursue themes such as sustainability, respect for the environment, cooperation and promote inclusion. In short, the key word that sums up the whole course will be CARE.
Classroom teachers will collaborate to develop at an interdisciplinary level the objectives and pathways co-designed with experts, in order to realize organic learning pathways

CLASSES	1 M – 1 L secondary school Da Vinci e via Cavagnolo IV A- B e V A-B elementary school Neruda II -IV-V elementary school XXV Aprile V A elementary school Giachino					
- *GOALS AND OBJECTIVES*	- Knowledge	Analytical description of activities	Teaching strategies and ways of carrying out the work	Theoretical references for methodologies, tools and materials	Developments, expansions, possible connections	CONCLUDING EVENTS
-Develop autonomy in caring for self and others, grasping relationships of interdependence. - Activate behaviors of listening and dialogue, knowing how to cooperate in the realization of a shared outcome	Explore the different expressive possibilities of the voice, known sound objects and musical instruments Sing individually and in groups simple songs by imitation, developing a sense of	-Through lessons divided into times and steps help pupils organize time and materials. Progressively increase time and concentration skills. -Participate in collective elaboration processes by sensing the importance of	-participatory lecture -small group work -close collaboration between class teacher and experienced musicians -individual and group creative writing (lyrics on the topics covered,	ABREU system and nontraditional methodologies for learning music Vygotsky and cognitive development (the zone of proximal development and cultural context, higher functions, and	ITALIAN Verbal and nonverbal language, the coding of language and music; spontaneous and collective writing for the Care Relay, Readings on the theme of environmental protection Production of argumentative,	RELAY RACE FOR THE CURE The song created by the classes involved will be presented at the Democracy Biennial. Each class will not sing the verse they wrote, but the one composed by another class.

-Understand the need for environmentally sustainable development -To grasp the value of cultural and artistic heritage with special reference to musical language	verticality in relation to the pitch of sounds. Know the figures of value. Reproduce a rhythm using voice, body and simple instruments Coordinate symbols, gestures and sounds Know and intone the major scale in the key of G Recognize and intone the name of notes Perform rhythmic sequences independently Recognize and read simple intervals Synchronize one's own singing with that of others	everyone's role in the group (writing a verse per class of a collective song to a given melody) Develop the desire and awareness of the possibility of expressing oneself through artistic languages. Perform breathing correctly Reproduce with the voice the pulse of a song Invent, create, perform sequences of sounds with the voice Perform vocal pieces with rhythmic precision and correct intonation For classes using the instrument acquire: -correct position of the instrument	shared song verse) -outings on the territory -use of audiovisuals, digital boards -use of salvaged materials -artistic techniques for the creation of teaching materials (posters, platics,videos) -construction of sound objects	the contribution that music practice can make) Agenda 2030 (the 17 goals) National Directions for the Curriculum. European Key Competencies and Citizenship Competencies.	narrative, poetic, mixed texts. SCIENCE/ GEOGRAPHY The environment around us, environmental issues, virtuous behaviors, Agenda 2030 CIVIC ED. Constitution, health and sustainable development (activities differentiated according to the age of the pupils) ART The synergy between artistic languages. Use of various techniques for the realization of artistic products MOTOR ED.ED. Music and movement	INSTITUTE INITIATIVES.

	Memorize texts and perform songs Invent lyrics for simple melodies on identified themes. Develop the ability to produce rhythms and melodies by applying known elementary patterns Adapt instrumental setting by controlling posture and holding the instrument (for classes in which instruments are played) Know and respect the rules of ensemble musical activity Actively participate in	-correct bow position -awareness of pressure, hand tension, air pressure -ability to articulate/bind sounds -coordination of bow movement and mastery of direction Outdoor activities to appreciate nature and help establish rules for its respect (exploration of the territory, knowledge of some environmental issues) Recycling. Correctly recycle waste and practice forms of using and recycling materials (construction of simple tools) STRATIVE pathway: from			Exploration of the environment, urban space and nature in the city (link to health promotion projects such as "A Mile a Day")	

	the group dynamic, listening to themselves and their peers to perform their part in a manner consistent with the ensemble. Know the process that transforms unused materials and waste into sound objects Construct sound objects out of salvaged materials Know and apply environmental protection standards and the concepts of sustainability and recycling	plastic to the violin				

ERASMUS MOVEMENT ACTIVITY REPORT - IC DA VINCI-FRANK Turin

At IC da Vinci-Frank, the second year of Movement saw the testing of the curriculum in 2 secondary school classes and 8 elementary school classes. The specialists involved, together with the class teachers and the Music teacher as far as the Secondary school classes are concerned, carried out multiple activities in continuity with the first year, with paths related to non-traditional learning of Music and initiation into choral and instrumental practice.

Maintaining the common background of objectives related to the development of cross-curricular and expendable skills in all areas of learning and the strengthening of life-skills and in particular resilience, the development of creative thinking skills, critical sense, self-awareness and interpersonal relationship skills, the classes have addressed paths commensurate with the age of the students and the specific prerequisites they possess.

Musical practice in the classes allowed the pursuit of the competence goals indicated by the curriculum (which I enclose here), hooking the intervention of specialists to the class curricular planning also with reference to the civic education goals related to sustainability and respect for the environment.

In fact, Agenda 2030 and its goals were the subject of reflection with children and young people, who started from its contents to write the stanzas of the "Relay for Care." This is a song dedicated to the environmental theme for which the various classes involved (not only from our institute) together with the teachers came up with the words. The specialists provided a base, the rhythmic and melodic structure of which was obviously studied during the meetings.

Some classes followed a path more focused on learning songs also in languages other than Italian, with references to other cultures. The texts were always translated, commented on and this pleasantly involved all the students, who always showed participation and curiosity. Choral practice was also joined by the introduction of LIS as a communication tool. Others used violins and cellos, and learning posture, bow grip, and instrumental practice provided an opportunity for students to approach the score, ensemble performance, and orchestra experience. The use of body-percussion encouraged the acquisition of rhythm, coordination, and the ability to listen to each other.

Unstructured material was used in all classes in addition to some woodwinds, Orff instrumentation, small percussion instruments, boomehackers, and bells.

Some classes will conclude the pathway with open lessons to which parents will be invited, in order to involve families in understanding especially the usefulness of approaching artistic languages as a tool for learning and inclusion.

The pathways have been monitored through special questionnaires on a sample of students, but also through observations and evaluation rubrics held by teachers interested in verifying their impact on the overall learning process and relationships within the class groups involved.

Of course, there were also some aspects that were not completely positive (it would be unrealistic to speak of a perfect course). The greatest difficulties were encountered with the older children (1 grade) especially in one class, due to the difficulty in managing the dynamics among the pupils. Also worth mentioning is that

not all classroom teachers were really willing to be actively involved in the project. This aspect, I believe, can also be seen in the difficulty of maintaining the commitment of filling out the questionnaires in some classes.

Instead, I think it is useful to report the comment of a teacher from a fifth Primary class:
"This course has been an important contribution to the growth and development of all children's knowledge and personalities. I, as a teacher, learned a lot and often wanted to test myself, performing the exercises with the children and reintroducing during my lessons some ways of listening and playing sounds. As for the two teachers, Maximiliano Danta and Franco Celio, one can without any doubt assert that they have proven themselves over the years, two competent, attentive, sensitive people capable of transmitting knowledge with professionalism and passion."

In retrospect, I believe that the project offered some opportunities in continuity with the previous path of "Music for the Earth," although I personally believe there were some critical issues in our institute, due to the difficulty of coordinating a high number of teachers and specialists in different plexuses. The complexity of this kind of project requires precise and timely organization, which does not always belong to all the figures involved. The sharing of goals and an underlying philosophy must be the basis, and in this light certainly the project has fostered a convergence of purpose and teaching practice.

On behalf of the da Vinci-Frank IC, I thank the Fondazione per la Scuola for this path and look forward to fruitful future collaborations.

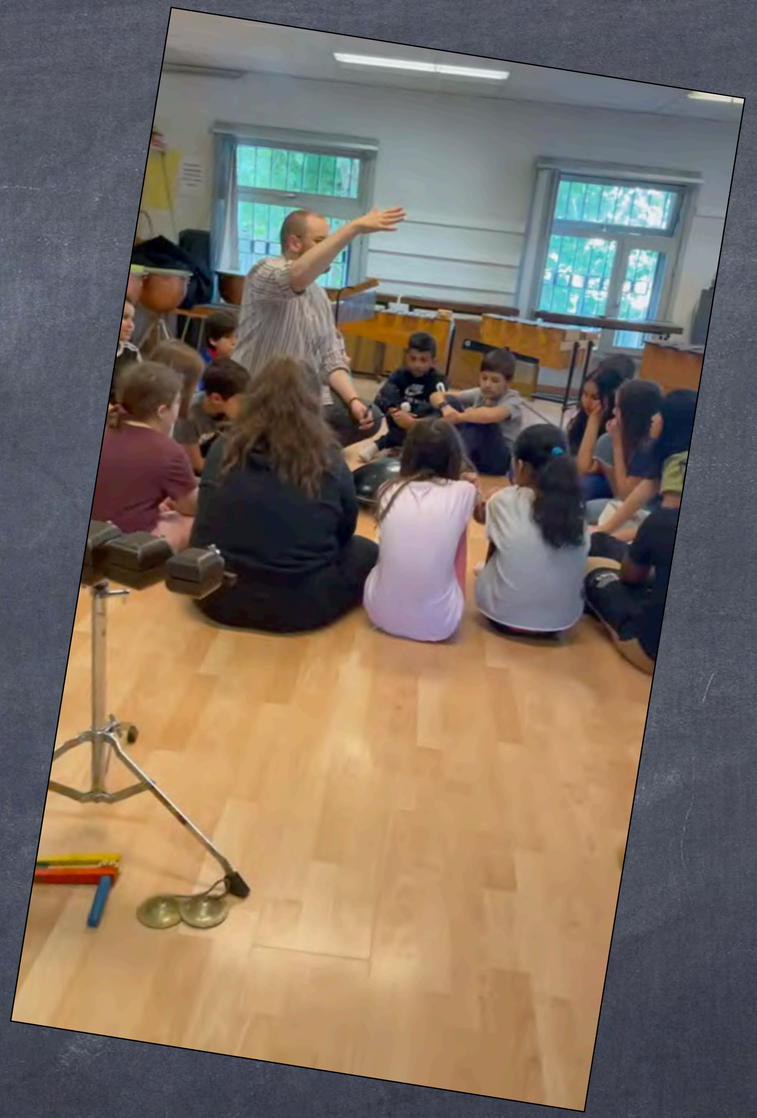
Turin, 13/05/2023

ins. Raffaella Porta
Responsible for musical activities

Progetto Erasmus Movement

I.C. Leonardo da Vinci - Anna Frank (Torino)

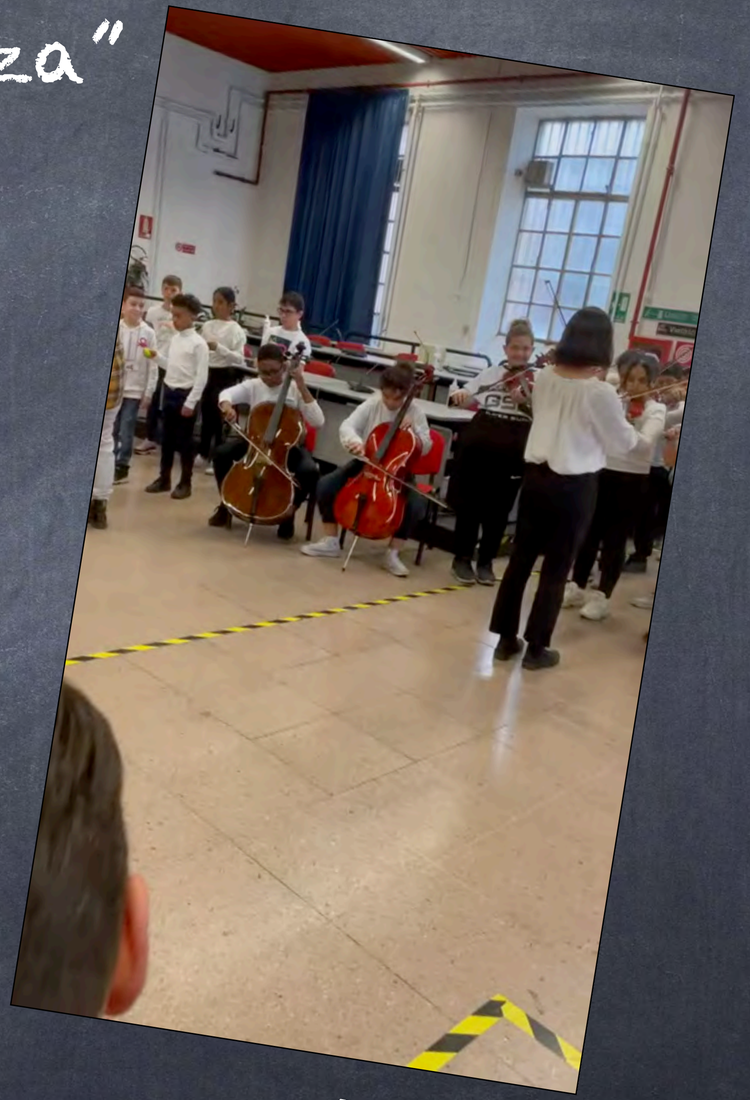
Attività a.s. 2022/2023



Laboratorio il Trillo

Classe 5A - Scuola Primaria E. Giachino

Consegna della "Carta dei giovani per un mondo senza violenza"



Evento: Biennale Democrazia

Attività Progetto Erasmus Movement
1L - S. Secondaria I gr. B. Chiara

Attività Progetto Erasmus Movement
1M - S. Secondaria I gr. L. Da Vinci

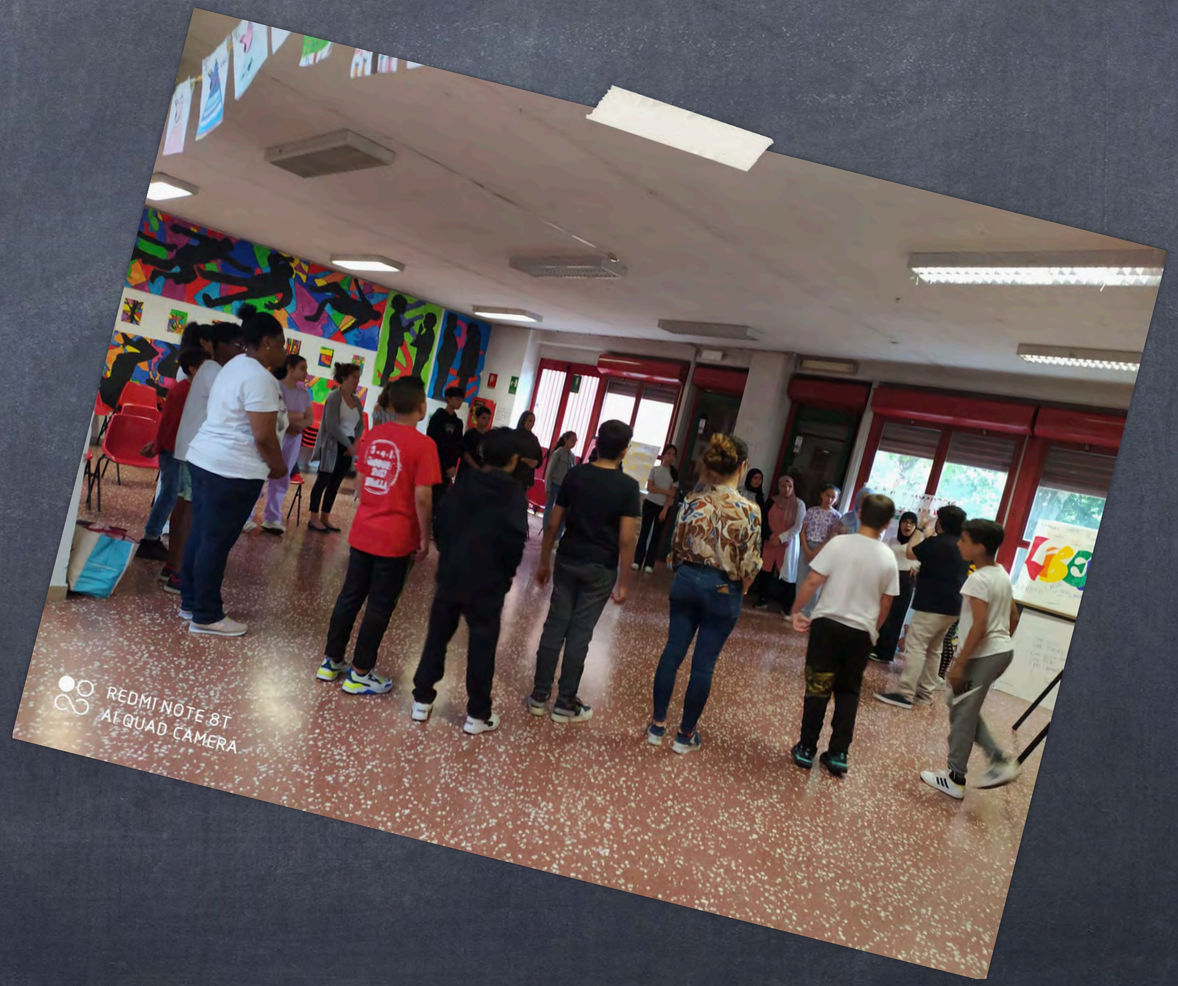
Attività e lezioni aperte

4A e 4B S. Primaria P. Neruda

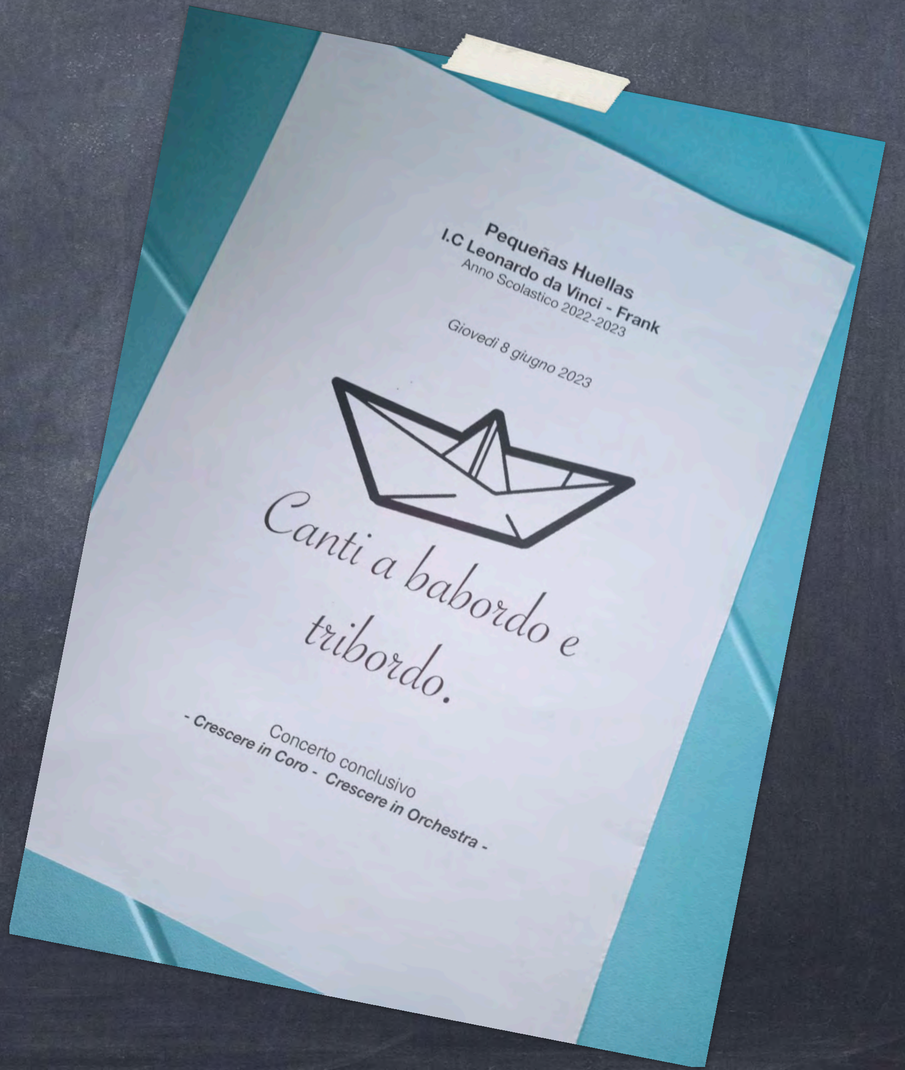
Eventi di fine anno

Lezioni aperte "Crescere in orchestra" classi I-II-III S. Primaria Ambrosini

Lezioni aperte classi Erasmus Movement
1L - S. Secondaria I gr. B. Chiara



Concerto Canti in lingua



L'I.C. Leonardo da Vinci - Anna Frank
Vi ringrazia per l'attenzione

Summary of activities carried out within the Movement 2022/23 Project

General objectives/competencies

The classes involved provide a pathway that uses musical, choral and instrumental practice to build citizenship skills, life-skills and develop basic skills.

Knowledge and interdisciplinary work

Area	Interdiscipline
Duration: Rhythm, long-short, basic figures, development of the horizontal sense of time.	Linguistic area, pairing with Italian in creating simple rhymes of agreement to grade by combining rhythmic figures by priorizing the accent of words. Logical-mathematical area, simple operations, multiples and proportion.
Pitch: Notes, high - low, organization of sound.	Biodiversity and communication; living things we communicate through sounds. Reading: pauses, changes in intensity, tone of voice, determines different message in verbal communication.
The body, the voice as the main instrument, basics for accurate vocal technique and body awareness.	Insight into the different systems that conform our bodies, especially the respiratory system.

Strategies to be put in place to achieve the objectives-competencies

The value of musical alphabetizing, the habit of choral singing and orchestra practice for the development of cognitive processes, meets here the intention to pursue themes such as sustainability, the
respect for the environment, cooperation and promote inclusion.
Taking the curriculum as a starting point, it is expected to delve into fundamental aspects in building citizenship and awareness of the mid-environment.

- Develop autonomy in caring for self and other, grasping the relationships of interdependence.
- Activating listening and dialogue behaviors, knowing how to cooperate in the realization of a shared outcome.
- Understand the need for environmentally sustainable development.
- To grasp the value of cultural and artistic heritage with particular reference to the language music.
- Interculturality: generating a safe space of exchange among pupils, where they can share distinctive cultural elements.

Concluding activity:
Collective creation of a melody and lyrics, with the aim of making a summary of the times covered along the way and sharing it with the classes involved in the Movement project.

Examples of activities:
Musical writing with nontraditional signs to introduce the topic by switching to traditional musical language, thus promoting certain flexibility and possibility to adapt to different signs. Use of riddling (rhythmic dictation) as role-playing, small conductors.

Constant work on pulse development, both individually and in groups, uses instruments built by own participants, or everyday elements that resignified into musical instruments.

Knowledge of musical notes and development of the verticality that this area proposes, mediating games with displacement, tangible elements such as cubes that allow learners to interact.

Songs in different languages, worked first from memory to later write the score, or, add different musical instruments according to the participants' suggestions.

Basic elements of vocal technique and body awareness by evoking sensations such as smells, fresh air, mint. Being aware of the vibrations our voice causes in our body, resonators, chest, articulation.

Everything described above was taken from the I. C. Da Vinci Frank from which we participated in its construction, being applied in all classes participating in the Movement project:

I.C da Vinci - Frank
1 M – 1 L Secondary school Da Vinci e via Cavagnolo IV A- B e V A-B Primaria Neruda

I.C Torino II
Parini II A
Aurora I A, III A, III B, VB

I.C Frassati 1A
IIIA B C

Turin, 16 marzo 2023

Franco Celio Cioli Maximiliano Danta

MOVEMENT: 15 lessons dedicated to classes 1C, 1D, 3C of elementary school "De Amicis" - IC Regio Parco (Turin)

UDA1 first approach to music: rhythm and singing.

5 meetings

The first lessons are referred to as "icebreakers." They serve, in fact, to create the climate necessary for the formation of the orchestral group.

Topics covered:

- Songs about sound-silence
- Basic rhythms
- Active listening education

The basic methodology is based on:

- Accessibility of music study for all regardless of social class and economic possibilities;
- Strong network ensuring a presence in various deprived neighborhoods with severe economic hardship and cultural poverty;
- Organization of the study of the musical instrument in groups and not individually: the orchestra is a cooperating and inclusive community in which each individual feels important and special; the essence of making music together is first and foremost sharing, respect, concentration and fun;

UDA2: let's get into the music

5 meetings

With this second module, the aim is to explore the more technical aspect of music by always using a collective dynamic.

The proposed games aim for all three classes at:

- A reading of the score in the key of the violin
- A reading of the main rhythms, including pauses and silences
- Performance of sung songs including self-directed canon

UDA3: Let's prepare a concert

5 meetings

The third module works on emotion and preparation for the moment when knowledge, skills and emotions will be shared: the concert.

The concert always turns out to be a delicate moment but, if prepared, it reinforces the skills learned along the way and creates a much more solid and united group.

The exercises performed here are reserved for refining memory techniques and consolidating the pieces studied.

Roles are chosen for each component and students are given responsibility with basic rhythmic and melodic musical tasks.

Music in all three UDAs accomplishes action on several areas:

- **Emotional**: during the two hours of music, conflicts are reset, we all become equal and leverage the achievement of a common goal (concert, song to be finished). Music also explores feelings and gives the opportunity to express them in unconventional ways, facilitating emotional dynamics that are often complicated especially in cross-cultural dynamics. Finally, playing a musical instrument makes each individual musician special in front of others.
- **Cognitive**: as has already been widely supported by neuroscience, music helps and develops areas of the brain that enact novel processes allowing connections with different disciplines. Music is math, it is true, but it can become literature, image, poetry, science, geography and history. In addition, the ability to concentrate that is achieved by processing a piece will also have an important effect on individual study.

- **Citizenship education**: the orchestral dynamic, with predefined roles and tasks to be fulfilled helps develop co-responsibility, respect and listening, which are essential ingredients for group dynamics. Each individual orchestral player becomes an integral part of a collective process. Taking care of a musical instrument also has a highly educational value because it teaches the child to care for an object carefully.

CLASSES INVOLVED:

1C, 1D, 3C: presented themselves as extremely heterogeneous classes in terms of learning styles and social backgrounds. Learning was facilitated by the extreme liveliness and creativity of the children, who were attentive and focused both rhythmically and under the melodic aspect.

PROGETTAZIONE classi MOVEMENT (seconda annualità) – gruppo IC Regio Parco

PREMESSA: L'esperienza musicale precoce permette agli studenti di sviluppare la capacità di pensare musicalmente durante l'ascolto o l'esecuzione musicale. Attraverso i suoni di un brano musicale ascoltato o eseguito, si riesce a richiamare nella mente la musica ascoltata poco o molto tempo prima, predire, durante l'ascolto, i suoni che ancora devono venire, cantare una musica nella testa, 'ascoltarla' nella testa mentre si legge o si scrive uno spartito, improvvisare con la voce o con uno strumento. Proprio come lo sviluppo del linguaggio, l'intelligenza musicale può essere favorita attraverso specifiche attività, che sono state svolte durante il progetto. Attraverso le competenze musicali è possibile raggiungere obiettivi trasversali che riguardano oltre alla competenza in materia di consapevolezza ed espressioni culturali anche altre competenze chiave che possiamo considerare trasversali all'apprendimento della musica come competenze sociali e civiche e capacità di imparare ad imparare.

CLASSI	1 C – 1 D – 3C scuola primaria De Amicis V A Primaria Giachino					
- *TRAGUARDI E OBIETTIVI*	- Conoscenze	Descrizione analitica delle attività	Strategie didattiche e modalità di svolgimento del lavoro	Riferimenti teorici per metodologie, strumenti e materiali	Sviluppi, ampliamenti, collegamenti possibili	EVENTI CONCLUSIVI
ascolto -	Sviluppo di curiosità ed interesse per l'ascolto e la pratica musicale. riconoscere gli elementi costitutivi di un semplice brano musicale	La competenza di ascolto è stata rinforzata durante tutte le attività musicali: durante l'esecuzione di	Interdisciplinarità: creare relazioni tra l'apprendimento della musica e	Sistema ABREU e metodologie non tradizionali per	Contenuti trasversali: Matematica ritmi, durata delle note, battute musicali (tempo in cui si svolge un suono)	Partecipazione al festival Musica alla Spina nel cortile della

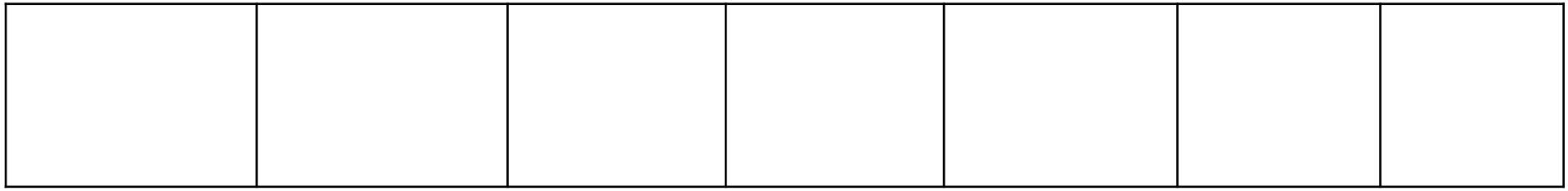
		ritmi sincronizzati di canti intonati e soprattutto attraverso la pratica strumentale. Ad inizio e fine lezione, vengono dedicati alcuni momenti specifici all'ascolto di musica tratta dal repertorio classico: la finalità è di trasmettere ai bambini il senso di "bellezza" e stimolare il loro interesse musicale. Vengono utilizzati brani evocativi, per attività di mimica corporea ed espressione di emozioni. Anche il disegno delle immagini evocate dalla musica è stato un modo per manifestare le emozioni e dare	l'apprendimento di altre materie per educare ad apprezzare il contributo della musica nella crescita culturale della società. L'apprendimento è avvenuto creando un ambiente inclusivo che ha tenuto conto di tutti e di ognuno Utilizzo della tecnologia: sfruttare le risorse digitali per facilitare l'apprendimento concerti e spettacoli per imparare a condividere la loro passione con gli atri	l'apprendimento della musica Agenda 2030 (i 17 obiettivi) Indicazioni Nazionali per il Curricolo Competenze chiave europee e Competenze di cittadinanza	Storia collocazione di stili e relativi autori nel contesto storico Arte e Immagine rapporto tra stili dell'arte figurativa e stili musicali. Italiano: Lettura e comprensione del testo apprendimento di nuovi vocaboli Educazione civica **educare alla solidarietà**, il cui fondamento è il riconoscimento dell'altro? Suonare insieme, e ancora di più cantare, presuppongono che gli alunni e le alunne sappiano ascoltarsi l'un l'altro, rispettare i tempi. l'**attività di ascolto** può contribuire a sviluppare le **competenze di cittadinanza**;	scuola De Amicis

Ritmica	Articolare combinazioni timbriche, ritmiche e melodiche attraverso semplici brani	spazio alla fantasia. Gli alunni hanno sviluppato le competenze ritmiche e di coordinazione corporea attraverso la pratica del “Body Percussion”, percussione corporea, cioè l’esecuzione di giochi di sequenze ritmiche su/con diverse parti del corpo (gambe, petto, piedi, schiocco delle dita, battito di mani), che producono timbri sonori differenti. Molta importanza è inoltre attribuita al movimento corporeo libero o “su richiesta”, in relazione a basi musicali dal ritmo regolare, con possibile accompagnamento di strumenti a percussione (tamburelli, legnetti, maracas).			l’ascolto consapevole della musica di altre culture, così come una particolare attenzione allo studio delle scuole nazionali nell’ambito della storia della musica, può certamente favorire la presa di coscienza del loro valore di espressione del patrimonio culturale di appartenenza	

Canto	capacità di eseguire brani in gruppo rispettando i tempi dell'altro attraverso l'esecuzione di semplici brani. Esplora le diverse possibilità di utilizzo della voce ed impara ad ascoltare se stesso	Lo sviluppo dell'intonazione attraverso il canto è stato sviluppato attraverso l'ascolto e l'esecuzione di brani tratti dal repertorio popolare infantile internazionale. Ogni canto è stato studiato attraverso semplici tecniche di pratica vocale, di ascolto ed interiorizzazione della voce "guida" dell'insegnante e conseguente ripetizione. Sono state inoltre utilizzate le più basilari tecniche della chironomia kodaliana, che associa ad ogni nota musicale un gesto, aiutando i giovanissimi allievi a "visualizzare" l'altezza dei suoni. Spesso il canto è stato accompagnato dall'insegnante con uno strumento di supporto (tastiera o il violino).				

Pratica Strumentale	Imparare ad utilizzare lo strumento (violini e sagome per i più piccoli)	Sia il canto che la body percussion divengono strumenti preferenziali per attività di improvvisazione, che permettono di potenziare l'interesse e la gioia di far musica, la creatività, l'empowerment e l'inclusione. Il primo approccio avviene attraverso giochi di gestualità ad imitazione e fiabe yoga, finalizzate all'apprendimento di una postura corretta e il più possibile naturale, con violino e violoncello. Contemporaneamente l'alunno apprende nomi e nozioni circa le parti costituenti strumento ed archetto. La pratica strumentale mira poi al potenziamento				

		della capacità di suonare semplici accompagnamenti ritmici, o brani di repertorio: si utilizzeranno a tal fine esercizi divertenti di allenamento tecnico. Particolare importanza verrà data alla capacità di suonare insieme ai compagni e seguire i comandi gestuali del direttore d'orchestra, riguardanti attacchi, fermate, diverse velocità e dinamiche: l'alunno potenzierà quindi competenze di ascolto, concentrazione e controllo corporeo. Fondamentale inoltre è la pratica di improvvisazione strumentale, come sperimentazione e ricerca sui materiali sonori ed espressione emotiva				



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Report Project Movement

The Istituto Comprensivo Regio Parco operates in a heterogeneous context characterised by the presence of immigrants belonging to different ethnic groups.
In this context, the school represents one of the few places of confrontation and cannot disregard merging with the territory through learning that has as its aim the realisation of an active citizenship that is expressed through participation in social and cultural activities .
In particular, the De Amicis school builds and practices forms of welcome and inclusion, aimed at enabling pupils with a migrant background to feel welcome and have access to the same opportunities as their Italian peers.
In this sense, music as a universal experience that manifests itself in different ways and genres, all of equal dignity, charged with emotions and rich in traditions, is an indispensable element in the education of the children, girls and boys who attend our school.
"Music, a fundamental and universal component of human experience, offers a symbolic and relational space conducive to the activation of processes of cooperation and socialisation, the acquisition of knowledge tools, the enhancement of creativity and participation, the development of a sense of belonging to a community, and interaction between different cultures." (National Indications for the First Cycle of Education 2012).
Through the Movement project, it was possible to implement active, non-traditional music teaching based on inclusive and transversal methodologies.
The adoption of El Sistema as a method and model has fostered this orientation. The conception underlying El Sistema sees music as an effective tool for cultural and social integration that is important for the development of the human being's intelligences, an innovative model that proposes ensemble music practice in choir and orchestra as a privileged tool for the formation of the individual and the citizen.
Ensemble music practice favours integration and inclusion processes, especially from the youngest age and with greater attention to situations of discomfort, particularly in the fields of intercultural dialogue and disability. The possibility of interdisciplinarity is also very important.
By collaborating and planning the activities with professionals from the Orme association, repertoires from different genres/cultures were proposed, which facilitated the research of historical and linguistic sources.

Improvisation and sound production (with the body, instruments and sound objects, the voice) through experimentation with different rhythms and timbres led towards a greater awareness of one's own potential . Listening was used as a means of fostering a critical sense and finally, musical literacy through analogue forms of coding became a language learning tool.

Valeria Valerio
project leader Movement IC Regio Parco

Torino,15/06/2023

Music Curriculum

Music, a fundamental and universal component of human experience, offers a symbolic and relational space conducive to the activation of cooperation and socialisation processes, the acquisition of knowledge tools, the enhancement of creativity and participation, the development of a sense of belonging to a community, and interaction between different cultures.

Singing, the practice of musical instruments, creative production, listening, comprehension and critical reflection encourage the development of the musicality that is in everyone; they promote the integration of the perceptive-motor, cognitive and affective-social components of the personality; they contribute to psychophysical wellbeing in a perspective of prevention of discomfort, responding to the needs, desires, questions, characteristics of the different age groups. As a means of expression and communication, music constantly interacts with the other arts and is open to exchange and interaction with the various fields of knowledge.

Competence Development Goals

Preschool	Primary school	Secondary school
The child communicates, expresses emotions, tells stories, using the various possibilities that body language allows. Follows with curiosity and pleasure performances of various kinds (theatrical, musical, visual, animation ...); develops interest in listening to music and enjoying works of art. Discovers the soundscape through perception activities and musical production using voice, body and objects. Experiments with and combines basic musical elements, producing simple sound-musical sequences.	The pupil explores, discriminates and processes sound events qualitatively, spatially and with reference to their source. Explores different expressive possibilities of the voice, sound objects or musical instruments, learning to listen to oneself and others; makes use of analogue or coded forms of notation. Articulates timbre, rhythmic and melodic combinations, applying elementary patterns; performs them with voice, body and instruments, including those of computer technology. Performs simple vocal or instrumental pieces, belonging to different genres and cultures, also using didactic and self-made instruments. Recognises the constituent elements of a simple piece of music and uses them in practice. Listens to, interprets and describes musical pieces of different genres.	The pupil actively participates in the realisation of musical experiences through the performance and interpretation of instrumental and vocal pieces belonging to different genres and cultures. He/she uses different notation systems for the reading, analysis and production of musical pieces. Is able to design and realise, by participating in collective elaboration processes, musical and multimedia messages, also using computer systems. Understands and evaluates events, materials, musical works recognising their meanings, also in relation to one's own musical experience and different historical and cultural contexts. Integrates one's own musical experiences with other knowledge and artistic practices, also using appropriate codes and coding systems.

SCUOLA SECONDARIA DI PRIMO GRADO			
DISCIPLINA: MUSICA			
COMPETENZE CHIAVE DI RIFERIMENTO: COMPETENZA IN MATERIA DI CONSAPEVOLEZZA ED ESPRESSIONE CULTURALE			
OBIETTIVI DI APPRENDIMENTO			
Nuclei Fondanti	**CLASSE I**	**CLASSE II**	**CLASSE III**
PRATICA VOCALE E STRUMENTALE **ASCOLTO** **INVENZIONE E PRODUZIONE**	– Conoscere la notazione convenzionale. – Conoscere le proprietà e i caratteri del suono. – Conoscere le principali formazioni strumentali e vocali relative – Riprodurre semplici melodie e sequenze ritmiche con la voce o lo strumento per imitazione o lettura. – Riconoscere i principali timbri strumentali e i vari parametri del suono. – Saper utilizzare e controllare lo strumento nella pratica collettiva (musica d'insieme/orchestra). – Sviluppare la capacità di esecuzione e ascolto nella musica d'insieme e orchestrale imparando a seguire la conduzione di un direttore.	– Conoscere la notazione convenzionale. – Riprodurre melodie e sequenze ritmiche di media difficoltà con la voce o lo strumento per imitazione o lettura. – Conoscere le principali forme musicali dei periodi storici trattati. – Conoscere l'evoluzione storica e la funzione sociale della musica dalla Preistoria al Barocco. – Saper utilizzare e controllare lo strumento nella pratica individuale, con particolare riferimento alla postura e all'acquisizione di tecniche specifiche. – Saper utilizzare e controllare lo strumento nella pratica collettiva (musica d'insieme/orchestra). – Individuare e intraprendere autonomamente un metodo di studio basato sulla consapevolezza dell'errore e della sua correzione. – Sviluppare la capacità di esecuzione e ascolto nella musica d'insieme e orchestrale	– Conoscere la notazione convenzionale. – Riprodurre melodie e sequenze ritmiche più complesse con la voce o lo strumento per imitazione o lettura. – Conoscere l'evoluzione storica e la funzione sociale della musica dal Neoclassicismo al Novecento. – Conoscere le principali formazioni strumentali e vocali relative ai periodi storici trattati. – Conoscere le principali forme musicali dei periodi storici trattati. – Saper utilizzare e controllare lo strumento nella pratica individuale, con particolare riferimento alla postura e all'acquisizione di tecniche specifiche. – Saper utilizzare e controllare lo strumento nella pratica collettiva (musica d'insieme/orchestra). – Individuare e intraprendere autonomamente un metodo di studio basato sulla consapevolezza dell'errore e della sua correzione.

		imparando a seguire la conduzione di un direttore.	– Sviluppare capacità di verifica, controllo e autoregolazione dell'intonazione. – Sviluppare la capacità di esecuzione e ascolto nella musica d'insieme e orchestrale imparando a seguire la conduzione di un direttore.

Griglia Valutazione

Nuclei fondanti	Indicatore	LIVELLI DI APPRENDIMENTO/ VOTO				
		IN VIA DI PRIMA ACQUISIZIONE 5	**INIZIALE 6**	**BASE 7**	**INTERMEDIO 8**	**AVANZATO 9- 10**
PRATICA VOCALE E STRUMENTALE	*Eseguire brani vocali e strumentali. Partecipare in modo attivo alla realizzazione di esperienze musicali. Decodificare un semplice brano ritmico /melodico utilizzando la notazione tradizionale.*	Anche se guidato/a, utilizza in modo poco appropriato la voce e gli strumenti didattici ritmici. Esegue faticosamente semplici brani. Ha difficoltà a partecipare alla realizzazione di esperienze musicali.	Se guidato/a, usa adeguatamente gli strumenti didattici ritmici e/o melodici. Esegue semplici brani se opportunamente guidato. Cerca di partecipare alla realizzazione di esperienze musicali più vicine alle sue capacità espressivo - musicali.	Possiede un discreto senso ritmico e usa con adeguatezza gli strumenti didattici ritmici e/o melodici. Esegue semplici brani. Partecipa alla realizzazione di esperienze musicali più vicine alle sue capacità espressivo - musicali. Decodifica un semplice brano ritmico utilizzando la notazione tradizionale.	Ha senso ritmico e usa con proprietà voce e strumenti didattici ritmici e/o melodici. Esegue brani di media difficoltà anche su base registrata o accompagnata dal vivo. Partecipa alla realizzazione di esperienze musicali. Decodifica un semplice brano utilizzando la notazione tradizionale.	Ha un buon senso ritmico e usa con perizia voce e strumenti didattici ritmici e/o melodici. Esegue brani di difficoltà graduale su base registrata o accompagnata dal vivo, anche a più parti. Partecipa in modo attivo e costruttivo alla realizzazione di esperienze musicali. Decodifica in modo completo un semplice brano utilizzando la

						notazione tradizionale.
ASCOLTO	*Riconoscere e classificare gli elementi del linguaggio musicale. Riconoscere opere musicali rappresentative di vario genere, stile e tradizione. Comprendere il significato e le funzioni della musica nel contesto storico.*	Anche se guidato/a, segue con poco interesse e non sempre riconosce le linee essenziali del messaggio espressivo - musicale proposto. Ha conoscenze non adeguate sulle opere musicali rappresentative di vario genere, stile e tradizione.	Se guidato/a, segue con sufficiente interesse e riconosce le linee essenziali del messaggio espressivo - musicale proposto; conosce gli aspetti tecnici, acustici ed espressivi di alcuni strumenti. Ha sufficienti conoscenze di opere musicali rappresentative di vario genere, stile e tradizione.	Ascolta e riconosce le linee essenziali del messaggio espressivo - musicale; conosce alcune opere musicali rappresentative di vario genere. Possiede alcune conoscenze sulle principali strutture del linguaggio musicale e sulla loro valenza espressiva.	Ascolta e comprende correttamente il senso generale del messaggio espressivo - musicale; conosce alcune opere musicali rappresentative di vario genere, stile e tradizione, nonché il significato generale e le funzioni della musica nel contesto storico; coglie alcune differenze stilistiche di epoche e generi musicali diversi. Possiede alcune conoscenze sui criteri di organizzazione formale e sulle principali strutture del linguaggio musicale e sulla loro valenza espressiva.	Ascolta e comprende, con precisione e in modo autonomo, il senso generale del messaggio espressivo - musicale; conosce e riconosce alcune opere musicali rappresentative di vario genere, stile e tradizione, nonché il significato e le funzioni della musica nel contesto storico; coglie le differenze stilistiche di epoche e generi musicali diversi. Possiede discrete conoscenze sui criteri di organizzazione formale e sulle principali strutture del linguaggio musicale e sulla loro valenza espressiva.
INVENZIONE E PRODUZIONE	*Comporre brevi sequenze ritmiche. Progettare e realizzare eventi sonori che integrino altre*	Anche se guidato/a, conosce e usa in modo parziale la notazione di base e con difficoltà partecipa alla realizzazione di	Se guidato/a, usa con essenzialità la notazione di base. Guidato/a partecipa alla realizzazione di eventi sonori.	Usa la notazione di base in modo sostanzialmente corretto. Partecipa alla realizzazione di eventi sonori.	Usa in maniera corretta la notazione di base. Contribuisce alla realizzazione di eventi sonori.	Usa in maniera corretta, precisa e ordinata la notazione di base. Contribuisce alla progettazione e realizzazione di eventi sonori.

	forme artistiche e multimediali.	eventi sonori.				

Analysis of the territory's context and needs

The 'Pier Giorgio Frassati' comprehensive school is located where the Lucento, Borgata Ceronda and Madonna di Campagna neighbourhoods meet in district 5 on the northern outskirts of Turin. This is an area characterised by a high incidence of young and lively population with a considerable percentage of foreign residents. District V, which ranks third in the city in terms of the number of foreign residents, after districts 6 and 7, is characterised by the widespread presence of inhabitants who are, on average, younger than in other more central areas of the city, but with a rather low level of professional specialisation and, consequently, with a high potential for economic hardship for families. The gradual abandonment of manufacturing settlements, which began in the last decades of the twentieth century, in addition to triggering a deep employment crisis, to which a complete alternative has not yet been provided, has produced a progressive devaluation of real estate, especially in the 19th-century working-class neighbourhoods (borgata Ceronda and Borgo Vittoria), where today the most socio-economically fragile families, often of non-Italian origin, settle. At the same time, it should also be pointed out that the urban regeneration process, triggered by the 1995 Regulatory Plan, has produced an overall reorganisation of the Spina 3 area with new and modern housing developments, with a large project to build 4,000 new dwellings and an imposing shopping centre, which have sprung up within the post-industrial Dora park, which, with its 358. 000 square metres, constitutes a fundamental new green lung for the area, as well as the main pole of attraction for younger residents.
In addition, since 2011, on the north-western edge of this territory, the Continassa area has become the other important hub of aggregation, following the inauguration of the Stadium and the Area 12 shopping centre, which attracts mainly adolescents living in the area of Via Parenzo and Vallette.
It is therefore a non-homogeneous territory from a socio-economic point of view and with different characteristics that are called to coexist and hybridise. Narrowing the focus of analysis, these general data are reflected in the characteristics of the institute's school population. Looking at the enrolments for the 2022/2023 school year, the growing trend of foreign enrolments is confirmed by the data. The most present community is confirmed to be the Romanian one, which accounts for about 50% of the foreign pupils enrolled in the comprehensive, followed by the Moroccan one, which averages 15%. For the most part, these are well-established families whose children were born in Italy. With regard to the resources of the third sector, it should be noted that in the Circoscrizione V area there is a fairly dense network of associations, both secular and religious (Associazione Minollo, Vides Main, ASAI, Piazza dei Mestieri), with which the Istituto Comprensivo Frassati has woven important partnerships to support the most fragile children and young people both in their afternoon studies and in the management of their extracurricular time.

Youth engagement and the development of training and socialisation opportunities are indeed a priority in an urban environment where school drop-out and socio-economic marginality are daily risk factors. In an attempt to meet this need expressed by the surrounding area, the educational offer of the Pier Giorgio Frassati Comprehensive Institute has been significantly enhanced with numerous workshop activities in extra-curricular hours, implemented thanks to funding from the National Operational Programme "For Schools - Skills and Environments for Learning" ESF- ERDF 2014-2020 and its Complementary Operational Programme Public Notice prot. no. 9707 of 27 April 2021 - Learning and Sociality. Among the free workshops offered are: English conversation workshop, theatre, music, motor skills, Reading aloud, Art, Chess and Robotics, the latter also during the curricular hours of the fifth classes of the primary school. The socio-economic fragility of many families, not only those with a migration background, calls for incisive responses to support parenting, which the school is trying to address at least in part with an internal psychological support service for the most complex cases.

ERASMUS MOVEMENT ACTIVITY REPORT - I.C. FRASSATI

The I.C. "Pier Giorgio Frassati" of Turin participated in Movement project in continuity with the previous path of "Music for the Earth" involving four third classes of the Primary school and one first class of the Secondary school. In the current school year, the specialists, together with the music teachers of the different classes have carried out multiple activities in continuity with the first year of the Movement project, with paths related to non-traditional learning of Music and initiation into choral and instrumental practice.

The group of pupils in the different classes was heterogeneous in terms of age, skills and learning styles.

An attempt was made to maintain the common background of objectives related to the development of cross-curricular and expendable skills in all areas of learning, the development of creative thinking skills, critical sense, self-awareness and the capacity for interpersonal relationships, addressing paths commensurate with the age of the pupils and the specific prerequisites they possess and considering the following content: choral singing, body gestures and rhythms, use of different percussion instruments (maracas, tambourines, bells, rain stick) combined with melodic instruments studied in Secondary classes (guitar, keyboard, flute, glockenspiel) and unstructured material.

The use of body-percussion encouraged the acquisition of rhythm, coordination, and the ability to listen to each other. This course was useful in fostering the inclusion of pupils with disabilities and allowed to work on some relational dynamics present in the different classes.

In Primary, it also allowed teachers to test themselves by performing exercises with children and reintroducing during lessons some ways of listening to and playing sounds.

Music practice in the classrooms has also made it possible to pursue the competence goals indicated by the curriculum by linking the intervention of specialists to the class curricular planning also with reference to the civic education goals related to sustainability and respect for the environment. In particular, the pupils together with the music teachers wrote the stanzas of a song dedicated to the environmental theme by composing the lyrics together. The specialists provided the musical basis, the rhythmic and melodic structure of which was obviously studied during the meetings.

The paths were monitored through special questionnaires on a sample of students, but also through observations and evaluation rubrics held by teachers interested in verifying the impact of the same on the overall learning process and relationships within the class groups involved.

At the end of the course in Primary, in groups of two classes, the choral voices of the pupils were recorded.

It would have been preferable to organize a performance where parents could see the activity carried out during this year in order to involve families in understanding especially the usefulness of approaching artistic languages as a tool for learning and inclusion.

Similarly, such a project was tested in a first grade class of the "P. G. Frassati" secondary school. The purposes on which the vertical curriculum is centered in this second year were carried out by the synergistic action between the external expert Maximiliano Danta and the collaboration of the music teacher. The stimuli that were offered during the lessons given by the expert were continued and deepened by the teacher during the subsequent curricular lessons. In pursuit of the shared goals, countless musical activities were carried out with the aim of developing and enhancing skills related to the musical area but also improving self-control skills and interpersonal relationships. The students were confronted in this experience through paths related to nontraditional music learning. The instruments that were used were essentially flutes, keyboards, guitars and percussion for the concertation of two polyphonic musical pieces ("Canto do povo" di Caetano Veloso e "Oggi è").

The 'activity ended with the professional recording of these pieces, which were then included within the end-of-year school concert. The pupils proved that they had achieved their goals and benefited from the wonderful experience of being part of the ensemble of a small orchestra.

Turin, 06/26/2023

Ins. Maria Stella D'Agostino

Carnisio Maria Gabriella

D'Accardi Laura

FULL SCALE PILOT

PIACENZA HUB

UNIT #1: Globetrotters… around the World

INITIAL DICUSSION:

Materials: maps, a recording machine to play back and to note down the children's comments.

What does the word "Globetrotter" make you think"?
Which countries did you visit, and what surprised you?
Where are these countries?
What did you like?
What didn't you understand?
What did you learn?
Which other countries would you like to visit? Why?
Can you find them on the map?
Do you have friends or relatives in other countries?
How do you communicate?
What do you think this song is about?

Warm up:

The children are made to sit in a circle to encourage communication and involvement.
The initial discussion helps communicate experiences and creates emotional bonds with the activity to be performed.
Active listening of the choral song.

Activity: GIROMONDO (GLOBETROTTER)

The song **Giromondo** begins in G Major, modulates in A Major, then moves to C and D, and like a real "Tour of the World" proposes a very natural and easy to memorize round of modulations. Composed in a 4/4 Tempo (except for one single beat in 2/4), it features a simple structure which was chosen as an initial step for the instrument practice. With a catchy, captivating melody and an engaging and cheerful pace it alternates the instrumental execution with the choral singing. **Giromondo** is a useful first step for the children, who can work with empty strings and learn the "ripresa d'arco" by starting from the gesture at a motor/expressive level. Given its immediacy, this song should be learned and performed by heart. The children will be encouraged to draw the flags of their Countries of origin, or of those they have visited, and to hang them in a dedicated space.

General Aims:

Promoting basic literacy through the acquisition of the languages and codes of our culture in a vision open to other cultures.
Developing cognitive, emotional, social, corporeal, ethical and religious dimensions, and acquiring crucial skills.

Specific Aims:

1. Ability to listen and memorize a piece of music.
2. Ability to perform a song in an orchestral ensemble while keeping the rhythm.
3. Ability to develop a selective listening that will allow children not to be conditioned by the "parts" of the other instruments but rather to adhere to their own "parts".
4. Ability to find help and points of reference in the melodies of other instruments.
5. Ability to alternate singing and playing an instrument through mental flexibility.
6. Learning to count the rests before starting to play and while performing a song.
7. Understanding the meaning of the term "rallentando", as requested at the end of a song.
8. For bowed instruments: to acquire technical control of the bow in order to play empty strings and perform the "ripresa d'arco".

Linguistic area:
Interacting collaboratively in conversations, discussions, dialogues about direct experiences, asking questions, giving answers and providing explanations.
Understanding requests and instructions for school and extracurricular activities.
Learning techniques of silent reading and expressive aloud reading.
Comparing the aspects that characterize the studied societies, also in relation to the present time.

Scientific Area:
Recognizing and describing regularities

Artistic Area:
Being able to transform images and materials by seeking original and figurative solutions.

Phisical Education Area:
Being able to create and perform simple movement sequences or simple individual and collective choreographies.

Specific Actions

Performance of the Activity:

Interpersonal abilities and acquisition of new skills

Being able to focus attention to the gestures of the classmates during orchestra/choir activities, in order to synchronize one's own. Being able to listen to the voice of the other children in order to modulate one's own and reach harmonious singing. Being able to focus attention to the gestures of the conductor (orchestra/choir) for prolonged times.

Literacy:

By performing this song the children will be immersed in music and will start decoding the first elements of formal language.

Cultural and espressive awareness

By talking about the world the children will be free to express their culture, informing the group of those important and constituent parts of themselves which are their origins. Drawing and exhibiting the flag can be a starting point for other activities. The teacher will make sure to optimize the interventions of each child.

Cooperation:

Every moment of this workshop is based on collaboration because every child has a responsibility and/or an assignment: setting in order the chairs, handing out the sheets, turning on the computers, attracting the attention with a conventional sign... the success of the activity depends on the degree of awareness that the children have for their commitments.

Open-mindedness:

This path helps children to acquaint themselves with their peers, to appreciate cultures and create the musical skills necessary to build systemic abilities (UN 2030 agenda).

UNIT #2 YOUNG COMPOSERS

IINITIAL DISCUSSION:

Materials: L.I.M. (interactive whiteboard) or multimedia screen.

Project several times a score with a C Major Chord.
What do you see on the whiteboard?
Indicate the notes or other signs: what meaning do they have?
What are they for?
Who invented this way of writing music? How long ago?

The children's answers will reveal their musical competence, which the teacher can use to build a common knowledge base and gradually start activities and stimuli for further study.

Warm up:

The teacher, using a piano or any other musical instruments available, starts singing the chord.

The group repeats the chord singing and starts to read the score. This sung/rhythmic reading will be repeated a few times, until the group tones in and the children express satisfaction for the result they achieved.

Activity: YOUNG COMPOSERS.

This is an initial activity of music reading. The song is structured on the notes of a C Major Chord (DO-MI-SOL) and develops with a rhythm of quarter notes and quarter rests. The short score is presented to the children in a graphical form, using digital tools to allow higher visibility. It can then be performed with some variations: introducing eight notes and the relative rests, transposing to other keys (D Major, E Major, F major, G Major ...), or with hand clapping and body percussion.

Later, a linguistic-musical game can be proposed. The children are divided into small groups and invited to find words which have a metric correspondence with the rhythm of the song, that they can try to sing in turn. From these initial free words, still in the style of the game, they can move on and create short lyrics that, with the help of the teacher, will finally be combined to build a musical story.

The scores (from the most simple to the most complex) can be transcribed by the children on special stave sheets with wider spacings, where words and drawings can be added in order to build a real score.

By using the children's answers about the history of music notation a research path can be started.

Manifold aims can be achieved; everything is based on attention, concentration, memory and learning speed

General Aims

Encouraging exploration and discovery to promote a taste for the search of new knowledge.
Creating environmental and emotional conditions for the children, in order to develop their skills.
Developing their willingness to work and cooperate with others, in order to build positive relationships aimed at achieving the assigned task.

Specific Aims

1. Knowledge of rhythm values and of basic rests (quarter and eight).
2. Knowledge of the staff, the G Clef, the C Note (below staff with ledger lines) and notes on the first two lines, E and G.
3. Gradual knowledge of the other notes placed in the subsequent spaces and lines (D-F-A; E-G-B; F-A-C…)
4. Acquisition of the tonal sense of Major Arpeggios.
5. Ability to sing sounds while reading the staff.
6. Ability to perform an exercise following the rhythm.
7. Ability to accompany an excercise with hand clapping and body percussion.
8. Refine attention and the focus capacity, quickness of reflex and memory skills.
9. Ability to write simple and short poetic lyrics, without repetitions and metrically corresponding to the rhythm of the text.
10. Ability to write lyrics that correspond metrically to the rhythm of the text and that tell a story or are connected to a meaning.

Linguistic Area

Ability to produce creative lyrics based on a given rhythm.
Enrichment of lexical wealth.
Ability to correctly divide words into syllables.

Historical Area

Knowledge of the function of Music for peoples

Scientific Areas:

Ability to classify a sound according to intensity, duration and height.

Artistic Area:

Ability to process personal and creative productions, in order to express feelings and emotions.

Physical Education Area:
Ability to create and perform simple sequences of movements.

Specific Actions:

Performance of the Activity:

Interpersonal skills and acquisition of new competences:

Every child is supported in their personal learning through collective repetitions and choral reading.

The game supports motivation, and the challenging aspects allow children to face new difficulties and improve their skills.

Literacy:

The ability to read music and memorize symbols is gradually connected to creative and emotional aspects.

Coooperation:

Each group of children looks for words suitable to the metric sequence, so that a song can be built from all the various "parts". The final work is created by cooperation among children.

Cultural and Expressive Awareness:

The children are free to express "their own words" and develop a story while working with their peers. The teacher supports their commitment and cooperates with them, so that the final result can be a source of satisfaction for the whole group.

Open Mindedness:

This activity arises and develops by listening to one’s classmates and by continuously revising one's own thoughts.

UNIT #3 FOLLOW TEMPO… WITH MOVEMENT

INITIAL DISCUSSION:

Which dances do you know? Where do you dance? Who do you dance with? What do you think dance is for? When was dance originated? Who might have invented it?
This discussion allows children to inform classmates about their passions or fears, and create emotional bonds with the activity to be developed. The discussion will be recorded and written down for the children.

Warm up:

The children are made to sit in a circle, and the music to be danced to is presented to the group. The teacher starts introducing a movement: eg clapping of hands... and when everyone is concentrated and ready to listen the dance can start. It's very important that the audio is played at an appropriate volume.

Activity

From a moment of confusion and disorder the movement can be turned into one of liberating relaxation, where children can immerse themselves in music, follow the rhythm, communicate with others and with themselves not only with words but also with their bodies.

The movement activities can start the music class; the songs involve the group in precise sequences of gestures.

In Bastringlo, one can alternate the walking movements with stops where rhythm/gestural sequences of legs and hands are performed, at first singularly then in pairs, and finally experimented in the larger group. The children will gradually memorize the rhythm/motor sequence in order to introduce more complex dance figures.

In Dumdideldum, the melodic text corresponds to precise sequences, with possible experimentations of LENTO and VELOCE; The song is in German and offers the children an opportunity to feel the musicality and the rhythm of another language. The text content can be hypothesized before looking for a translation in the language spoken by the children.

In "Les Semelles, the building sequence of 4 rhythmic patterns can be performed on various parts of the body, with a refrain and a finale. The 4 pulsations can be experimented by counting and beating on four colored carboard signs placed in front of one child at a time. It's very important to repeat the sequence at least 4 times, with a quick return to the starting point.

In all these activities the children can present other sequences besides those proposed, inventing something consistent with the songs that can become a common and original heritage of the group.

General Aims:

Carrying out teaching activities in the form of a workshop, in order to encourage effectivenes, dialogue and reflection.

Using expressive and corporeal methods in an original and creative way through forms of dramatization and dance, and being at the same time able to convey emotional content.

Specific Aims:

Linguistic Area: Acquiring the ability to conceive and creatively structure both a movement path without prior preparation and a choreographic scheme based on rational procedures and aimed at satisfying representative/expressive needs.

Historical Area: Getting to know the dances of other countries, including those where the children of the group come from.

Scientific area: Recognizing and describing regularities

Artistic Area: Expressing one's emotions and feelings through the expressive form of movement.

Physical Education Area: Acquiring awareness of the physiological functions (cardio-respiratory and muscular) and their changes in relation and resulting from exercise.

Learning and performing motor sequences with the use of music and at a natural pace.

Knowing and correctly applying methods of movement games, and assuming a positive attitude of trust towards one's own body, cooperating and interacting positively the with others'.

Specific Actions:

Performing the Activity:

Interpersonal skills and acquisition of new competences:

- Establishing positive relationships with adults and classmates;
- Expressing one's emotions and feelings;
- Conquering a progressive autonomy with respect to one's personal needs, environment, and materials;
- Taking initiatives towards objects and materials;
- Knowing how to express creativity.

Literacy:

- Developing musical sensitivity;
- Stimulating and supporting direct personal exercise, also starting off on ensamble music.

Collaboration:

- Promoting forms of peer education in the music approach; Encouraging socialization and self-expression in the group; contributing to the harmonization of interpersonal relationships and development of a cooperative spirit in the group.
- Enhancing the resources of all children, harmonizing different skills and identities in the learning process.
- Strengthening the ability of attention, concentration and memory.

Awareness and cultural espression:

Using music and dances from different countries helps to view music as a testimony of different ages and ethnic traditions.

Openmindedness: Detecting the incidence of musical activities on the learning process and on the development of transversal citizenship skills; Ensamble music has a positive relapse on all spheres of cognitive and emotional development of the children. Particularly significant is the improvement verified on children with disabilities and social disadvantage

UNIT # 4
MEETINGS ON THE TIME-LINE

INITIAL DISCUSSION: Show the children a long sheet of white paper (2-3 m) with a line drawn in the middle for its entire length. What is it? What could it become? Could it be a time-line? What else could we add? How should we structure it? What could it be used for?

Warm up: Listen to the overture of "The Magic Flute" by Mozart (the teacher can choose whether to do this in a static or a dynamic position, always keeping the group in silence). What does this music tells? What did it arouse? Can you guess the composer? By collecting the children's responses, the teacher wil be able to introduce them into the work and then put a portrait of Mozart on the time-line. (Depending on the level of the group other music and authors can be chosen).

Activity: In order to overcome the graphic problems of this activity (intervals, distances...) the time-line can be structured together with the children. Make sure to set it in such a way that it can always be visible and gradually enriched with portraits/photos of the characters encountered in the disciplinary paths of the year (mathematics, music, science, art). The teachers will propose the listenings at different times of the day preceding them with a short story about the theme of the song and placing on the time-line a portrait related to the composer's life.

The listenings can be proposed:

- To resume teaching activities after a break
- During a math exercise/test in the classroom.
- During the writing of a text or while producing an artistic image.
- To introduce a disciplinary activity and deepen its contents.
- To play with music and start to know and familiarize with the qualities of sound**.** The teachers can choose which musicians "to encounter", so as to establish not only a historical but also an emotional contact useful for the children's whole lifetime. To this extent it will be important to read evidences, letters and articles**.**

General Aims:

Being able to organize one's learning by effectively managing time and informations at both individual and group levels.

Implementing the ability to translate ideas into action. This includes creativity, innovation and taking risks, as well as the ability to plan and manage projects for the achievement of aims.

Strengthening the creative expression of ideas, experiences and emotions in a wide variety of media, including music, performing arts, literature and visual arts.

Being able to orient themselves in space and time, giving expression to curiosity and searching for a meaning; observing and interpreting environments, facts, phenomena and artistic productions.

Being able to recognize one's own and others' emotions.

Knowing the fundamental aspects of cultural assets.

The pieces to be listened to can be selected according to the age of the children, to their disciplinary paths and to the teaching choices of the team.

Reading the time-line can stimulate interdisciplinary references and connections.

Specific Aims:

Linguistic Area:

Listening and understanding oral texts, either "directly" or "transmitted" by the media, grasping their meaning, their main information and their purpose.

Historical Area

Studying the life history of great composers, scientists and mathematics.
Using the time-line to organize information, knowledge, periods and to identify successions, contemporaneities, durations, periodizations.
Identifying the relationships between human groups and space contexts.
Grasping the concept of duration.

Scientific Area:

Building reasonings to formulate hypotheses, supporting one's own ideas and comparing them with the points of view of others.

Developing attitudes of curiosity and ways of looking at the world which can stimulate the children to seek explanations.

Finding from various sources (books, Internet, speeches of adults, etc.) information and explanations about problems, or facts that interest the children.

Understanding the importance of errors, starting from the etymological root "to err", that means "moving towards".

Artistic Area:

Learning to know the musical instruments that characterize an era. Listening, interpreting and describing different music pieces. Reading and creating symbols. Finding within a work of art the essential elements of form, language, technique and style of an artist, in order to understand their message and function. Familiarize with some forms of art and craft production that belong both to one's own and other cultures.

Physical Education Area:

Create motor actions in synchrony or alternating between singing and music.
Strengthen awareness and movement control.

Specific Actions

Performing the Activity:

The activities will be conducted for the whole school year and scheduled by the teaching team.

Interpersonal Skills and Acquisitions of new Competences:

Through these "meetings" the children can develop and expand self-knowledge, discuss and cope with personal and relational problems.

Literacy:

Through active listening, the children will learn the qualities of sound, identify the tone of the main musical instruments and acknowledge the importance of silence.

Cooperation:

Cooperative learning will start actions that favor collective well–being.

Awareness and Cultural Expression:

To allow the children to enter the world of music and art by providing them cultural and technical tools to appreciate their value.

Open-mindedness:

Through the knowledge of some great characters from the world of art and science the children will be able to appreciate the value of different cultures and traditions by entering a cultural dimension which exceeds boundaries.

UNIT NUMBER 5
THE ORCHESTRA: A SCHOOL OF RESPONSIBILITY AND AUTONOMY

INITIAL DISCUSSION: In your opinion what does it mean to be responsible? Is it possible to learn it? What can help us to become responsible? Let's write together the assignments and tasks.
How long does an assignment last? How can a child who carries out an assignment assess his performance by himself?

Warming up: The class group meets in assembly; the teacher can begin to introduce the topic of responsibility trough the telling of a story, the viewing of a short video or the listening to a song, each one suitable for the children's age.

Work:
To individuate the assignments and write down the tasks. The following could be a possible assignments' list with the relevant tasks:

In charge of well-being
Each orchestra section has a child in charge of well-being, who has been selected by the children.
The child in charge listen to the children's proposals, the difficulties which could arise, the positive aspects and became their spokesman.
The child in charge cooperates with the teachers in order to reach a positive relational mood in the section/row.
The child in charge is regularly listened by the theacher in charge and the class/music teachers and informs the children of the resulting meliorative actions.

In charge of the scores
Each row of instrument has a child in charge of the scores, who has been selected by the children and the music teacher.
The child in charge receives the scores from the teacher for safekeeping, takes charge to hand them out to his/her classmates and to deliver them to the absent children.
At the end of each workshop the child in charge checks that all children have the scores in order; if necessary he/she will ask the teacher to print the possible missing photocopies.

In charge of the order and the music stands
Each row of instrument has two children in charge of the order and the music stands, who has been selected by the children and the music teacher. They help the teacher to tidy up the classroom before and after each lesson. The children are able to assemble and dismantle the music stands.

Before and after each orchestra's rehearsal they cooperate with the class teachers to prepare the teat or other designated place.

Secretary

Each row of instrument has a secretary, who has been selected by the children.
The secretary cooperates with the music teachers and the other teachers to organize the lessons.
He/She calls attendance at the beginning of each lesson, invites the classmates to get it in a line to get the instruments and enter the room where the music lesson will take place.
He/She fills out the "little notebook" with the date of the lesson, the names of the absent classmates, the debated topic, the assignments and possible memos to be remembered.
He/She fills out the forms for the tasks' assignment and other required forms.

First of the row

He/She flanks the teacher for the instruments' tuning in order to become gradually self-reliant, invites the classmates to study with steadiness and diligence, helps those who have difficulty.
Other tasks will be indicated by the music teacher.

LUTHIER
He/She is able to clean and put the music instruments back in the right way.
He/She knows the instruments' and cases' number.
He/She is willing to learn simple maintenance operations.

Main goals:

To understand and think about rules and values, which lie inside the deeds.
To manage the conflicts in a group.
To experience a collaborative and participatory approach to problem solving.
To develop responsible and conscious behaviours.
To develop taking care acts towards persons and things.

Specific goals:

Linguistic area:

To take part to discussions with apropos speeches, to respect his own speech turn and the others' opinions.

Historic area:

To compare and correlate the knowledges learned in different subjects and rework them in a personal way.

Scientific area:

To be able to adequately use different representative instruments in order to collect and classify the observations.

To advance hypothesis to solve problems through reasoning and discussion.

To discuss with other people in order to find out alternative strategies to solve problems in different ways.

Artistic area:

To use the space and the instruments in a right way.
To cooperate with the group to realize common works.

Physical education area:

To reach an increasing mastery of motor and postural schema, in order to learn to control the own body and the movement.

Specific actions:

Carrying out the work:

The awarding of the assignment take place at the beginning of the school year and these are kept as long as the orchestra is operating. It is useful to prepare a wall board so that the assignments are clearly visible.

Interpersonal abilities and acquisition of new knowledge:

The children will learn subjects', social and active citizenship abilities.

Education:

The orchestra becomes a lively environment for the social and musical learning.

Cooperation:

Cooperation is one of the keyword of this work. Cooperation is established between children, between adults and children and between adults. It is a continuous training, which is steadily tested and experienced in practice.

Awareness and cultural expression:

Through the meetings and the self-assessment of the assignment the children develop the awareness of their acts and increase their self-esteem and the value of their own personal and social skills, which arise also from their own knowledge.

Open-mindedness:

The mistakes are experienced as an opportunity of growth and therefore accepted with tolerance and respect.

In the orchestra the children experience that there are different ways of acting and each one get educated to look at the reality by taking into account the different points of view.

FULL SCALE PILOT REPORT

MANISES HUB

FULL-SCALE PILOT REPORT

School name: Ateneu Cultural Ciutat de Manises

PART 1: HOW DOES YOUR FULL-SCALE PILOT CURRICULAR CONRETION RELATE TO THE MOVEMENT GENERAL PROGRAMMING

Introduction:

1. Describe briefly the main theme and objectives of your curricular specification.
    a. For the full-scale project, the main theme is "The present moment". The main purpose of this pilot program is to use music as a vehicle towards improving the children's general wellbeing. It is for that reason that the main focus will not be presenting a concert or ensuring the memorization and performance of a set amount of musical pieces. The sessions will be guided towards creating a sense of body awareness and trying to teach children how to sing in a healthy manner.
2. What problems have you encountered during the implementation of your full-scale pilot regarding both the curricular specification and the general Movement programming.
    a. Some of the main problems that we've encountered are mainly logistical, especially the arrangement of many pupils in a small space. That does sometimes get in the way of a normal development of the sessions. Nevertheless, it has brought some positive aspects, allowing both the teachers and the pupils to reflect upon the conditions and react and work accordingly.
3. How did you resolve these problems?
    a. This logistical issue has given us the opportunity to reflect more about the environment we create in the classroom and through the reflection we've managed to get a better climate and therefore alleviate the problem.

Development, methodology and teacher's role:

1. Stating the Movement programming as a starting and common point, how does your methodological approach materialize within the curricular specification and its application? Has it evolved during it?
    a. Mainly based on the socio-constructivist approach, we've focused on dialogue and specially listening to the pupils which in terms comes to great aid in understanding and therefore learning the lyrics of the songs we want to sing. We've focused a lot on the importance of word and their meaning, constructed collectively through dialogue. We've evolved this process from first learning and then understanding the lyrics to doing it in reverse which we found to be much more effective both in terms of socioemotional skills and in terms of musical skill acquittance.
2. Stating the Movement programming as a starting and common point, what's the role of the teacher within the curricular specification? Has it evolved during it?
    a. For the full-scale we had two teachers: one specialized on keyboard accompaniment and the other on vocal technique. Holistically, the role of the teacher (assuring emotional development and wellbeing of the pupils) has not changed much but in a more specific sense, specially musically, the view has evolved from a more technical viewpoint (ensuring good vocal technique) to a more confidence-based attitude (providing confidence to the pupils and reinforcing the vocal performance throughout creating a relaxing and participative environment).
3. As a teacher what have you learned by implementing your curricular specification?
    a. As for the vocal teacher: to realize the importance of a good and cooperative environment and the direct relation it has in specifically musical results. There is an important reflection to be made, even if socioemotional wellbeing were not the main objective, it is still advisable to aim for it, for it provides much better results in more specifical technical areas.

PART 2: WHAT DOES YOUR CURRICULAR SPECIFICATION CONTRIBUTE TOWARDS THE MOVEMENT GENERAL PROGRAMMING

1. What does your curricular specification contribute towards the movement programming general objectives?
    a. We feel that we've contributed the most towards general objective 2 "Promote the importance of music and creative practices in schools". We've worked on promoting the idea that music is not only a recreational activity but a tool to better understand oneself and the society. As we have it in our school motto: we don't teach art for you to be an artist but to make you more human, with more love, compassion and to recognize beauty and kindness.
2. Have you accomplished any extra objectives as a consequence of the programming?
    a. We think we have accomplished one extra objective: to recognize and value the meaning and power of words and its use.
3. What are some strong points about your curricular specification that could contribute towards improving the general programming?
    a. We deem our main strong point to be the collaboration between the teachers of several disciplines in order to build an experience that is more complete.

FULL SCALE PILOT REPORT

HELSINKI HUB

FULL-SCALE PILOT REPORT

School name:

KESKI-HELSINGIN MUSIIKKIOPISTO – CENTRAL HELSINKI MUSIC INSTITUTE (CHMI)

PART 1: HOW DOES YOUR FULL-SCALE PILOT CURRICULAR CONCRETION RELATE TO THE MOVEMENT GENERAL PROGRAMMING

Introduction:

1. Describe briefly the main theme and objectives of your curricular specification.

The main theme was to grow as a part of the society, social growth as an individual in a class room. The specific objectives you'll find in the Curricular plan CHMI (attached).

2. What problems have you encountered during the implementation of your full-scale pilot regarding both the curricular specification and the general Movement programming.

The CHMI has co-worked with three primary schools in the capital area. It means that the teacher of our Music Institute is coming from outside of the School and was like a visitor once in a week in the school. To implement the music to the every day life in the class room is not easy when you are out of the every day life.

3. How did you resolve these problems?

In some of the schools the co-operation between the music teacher of CHMI and the class teacher worked great and the the results to implement musical life in the class room seemed work better.

Development, methodology and teacher's role:

1. Stating the Movement programming as a starting and common point, how does your methodological approach materialize within the curricular specification and its application? Has it evolved during it?

The more the children can make different activities the more the social focus was in to doing together. Exercises, where everybody were doing something creative to the same goal with everyone helped pupils to concentrate more to the activity. When the teacher arrange more space to the creativity, for example, inventing melodies or words were satisfying everybody, the children and the teacher.

2. Stating the Movement programming as a starting and common point, what's the role of the teacher within the curricular specification? Has it evolved during it?

The teacher has an important role in the classroom. The more the teacher knows the children by person the better he/she can take care of an individual. It means that he/she can give different specialized roles to every children.

3. As a teacher what have you learned by implementing your curricular specification?

The process gave our teachers new points of view how to give more space to an individual in a group situation. All the group members have their possibilities to participate in the musical process as creative as they are at the moment. To give positive feedback to everyone as an individual is very important and that everybody are members of the society in the class.

PART 2: WHAT DOES YOUR CURRICULAR SPECIFICATION CONTRIBUTE TOWARDS THE MOVEMENT GENERAL PROGRAMMING

1. What does your curricular specification contribute towards the movement programming general objectives?

The curricular specification ion CHMI was programmed so that every human being could be an active actor and learns set his/her own goals and active to reach them.

2. Have you accomplished any extra objectives as a consequence of the programming?

Due to the covid 19 there was a short period, when our teachers couldn't go to the schools. Antti made videos for students in which different body rhythms were practiced and the class teacher did the exercises with the students.

When teaching in class, Antti used the GarageBand program. It makes easy to make backgrounds (mainly rhythms). Along with these backgrounds, we did, for example, different body rhythms or used the computer as a background for word rhythms that the students came up with themselves. Similarly, with the background, percussion instruments could be used to implement the rhythms. In this way, you can especially train to stay on the pulse. I also made a few backgrounds with chords, which I combined with the students to come up with the melody and words.

"One time we created space music so that the students produced all kinds of sounds either with their own bodies or with objects in the classroom. I then mixed these sounds together, adding space sounds using the computer. At the same time, the class had a space-themed course."

We planned also new games and activities involved with music to use them as a tool for evaluation. You'll find the games and exercises in our curricular plan (attached).

3. What are some strong points about your curricular specification that could contribute towards improving the general programming?

The philosophy in the curricular program is the learning is a holistic and interactive process and an inseparate part of growing as a human and a part of society. This will

be done in interaction, by guidance and feedback, and concerns both pupils and teachers. The program leaves the teaching situations to the professional considering of the teacher.

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ATTACHMENT: CURRICULAR PLAN OF CHMI

KESKI-HELSINGIN MUSIIKKIOPISTO
Elämys, oivallus, ilo!

JANUARY BASIC BEAT	FEBRUARY SINGING AND MELODIES	MARCH LISTENING	APRIL PLAYING INSTRUMENTS	MAY PLAYING INSTRUMENTS AND ”PUTTING IT ALL TOGETHER”
Beat together, pupil´s own beat, expressing the beat in different ways	Using voice in healthy and natural way, echo songs, breathing exercises	Ways of active listening, timbre	Playing together	Preparing a song with children that combines all the elements we have learned together.
Word rhythms, rhythmics, bodyrhythms/ bodypercussion	Singing + bodypercussion	Getting to know various instrument´s voices	Musical forms, ostinatos	
Word rhythms + bodypercussion = ostinato	Canons, polyphonic songs	Active listening exercises		

MOVEMENT CURRICULUM PLAN 2023 CENTRAL HELSINKI MUSIC INSTITUTE

These ten musical activities are made and written down to improve and strengthen kids' resilience skills such as co-operative skills and problem solving etc. by using musical pathways.

1. **Instruments**

This activity needs either pairs or small groups. Each pair or small group is given one instrument and they try to "tell" it to the rest of the group using either just sound or movement. For example if one pair is given the word piano, the other can be the instrument and the other can mime to play it. The class can start first from the percussive instruments and then move forward to orchestral instruments. This is a great opportunity to learn new instruments!

Skills involved and activated: co-operation, problem solving, creativity

2. **Students as conductors**

In this exercise, students get to see what it's like to be a conductor. First, with students, one can practice how to display crescendo and diminuendo in the exercise.
The teacher splits the class into pairs or small groups of four or five students. One has an instrument or can use body percussion and the other/ others is allowed to act as conductor. The conductor is allowed to show when to play more quietly and when louder.

Skills involved and activated: co-operation, active listening, responsibility

3. **Rhythmical insects or animals**

The class first picks four insects or four animals.

Then each insect/animal needs its own voice and the teacher can divide the class into small groups and give each group its own insect/animal which voice they can think about.

Next, the class together goes through the sounds of all insects/animals in such a way that the whole class remembers them. After that, the teacher can say insect/animal names to the groups and they must remember what sound the insect/animal in question had.

Next step in the small groups is to think about the rhythm of each insect/animal.. After that the class again goes through the rhythms of all insects/animals and tries to memorize them. The teacher again can say insect/animal names to the groups and they must remember the rhythm.

Final step is to think how the insect/animal moves and combine the rhythm and the moving around together.

Skills involved and activated: co-operation, creativity, problem solving, perseverance

4. **React to music** https://youtu.be/excLqg_9UWo

In this exercise, students react to music by moving. The drum can be used in this activity, but also piano or the music from cd or Spotify is fine.
The idea is for students to move around the classroom and express music with their body while listening to the drum/ piano/cd. Before starting with the students, it can be agreed that when the music stops, the movement stops also.

Skills involved and activated: energy, creativity

5. **Mirror** https://youtu.be/QelVBCeJd80

The teacher divides the class into pairs. One of the pairs leads first and the other is a mirror. The leader pair moves with the given music for example an orchestra piece and the mirror follows whatever the leader pair does. First the pairs can be still and next time they can try to move around in the classroom.

Skills involved and activated: co-operation, trust

6. **Sound drawing** https://youtu.be/DU1YSFG1ML4

The purpose of this exercise is to warm up and experiment with your own voice. In addition, the exercise helps in studying and experimenting with your own voice.

First the teacher shows the students how to use one finger to draw in the air and make sounds according to finger movements. Students draw in the air with their finger and make noises according to finger movements, for example, when the finger moves up, a higher sound is released. Drawing can also be transferred to the class board and different drawing styles means different kinds of voices.

The teacher can draw a finger in the air as well according to the lyrics of the song and everyone will sing along. After that, the drawing can be transferred to paper still singing the same lyrics.

An example:
Twinkle twinkle little star
How I wonder where you are. (stars in the air or paper)

Up above the world so high, (earth/ circle in the air or paper)
Like a diamond in the sky.

Twinkle, twinkle, little star, (stars again in the air or paper)
How I wonder what you are!

Skills involved and activated: trust, perseverance

7. **Beat in the circle** https://youtu.be/bB1ZRcL9iSw

Whole class stands in the circle and the teacher sends a message forward. First it can be one clap, then to claps and at last just “shh”. Different kinds of variations can be made when this activity is familiar, for example longer rhythmic messages.

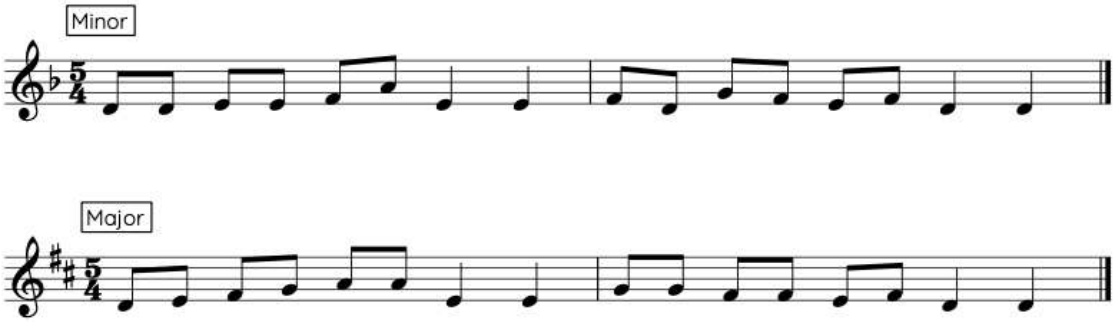
Skills involved and activated: co-operation, trust

8. **Kalevala rhymes and improvising own words**

The practice involves inventing your own words for Finnish folk song melodies and using Finnish, traditional Kalevala poetry. There are always eight syllables in the Kalevala poetry line for example: Va-ka-van-ha Väi-nä-möi-nen.

Traditionally these kinds of finnish songs use the echo singing method. This means that the line is always sung twice. The teacher can first sing the line alone and the class responds to the teacher by repeating the same.

An example of the two traditional finnish folk melodies are:



Skills involved and activated: problem solving, creativity, responsibility, resistance to stress, critical thinking

9. Move-sound-stop

Take a little bit of your own space in the classroom.
Close your eyes. When you feel a touch on your shoulder, open your eyes and start to walk calmly and make one noise using for example the vowels aaa, uuu, iii.

When you feel the touch on your shoulder again stop walking and noise and close your eyes again. So when you move, you sing and when you stop, you listen. The activity can be done also using a touch of the scarf and dimming the lights.

Skills involved and activated: trust

10. Music moves us all: using movement to figure out musical forms

The exercise is supposed to learn to perceive the musical form of a song through various movements. Initially, the exercise can be done by a whole class, for example, in an ABA song. The teacher may later divide the class into small groups that reflect their own movements into the same song.

An example:
A: Marching
B: Waving hands
A: Marching

Skills involved and activated: trust: co-operation, problem solving, resistance to stress

FULL SCALE PILOT REPORT

MADRID HUB

FULL-SCALE PILOT REPORT

School name: CEIP MANUEL NUÑEZ DE ARENAS

PROJECT TITLE: Forgive us for trespassing

PART 1: HOW DOES YOUR FULL-SCALE PILOT CURRICULAR CONRETION RELATE TO THE MOVEMENT GENERAL PROGRAMMING

Introduction:

1. **Describe briefly the main theme and objectives of your curricular specification.**

   The tittle of our project is "Forgive me for trespassing. In this project we will work on urban art as a strategy of resistance and vindication:We will investigate the artistic movements that have been born in the street or have used the public space as a stage for their development. We will relate currents from different disciplines that share strategies that can be recognised as urban art beyond the commercial label that the industry uses under this name (salsa, graffiti, hip-hop, muralism, folkloric dances, jazz, reggeton, street theatre, etc.).

2. **What problems have you encountered during the implementation of your full-scale pilot regarding both the curricular specification and the general Movement programming.**

The greatest difficulty has been the coordination of a project that involves all the educational stages of the school (from 3 to 12 years old) and also the families. The project has had different curricular approaches depending on the educational stage. As we do not have a theatre or assembly hall in the school, it has been difficult to find places to show the work to the families. In addition it is the first year we are preferred school for students with ASD so we are learning how to deal with children with this kind of difficulties

3. **How did you resolve these problems?**

We spend a lot of time in meetings. We also create the coordinator figure to solve the problems we found and we organized workshops with ADS specialist and artist. To share the results with families we tried new formats: open classes, intervention in the playground, performance in the high school close to the school, etc.

Development, methodology and teacher's role:

1. **Stating the Movement programming as a starting and common point, how does your methodological approach materialize within the curricular specification and its application? Has it evolved during it?**

We focus on the relationship of the project with the cross- cutting themes os the center's artistic programme. Feminisms and diversity: Public and private space brought with it a division of roles by gender. The feminist revision says: "The night, the street, are also ours" and urban art echoes this claim as it does so many others.

Anti-racism and interculturality: Art is a means of enjoyment, ritual, generation of community in places. It is born in popular environments where people of different origins, countries, etc. live. Their cultural traditions are contaminated and generate artistic innovation. Anticapacitism: Urban art is a popular art that is accessible, inclusive and vindicative. It brings with it ways of doing that from an academic point of view are valid techniques. The high culture/low culture distinction denigrates certain artistic expressions. Urban art is the manifestation "per se" of the human being, regardless of the setting or the modality. Art is not only for virtuosos; urban art is accessible and inclusive.

DIDACTIC OBJECTIVES

To study the relationship between art and the spaces and moments of social life in cities and towns.

To link musical trends with other artistic disciplines with common elements.

To highlight the contributions of women artists to urban art.

To link the communicative potential of art with the vindication of rights.

To highlight the value of cultural mix in artistic innovation.

To experience artistic creation as the result of teamwork in which different roles are played, including the organisation of the artistic event.

During the course, it has evolved by finding, for the second cycle of primary school, specific material on which to elaborate the collective creation. This is the opera CARMEN, which we have versioned by critically reviewing our cultural legacy.

METHODOLOGY APPLIED TO THE PROJECT

Relational pedagogy: it approaches the work on the contents from the link between equals and with the teachers. Relationships take precedence over mechanics. What is important is the human environment and the social fabric that is configured in educational spaces.

Experimental tentativeness: allows each pupil to develop their potential creatively, favouring increased empowerment and the "desire to do" in a cooperative learning environment.

Centres of interest: Activities based on interest and related to the teaching goal.

Democratic coexistence: ensures respectful relationships between pupils and teachers, and pupils with each other and the involvement of pupils in decision-making. This means that pupils learn to function in a fair, tolerant, supportive and autonomy-promoting environment.

2. Stating the Movement programming as a starting and common point, what's the role of the teacher within the curricular specification? Has it evolved during it?

The art teachers have the role of accompanying the students in their learning of the artistic technique while we investigate the central theme of the project. Their responsibility is to encourage the students' own creation and to provide new points of

view to broaden the imaginary of urban art. It also has to coordinate with the other disciplines of the project to learn to play together / dance together / create together.

3. **As a teacher what have you learned by implementing your curricular specification?**

We have learned that the clearer the research question, the easier it is to go deeper. We have also learned the importance of respecting collective decisions and the agreed timetable. If we come up with new ideas very late in the course, it is easy for us to fall out of step with the rest of the team.

PART 2: WHAT DOES YOUR CURRICULAR SPECIFICATION CONTRIBUTE TOWARDS THE MOVEMENT GENERAL PROGRAMMING

1. **What does your curricular specification contribute towards the movement programming general objectives?**

This project has pursued general and specific Movement objectives. It contributes to giving practical examples that demonstrate that a transversal arts education is possible and that it improves the quality of education in public schools.

1. To recover the degree of importance of Arts Education on a par with the rest of the curricular areas, rescuing it from the degree of marginality in which it is found in educational plans.
2. To offer an alternative to traditional education that contemplates all aspects related to childhood development, taking into account its social context, enabling the individual to achieve the competences and skills necessary to become a caring, empathetic, critical and active person in the process of social transformation.

SPECIFIC OBJECTIVES

1. Consolidate the transversal role of art in our classrooms:

2. Generate cross-cutting school-family-neighbourhood dynamics: from an idea of expanded education, where the school is not a closed space, but a porous place that nurtures and cultivates multiple interactions and learning experiences.
3. Involve the entire educational community in the generation of small musical-scenic creations/productions: based on events and happenings in school and neighbourhood life.

2. Have you accomplished any extra objectives as a consequence of the programming?

We have established a partnership between the high school and our school. We held the final festival there with the help of former students who participated in the organisation of the festival. It is a way to give continuity to their involvement in the project.

3. What are some strong points about your curricular specification that could contribute towards improving the general programming?

The transversality of different curricular and artistic disciplines and educational stages in the same research/creation project.

FULL SCALE PILOT REPORT

PIACENZA HUB

FULL-SCALE PILOT REPORT

School name:

PART 1: HOW DOES YOUR FULL-SCALE PILOT CURRICULAR CONCRETION RELATE TO THE MOVEMENT GENERAL PROGRAMMING

Introduction:

1. Describe briefly the main theme and objectives of your curricular specification.

The main aims of the different programming of Movement Music Curriculum are the following: Promoting basic literacy through the acquisition of the languages and codes of our culture in a vision open to other cultures. Developing cognitive, emotional, social, corporeal, ethical and religious dimensions, and acquiring crucial skills. Encouraging exploration and discovery to promote a taste for the search of new knowledge. Creating environmental and emotional conditions for the children, in order to develop their skills. Carrying out teaching activities in the form of a workshop, in order to encourage effectiveness, dialogue and reflection. Using expressive and corporeal methods in an original and creative way through forms of dramatization and dance, and being at the same time able to convey emotional content. Developing their willingness to work and cooperate with others, in order to build positive relationships aimed at achieving the assigned task.

a) being able to organize one's learning by effectively managing time and information at both individual and group levels; b) implementing the ability to translate ideas into action (this includes creativity, innovation and taking risks, as well as the ability to plan and manage projects for the achievement of aims). c) Strengthening the creative expression of ideas, experiences and emotions in a wide variety of media, including music, performing arts, literature and visual arts. d) Being able to orient themselves in space and time, giving expression to curiosity and searching for a meaning; observing and interpreting environments, facts,

phenomena and artistic productions. e) Being able to recognize one's own and others' emotions. Knowing the fundamental aspects of cultural assets.

2. What problems have you encountered during the implementation of your full-scale pilot regarding both the curricular specification and the general Movement programming? We found no problems or critical issues during the implementation of the Curriculum
3. How did you resolve these problems? (Please, see above)

Development, methodology and teacher's role:

1. Stating the Movement programming as a starting and common point, how does your methodological approach materialize within the curricular specification and its application? Has it evolved during it? *We started from a common reflection, taking into account the educational needs of the classes involved and the objectives of the Movement curriculum. For each curriculum-related instructional action, a particular approach was thought out.*
2. Stating the Movement programming as a starting and common point, what's the role of the teacher within the curricular specification? Has it evolved during it? *Considering the music programming that our school has developed on the Movement curriculum, the role of the teachers was most important because everyone was involved.*
3. As a teacher what have you learned by implementing your curricular specification? *Teachers learned to not only consider musical goals but had life skills as a reference to put children at the center. This was evident in all activities not only musical, but performance and also disciplinary. At the center they placed the children's motivation, their desire to collaborate with others, and this led to incredible improvements. Teachers recorded during testing times that children were more motivated, more focused in accomplishing disciplinary tasks and more resistant to the fatigue and sacrifices that some activities sometimes require.*

PART 2: WHAT DOES YOUR CURRICULAR SPECIFICATION CONTRIBUTE TOWARDS THE MOVEMENT GENERAL PROGRAMMING

1. What does your curricular specification contribute towards the movement programming general objectives? *The work on texts was definitely the most relevant contribution our school activity brought to the Movement Curriculum.*
2. Have you accomplished any extra objectives as a consequence of the programming? *The extra goals we achieved were definitely greater recognition of our school's musical activity (as evidenced by the concerts we performed away in Rimini and the organization of a Music Campus) and greater interest of foreign families to enroll in our school.*
3. What are some strong points about your curricular specification that could contribute towards improving the general programming? *The strengths of our programming were the maps we built with respect to skills to be acquired vertically that could be acquired in general programming.*

FULL SCALE PILOT REPORT

TURIN HUB

FULL-SCALE PILOT REPORT

School name:

Comprehensive Institutes of Turin:

FRASSATI – IC REGIO PARCO – IC LEONARDO DA VINCI – ANNA FRANK – TORINO 2

PART 1: HOW DOES YOUR FULL-SCALE PILOT CURRICULAR CONCRETION RELATE TO THE MOVEMENT GENERAL PROGRAMMING

Introduction:

1. Describe briefly the main theme and objectives of your curricular specification.

   The classes involved provide a programming that uses musical, choral and instrumental practice functional for developing citizenship skills, life-skills and improving basic skills.

2. What problems have you encountered during the implementation of your full-scale pilot regarding both the curricular specification and the general Movement programming.

   (IC Frassati) *The musicians active in the classes made interventions that were continued by the teachers the following week, but it was not clear what the path and end point was. The materials to continue the activity during the curricular hours were also not all provided immediately, but gradually. A recording of the song was made for the primary classes, but could not be shown to the other classes.* ***(IC Leonardo da Vinci – Anna Frank)*** *The greatest difficulties were encountered with the older children (1 grade) especially in one class, due to the difficulty of managing the dynamics among the pupils. Also worth mentioning is that not all classroom teachers were really willing to be actively involved in the project. This aspect, I believe, can also be seen in the difficulty of maintaining the commitment of filling out the questionnaires in some classes.* ***(All schools)*** *We encountered criticalities due to the difficulty of coordinating a high number of teachers and specialists in school buildings located in different areas of the city. The complexity of this kind of project requires precise and timely organization, which is not easy to achieve considering that organizational responsibilities sometimes compete with people not involved in project activities. In addition, the Italian school*

system, however, has a very high number of teachers who do not have a permanent position and this has slightly compromised the exchange of practices from one year to the next. The sharing of goals and an underlying philosophy must be the basis, and in this light certainly the project has fostered a convergence of purpose and teaching practice.

3. How did you resolve these problems?

(IC Frassati) *We held coordination meetings to be able to work on the curriculum collectively and also to have material musical explanations.* ***(IC Leonardo da Vinci – Anna Frank)*** *We solved the problem by working in small groups where more undisciplined children were placed along with children who were enthusiastic about doing the musical activities. At the same time we have increased the moments of discussion between us teachers and the musicians of the Movement project.*

Development, methodology and teacher's role:

1. *Stating the Movement programming as a starting and common point, how does your methodological approach materialize within the curricular specification and its application? Has it evolved during it?*

(All Schools) *The methodological approaches materialized in different teaching strategies and approaches:*

- *participatory lecture -small group work*
- *close collaboration between class teacher and experienced musicians -individual and group creative writing (lyrics on the topics covered, shared song verse)*
- *trips on the territory*
- *use of audiovisuals, digital boards -use of salvaged materials -artistic techniques for the creation of teaching materials (posters, plastics ,videos) -construction of sound objects.*

The methodological approach evolved constantly during the months of the project, taking into account the common objectives that the schools of the Turin hub set themselves:

- *The value of musical alphabetizing, the habit of choral singing and orchestra practice for the development of cognitive processes, met the intention to pursue themes such*

as sustainability, the respect for the environment, cooperation and promote inclusion.

- *Develop autonomy in caring for self and other, grasping the relationships of interdependence.*
- *Activating listening and dialogue behaviors, knowing how to cooperate in the realization of a shared outcome.*
- *To grasp the value of cultural and artistic heritage with particular reference to the language music.*
- *Interculturality: generating a safe space of exchange among pupils, where they can share distinctive cultural elements.*

2. Stating the Movement programming as a starting and common point, what's the role of the teacher within the curricular specification? Has it evolved during it?

   The teacher's role in relation to curricular implementation has been to continue working on social-emotional and life skills by carrying out collaborative and creative activities on the specific topics of curricular programming. Music practice in the classroom has made it possible to pursue the competence goals also indicated by the disciplinary curriculum, especially those referred to the civic education related to sustainability and respect for the environment. In particular, the goals of the 2030 Agenda for Sustainable Development were the subject of reflection with children and kids both during the music activities in the Movement curriculum and during the activities. The role of the teacher has evolved towards a broader conception of programming connected with other disciplines and a greater awareness of the importance of soft skills and life skills to achieve better learning outcomes.

3. As a teacher what have you learned by implementing your curricular specification?

   We learned that collaboration between different professional figures is essential to develop educational pathways useful for improving children's learning abilities.

PART 2: WHAT DOES YOUR CURRICULAR SPECIFICATION CONTRIBUTE TOWARDS THE MOVEMENT GENERAL PROGRAMMING

1. What does your curricular specification contribute towards the movement programming general objectives?

The programming carried out in the Turin schools involved in the project had specific focuses in various curricular areas. In particular, with regard to the disciplinary language area, much work was done on these. With the younger children, simple nursery rhymes were made, with the older children, song texts and games were developed, as was the case with the text of the 'Relay for the Cure'. This was a song dedicated to the environmental theme for which the pupils of all the comprehensive schools in Turin together with their teachers, created the words. The song was presented during the Democracy Biennial, a big international public event that was held in Turin (March 2023), devoted to the democratic values and themes. Each class will not sing the verse they wrote, but the one composed by another class. Another focus was the logical-mathematical area, simple operations, multiples and proportion exercises relating to the duration of a song, rhythm (long, short and other fundamental figures) useful for developing the horizontal sense of time, etc. As regards to biology, reflections and in-depth studies were carried out on the voice as the main instrument, how the phonatory organ works (breath), basics for correct vocal technique and body awareness.

2. Have you accomplished any extra objectives as a consequence of the programming?

We have accomplished extra objectives with the secondary classes adhering to the project. The students had particular problems at the level of integration, socialization, degree of attention and participation in activities. Nevertheless, thanks to the expert's intervention and synergistic work with the teacher, it was possible to involve all the students in the creation of the songs to be included within the end-of-year concert. Each one made his or her own contribution, respecting the established rules, maintaining attention throughout the performance and integrating perfectly with the rest of the class.

3. What are some strong points about your curricular specification that could contribute towards improving the general programming?

Through the co-planning between teachers of different disciplines and professional musicians, musical programs with common learning objectives are developed through different musical approaches (Suzuki method, Escuela 230, El Sistema Abreu), which have contributed to improving not only the curricular and disciplinary skills but also the classroom relational environment.