



## Information about the subject

**Degree:** Bachelor of Arts Degree in Early Childhood Education

**Faculty:** Faculty of Teacher Training and Education Sciences

**Code:** 1412034 **Name:** Musical and motor games

**Credits:** 6,00 **ECTS Year:** 4 **Semester:** 2

**Module:** Psychomotor Development, Play and Dramatization Mention

**Subject Matter:** Psychomotor Development, Play and Dramatization **Type:** Elective

**Department:** -

**Type of learning:** Classroom-based learning

**Languages in which it is taught:** Spanish

### Lecturer/-s:

ODP5A41 Miguelina Cabral Dominguez (**Responsible Lecturer**)

miguelina.cabral@ucv.es

ODP5Z41 Miguelina Cabral Dominguez (**Responsible Lecturer**)

miguelina.cabral@ucv.es



## Module organization

### Psychomotor Development, Play and Dramatization Mention

Subject Matter	ECTS	Subject	ECTS	Year/semester
Psychomotor Development, Play and Dramatization	30,00	Development and assessment of capabilities and motor abilities	6,00	3/2
		Development of expression through play	6,00	4/2
		-Motor stimulation techniques	6,00	3/2
		Musical and motor games	6,00	4/2
		The short story as a dramatisation tool in the infant stage	6,00	4/2

## Recommended knowledge

Not required.



## Learning outcomes

At the end of the course, the student must be able to prove that he/she has acquired the following learning outcomes:

- R1 The student knows and knows how to structure the musical, plastic and body expression fundamentals of the curriculum of the early childhood education stage, as well as the theories on the acquisition and development of the corresponding learning.
- R2 The student knows songs to promote auditory, rhythmic and vocal education and knows how to develop didactic proposals.
- R3 The student knows how to promote sensitivity to plastic expression and artistic creation, as well as how to develop didactic proposals that promote perception, drawing and creativity.
- R4 The student knows how to use games as a didactic resource, as well as how to design learning activities based on ludic principles.



## Competencies

Depending on the learning outcomes, the competencies to which the subject contributes are (please score from 1 to 4, being 4 the highest score):

GENERAL		Weighting			
		1	2	3	4
G1	To know the objectives, curricular contents and evaluation criteria of Early Childhood Education.				X
G2	To promote and facilitate learning in early childhood, from a globalizing and integrating perspective of the different cognitive, emotional, psychomotor and volitional dimensions.			X	
G3	To design and regulate learning spaces in contexts of diversity that address the unique educational needs of students, gender equality, equity and respect for human rights.			X	
G4	To promote coexistence in the classroom and outside it and address the peaceful resolution of conflicts. To know how to systematically observe learning and coexistence contexts and to know how to reflect on them.			X	
SPECIFIC		Weighting			
		1	2	3	4
E55	To know the fundamentals of corporal expression of the curriculum of this stage as well as the theories on the acquisition and development of the corresponding learning.				X
E56	To know and use songs to promote aural and rhythmic education.				X
E57	To know how to use games as a didactic resource, as well as to design learning activities based on ludic principles.				X
E58	To elaborate didactic proposals that promote perception and expression, motor skills, and creativity.				X
E59	To analyze audiovisual languages and their educational implications.			X	
E60	To promote sensitivity to artistic expression and creation.				X



EDP1	To know the psychomotor development and design interventions to promote it.		X
EDP2	To be able to create, select and evaluate curricular materials aimed at promoting learning through meaningful activities for students of these ages.		X
EDP3	To be able to develop habits of personal autonomy and respect for the rules of coexistence in their students.		X
EDP4	To be able to design, apply and evaluate activities and materials that promote children's creativity.		X

Assessed learning outcomes	Granted percentage	Assessment method
	40,00%	Written test: Final summative or continuous theoretical and practical test (open questions, objective test questions, truncated exam, etc.). Preparation of fieldwork memorandums. Solution of case studies, single case, etc.
	30,00%	Oral presentation of group and individual work.
	10,00%	Individual monitoring of attendance at face-to-face sessions and active participation in theoretical and practical classes, seminars and tutorials.
	20,00%	Non-final written exams: individual or group directed work.

The assessment includes several clearly differentiated instruments. The final grade will be the weighted average of the results obtained in each of them, provided that the exercise or written test has been passed with a minimum of 5 out of 10.

All assignments will have a specific date for completion and delivery.



## CRITERIA FOR THE AWARDING OF HONOURS:

As a sign of academic exceptionality, the Honour's Degree will be awarded to the student who, in addition to obtaining a maximum mark in the above criteria, is considered by the teacher to be worthy of such a distinction. And, in accordance with the general regulations which indicate that only one matriculation of honour can be awarded for every 20 students, not per fraction of 20, with the exception of the case of groups of less than 20 students in total, in which one matriculation can be awarded.

## Learning activities

The following methodologies will be used so that the students can achieve the learning outcomes of the subject:

- |     |                                    |
|-----|------------------------------------|
| M1  | PARTICIPATIVE MASTERCLASS          |
| M2  | CLASSROOM PRACTICES                |
| M3  | CASE STUDIES                       |
| M4  | APPRENTICESHIP CONTRACTS           |
| M5  | WORK AT SEMINARS                   |
| M6  | PROBLEM-BASED LEARNING             |
| M7  | GROUP TUTORING                     |
| M8  | INDIVIDUAL TUTORING                |
| M9  | PROJECT-BASED LEARNING             |
| M10 | COOPERATIVE AND COLLABORATIVE WORK |



## IN-CLASS LEARNING ACTIVITIES

	LEARNING OUTCOMES	HOURS	ECTS
Presentation of content by the teacher, analysis of competences, explanation and demonstration of skills, abilities and knowledge in the classroom. M1, M2, M5, M7, M8, M9, M10	R1, R2, R4	20,00	0,80
Group work sessions supervised by the teacher, case studies, diagnostic analyses, problems, field studies, computer classroom, visits, data searches, libraries, network, Internet, etc. Meaningful construction of knowledge through student interaction and activity. M1, M2, M5, M7, M8, M9, M10	R1, R2, R4	35,00	1,40
Personalised attention in small groups. Period of instruction and/or guidance by a tutor with the aim of reviewing and discussing the materials and topics presented in classes, seminars, readings, assignments, etc. M1, M2, M5, M7, M8, M9, M10	R1, R2, R4	2,00	0,08
Set of oral and/or written tests used in the initial, formative or summative assessment of the student. M1, M2, M5, M7, M8, M9, M10	R1, R2, R4	3,00	0,12
<b>TOTAL</b>		<b>60,00</b>	<b>2,40</b>



## LEARNING ACTIVITIES OF AUTONOMOUS WORK

	LEARNING OUTCOMES	HOURS	ECTS
Group preparation of readings, essays, problem solving, seminars, papers, reports, etc. to present or deliver in theory classes, practical classes and/or small group tutorials. Work done on the platform or other virtual spaces. M1, M2, M5, M7, M8, M9, M10	R1, R2, R4	60,00	2,40
Student study: Individual preparation of readings, essays, problem solving, seminars, papers, reports, etc. to present or deliver in theory classes, practical classes and/or small group tutorials. Work done on the platform or other virtual spaces. M1, M2, M5, M7, M8, M9, M10	R1, R2, R4	30,00	1,20
<b>TOTAL</b>		<b>90,00</b>	<b>3,60</b>





## Description of the contents

Description of the necessary contents to acquire the learning outcomes.

### Theoretical contents:

Content block	Contents
Body schema awareness.	Knowledge of one's own body Discovery and use of the body-space dimension. Types of space The body in space. An approach to kinaesthesia.
Development of the temporal elements through the body and space.	Motor rhythm Pedagogical stages of rhythmic education in Infant Education.
Musical resources for auditory discrimination and acquisition of rhythmic and artistic sense.	Musical play in all its variants Motor stories: characteristics and design.
Dance in education as a globalising resource.	Conceptual structure of dance and its differences with dramatisation. dramatisation. Composition, choreography and audiovisual media.



## Temporary organization of learning:

Block of content	Number of sessions	Hours
Body schema awareness.	10,00	20,00
Development of the temporal elements through the body and space.	10,00	20,00
Musical resources for auditory discrimination and acquisition of rhythmic and artistic sense.	5,00	10,00
Dance in education as a globalising resource.	5,00	10,00



## References

### Bibliografía básica

- DALCROZE, E.J. (1964) La musique et nous Buenos Aires: Eudeba. (1965) Le rithme, la musique et l' éducation Lausanne: Foetisch.
- LEHMANN, E. (1992) Canta, toca, brinca, danza; sugerencias para la educación musical de los pequeños Madrid: Narcea
- BARBACI, R. (1983) Educación de la memoria musical Buenos Aires: Americana.
- BERGE, Y. (1977) Vivir tu cuerpo Madrid: Narcea.
- BERMELL, M.A. (1993,) Interacción música y movimiento en la formación del profesorado Madrid: Mandala.
- BOULCH, J. (1986) La educación por el movimiento en la edad escolar. Barcelona: Paidós.
- CAMUS, Y. y DELACOUR, A. (1966) Comment faire l'éducation motrice. Madrid: Nathan.
- CASTIO, C. y otros (1982) Educación psicomotriz y musical. Zaragoza: Luis Vives.
- COHAN, R. (1989) El taller de la danza Esplugues de Llobregat: Plaza & Janes.
- CRATTY, B.J. (1982) Desarrollo perceptual y motor en los niños Buenos Aires: Paidós.
- DALCROZE, E.J. (1964) La musique et nous Buenos Aires: Eudeba. (1965) Le rithme, la musique et l' éducation Lausanne: Foetisch.
- DECROLY, O. y MONCHAMP, E. (1986) El juego educativo. Iniciación a la actividad intelectual y motriz Madrid: Morata.
- DUTOIT-CARLLIER, C. (1965) Emile Jacques Dalcroze, créateur de la Rythmique Neuchatel: Editions de la Baconnière.
- ESCUDERO, M.P. (1988) Educación musical, rítmica y psicomotriz: Especialidad en preescolar-ciclo inicial Madrid: Real Musical.
- ESPARZA, A. (1980) La psicomotricidad en el jardín de infantes Barcelona: Paidós.



- FRAISSE, P. (1956) Les structures rythmiques París: Erasme. (1976) Psicología del ritmo Madrid: Morata.
  
- GIMÉNEZ, T. y otros (1982) Música, plástica y psicomotricidad: ciclo inicial. Recursos para el maestro Barcelona: Onda.
  
- GONZÁLEZ SARMIENTO, L (1982) Psicomotricidad profunda Valladolid: Miñón.
  
- HERNÁNDEZ, F, JODAR, A. y MARÍN, R. (1991)) ¿Qué es la educación artística? 261 Barcelona: Sendai.
  
- IDLA, E. (1982) Movimiento y ritmo Barcelona: Paidós.
  
- JOYCE, M. (1987) Técnica de danza para niños Barcelona: Martínez.
  
- KOKAS, K. (1980) Formación de la personalidad con la ayuda de la educación musical Hungría (Kecskemet) (Documento policopiado).
  
- LAFOURCADE. P.D. (1974) Planeamiento y conducción en la Enseñanza Superior Buenos Aires; Kapelusz.
  
- LAPIERRE, A, y AUCOUTURIER, B. (1977) Asociaciones de contrastes, estructuras y ritmos (3 vol.) Barcelona: Científico-Médica. (1985) Simbología del movimiento Barcelona: CientíficoMédica.
  
- LEHMANN, E. (1992) Canta, toca, brinca, danza; sugerencias para la educación musical de los pequeños Madrid: Narcea.
  
- LLONGUERES, J. (1974) Educación rítmica en la escuela. Barcelona: Pilar Llongueres. (1974) Juegos rítmicos Barcelona: Pilar Llongueres.
  
- MADELL, M. y WOOD, R.E. (1978) Sons et rythmes París: Presses d'Ile-de-France
  
- MARTÍN IBÁÑEZ, C. (1989) Canta, juega y descubre tu cuerpo. Educación musical y psicomotriz en preescolar y ciclo inicial. Madrid: Everest.
  
- OSSONA, P. (1976) La educación porta danza Buenos Aires: Paidós.
  
- PAHLEN, K. (1978) La música en la educación moderna Barcelona: Ricordi.
  
- PETIT, S. y DELAUNAY, G. (1970) A la découverte des rythmes et des sons París : Armand



Colin.

- SERRY. J. (1973) Par/e mouvement Fribourg; Editions Pro Música.
- SCHINCA, M. (1983) Psicomotricidad, ritmo y expresión corporal Madrid: Escuela Española.
- VAYER, P. (1977) El Niño frente al mundo Barcelona: Científico-Médica.
- V.V.A.A. (1971) The Rhythmic Structure of music Chicago; The University of Chicago.262
- WIENER, J. (1972) Movimiento creativo para niños Barcelona: Firus.
- WILLEMS, E. (1975) Les frappés et l'instinct rythmique (Carnet n 1 4 B) Fribourg: Editions pro Musique.
- (1979) El ritmo musical Buenos Aires: Eudeba.
- (1983) Petites danses, sauts et marches (Carnet n1 10) Fribourg: Editions pro Musique. o
- (1983) Petites marches faciles pour piano (Carnet n1 9) Fribourg: Editions pr Musique.
- (1986) Les exercices de rythme et de metrique (Carnet n1 4) Fribourg: Editions pro Musique.
- (1987) Le rythme musical et le mouvement naturel dans les cours d'education musicale (Carnet n1 4 C) Fribourg: Editions pro Musique.

## DIRECCIONES WEB RELACIONADAS

<http://www.filomusica.com/> (Filomúsica. Revista de música clásica)

<http://www.teoria.com/indice.htm> (Teoría musical) <http://www.bivem.net> (Biblioteca virtual de educación musical) <http://www.xtec.es/rtee/esp/> (Informática y educación musical)

[http://www.juntadeandalucia.es/averroes/recursos/area\\_musica.php3](http://www.juntadeandalucia.es/averroes/recursos/area_musica.php3) (Recursos educativos musicales. Averroes-Junta de Andalucía)

<http://www.xtec.es/recursos/musica/audicio/index.htm> (Audición musical en educación infantil y primaria)

<http://rsta.pucmm.edu.do/biblioteca/Fonoteca/index5.html> (Fonoteca virtual)

[http://www.philharmonia.co.uk/thesoundexchange/the\\_orchestra/](http://www.philharmonia.co.uk/thesoundexchange/the_orchestra/) (Instrumentos musicales)

<http://www.presencias.net> (Educación musical) <http://www.isme.org> (International Society for Music Education)

<http://www.hagaselamusica.com> (Música clásica, ópera, organología y teoría musical)



## Addendum to the Course Guide of the Subject

Due to the exceptional situation caused by the health crisis of the COVID-19 and taking into account the security measures related to the development of the educational activity in the Higher Education Institution teaching area, the following changes have been made in the guide of the subject to ensure that Students achieve their learning outcomes of the Subject.

**Situation 1: Teaching without limited capacity** (when the number of enrolled students is lower than the allowed capacity in classroom, according to the security measures taken).

In this case, no changes are made in the guide of the subject.

**Situation 2: Teaching with limited capacity** (when the number of enrolled students is higher than the allowed capacity in classroom, according to the security measures taken).

In this case, the following changes are made:

### 1. Educational Activities of Onsite Work:

All the foreseen activities to be developed in the classroom as indicated in this field of the guide of the subject will be made through a simultaneous teaching method combining onsite teaching in the classroom and synchronous online teaching. Students will be able to attend classes onsite or to attend them online through the telematic tools provided by the university (videoconferences). In any case, students who attend classes onsite and who attend them by videoconference will rotate periodically.

In the particular case of this subject, these videoconferences will be made through:

☒ Microsoft Teams

☐ Kaltura



## **Situation 3: Confinement due to a new State of Alarm.**

In this case, the following changes are made:

### **1. Educational Activities of Onsite Work:**

All the foreseen activities to be developed in the classroom as indicated in this field of the guide of the subject, as well as the group and personalized tutoring, will be done with the telematic tools provided by the University, through:

☒ Microsoft Teams

☐ Kaltura

Explanation about the practical sessions:



## 2. System for Assessing the Acquisition of the competences and Assessment System

### ONSITE WORK

#### Regarding the Assessment Tools:

☒ The Assessment Tools will not be modified. If onsite assessment is not possible, it will be done online through the UCVnet Campus.

☐ The following changes will be made to adapt the subject's assessment to the online teaching.

Course guide		Adaptation	
Assessment tool	Allocated percentage	Description of the suggested changes	Platform to be used

The other Assessment Tools will not be modified with regards to what is indicated in the Course Guide.

#### Comments to the Assessment System: