



*M*ovement

A CURRICULUM FOR MUSIC FOR THE FUTURE



Erasmus+

1



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

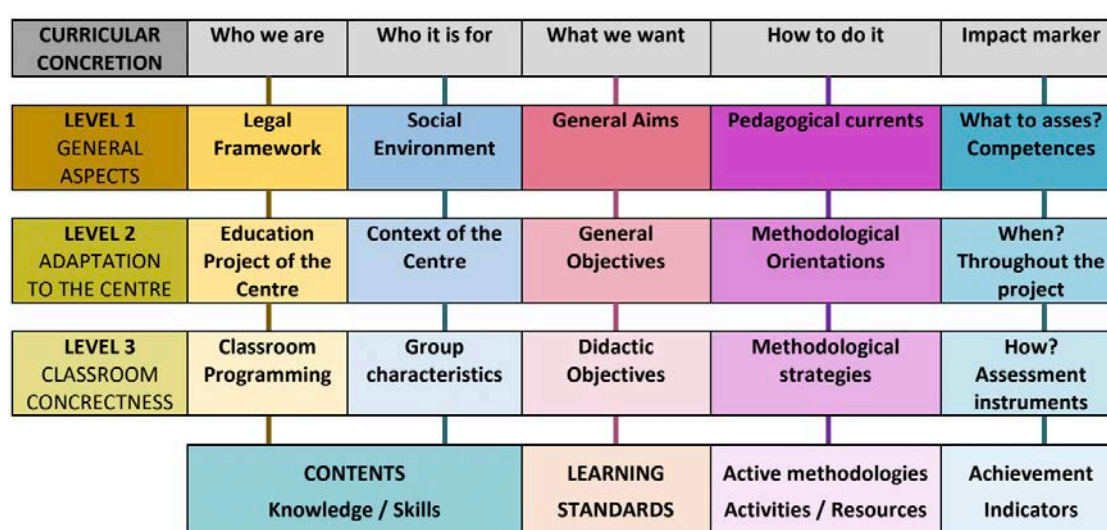
Theoretical Framework: This section unifies the main educational characteristics and general aspects of the project, establishing the Theoretical Framework of reference for curriculum design.

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

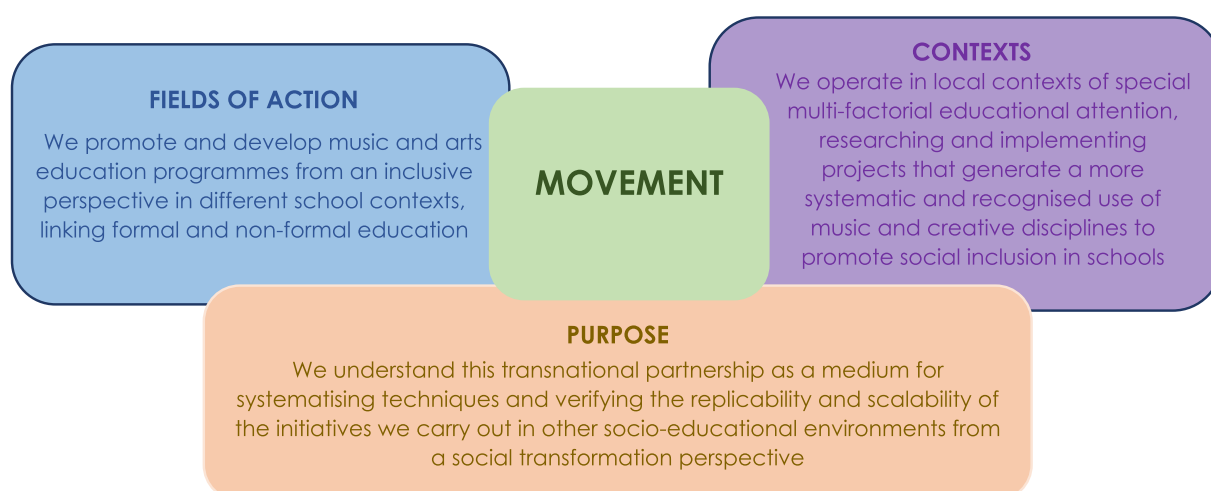
MOVEMENT is an Erasmus+ project. Partners for Creativity (Call 2020 Round 1 KA” – Cooperation for Innovation and the exchange of good practices) funded by the European Commission 2020, following the COVID pandemic crisis. This extraordinary situation changed the educational and social structures, revealing 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	<i>Fondazione per la Scuola</i>
	Piacenza	<i>IV Circolo Didattico</i>
	Aosta	<i>UNIVDA (Università della Valle d'Aosta)</i>
Spain	Madrid	<i>Colegio Público Manuel Núñez de Arenas</i>
	Manises	<i>Ateneu Cultural de Manises</i>
Finland	Helsinki	<i>Helsinki Central Music Institute</i>

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 \(projectmovement.eu\)](https://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.

Effects of social inclusion in a music learning context

Sharing emotions, enjoying doing something with other people who are different from me

Expressing themselves through art without cultural barriers being an obstacle

Feeling that the cultural tradition and my skills are valued and enrich the community

Each pupil can be part of the group by sharing his or her own effort and competence, which creates the feeling of being part of the group

Being part of a community, since cooperative work creates a sense of belonging and thus builds group spirit

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.

Social inclusion through music takes place when

The boundaries between the mainstream and minorities no longer exist

All students learn music with and from each other

All students can reach their full musical-learning potential

The social value of diversity is supported by musical and artistic activities

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:

Original

That is, designed for the specific centre, taking into account all its characteristics. It should respond to the real needs and demands of the students and their families, following the regulatory and legislative recommendations in force.

Always open

To new situations that arise in the centre or the environment that allows it to be nourished by the creativity of all the members of the community at any given moment, which makes changes possible when they are considered necessary due to any circumstance.

Inclusive

That responds to the needs of the whole community and to the diversity of all the people who are part of it, not just the students. Families may also need to adapt tutoring timetables or teachers may need to change their timetables, and this should be taken into account.

Participative

That is to say, drawn up with the contributions of the entire educational community, which includes all the different points of view because each group in the community contributes an important aspect to the educational project – each one from their own perspective sees a part and the whole is always the sum of all the parts. If any part is missing, the project is incomplete and, furthermore, those who do not participate do not consider it their own.

To value creativity

As the basis for personal autonomy, assuming that every situation has different approaches, that each viewpoint will find a path and that all paths are valid if they lead somewhere. Therefore, respecting and valuing the possible answers that each student gives, encouraging them to express themselves openly, working on divergent thinking with tasks that do not respond to a single closed answer, working on the arts, music, free text...

That places the well-being of the people

Who are part of the educational community at the centre and values good treatment, cooperation and respect for each person and group as the basis for creating a good atmosphere that helps to flow with enthusiasm, as a key to success.

Transmitting the value of culture

But questioning what culture the school transmits; "Let's rethink the concept of culture and avoid the colonisation of concepts, values and cultural content without questioning them. Let's start by helping them to get to know and value the culture of their community (their classmates, the neighbourhood...) with a critical eye so that once they appreciate what is positive and discard what does not suit them, they can get to know, understand and value cultural diversity and the great universal events, characters, literary, musical or artistic works. An inclusive culture that includes the contributions of women and men who have deserved to go down in history with their own name. A culture that takes in the contributions of minorities and avoids stereotypes and rigid labels of individuals and groups". (*"El peligro de una historia única"* Chimamanda Ngozi Adichie)

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 deplete**

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**

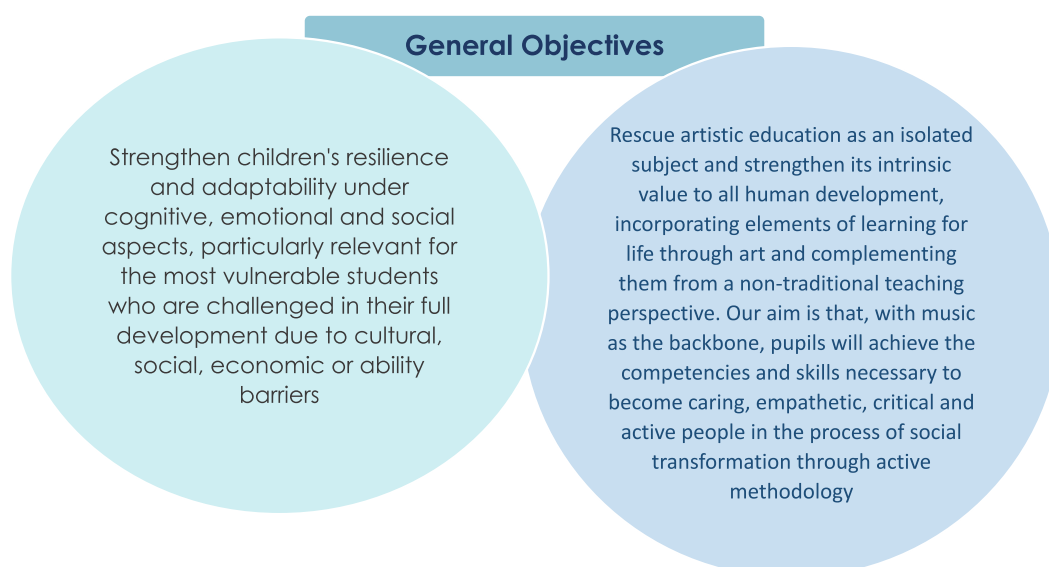
Based on critical analysis and to express them assertively, to organise themselves to defend their rights or to support the rights of others. In a society in which there is a constant flood of biased information and unreasonable opinions, people who have the ability to reflect with critical analysis, 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.eursec.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](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 choice 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/cei/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

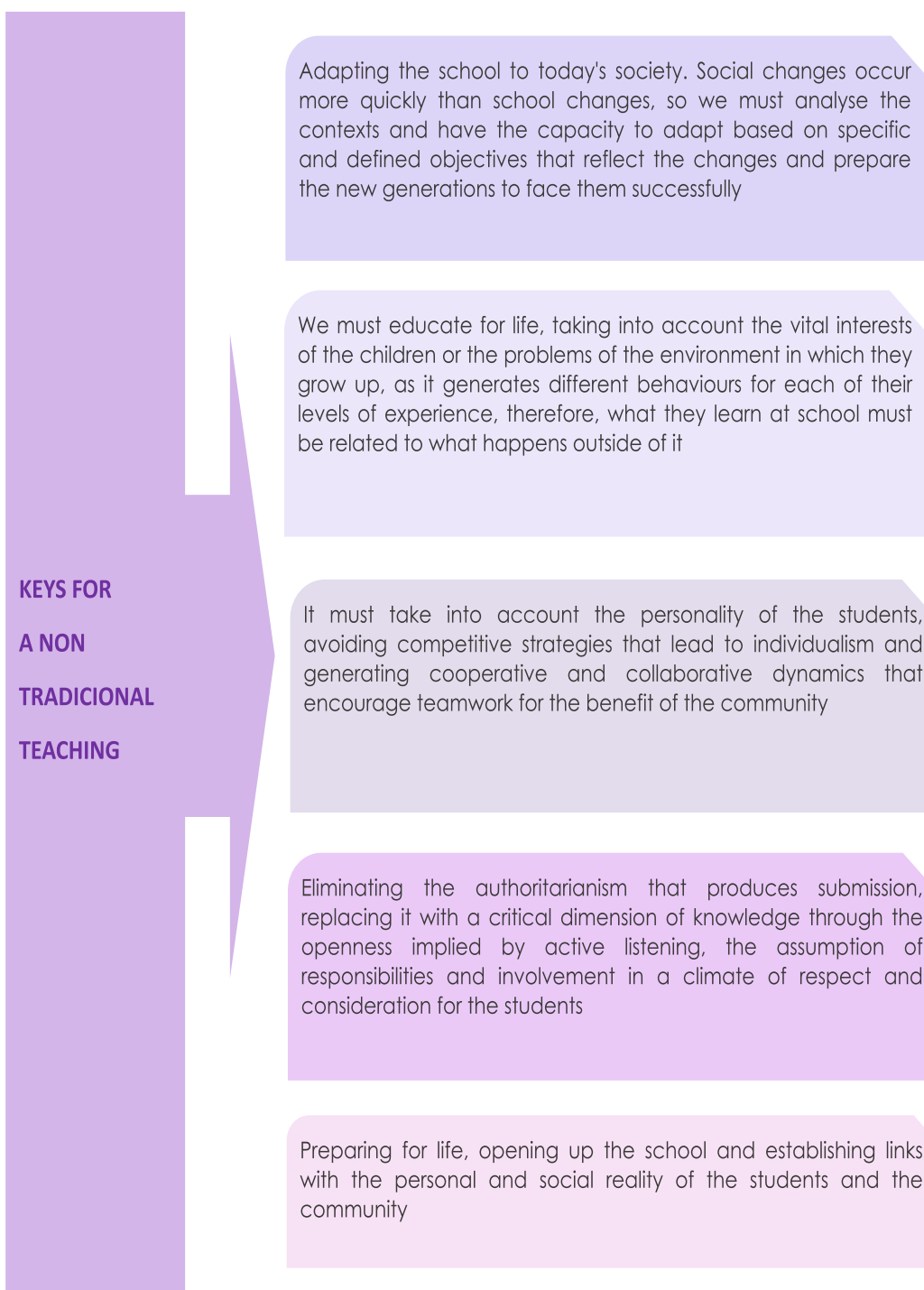
The **new school** is a term that refers to the whole set of movements that emerged at the end of the 19th century, but which did not take hold until the first third of the 20th century, in which a clear alternative to the traditional school was sought.

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.



I.11 PEDAGOGICAL FOUNDATIONS

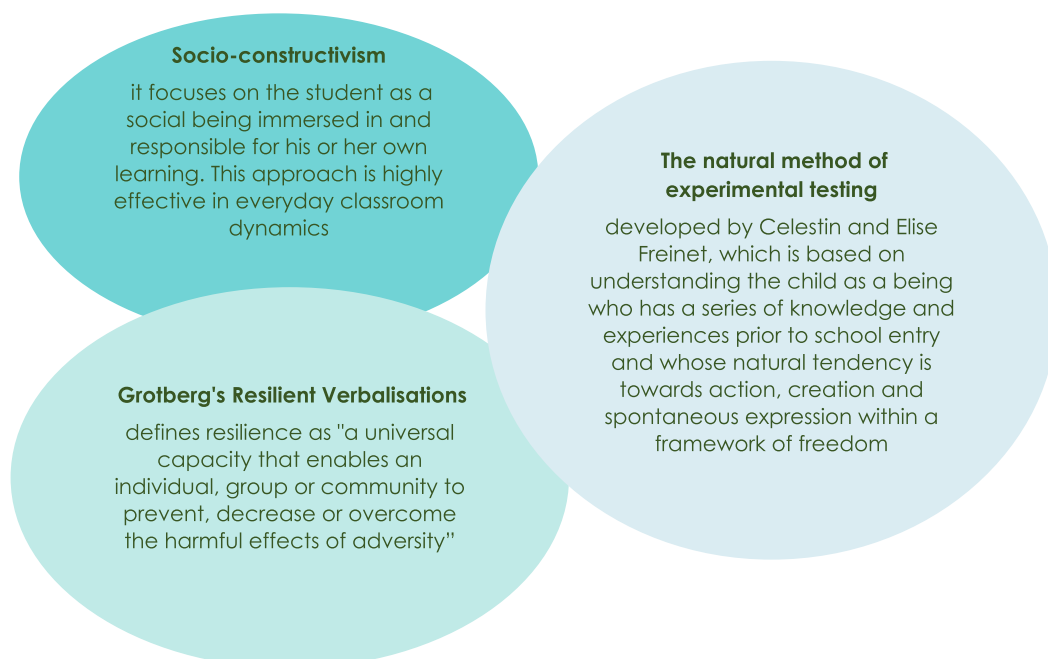
In line with the principles outlined so far and with the research process, we sought a pedagogical approach in which we could frame our practice in order to provide it with a methodological philosophy that would meet the requirements of our design.

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:

**Empowers,
autonomy
and
responsibility**

By considering **the child as an active being in his or her learning**, we break down the traditional model where the adult transmits knowledge. We come to believe in the innate capacity of children to learn through direct interaction with materials and people. It is important to stress that this learning process is based on trial and error as an indispensable part of the process. **Mistakes are not judged but observed and analysed in order to improve**

The figure of the collaborating teacher, researcher and guide: the adult becomes an attentive observer of natural processes. It is a constant process of learning through observation and reflection on how, why and what for

**Encourages
interactionism:
Learning from
others and
from the
environment**

The importance of relationships: One of the great contributions of this philosophy is the learning that takes place in interaction with peers, educators and families. All relationships are important and carry valuable learning, because everyone is part of a living system. Everyone has a fundamental place in the school's social network and is seen as a child's companion. Dialogue is promoted between all the people who make up the school (children, families, educators and staff) and their opinions are valued.

The environment as a third educator: Scenarios of constant play are created where the adult prepares the staging (the initial environment) but does not prepare the performance (the dialogue and interaction between the characters). In this aspect, we find words such as aesthetics or environment whose meaning advocates a care for the physical environment, but also for the social environment.

Emphasises the pedagogical role of listening: In order to understand better the daily processes and situations of school life, attentive listening, understood as the search for shared meaning, is necessary.

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

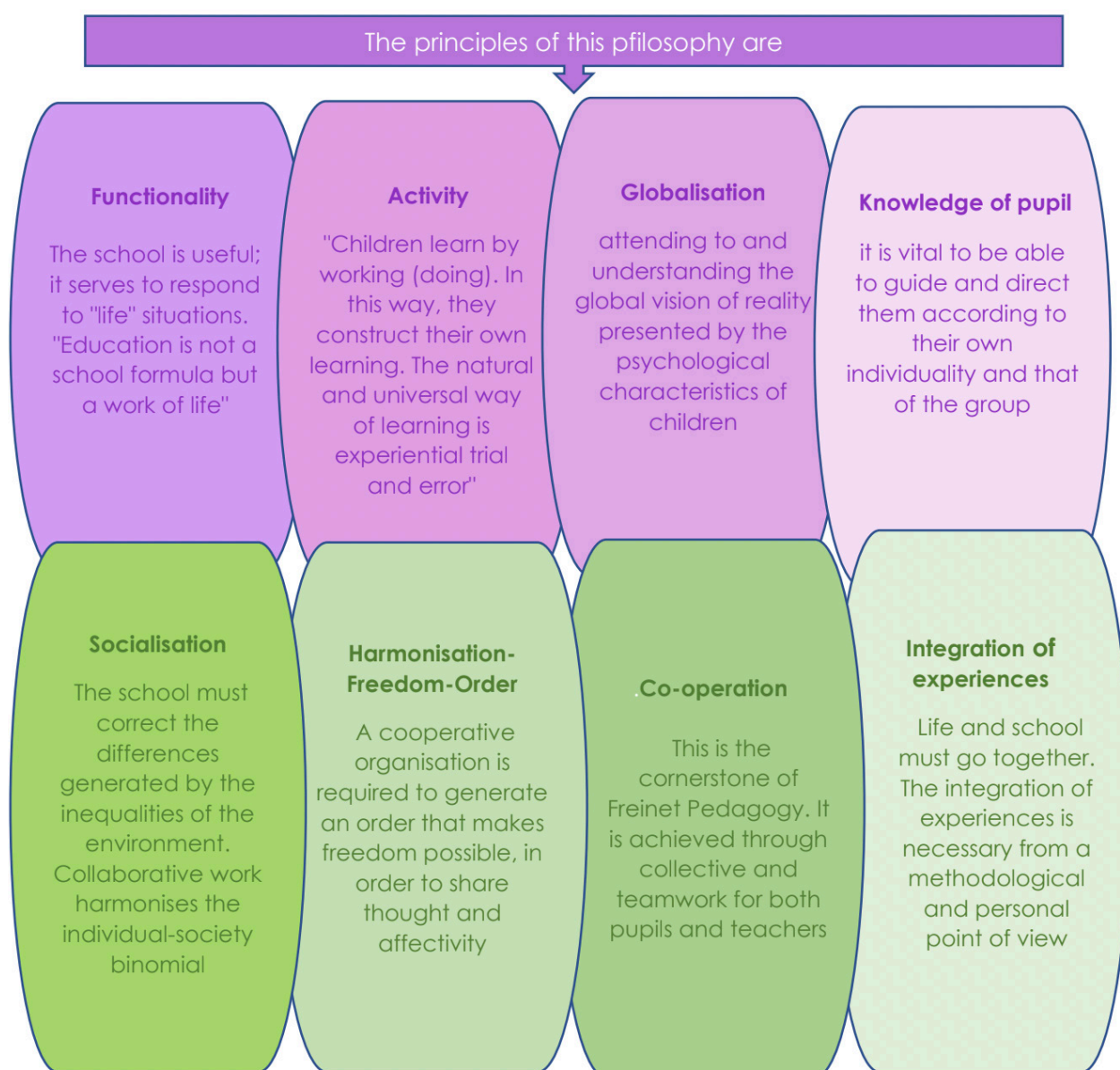
In order to address diversity, it is essential that a wide range of perspectives nourish the team. People interpret from their own experience and area of knowledge. This professional complement is one of the reasons why the loneliness of the educator is broken with to extend the team to the educational 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 community commitment

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:

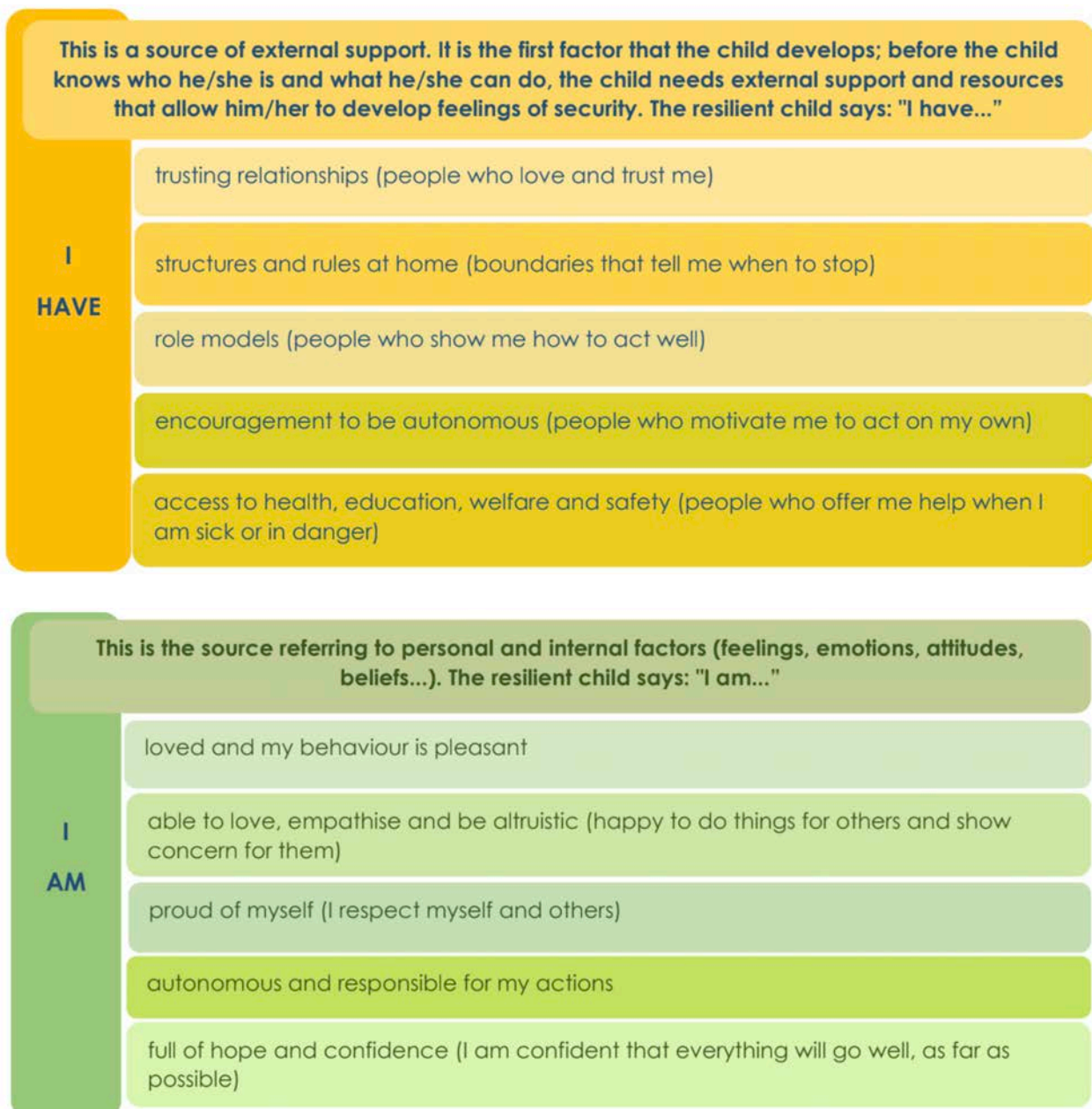
PEDAGOGICAL
INVARIANTS

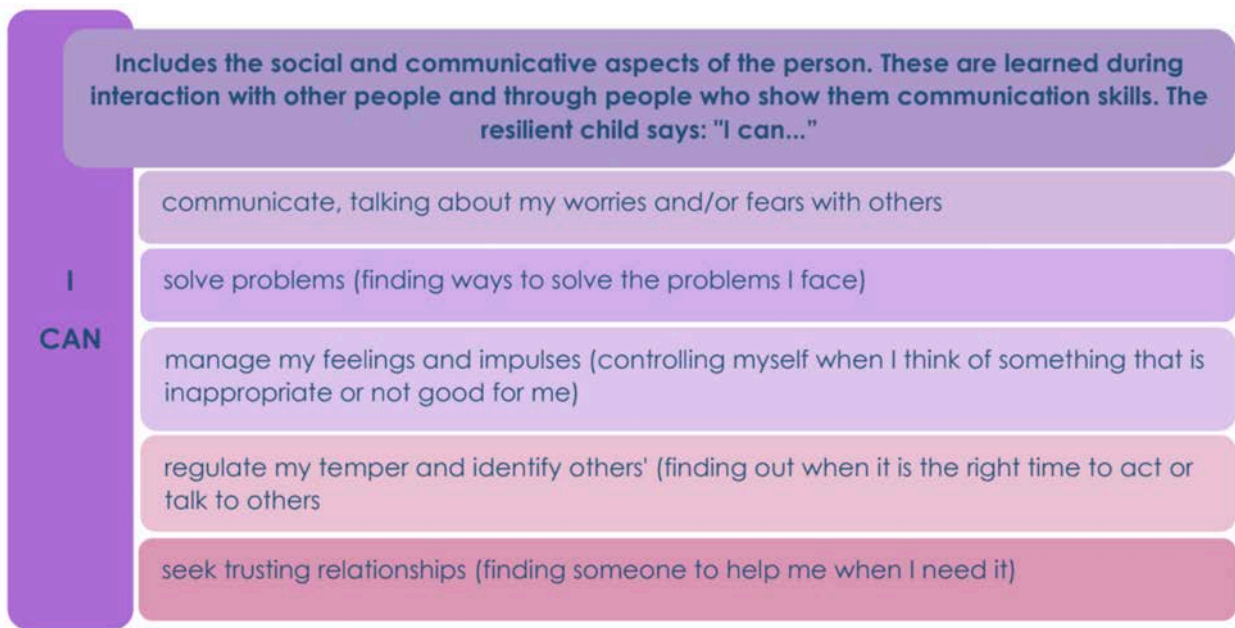
- The child is of the same nature as an adult.
- No one likes to be commanded authoritatively; in this, the child is no different from the adult.
- A child's school behaviour depends on his or her physiological, organic and constitutional state.
- Work must always be motivated.
- Everyone likes to choose 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.



IAA

PROGRAMMING DEVELOPMENT

PROJECTION OF IIA 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:



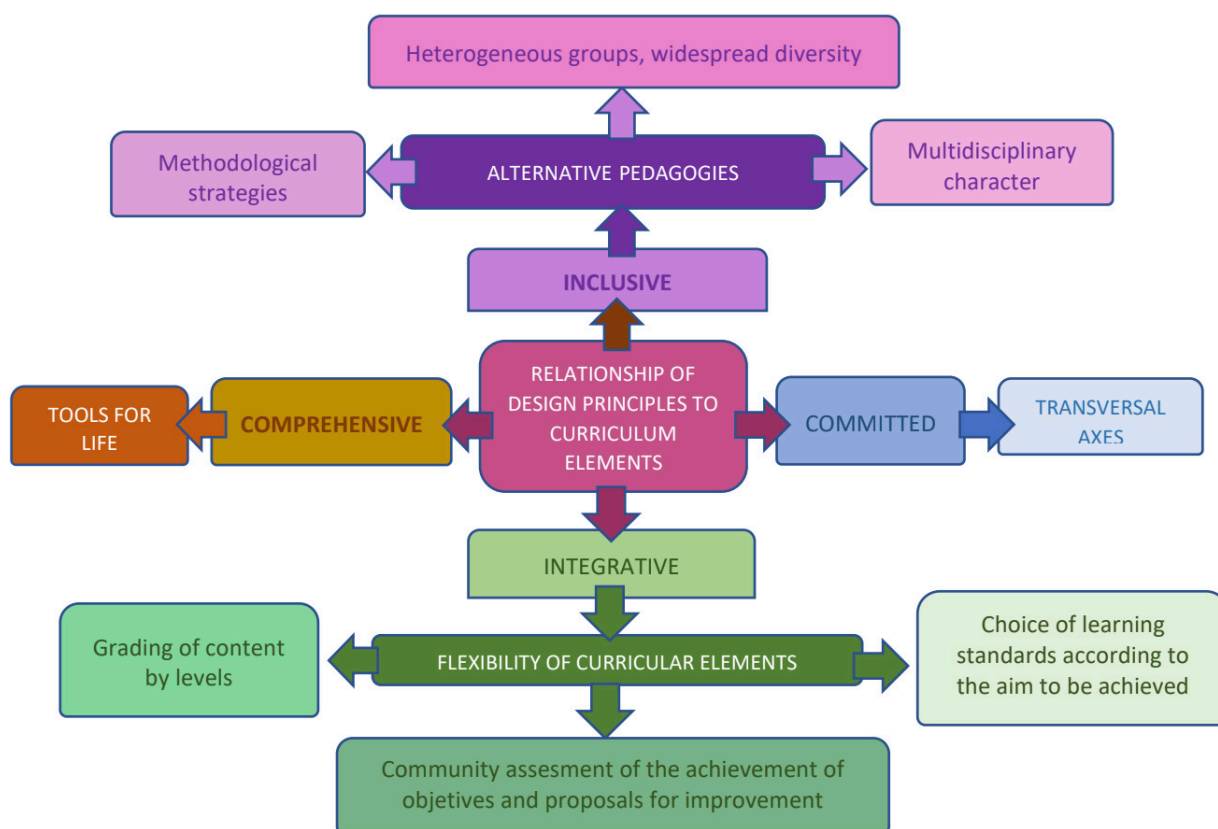
IIA.3 CURRICULUM DIMENSIONS AND APPROACHES

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.



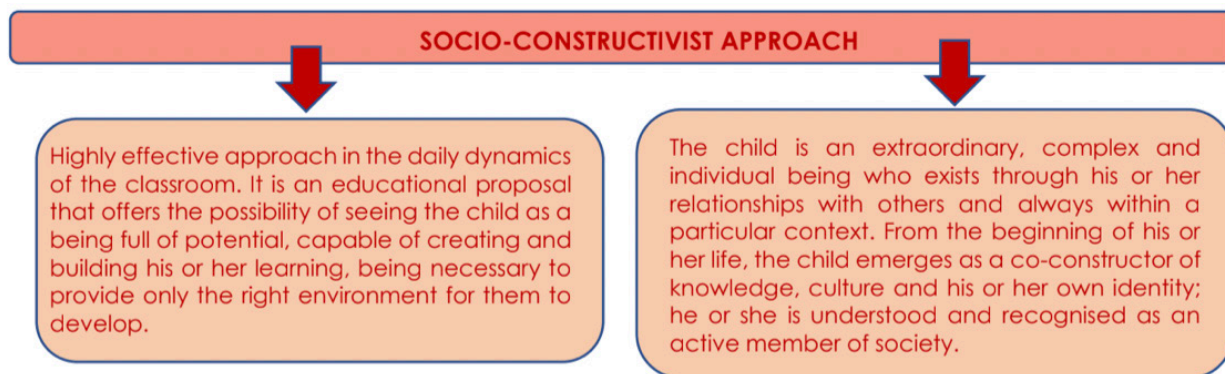
The elements are shown in the scheme as representative; they do not require that order in their development. The scheme is intended as a starting model to exemplify the versatility of each element and the interrelation between each of them. The aim is for the design to develop the four dimensions, with 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

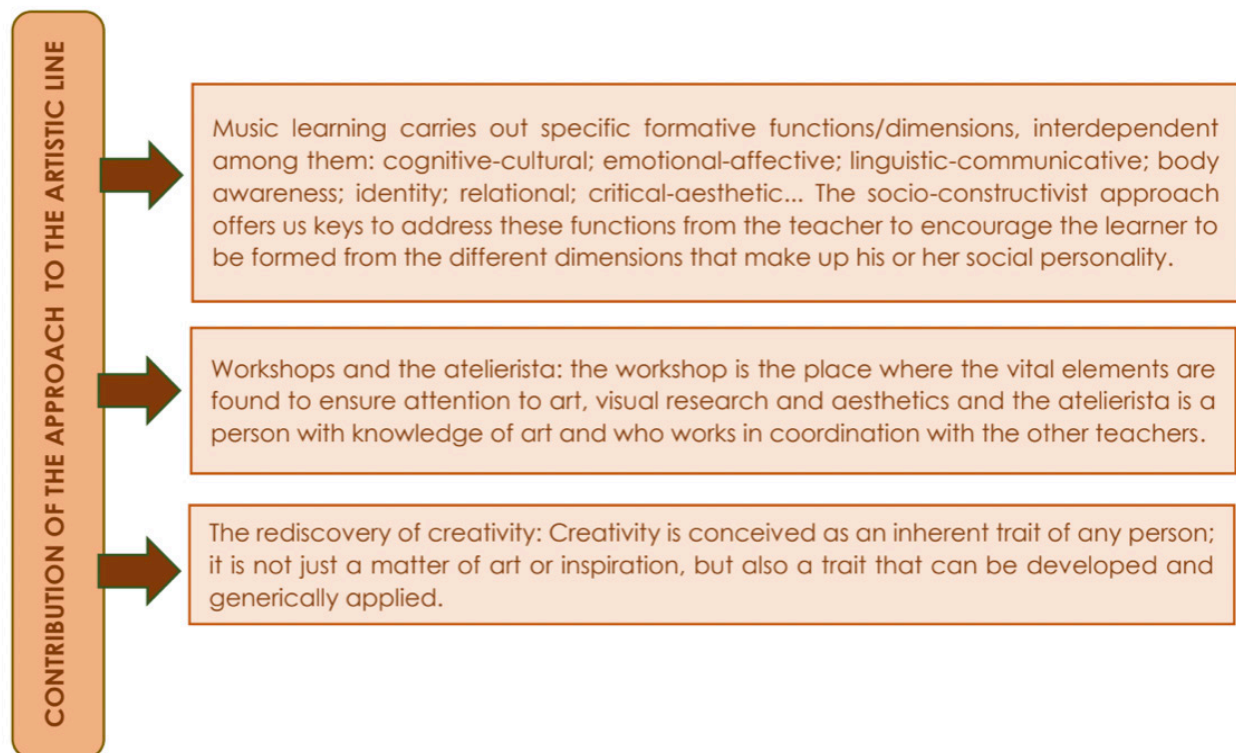
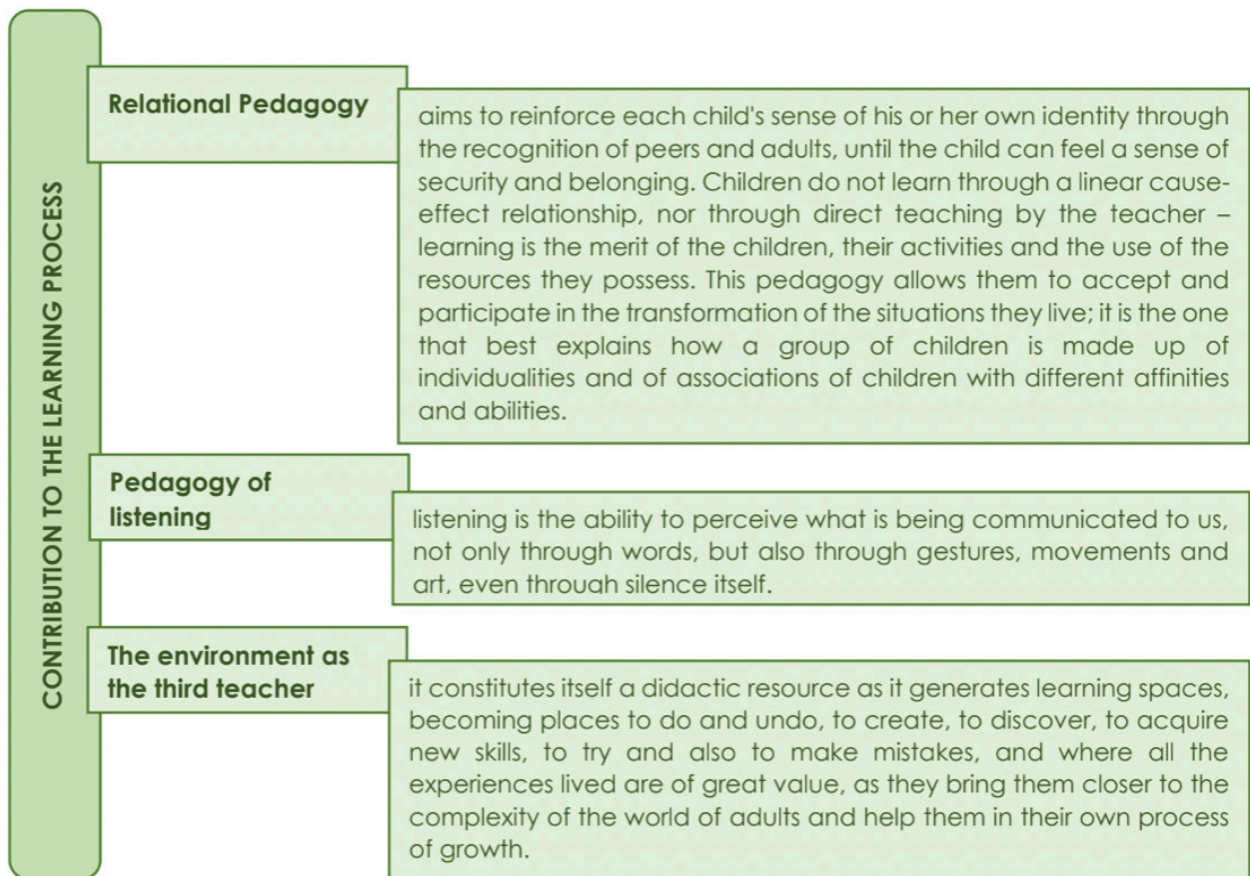
Principles, methodologies, aims and elements are linked together to generate the basic structure of the design. Its implementation at classroom level will lead to the performance of teaching and learning, understanding this process from the theoretical parameters outlined so far: an approach shared by 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:



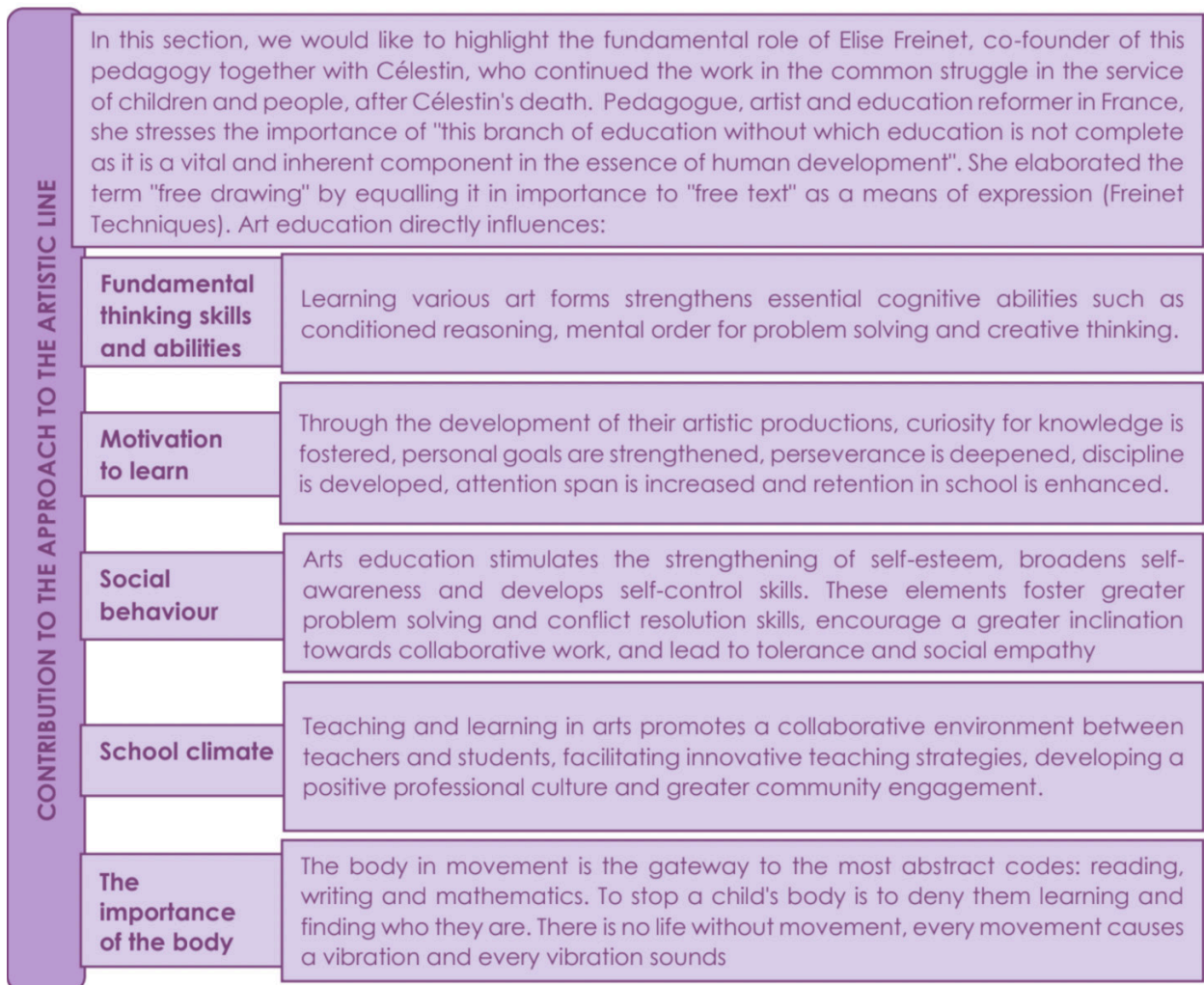
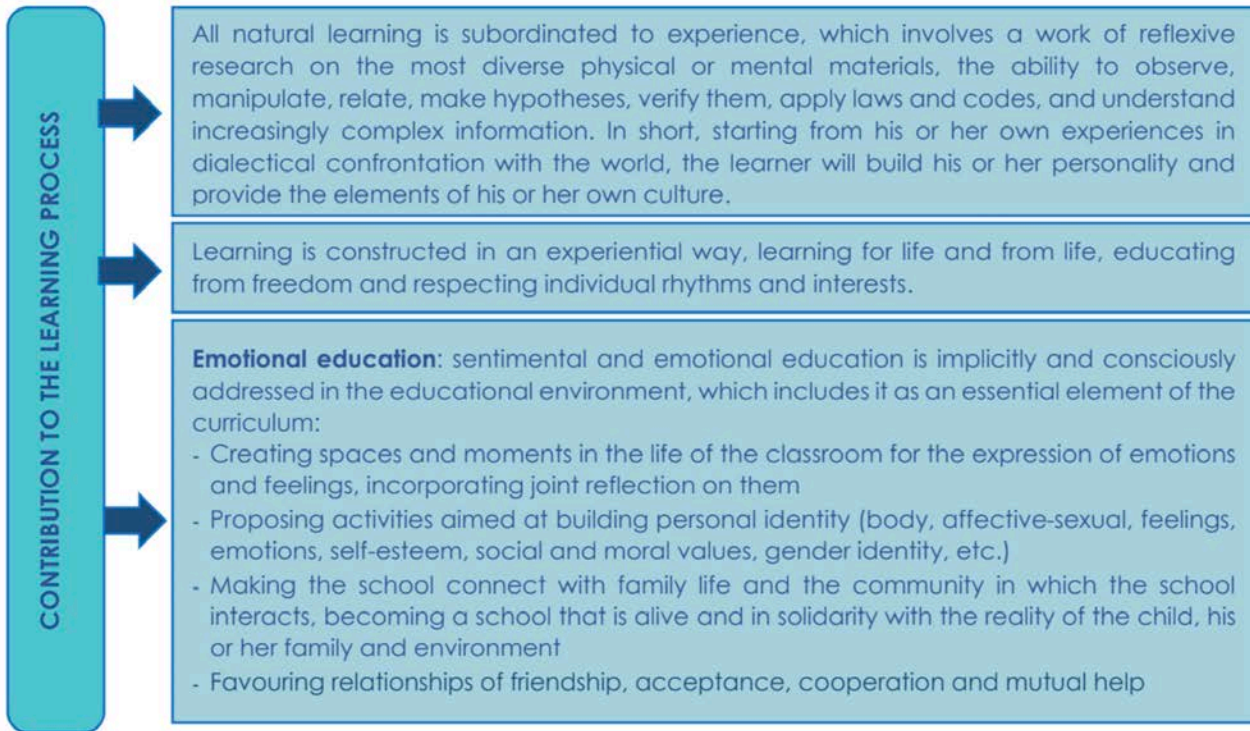
CONTRIBUTION TO THE TEACHING PROCESS	Social dimension	this pedagogy is based on the conception of the child as a being rich in capacities and potentialities that builds knowledge in relation to others, allows the child to acquire security, feel identified with his peers, and becomes participative, communicative and capable of resolving situations that may arise.
	The dimension of listening	we should listen to children, so that they can express their fears, but also so that they give us the courage to face ours, for and with them; so that their wisdom gives us comfort, so that their "why" guides our search and gives us the strength to find non-violent, honest and responsible answers; the courage for the future and to help us to find a new way to dialogue with them and with ourselves" (Rinaldi 2004).
	The adult as a companion	the child learns by his or her own means, making use of the resources offered, teachers do not act as dispensers of knowledge, but become observers who document each activity and provoke the child's search for knowledge.
	The family-school relationship	this relationship, through active participation in the process, provides children with security, motivation and more interest in their environment.
	The importance of observation	understood as the way to investigate and get to know children's abilities, relationships, the way children's thoughts operate when they work in groups and, in this way, to understand better their resources and potentialities in order to transform and improve our educational practice.
	The role of the teacher	within this methodology which includes continuous training, the teacher has to feel the need to train himself/herself more and more every day, bringing about changes in actions. A capable child needs a capable teacher
	Teachers learn too	not just children. There is a need to maintain an interest in research. Pedagogical learning and documentation is valuable material for teachers, but also for children and families and for those who want to approach children's thinking strategies



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: <ul style="list-style-type: none"> - 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



DIMENSIONS FOR WORKING ON RESILIENCE		
TE A C H I N G T O B U I L D	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)

TE A C H I N G T O T H I N K	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.

TE A C H I N G T O F E E L	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	<ul style="list-style-type: none"> - 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)	<p>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.</p> <p>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.</p> <p>Disillusionment is losing faith in something or someone in whom one had unjustifiably believed.</p>

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

giving it with the rest 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.

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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

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- 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.

- 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.
- Favours 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:

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- **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:

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- 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 complicity 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

PRACTICAL IIB 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.

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:

Action 1

- 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	<p>ACTING AS A LARGE GROUP</p>
	<ul style="list-style-type: none"> - 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	<p>MUSIC PROJECT OPEN TO THE ENVIRONMENT</p>
	<p>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:</p> <ul style="list-style-type: none"> 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.

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:

Action 4

- 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.

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 melodic 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 awareness**
- 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.

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

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.

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

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

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...

Didactic strategies

massages, guided meditation, lullabies, etc.

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.

- To assign students tasks, activities and assessment procedures that reflect the interpretations and meanings constructed as a product of the learning achieved and mediated by the teacher.
- To encourage learning activities aimed at enabling students to recognise and value the usefulness of what they learn in order to understand and make sense of meanings.
- To consider teaching experiences in which the contexts of application of the contents are progressively broadened.
- To approach assessment as a natural and proper experience of the learning process.
- To ensure that students assume control and self-regulation over their own learning process, encouraging self-assessment, co-assessment and negotiation for decision-making.

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

Building 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.

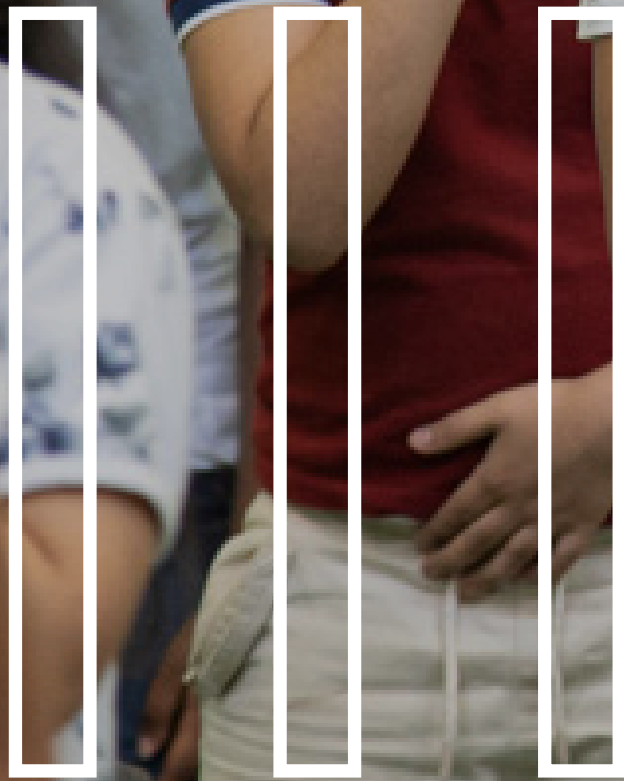
(“Construir la resiliencia en las escuelas” Juan de Dios Uriarte. 2007)

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

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.	Inspired by the role of the composer.	Inspired by the role of the performer.	Inspired by the role of the scientist.	Inspired by the role of the musicologist/historian.
STAGE CONTENTS	<ul style="list-style-type: none"> Control the rhythmic components of music, assume leadership, communicate and assist in conflict resolution. 	<ul style="list-style-type: none"> Get to know the melodic components of music, sing and create. It conveys meaning through composition. 	<ul style="list-style-type: none"> Know the analytical and interpretative elements of music. It conveys meaning through interpretation, not just notes. 	<ul style="list-style-type: none"> It analyses sound as a physical phenomenon and separates it into its components. 	<ul style="list-style-type: none"> Know the history of music and its context, have an awareness of the past, present and future.
	<ul style="list-style-type: none"> Rhythmic figures, reading and writing. The feeling of tempo. Cooperation and leadership. 	<ul style="list-style-type: none"> Musical notes, reading and writing. Singing Creativity. Words and their meaning. 	<ul style="list-style-type: none"> Dynamic nuances Character. Joints. Sentence structure Independence and study habits. Self-resolution of conflicts. 	<ul style="list-style-type: none"> Auditory discrimination of notes, rhythms, melodies, textures, qualities of chords, phrases... Perseverance. Scientific method, rational thinking. Structure and order. 	<ul style="list-style-type: none"> 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 LLS involved
<p style="text-align: center;">TO BEGIN</p> <ol style="list-style-type: none"> Tempo indications: Lento, Moderato, Andante and Allegro. Time signatures of 2, 3 and 4 beats. Plumb, triangle and cross markings. Ability to follow the tempo of a piece. The rhythmic figures: quarter note, half note, eighth note and sixteenth note. 	<ol style="list-style-type: none"> Conduct with different tempos. Mark the time signatures from 2 to 4 beats. Recognise musical figures and their relationship. 	<ol style="list-style-type: none"> I know how to conduct in different tempos. I know how to mark the time signatures from 2 to 4 beats. I know how to recognise musical figures and their relationship. 	<ol style="list-style-type: none"> Own assessment and respect for intervention shifts. Respect for colleagues. <p>SES: 2,3,4,5 LLS: 1,5,6,7,8</p>
<p style="text-align: center;">TO ADVANCE</p> <ol style="list-style-type: none"> Strong and Weak pulse. Upbeat. Dividing bar, final bar, double bar. Repetition bars, compass The rhythmic figures: dotted quarter note, quarter note rest, and triplet. 	<ol style="list-style-type: none"> Clarify the strong and weak pulsation in musical speech. Identify, play and reason anacrusis (upbeat). Play the repeat bars correctly. Recognise musical figures and their relationship. 	<ol style="list-style-type: none"> I know how to identify, play and reason anacrusis. I know how to clarify the strong and weak pulsation in musical discourse. I know how to run the repeat bars correctly. I know how to identify, play and reason anacrusis. 	<ol style="list-style-type: none"> Perseverance and personal improvement. Oral and musical expression. <p>SES: 1,2,3,5 LLS: 1,5,6,7,8</p>
<p style="text-align: center;">TO CONSOLIDATE</p> <ol style="list-style-type: none"> Anacrusis, thetic or acephalous beginnings. Tempo indications: All. In addition to the metronomic references or PBM. Combinations with Italian words, sixteenth note and dotted quarter note. Time signatures of 1 pulse and more than 5. 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. 	<ol style="list-style-type: none"> Conduct any tempo prompt. Recognition of the three types of beginnings for a correct interpretation. Conduct any tempo and its equivalences. Conduct any beat with combinations of sixteenth notes. 	<ol style="list-style-type: none"> I know how to conduct any tempo indication. I know how to recognise the three types of beginnings for a correct interpretation. I know how to conduct any tempo and its equivalences. I know how to mark and understand any compass and its equivalences. 	<ol style="list-style-type: none"> Commitment and teamwork. Respect and appreciation of silence. <p>SES: 1,2,3,4,5 LLS: 1,2,5,6,7,8</p>

COMPOSITION

COMPOSITION				
CONTENTS	LEARNING STANDARDS	INDICATORS OF ACHIEVEMENT	SKILLS: SES and LLLS involved	
TO BEGIN	<ol style="list-style-type: none"> 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 	<ol style="list-style-type: none"> 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. 	<ol style="list-style-type: none"> 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. 	<ol style="list-style-type: none"> 1. Breathing, in and out of music. 2. Imagination <p>SES:1,2,5 LLS:1,2,8</p>
TO ADVANCE	<ol style="list-style-type: none"> 1. The musical notes of the major and minor scale. 2. Tongue twisters. 3. Intonation of songs for two voices. 	<ol style="list-style-type: none"> 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. 	<ol style="list-style-type: none"> 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. 	<ol style="list-style-type: none"> 1. Emotional education. 2. Autonomy. 3. Maturity and cognitive flexibility. <p>SES:1,2,5 LLS:1,2,3,5,6,7,8</p>
TO CONSOLIDATE	<ol style="list-style-type: none"> 1. The musical notes of the chromatic scale 2. Melody writing with chords. Chord notation. 	<ol style="list-style-type: none"> 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. 	<ol style="list-style-type: none"> 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. 	<ol style="list-style-type: none"> 1. Long-term vision. Vision and mission. 2. Capacity for expression and empathy. 3. Imagination and creation. <p>SES:1,2,3,4,5 LLS:1,2,3,5,6,7,8</p>

INTERPRETATION AND ANALYSIS

INTERPRETATION AND ANALYSIS			
CONTENTS	LEARNING STANDARDS	INDICATORS OF ACHIEVEMENT	SKILLS: SES and LLS involved
<p>TO BEGIN</p> <ol style="list-style-type: none"> The dynamics forte and piano Expression ligatures. Breathing markings and/or arches. Character indications: Aggressivo-dolce cantabile-marziale tranquillo-giocoso Signs of prolongation of the sound: Ligatures of union, Calderón. Musical phrase. 	<ol style="list-style-type: none"> Use the forte and piano dynamics. Integrate expression through breathing and/or arcs. Determine and play character indications. Use the sound prolongation signs. Recognise first formal structures. 	<ol style="list-style-type: none"> I know how to use the forte and piano dynamics. I know how to integrate expression through breathing and/or arcs. I know how to determine and play character indications. I know how to use the signs of sound prolongation. I know how to recognise simple formal structures: Phrase and semi phrase. 	<ol style="list-style-type: none"> Oral and musical expression. <p>SES:1,2,5 LLS:1,2,5,7,8</p>
<p>TO ADVANCE</p> <ol style="list-style-type: none"> 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 piacevole risolute scherzando tranquillo vigore Articulation: Staccato, Staccatissimo, Underlined. Accentuation: Sforzando and Accento. Dynamics: All. 	<ol style="list-style-type: none"> Assimilate and use all dynamic nuances. Assimilate and use the signs of articulation and accentuation. Assimilate and use character terms. 	<ol style="list-style-type: none"> I know how to assimilate and use all the dynamic nuances. I know how to assimilate and use the signs of articulation and accentuation. I know how to assimilate and use character terms. 	<ol style="list-style-type: none"> Maturity and ability to stop and think. Ability to frame problems within broader contexts. Tolerance and integration towards diversity. Maturity and ability to value things rigorously. <p>SES:1,2,3,4,5 LLS:1,2,3,5,6,7,8</p>
<p>TO CONSOLIDATE</p> <ol style="list-style-type: none"> The culminant point. The highest note in pulse or strong subdivision, the first time it appears. Strange notes and their interpretation. 	<ol style="list-style-type: none"> Implementation of the directionality of music. Recognition and assimilation of the different strange notes. Interpretation of the culminant point and strange notes. 	<ol style="list-style-type: none"> I know how to implement the directionality of music. I know how to recognise and assimilate the different strange notes. I know how to execute the culminant point and strange notes. 	<ol style="list-style-type: none"> Perseverance and patience. Critical and scientific reflection. Aesthetic valuation. <p>SES:1,2,5 LLS:1,3,4,5,6,8</p>

AUDITORY EDUCATION

AUDITORY EDUCATION				
CONTENTS	LEARNING STANDARDS	INDICATORS OF ACHIEVEMENT	SKILLS: SES and LLS involved	
<p style="text-align: center;">TO BEGIN</p> <ol style="list-style-type: none"> Auditory discrimination of heights as high and low. Auditory discrimination of dynamics such as fort and piano. Auditory discrimination of major and minor tonalities. Auditory discrimination of major triad chords and minor triads. 	<ol style="list-style-type: none"> Differentiate aurally high and low. Differentiate aurally dynamic F and p. Aurally classify major and minor tones. Classify major and minor triad chords. 	<ol style="list-style-type: none"> I know how to differentiate aurally high and low. I know how to differentiate dynamic aurally F and p. I know how to classify major and minor tonalities aurally. I know how to classify aurally major and minor triad chords. 	<ol style="list-style-type: none"> Body awareness. SES:1,2,5 LLS:1,5,8 	
<p style="text-align: center;">TO ADVANCE</p> <ol style="list-style-type: none"> Auditory discrimination of triad chords in the key: Major, minor, diminished and augmented. Auditory discrimination of musical phrases. 	<ol style="list-style-type: none"> Recognise and classify aurally the four types of triad chords. Recognition of suspensive and conclusive sentences through cadences. 	<ol style="list-style-type: none"> I know how to recognise and classify the four types of triad chords aurally. I know how to recognise, by cadence, suspensive and conclusive phrases. 	<ol style="list-style-type: none"> Cognitive flexibility and relational ability. Tolerance, enjoyment and integration towards diversity. SES:1,2,3,4,5 LLS:1,2,5,6,7 	
<p style="text-align: center;">TO CONSOLIDATE</p> <ol style="list-style-type: none"> Articulation and accentuation: Combinations of symbols and their explanation through Attack, decay, sustain and release. Natural Harmonic Series. The concept of timbre. Auditory discrimination of culminant points. Auditory discrimination of chord functions. 	<ol style="list-style-type: none"> Understanding of Attack-decay-sustain-release of a sound. Modification of the Attack-decay-sustain-release through articulation and accentuation. Assessment of the concept of timbre. Auditory recognition of culminant points. Auditory recognition of chord functions. 	<ol style="list-style-type: none"> I understand Attack-decay-sustain-release of a sound. I know how to modify the Attack-decay-sustain-release by articulating and accentuating. I know how to appreciate the concept of timbre. I know how to recognise aurally culminant points. I know how to recognise the functions of the chords aurally. 	<ol style="list-style-type: none"> Investigative attitude. SES:1,5 LLS:1,2,3,4,5,6,7 	

MUSICOLOGY AND HISTORY OF MUSIC

CONTENT				
CONTENTS	LEARNING STANDARDS	INDICATORS OF ACHIEVEMENT	SKILLS: SES and LLLS involved	
TO BEGIN <ol style="list-style-type: none"> The origin of the pentagram. The origin of the name of the musical notes. Hymn to St. John. The origin of the keys. 	<ol style="list-style-type: none"> Appreciate the history of the origin of the pentagram. Appreciate the history of the origin of the name of the musical notes. Hymn to St. John. Appreciate the history of the origin of the keys. 	<ol style="list-style-type: none"> 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. 	<ol style="list-style-type: none"> Historical consciousness. SES:2,3,5 LLLS:1,2,6,8 	
TO ADVANCE <ol style="list-style-type: none"> The International Acoustic Index. Chord notation. History of the origin of modern notation (which is the oldest). 	<ol style="list-style-type: none"> Use and name sounds according to the International Acoustic Index. Assess the origin and classification of the notes using the alphabet. 	<ol style="list-style-type: none"> I know how to use and name the sounds according to the International Acoustic Index. I know how to appreciate the origin and classification of the notes by the alphabet. 	<ol style="list-style-type: none"> Unified diversity. Code encryption capability. SES:1,3,4,5 LLLS:1,2,3,5,6 	
TO CONSOLIDATE <ol style="list-style-type: none"> The origin of the word music. "Mousiké". The muses. The classical era in music (1750-1791) vs the classical era in the rest of the disciplines (Greeks and Romans). The origin of the harmonic series. Pythagoras and the number. Who writes the music? The creative part. 	<ol style="list-style-type: none"> Develop curiosity about Greco-Roman mythology. Discern classical period in music. Appreciate the origin of the harmonic series. Reflect on the authorship of music and its time. 	<ol style="list-style-type: none"> I know how to develop curiosity about Greco-Roman mythology. I know how to discern classical period in music. I know how to appreciate the origin of the harmonic series. I know how to reflect on the authorship of music and its time. 	<ol style="list-style-type: none"> Development of awareness about the importance of the Greco-Roman era in the history of the world. Reflection on the creation of art. 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	
<p>TO BEGIN</p> <ol style="list-style-type: none"> 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 	<ol style="list-style-type: none"> 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. 	<ol style="list-style-type: none"> 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. 	<ol style="list-style-type: none"> 1. Development of an open mind. 2. Better knowledge of oneself. 3. Improve the relationship with your environment, value human relationships. <p>SES:2,3,4,5 LLLS:1,5,6,7,8</p>	

SINGING			
CONTENTS	LEARNING STANDARDS	INDICATORS OF ACHIEVEMENT	SKILLS: SES and LLS 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 (<i>piano, forte, legatto etc.</i>) 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 <i>like piano, forte, legatto</i> 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 LLS: 1,2,5,6,8

SINGING

SINGING			
CONTENTS	LEARNING STANDARDS	INDICATORS OF ACHIEVEMENT	SKILLS: SES and LLS involved
<ol style="list-style-type: none"> 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 	<ol style="list-style-type: none"> 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. 	<ol style="list-style-type: none"> 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. 	<ol style="list-style-type: none"> 1. Be able to communicate correctly and completely. SES: 1,2,3,4,5 LLS:1,2,5,6,8
TO CONSOLIDATE			

BLOCK 3: MY BODY AND VOICE

		LEARNING STANDARDS		INDICATORS OF ACHIEVEMENT		SKILLS: SES and LLLS involved	
CONTENTS							
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).	
	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.		- Creative and critical thinking: Explore different voice registers to express different emotions.	
	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.		- Analyse why each emotion corresponds to a tone of voice (Coping with emotions).	
	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		• LLL: Multilingualism; Cultural literacy, awareness and expression.	
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).	
	Resonators and breathing	Know and practise abdominal breathing or diaphragmatic breathing.		I know how to breathe by activating the abdomen		- Creative and critical thinking: Explore different voice registers to express different emotions.	
	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.		- Analyse why each emotion corresponds to a tone of voice (Coping with emotions).	
	Voice and emotion	Modulate the voice to imitate natural and artificial sounds.		I know how to modulate the voice to imitate nature sounds		• LLL: Multilingualism; Cultural literacy, awareness and expression.	
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).	
	Resonators and breathing	Know and explore the different resonators of the body.		I know and have explored the different resonators of the body.		- Creative and critical thinking: Explore different voice registers to express different emotions.	
	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		- Analyse why each emotion corresponds to a tone of voice (Coping with emotions).	
	Voice and emotion	Modulate the voice to imitate the sounds of nature (persistence).		I can modulate my voice to imitate sounds from nature		• LLL: Multilingualism; Cultural literacy, awareness and expression.	
		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). - 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). - 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). Maintain the tempo of a movement or an action in simultaneity with another person.	I can react to another person's movement by responding with my own movement. 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 canon with other people.	I can keep the tempo of a movement or action in alternation or canon 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). - 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.		<p>SES:</p> <ul style="list-style-type: none"> - 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.		<p>SES:</p> <ul style="list-style-type: none"> - 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.		<p>SES:</p> <ul style="list-style-type: none"> - 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: Co-existing in the same space with different proposals (Communication and interpersonal skills) and interpersonal skills) • LLL: Scientific and engineering skills, numerical, interpersonal skills.
Choreographic memory	Create creative actions with a clear beginning and end	I can create actions with a clear beginning and end.		
Scene creation	Copy the steps of a choreography and remember them	I can copy the steps of a choreography when taught and remember them.		
Actions and movements	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.		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	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.		
Scene creation	Copy complete choreographic phrases (motivation through achievement).	I can copy complete choreographic phrases if I see how someone else does it (motivation through achievement).		
TO ADVANCE				
Actions and movements	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).		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	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.		
Scene creation	Learn to propose own ideas to others without imposing them (assertiveness).	I propose to others the ideas I come up with without imposing them.		
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.		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	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.		
TO CONSOLIDATE				
Actions and movements	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).		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	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.		
Scene creation	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).		