Professional Master's Degree
Art and Music in Elementary Education

tech technological university

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Professional Master's Degree
Art and Music in Elementary Education

- Modality: **online**
- Duration: **12 months**
- Certificate: **TECH Technological University**
- Dedication: **16h/week**
- Schedule: **at your own pace**
- Exams: **online**

Website: **www.techtitute.com/us/education/professional-master-degree/master-art-music-elementary-education**

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01

Introduction

The brain development that occurs during the years between first and sixth grade benefits directly from musical learning, directly enhancing mathematical ability, a sense of rhythm, the ability to think abstractly and, of course, artistic ability and appreciation of music as art and as a fundamental human value. Professionals will acquire the knowledge they need to work in this field with this program designed to give them maximum competence in Art and Music in Elementary Education.

The importance of musical learning in Elementary Education, through transversal developments, in a comprehensive and fully up to date program"

Music and art teaching involves many exciting opportunities for growth and development for elementary students. Knowledge of the specific didactics of these teaching fields is essential to be able to apply them effectively, providing their benefits in a structured way, based on objectives related to the curriculum of this cycle.

With this Professional Master's Degree, TECH Technological University has proposed to prepare teachers to handle teaching at this educational stage with ease and accuracy. To this end, the order and distribution of the subjects and their topics is specially designed to allow students to decide their dedication and self manage their time.

Additionally, they will have at their disposal theoretical materials presented through enriched texts, multimedia presentations, exercises and guided practical activities, motivational videos, master classes and practical cases, where they will be able to evoke knowledge in an orderly manner and train decision-making that will demonstrate their knowledge within the field of teaching.

This education is distinguished by the fact that it can be taken in a 100% online format, adapting to the needs and obligations of the student, in an asynchronous and completely self manageable manner. The student will be able to choose which days, at what time and how much time to dedicate to the study of the contents of the program. Always in tune with the capabilities and skills dedicated to it.

This **Professional Master's Degree in Art and Music in Elementary Education** contains the most complete and up-to-date educational program on the market. The most important features include:

- The development of practical cases presented in simulated scenarios by experts in the field of study, where the student will evoke in an orderly manner the knowledge learned and demonstrate the acquisition of the competencies
- The graphic, schematic, and practical contents with which they are created, provide scientific and practical information on the disciplines that are essential for professional practice
- The latest developments on the educational task of the primary school teacher
- Practical exercises where the students undergo the self assessment process to improve learning, as well as activities at different skill levels
- Special emphasis on innovative methodologies and teaching research
- Theoretical lessons, questions to the expert, debate forums on controversial topics, and individual reflection assignments
- Content that is accessible from any fixed or portable device with an Internet connection

Acquire the necessary skills to teach Art and Music Education taking advantage of all its educational capabilities in the elementary classroom"

A process of professional growth that will give teachers the tools they need to intervene effectively in this field of teaching"

With the most optimized work tools for online teaching, which will allow you to study at your own pace without losing efficiency.

Created to be totally flexible, this Professional Master's Degree will allow you to organize your study effort when and where you want.

Its teaching staff includes professionals belonging to the field of Primary Education, who contribute their work experience to this education, as well as renowned specialists from leading societies and prestigious universities.

The multimedia content, developed with the latest educational technology, will provide the professional with situated and contextual learning, i.e., a simulated environment that will provide an immersive experience designed to prepare for real-life situations.

The design of this program focuses on Problem-Based Learning, by means of which the teacher must try to solve the different professional practice situations that are presented to them. For this purpose, specialists will be assisted by an innovative interactive video system developed by renowned experts in art and music education, and with great teaching experience.

02

Objectives

This program in Art and Music in Elementary Education is oriented to develop the skills required in students for the practice of their profession. For this purpose, the most complete education is offered by leading experts in the field.

The teaching of Art and Music Education, in a program designed to prepare the best teachers in this sector"

General Objectives

- Design, plan, deliver, and evaluate teaching and learning processes, both individually and in collaboration with other teachers and professionals of the center
- Recognize the importance of rules in all educational processes
- Promote participation and respect for the rules of coexistence
- Develop the necessary skills n teachers to teach music and art education lessons in elementary education

Become a 21st century teacher by incorporating the most advanced educational tools of today into your résumé"

Specific Objectives

Module 1. Music Education Throughout History

- Know the history of music education
- Analyze the evolution of music education

Module 2. Music Education and Integral Formation

- Enhance critical thinking through the teaching of the educational value of music
- Know the cardinal points of musical learning

Module 3. Information and Communication Technologies Applied to Music Education

- Know how to use Information and Communication Technologies in music lessons
- Emphasize the importance of evaluation, dissemination and didactic education

Module 4. Instrumental and Vocal Education

- Expand knowledge of aspects related to musical instruments and singing
- Provide the teacher with methodological tools with which to develop instrumental and vocal education in the classroom

Module 5. Fundamentals of Harmony and Music Analysis

- Analyze the sound material of our culture
- Learn about the concepts of musical idea, rhythm, tonality and intervallic relationships
- Create new repertoires adapted to elementary school students

Module 6. Art and Beauty Education

- Bring students closer to arts education and its possibilities in elementary education
- Discover the value of aesthetic education in human beings

Module 7. Children's Drawings

- Understand the evolution from the time a child begins to draw until they reach adulthood
- See how people's graphic representation is transforming

Module 8. Workshops and Artistic Creation Projects

- Know how to transmit and teach the different natures and techniques offered by the artistic world
- Know the basic tasks of artistic creation and research
- Modify students' attitudes towards the artistic phenomenon

Module 9. Contemporary Art: Formative Experiences Inside and Outside of the Classroom

- Become familiar with contemporary art and its main characteristics
- Understand what characterizes these contemporary artistic proposals

Module 10. Art Education and the Digital World

- Be able to relate artistic and digital competencies
- Use digital programs and applications for artistic expression activities

03

Skills

After passing the evaluations of the Professional Master's Degree in Art and Music in Elementary Education, professionals will have acquired the necessary skills to carry out an up to date and quality educational practice thanks to the most innovative teaching methodology.

Include expert skills in teaching Art and Music in Elementary Education in your résumé and give a boost to your professional competitiveness"

General Skills

- Design globalizing activities that encourage students to use various skills
- Promote the autonomy and uniqueness of each student as factors in the education of emotions, feelings and values in early childhood
- Develop guidelines that should govern any activity before it is presented to students
- Correct use of pedagogical strategies
- Reason with critical and creative thinking
- Demonstrate an entrepreneurial spirit therefore increasing motivation for quality teaching

A high impact educational program that will give you the ability to make your subject one of the most valued in your school"

Specific Skills

- Teach students in such a way that their learning is meaningful
- Guide students in their own learning process
- Know the curriculum of artistic and musical education
- Knowing the musical fundamentals of this stage
- Master the design of activities, sessions and didactic units
- Provide music and art education lessons to elementary school students
- Have a broad knowledge of arts education that will enable students to receive quality education
- Apply Information and Communication Technologies to Musical and Artistic education

04

Structure and Content

The structure of the contents has been designed by professional experts in the educational field, with extensive experience and recognized prestige in the profession and a wide mastery of new technologies applied to teaching. A comprehensive and up to date overview that includes all the areas that professionals need to teach this subject with quality and success.

All the aspects that teachers need to master in order to teach Art and Music in Elementary School, compiled in a new, high quality syllabus"

Module 1. Music Education Throughout History

1.1. Origin of Music Education in Ancient Greece
- 1.1.1. Introduction
- 1.1.2. Concept of Music in Ancient Greece
- 1.1.3. The Religious and Ethical Meaning of Archaic Greek Music
- 1.1.4. Music in Homer's Time

1.2. Music Education in Classic Greece I
- 1.2.1. Introduction: from Myth to Logos
- 1.2.2. Pythagoreanism and Music Education
- 1.2.3. Classical Greek Educational Models

1.3. Music Education in Classic Greece II
- 1.3.1. Damon and Musical Ethics
- 1.3.2. Plato's Pedagogical Reflections
- 1.3.3. Aristotle and Music Education
- 1.3.4. Conclusions

1.4. Music Education in the Ancient and Middle Ages: Rome and Early Christianity
- 1.4.1. Music Education in Rome
- 1.4.2. Early Christianity

1.5. Music Education in the Middle Ages
- 1.5.1. The Musical Conception from the Carolingian Renaissance Onward
- 1.5.2. Enchiriadis Music
- 1.5.3. Guido D'Arezzo
- 1.5.4. The End of the Middle Ages

1.6. Transformations in Music Education at the End of the Middle Ages, Renaissance and Baroque Periods
- 1.6.1. The Change in Music Conception at the Origin of the Renaissance
- 1.6.2. Music Education Process

1.7. Origin and Evolution of Conservatories
- 1.7.1. Origin of Conservatories
- 1.7.2. Conservatories in Italy
- 1.7.3. Conservatories in France
- 1.7.4. Conservatory Model Extension

1.8. Teaching Methods during the 20th Century
- 1.8.1. Introduction
- 1.8.2. Modal Methods
- 1.8.3. Direct Methods

1.9. Music Pedagogy Methods in the 19th Century.
- 1.9.1. Introduction
- 1.9.2. Precursor Methods
- 1.9.3. Active Methods
- 1.9.4. Instrumental Methods
- 1.9.5. Creative Methods
- 1.9.6. Music Pedagogy in Spain
- 1.9.7. Conclusions

1.10. Brief Overview of the Legislation and the Social and Educational Consideration of Music in Spain
- 1.10.1. Introduction
- 1.10.2. The 19th Century
- 1.10.3. The 20th Century
- 1.10.4. Conclusions

Module 2. Music Education and Integral Formation

2.1. Music Education for Personal, Integral Development
- 2.1.1. Introduction and Objectives
- 2.1.2. The Formative Value of Music
- 2.1.3. Music as the Backbone of Learning
- 2.1.4. Music for Multicultural and Intercultural Education
- 2.1.5. Drawing Conclusions
- 2.1.6. Bibliographical References

2.2. Integral Listening
- 2.2.1. Introduction and Objectives
- 2.2.2. The Pedagogical-Musical Methodologies from a Listening Perspective
- 2.2.3. Listening as a Transversal Element
- 2.2.4. Music Listening and its Interdisciplinary Nature
- 2.2.5. Drawing Conclusions
- 2.2.6. Bibliographical References

2.3. Musical Interpretation and its Interdisciplinarity
- 2.3.1. Introduction and Objectives
- 2.3.2. The Pedagogical-Musical Methodologies from a Musical Interpretation Perspective
- 2.3.3. Vocal Education and its Interdisciplinary Nature
- 2.3.4. Instrumental Education and its Interdisciplinary Nature
- 2.3.5. Drawing Conclusions
- 2.3.6. Bibliographical References

2.4. Movement and Dance as Interdisciplinary Elements
- 2.4.1. Introduction and Objectives
- 2.4.2. Pedagogical-Musical Methodologies based on Movement and Dance
- 2.4.3. Dance in Education
- 2.4.4. Dance and its Interdisciplinary Nature
- 2.4.5. Drawing Conclusions
- 2.4.6. Bibliographical References

2.5. Musical Creativity and its Interdisciplinarity
- 2.5.1. Introduction and Objectives
- 2.5.2. The Pedagogical-Musical Methodologies from a Creativity Perspective
- 2.5.3. Musical Creation for Creativity Development
- 2.5.4. Musical Improvisation and its Interdisciplinarity
- 2.5.5. Drawing Conclusions
- 2.5.6. Bibliographical References

2.6. Music Education and its Relationship to Competency Development
- 2.6.1. Introduction and Objectives
- 2.6.2. Personal and Teaching Skills in Music Education
- 2.6.3. Musical Skills in Education
- 2.6.4. Key Skills and their Integration in Music Education
- 2.6.5. Drawing Conclusions
- 2.6.6. Bibliographical References

2.7. Music Education and its Relationship to Human Values
- 2.7.1. Introduction and Objectives
- 2.7.2. Using Music for Equality and Inclusion
- 2.7.3. Using Music for Communication and Coexistence
- 2.7.4. Using Music for Peace, Non-Violence and Conflict Resolution
- 2.7.5. Drawing Conclusions
- 2.7.6. Bibliographical References

2.8. Music Education and its Relationship with Social Inclusion
- 2.8.1. Introduction and Objectives
- 2.8.2. Using Music for Social Inclusion
- 2.8.3. Socio-Educational Music Projects: Historical Examples
- 2.8.4. Socio-Educational Music Projects: International Overview
- 2.8.5. Drawing Conclusions
- 2.8.6. Bibliographical References

2.9. Music Education and its Relationship with Therapy
- 2.9.1. Introduction and Objectives
- 2.9.2. Why is Music Therapeutic?
- 2.9.3. Music Therapy Application Frameworks
- 2.9.4. Music Education and Children with Specific Educational Support Needs
- 2.9.5. Drawing Conclusions
- 2.9.6. Bibliographical References

2.10. Music Teachers
- 2.10.1. Music Teacher Characteristics
- 2.10.2. Musical Activities in the Early Childhood Education Classroom

Module 3. Information and Communication Technologies Applied to Musical Education

3.1. ICT Application in Music Education
- 3.1.1. Music Classroom and ICTs
- 3.1.2. Elementary Education Curriculum and ICTs
- 3.1.3. Infrastructures for the Correct Application of ICTs
- 3.1.4. Music Technology
- 3.1.5. ICT Integration in the Music Classroom

3.2. Historical Framework between the Concepts of Music and Technology
- 3.2.1. Introduction
- 3.2.2. Musique Concrète
- 3.2.3. Electronic Music
- 3.2.4. Electro-Acoustic Music
- 3.2.5. Music Computing
- 3.2.6. Acousmatic Music

3.3. Sound
- 3.3.1. What is Sound?
- 3.3.2. What are the Physical Parameters of Sound?
- 3.3.3. Acoustics
- 3.3.4. Hearing
- 3.3.5. The Auditory System

3.4. Audacity
- 3.4.1. What is Audacity?
- 3.4.2. Audacity Resource
- 3.4.3. Experimental Practices

3.5. Sound Synthesis
- 3.5.1. What is Sound Synthesis?
- 3.5.2. Synthesizers
- 3.5.3. Main Synthesis Processes

3.6. MuseScore
- 3.6.1. What is MuseScore?
- 3.6.2. MuseScore Resource
- 3.6.3. Experimental Practices

3.7. Live Music
- 3.7.1. What is Live Music?
- 3.7.2. Live Electronic Music
- 3.7.3. Music with ICT in Groups

3.8. Sound Representation
- 3.8.1. Historical Framework
- 3.8.2. The Different Representations of Sound
- 3.8.3. Freely Representing Sound

3.9. Different Ways of Approaching Sound
- 3.9.1. Soundscape
- 3.9.2. Movement Integration
- 3.9.3. Interfaces

3.10. LenMus
- 3.10.1. What is LenMus?
- 3.10.2. LenMus Resource
- 3.10.3. Experimental Practices

Module 4. Instrumental and Vocal Education

4.1. Musical Instrument Approach
- 4.1.1. Sound Qualities
- 4.1.2. Musical Instruments: Introduction to Organology
- 4.1.3. Instrumental Ensembles

4.2. Singing Knowledge and Vocal Education Techniques
- 4.2.1. Basic Singing Principles
- 4.2.2. Types of Singing Voice
- 4.2.3. Choirs

4.3. Instrumental Practice in Elementary Education
- 4.3.1. Educational Objectives and Methodological Aspects of Instrumental Education
- 4.3.2. Natural or Body Instruments
- 4.3.3. Small Percussion Instruments
- 4.3.4. Instruments with Keys
- 4.3.5. Recorder
- 4.3.6. Other Tools

4.4. Musical Instrument Workshops
- 4.4.1. Educational Objectives
- 4.4.2. Instrument Construction

4.5. Singing in the Classroom and Choral Groups
- 4.5.1. Educational Objectives of Singing
- 4.5.2. Teaching Singing in Elementary Education
- 4.5.3. Choral Groups

4.6. Instrumental and Vocal Ensemble I
- 4.6.1. Melody Creation
- 4.6.2. Melody Harmonization

4.7. Instrumental and Vocal Ensemble II
- 4.7.1. Orchestration
- 4.7.2. Orchestra Conductors

4.8. Instrumental and Vocal Improvisation
- 4.8.1. Introduction to Musical Improvisation
- 4.8.2. Educating in Improvisation Practice
- 4.8.3. Musical Graphics

4.9. Sound Art in the Classroom
- 4.9.1. Brief History of Sound as an Art
- 4.9.2. Musical Methodologies around Sound Sensitization

4.10. Experiencing Sound Art in the Classroom
- 4.10.1. Current Examples related to Education Through Sound
- 4.10.2. Practical Examples

Module 5. Fundamentals of Harmony and Music Analysis

5.1. The Elements of Musical Language
- 5.1.1. The Sound in the Score
- 5.1.2. Music Analysis

5.2. Music Listening I
- 5.2.1. The Rhythm
- 5.2.2. Form and Structure
- 5.2.3. Listening in the Classroom
- 5.2.4. Listening Outside the Classroom

5.3. Major Key
- 5.3.1. Scale Grades
- 5.3.2. Three-Note Chord Formation and their Inversions
- 5.3.3. Four-Note Chord Formation and its Inversions
- 5.3.4. Major Key in Classroom Music
- 5.3.5. Major Key in Music Outside the Classroom

5.4. Minor Key
- 5.4.1. Scale Grades
- 5.4.2. Three-Note Chord Formation and their Inversions
- 5.4.3. Four-Note Chord Formation and its Inversions
- 5.4.4. Minor Key in Classroom Music
- 5.4.5. Minor Key in Music Outside the Classroom

5.5. Music Listening II
- 5.5.1. Major Key Melodies
- 5.5.2. Minor Key Melodies
- 5.5.3. Listening to Melodies in the Classroom
- 5.5.4. Listening to Melodies Outside the Classroom

5.6. Key Analysis
- 5.6.1. Cipher Chords
- 5.6.2. Strange Notes
- 5.6.3. Music Cadences
- 5.6.4. Harmonic Structures
- 5.6.5. The Shape
- 5.6.6. Key Analysis in Classroom Music
- 5.6.7. Key Analysis in Music Outside the Classroom

5.7. Polyphony
- 5.7.1. Homophonic Polyphony
- 5.7.2. Contrapuntal Polyphony
- 5.7.3. Song Accompaniments
- 5.7.4. Accompaniment Variations
- 5.7.5. Transposing Instruments
- 5.7.6. Music Transportation
- 5.7.7. Classroom Instrumentation
- 5.7.8. Musical Accompaniments in the Classroom

5.8. Theme and Variations
- 5.8.1. Themes
- 5.8.2. Rhythmic Variations
- 5.8.3. Melody Variations
- 5.8.4. Harmonic Variations
- 5.8.5. Musical Variations in the Classroom

5.9. World Music
- 5.9.1. Rhythm
- 5.9.2. Melody
- 5.9.3. Harmony
- 5.9.4. World Music in the Classroom

5.10. Musical Creation
- 5.10.1. Rhythm
- 5.10.2. Melody
- 5.10.3. Harmony
- 5.10.4. Musical Creation in the Classroom

Module 6. Art and Beauty Education

6.1. Key Concepts Related to Aesthetics
- 6.1.1. What Do We Mean by Aesthetics?
- 6.1.2. Aesthetics as a Discipline
- 6.1.3. Perception and Aesthetics, Two Worlds Coming Together
- 6.1.4. What Articulates the Aesthetic Experience?
- 6.1.5. Get Excited
- 6.1.6. Education on the Fine Line between Creation and Perception
- 6.1.7. Why Study Aesthetics?
- 6.1.8. Main Differences between Arts and Aesthetic Education
- 6.1.9. Elements and Contexts to Consider Regarding Aesthetics

6.2. Aesthetic Experience and its Pedagogical Value
- 6.2.1. Aesthetic Attitude Result
- 6.2.2. Aesthetic Object and its Qualities
- 6.2.3. Aesthetic Experience Education
- 6.2.4. Teaching Strategies

6.3. Heritage in Relation to Aesthetic Education
- 6.3.1. Cultural and Artistic Heritage and Aesthetic Education
- 6.3.2. Natural Heritage and Aesthetic Education
- 6.3.3. Family and Teacher Influence

6.4. Beauty Standards and Relationship with Art
- 6.4.1. Do We Know What Is Beautiful?
- 6.4.2. Beauty Standards and their Evolution
- 6.4.3. Beyond Beauty: Media and Catwalk Beauty
- 6.4.4. The Centrality of the Individual in Artistic Creation and Perception
- 6.4.5. Arts Education as a Basis for a Humanistic Education

6.5. Learning to Perceive Change. Everything Passes
- 6.5.1. The Unfounded Inheritance of the Sublime
- 6.5.2. Alternative Aesthetic Categories
- 6.5.3. Anesthetics
- 6.5.4. Musical Aesthetic Categories

6.6. Aesthetics in Art, Science and Technology
- 6.6.1. The Shift from Biological to Technological Vision
- 6.6.2. Expanding the Human View on Technology
- 6.6.3. Cyber Lives

6.7. Enjoying a Work of Art
- 6.7.1. Experience as a Model
- 6.7.2. Understanding that Cultural and Artistic Education is Paramount.
- 6.7.3. Art as a Full Change to Humanism
- 6.7.4. Art as an Open Work and a Window to See the World
- 6.7.5. Authors and Representative Works

6.8. Contemporary Artworks for a Full Aesthetic Experience
- 6.8.1. From Anthropocentric Vision to Relational Aesthetics
- 6.8.2. Early Avant-Garde
- 6.8.3. Second Avant-Garde
- 6.8.4. Facilities

6.9. Children as Spectators and Creators of Aesthetics
- 6.9.1. Children's Aesthetics in a Spectacle Society
- 6.9.2. Children's Programs as Generators of Aesthetic Ideas
- 6.9.3. Videogames, Hyperreality and the Sense of Aesthetics
- 6.9.4. Being or Appearing Famous
- 6.9.5. The Pose or "Poser"
- 6.9.6. Moving from Spectator to Creator of Aesthetics through Technology

6.10. Ethics and Aesthetics
- 6.10.1. Ethical Forms
- 6.10.2. Not Everything that is Beautiful is Good. Sensitivity and Ethical Creation
- 6.10.3. Learning to Look Beyond Aesthetics to See Ethics
- 6.10.4. Legal Limits and Freedom of Expression

Module 7. Children's Drawings

7.1. Children's Art
- 7.1.1. Scientific and Artistic Knowledge
- 7.1.2. The Importance of Verbal and Visual Language
- 7.1.3. Arts Studies and Education
- 7.1.4. Children's Art

7.2. Art and Image Grammar
- 7.2.1. Morphological Elements of the Image
- 7.2.2. Composition Elements
- 7.2.3. Image: Concepts and Theories

7.3. Drawing as a Language and Process
- 7.3.1. What is Drawing?
- 7.3.2. Drawing Process
- 7.3.3. Drawing Origin and History
- 7.3.4. Instruments, Materials and Media
- 7.3.5. The Importance of Drawing
- 7.3.6. Lines
- 7.3.7. Structure
- 7.3.8. Adaptability
- 7.3.9. The Sensitive Line Causing a Drawing
- 7.3.10. Basic Valuation
- 7.3.11. Final Valuation

7.4. Luquet's Work
- 7.4.1. Introduction
- 7.4.2. Basic and Fundamental Concepts
- 7.4.3. Luquet's Realism
- 7.4.4. Luquet's Evolutionary Stages

7.5. Lowenfeld's Work
- 7.5.1. Introduction
- 7.5.2. Concept and Approach to the Work
- 7.5.3. Lowenfeld's Evolutionary Stages

7.6. Doodling Stage and Beginning of Figuration Stage
- 7.6.1. Introduction
- 7.6.2. Doodling Stage (1-2-3)
- 7.6.3. Doodling Phases
- 7.6.4. Uncontrolled and Controlled Doodling
- 7.6.5. Beginning of Figuration Stage (4-5-6)
- 7.6.6. Human Figure
- 7.6.7. Theme Variation
- 7.6.8. Space and Color Awareness

7.7. Schematic and Early Realism Stage
- 7.7.1. Introduction
- 7.7.2. Schematic Stage (7-8-9)
- 7.7.3. Human Figure
- 7.7.4. Color and Space Use
- 7.7.5. Early Realism Stage (10-11-12)
- 7.7.6. Human Figure
- 7.7.7. Color and Space

7.8. Visual Realism Stage
- 7.8.1. Introduction
- 7.8.2. Visual Realism Stage (12-13-14)
- 7.8.3. Human Figure
- 7.8.4. Color and Space

7.9. Different Materials and Painting Techniques
- 7.9.1. Pastel
- 7.9.2. Watercolors
- 7.9.3. Tempera
- 7.9.4. Acrylics
- 7.9.5. Oil Paintings
- 7.9.6. Collages

7.10. Illustrations and Drawings for Children
- 7.10.1. Book Illustrations
- 7.10.2. Illustration Genres
- 7.10.3. Children's Story Illustration
- 7.10.4. Techniques Used in Illustration

Module 8. Workshops and Artistic Creation Projects

8.1. Artistic Expression in Children
- 8.1.1. Introduction
- 8.1.2. The Aim of Making Children Create
- 8.1.3. An Infinite Need to Create
- 8.1.4. Dimensions of Children's Creation: Creativity, Imagination, Fantasy, Aesthetics

8.2. Creative Projects with Teaching Objectives
- 8.2.1. Objective
- 8.2.2. Types of Projects
- 8.2.3. The Transition from Individual to Collective Creation
- 8.2.4. Artistic Creation Project: Characteristics
- 8.2.5. Teacher's Role in its Implementation

8.3. Illustrating
- 8.3.1. What is Illustrating?
- 8.3.2. Illustration Objectives
- 8.3.3. Illustration Techniques and Themes
- 8.3.4. The Illustrated Album
- 8.3.5. Illustration Project Creation
- 8.3.6. Putting the Idea into Practice
- 8.3.7. Only Words and Illustrations
- 8.3.8. The Phases and Resources of Our Project
- 8.3.9. Evaluations of Children's Illustrations

8.4. Painting I
- 8.4.1. Introduction
- 8.4.2. Painting Techniques and Themes
- 8.4.3. What is a Painting?
- 8.4.4. How to Evaluate Paintings

8.5. Painting II
- 8.5.1. Painting Stages
- 8.5.2. Painting Project Creation
- 8.5.3. Putting the Idea into Practice
- 8.5.4. Choice between Figurative or Abstract
- 8.5.5. The Phases and Resources of Our Project

8.6. Sculpting I
- 8.6.1. Introduction
- 8.6.2. What is Sculpting?
- 8.6.3. Sculpting Techniques and Themes

8.7. Sculpting II
- 8.7.1. Sculpture Project Creation
- 8.7.2. Putting the Idea into Practice
- 8.7.3. Choosing the Figure to be Sculpted
- 8.7.4. The Phases and Resources of Our Project
- 8.7.5. How to Evaluate Sculptures

8.8. Photography.
- 8.8.1. Introduction
- 8.8.2. Moving to Transdisciplinarity
- 8.8.3. Artistic Projects in Childhood
- 8.8.4. Photography Workshops from Nature to Culture

8.9. Scenographies
- 8.9.1. Introduction
- 8.9.2. Performing Arts Treated as Inspiration
- 8.9.3. Scenographic Project Phases
- 8.9.4. Theater Workshops
- 8.9.5. More Scenery to Discover

8.10. Exhibition Outside the Classroom
- 8.10.1. Introduction
- 8.10.2. Exhibitions that Occur in the School Environment
- 8.10.3. Include Families and the Educational Community
- 8.10.4. Phases for Exhibition Creation
- 8.10.5. How to Evaluate Exhibition Projects

Module 9. Contemporary Art: Formative Experiences In and Out of the Classroom

9.1. Theoretical Foundation of Contemporary Art
- 9.1.1. What is Contemporary?
- 9.1.2. Contemporary Art in Time
- 9.1.3. How to Relate Contemporary Art in Childhood

9.2. Contemporary Art from 1950 to Present
- 9.2.1. Characteristics of Post-Modern Contemporary Art
- 9.2.2. Main Contemporary Art Movements between 1950 and 1980
- 9.2.3. Contemporary Art in Education
- 9.2.4. Main Contemporary Art Movements: 1990-2018
- 9.2.5. The Attitude of Teachers to Contemporary Art

9.3. Contemporary Art Centers and Events
- 9.3.1. Museum and Contemporary Art Center
- 9.3.2. Contemporary Art Centers for Children Projects
- 9.3.3. Fairs and Biennials

9.4. Art Installations
- 9.4.1. What is an Art Installation?
- 9.4.2. Basic Concepts
- 9.4.3. What Are the Means and Materials Available in a Facility?
- 9.4.4. The Importance of Multidisciplinary and Multimedia in Installations

9.5. Types of Art Installations
- 9.5.1. Types of Installations
- 9.5.2. Individual and Collective Projects
- 9.5.3. Elementary Education Facilities

9.6. Artistic Interventions
- 9.6.1. What is an Artistic Intervention?
- 9.6.2. Public Spaces used by Contemporary Art
- 9.6.3. Land Art

9.7. Action Art
- 9.7.1. What is Action Art?
- 9.7.2. How Does It Emerge?
- 9.7.3. How Many Types Are There?
- 9.7.4. Main Keys to Bring Action Art into the Elementary School Classroom

9.8. Contemporary Art Experiences in the Classroom
- 9.8.1. School Space Projects
- 9.8.2. Own Creation of Contemporary Art
- 9.8.3. Project Creation Phases
- 9.8.4. Project Evaluation

9.9. Contemporary Art Experiences in Public Spaces
- 9.9.1. Art within Everyone's Reach
- 9.9.2. How to Work with Public Art in the Classroom
- 9.9.3. Resources, Techniques and Materials for Public Art Creation
- 9.9.4. Project Design

9.10. Contemporary Art Experiences in Nature
- 9.10.1. Art in Nature
- 9.10.2. Inspiration from Land Art to Work Art into Nature in the Classroom
- 9.10.3. Creating Land Art
- 9.10.4. Land Art Project Evaluation

Module 10. Art Education and the Digital World

10.1. Digital Competence and Educational Pedagogies
- 10.1.1. Art Breaking Through the Digital Age
- 10.1.2. E-Learning and Artistic Competence
- 10.1.3. B-Learning and Artistic Competence
- 10.1.4. M-Learning and Artistic Competence
- 10.1.5. U-Learning and Artistic Competence

10.2. Educating through Technology
- 10.2.1. New and Exciting Education
- 10.2.2. Educating with and in the Media
- 10.2.3. Tackling Both Online and Offline Experiences
- 10.2.4. Static and Dynamic Devices
- 10.2.5. Virtual Reality vs. Augmented Reality

10.3. Offline Digital Resources: Images and Videos
- 10.3.1. Editing an Image using Offline Programs
- 10.3.2. Meet and Work with GIMP
- 10.3.3. Meet and Work with KITRA
- 10.3.4. Audiovisual Creation: Phases and Processes
- 10.3.5. Editing a Video Using Offline Programs
- 10.3.6. Meet and Work with Shotcut
- 10.3.7. Image and Video Topics for Elementary Education

10.4. Digital Applications
- 10.4.1. Apps: Types
- 10.4.2. Didactics Related to Apps
- 10.4.3. Apps and Art
- 10.4.4. BLOOM Taxonomy for the Digital Age

10.5. Virtual Environment Design
- 10.5.1. What are EVAs?
- 10.5.2. Talking about Collaborative Walls
- 10.5.3. Digital Tools
- 10.5.4. Personal Online Spaces: My Symbaloo

10.6. Apps for Drawing, Painting and Modeling
- 10.6.1. Finger Paintings and Pencil
- 10.6.2. Digital Drawing
- 10.6.3. Digital Painting
- 10.6.4. Digital Modeling

10.7. Digital Animation Apps
- 10.7.1. What Is Digital Animation?
- 10.7.2. Some Animation Programs for Elementary Education
- 10.7.3. Creating Thaumatropes and Digital Folioscopes

10.8. Apps for Creating Artistic GIFs
- 10.8.1. What is a GIF?
- 10.8.2. How Many Types of GIFs Are There?
- 10.8.3. GIF Creation Processes
- 10.8.4. Apps for GIF Creation
- 10.8.5. Creating GIFs from Different Contents

10.9. Apps for Mixed Reality and QR Code Creation
- 10.9.1. Getting into Augmented Reality and Virtual Reality
- 10.9.2. QR Codes and their Utility Today
- 10.9.3. QR Applications in Art Education

10.10. Apps for Virtual Museum Visits
- 10.10.1. Apps and Museums
- 10.10.2. Putting Virtual Museum Visits into Practice
- 10.10.3. Perspective Activity Creation with Art and These Types of Apps

This program is the key to advancing your professional career, don't let this opportunity pass you by"

05

Methodology

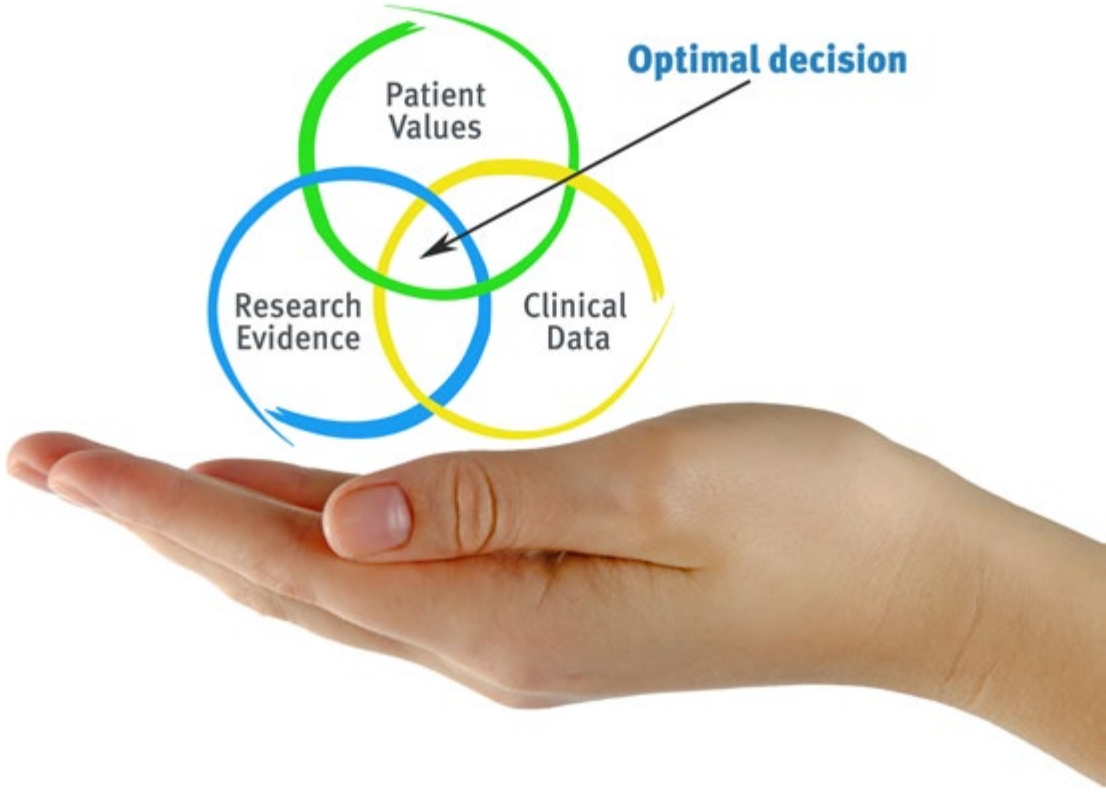
This training program offers a different way of learning. Our methodology uses a cyclical learning approach: **Relearning.**

This teaching system is used, for example, in the most prestigious medical schools in the world, and major publications such as the **New England Journal of Medicine** have considered it to be one of the most effective.

Discover Relearning, a system that abandons conventional linear learning, to take you through cyclical teaching systems: a way of learning that has proven to be extremely effective, especially in subjects that require memorization"

At TECH Education School we use the Case Method

In a given situation, what should a professional do? Throughout the program students will be presented with multiple simulated cases based on real situations, where they will have to investigate, establish hypotheses and, finally, resolve the situation. There is an abundance of scientific evidence on the effectiveness of the method.



With TECH, educators can experience a learning methodology that is shaking the foundations of traditional universities around the world.

It is a technique that develops critical skills and prepares educators to make decisions, defend their arguments, and contrast opinions.

Did you know that this method was developed in 1912, at Harvard, for law students? The case method consisted of presenting students with real-life, complex situations for them to make decisions and justify their decisions on how to solve them. In 1924, Harvard adopted it as a standard teaching method.

The effectiveness of the method is justified by four fundamental achievements:

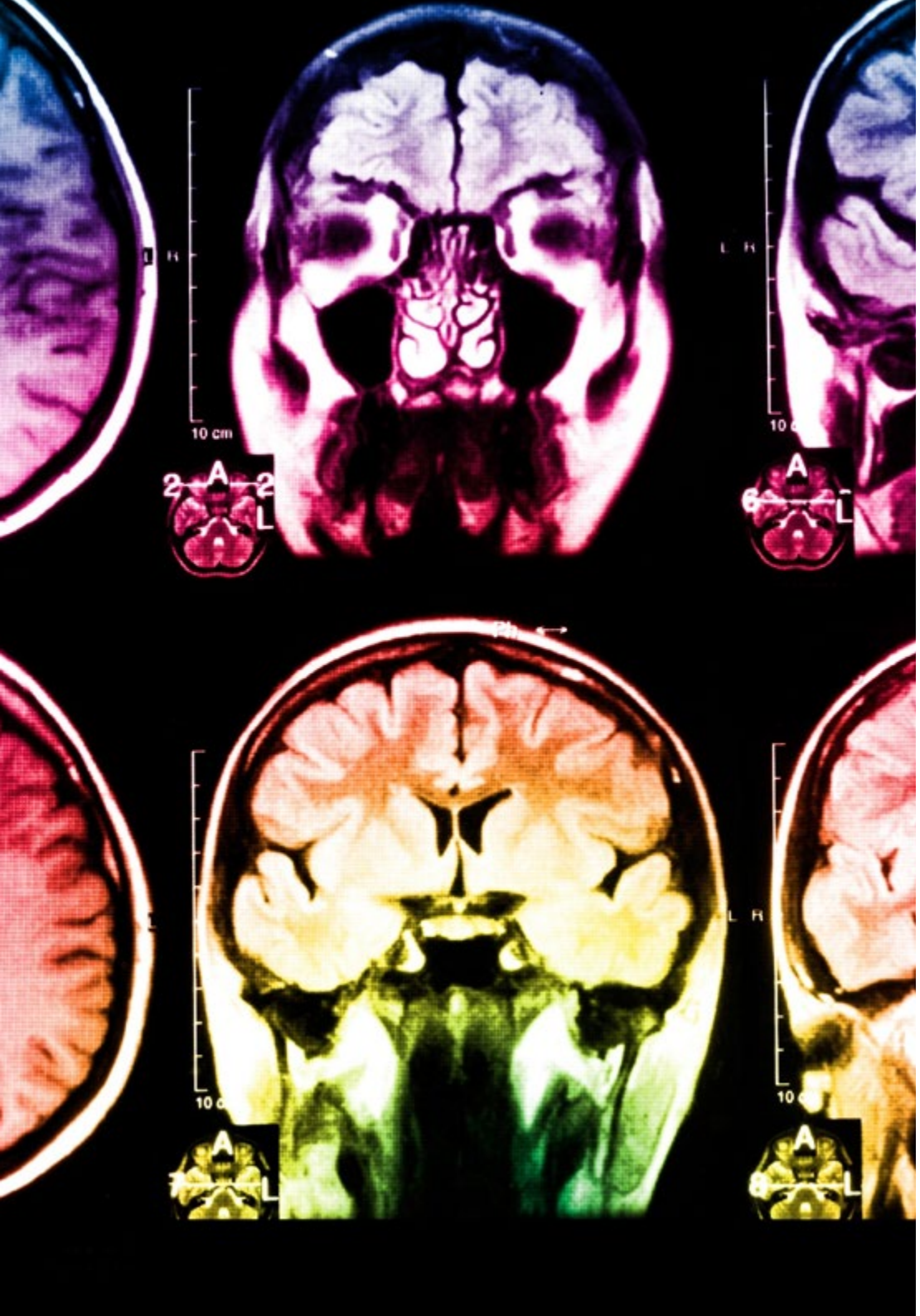
1. Educators who follow this method not only grasp concepts, but also develop their mental capacity, by evaluating real situations and applying their knowledge.
2. The learning process is solidly focused on practical skills that allow educators to better integrate the knowledge into daily practice.
3. Ideas and concepts are understood more efficiently, given that the example situations are based on real-life teaching.
4. Students like to feel that the effort they put into their studies is worthwhile. This then translates into a greater interest in learning and more time dedicated to working on the course.

Relearning Methodology

At TECH we enhance the Harvard case method with the best 100% online teaching methodology available: Relearning.

Our University is the first in the world to combine case studies with a 100% online learning system based on repetition, combining a minimum of 8 different elements in each lesson, which represent a real revolution with respect to simply studying and analyzing cases.

Educators will learn through real cases and by solving complex situations in simulated learning environments. These simulations are developed using state-of-the-art software to facilitate immersive learning.



At the forefront of world teaching, the Relearning method has managed to improve the overall satisfaction levels of professionals who complete their studies, with respect to the quality indicators of the best online university (Columbia University).

With this methodology we have trained more than 85,000 educators with unprecedented success in all specialties. All this in a highly demanding environment, where the students have a strong socio-economic profile and an average age of 43.5 years.

Relearning will allow you to learn with less effort and better performance, involving you more in your specialization, developing a critical mindset, defending arguments, and contrasting opinions: a direct equation to success.

In our program, learning is not a linear process, but rather a spiral (learn, unlearn, forget, and re-learn). Therefore, we combine each of these elements concentrically.

The overall score obtained by our learning system is 8.01, according to the highest international standards.

This program offers the best educational material, prepared with professionals in mind:

Study Material

All teaching material is produced by the specialist educators who teach the course, specifically for the course, so that the teaching content is really specific and precise.

These contents are then applied to the audiovisual format, to create the TECH online working method. All this, with the latest techniques that offer high quality pieces in each and every one of the materials that are made available to the student.

Educational Techniques and Procedures on Video

TECH introduces students to the latest techniques, with the latest educational advances, and to the forefront of Education. All this, first-hand, with the maximum rigor, explained and detailed for your assimilation and understanding. And best of all, you can watch them as many times as you want.

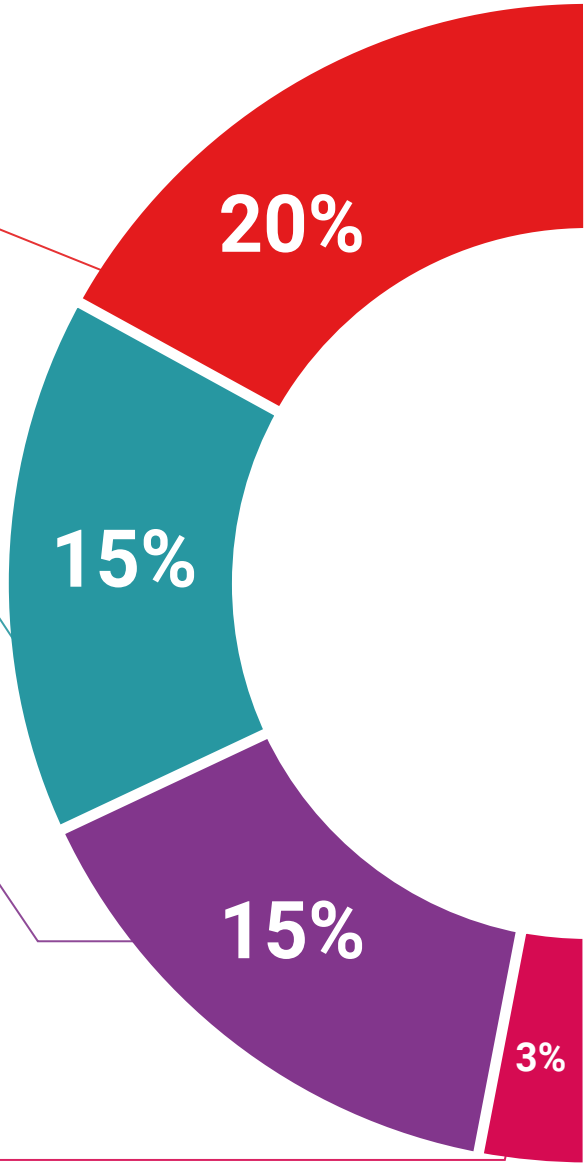
Interactive Summaries

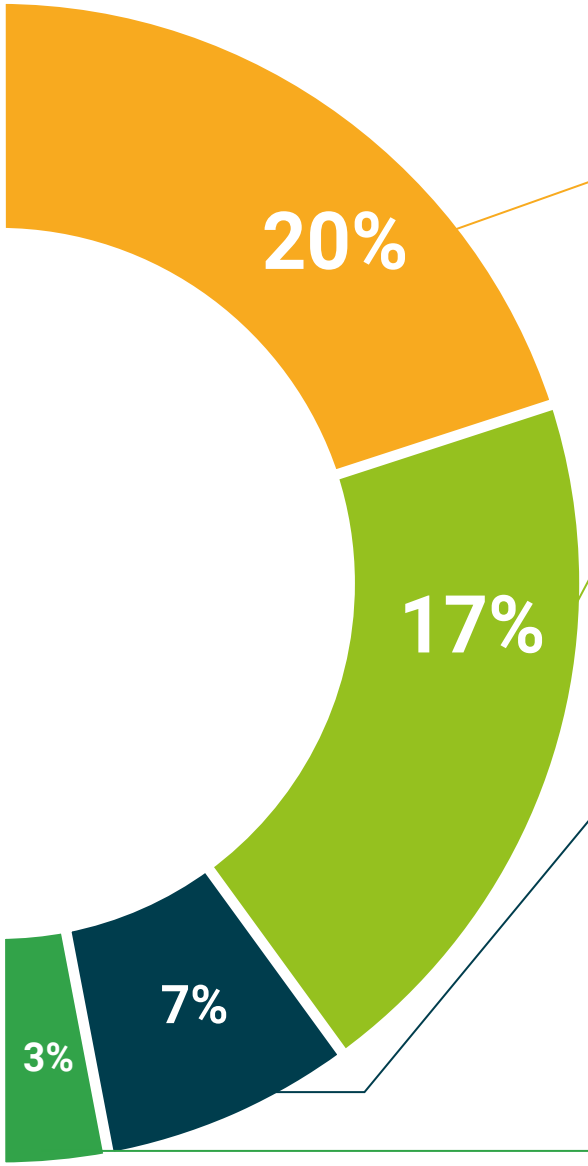
The TECH team presents the contents attractively and dynamically in multimedia lessons that include audio, videos, images, diagrams, and concept maps in order to reinforce knowledge.

This exclusive multimedia content presentation training Exclusive system was awarded by Microsoft as a "European Success Story".

Additional Reading

Recent articles, consensus documents and international guidelines, among others. In TECH's virtual library, students will have access to everything they need to complete their course.





Expert-Led Case Studies and Case Analysis

Effective learning ought to be contextual. Therefore, TECH presents real cases in which the expert will guide students, focusing on and solving the different situations: a clear and direct way to achieve the highest degree of understanding.

Testing & Retesting

We periodically evaluate and re-evaluate students' knowledge throughout the program, through assessment and self-assessment activities and exercises: so that they can see how they are achieving your goals.

Classes

There is scientific evidence suggesting that observing third-party experts can be useful.

Learning from an Expert strengthens knowledge and memory, and generates confidence in future difficult decisions.

Quick Action Guides

TECH offers the most relevant contents of the course in the form of worksheets or quick action guides. A synthetic, practical, and effective way to help students progress in their learning.

06

Certificate

This Professional Master's Degree in Art and Music in Elementary Education guarantees students, in addition to the most rigorous and up to date education, access to a Professional Master's Degree issued by TECH Technological University.

Successfully complete this program and receive your university qualification without having to travel or fill out laborious paperwork"

This **Professional Master's Degree in Art and Music in Elementary Education** contains the most complete and up to date program on the market.

After the student has passed the assessments, they will receive their corresponding **Professional Master's Degree** issued by **TECH Technological University** via tracked delivery*.

The diploma issued by **TECH Technological University** will reflect the qualification obtained in the **Professional Master's Degree**, and meets the requirements commonly demanded by labor exchanges, competitive examinations and professional career evaluation committees.

Title: **Professional Master's Degree in Art and Music in Elementary Education**

Official Nº of hours: **1,500 h.**


tech technological university

Awards the following

DIPLOMA

to

Mr./Ms. _____, with identification number _____.

For having successfully passed and accredited the following program

PROFESSIONAL MASTER'S DEGREE

in

Art and Music in Elementary Education

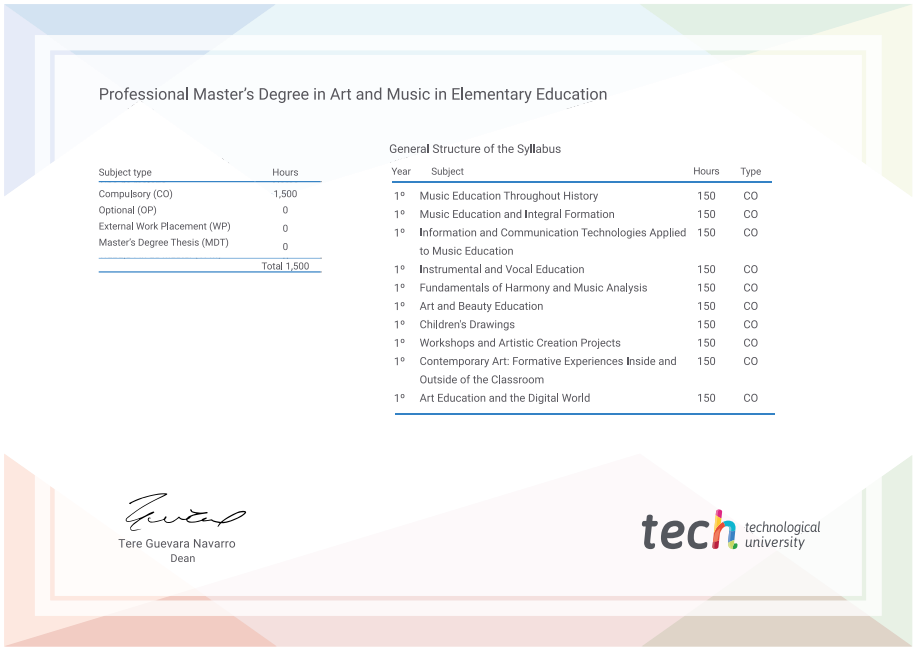
This is a qualification awarded by this University, equivalent to 1,500 hours, with a start date of dd/mm/yyyy and an end date of dd/mm/yyyy.

TECH is a Private Institution of Higher Education recognized by the Ministry of Public Education as of June 28, 2018.

June 17, 2020

Tere Guevara Navarro
Dean

Unique TECH Code: AFWORD23S techtitute.com/certificates


Professional Master's Degree in Art and Music in Elementary Education

Subject type	Hours
Compulsory (CO)	1,500
Optional (OP)	0
External Work Placement (WP)	0
Master's Degree Thesis (MDT)	0
	Total 1,500

General Structure of the Syllabus

Year	Subject	Hours	Type
1º	Music Education Throughout History	150	CO
1º	Music Education and Integral Formation	150	CO
1º	Information and Communication Technologies Applied to Music Education	150	CO
1º	Instrumental and Vocal Education	150	CO
1º	Fundamentals of Harmony and Music Analysis	150	CO
1º	Art and Beauty Education	150	CO
1º	Children's Drawings	150	CO
1º	Workshops and Artistic Creation Projects	150	CO
1º	Contemporary Art: Formative Experiences Inside and Outside of the Classroom	150	CO
1º	Art Education and the Digital World	150	CO

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Dean

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*Apostille Convention. In the event that the student wishes to have their paper diploma issued with an apostille, TECH EDUCATION will make the necessary arrangements to obtain it, at an additional cost.

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Professional Master's Degree
Art and Music in Elementary Education

- Modality: **online**
- Duration: **12 months**
- Certificate: **TECH Technological University**
- Dedication: **16h/week**
- Schedule: **at your own pace**
- Exams: **online**

Professional Master's Degree

Art and Music in Elementary Education

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