

## COURSE OUTLINE

### (1) GENERAL

<b>SCHOOL</b>	School of Educations Sciences		
<b>ACADEMIC UNIT</b>	Department of Primary Education		
<b>LEVEL OF STUDIES</b>	Undergraduate		
<b>COURSE CODE</b>	<b>ΔΕΕ211</b>	<b>SEMESTER</b>	2 <sup>nd</sup>
<b>COURSE TITLE</b>	Music Education		
<b>INDEPENDENT TEACHING ACTIVITIES</b> <i>if credits are awarded for separate components of the course, e.g. lectures, laboratory exercises, etc. If the credits are awarded for the whole of the course, give the weekly teaching hours and the total credits</i>		<b>WEEKLY TEACHING HOURS</b>	<b>CREDITS</b>
		3	4
<i>Add rows if necessary. The organisation of teaching and the teaching methods used are described in detail at (d).</i>			
<b>COURSE TYPE</b> <i>general background, special background, specialised general knowledge, skills development</i>	special background skills development		
<b>PREREQUISITE COURSES:</b>	No		
<b>LANGUAGE OF INSTRUCTION and EXAMINATIONS:</b>	Greek		
<b>IS THE COURSE OFFERED TO ERASMUS STUDENTS</b>	Yes		
<b>COURSE WEBSITE (URL)</b>	<a href="http://ecourse.uoi.gr/course/view.php?id=1844">http://ecourse.uoi.gr/course/view.php?id=1844</a>		

### (2) LEARNING OUTCOMES

<p><b>Learning outcomes</b>  <i>The course learning outcomes, specific knowledge, skills and competences of an appropriate level, which the students will acquire with the successful completion of the course are described.</i></p> <p><i>Consult Appendix A</i></p> <ul style="list-style-type: none"> <li>• <i>Description of the level of learning outcomes for each qualifications cycle, according to the Qualifications Framework of the European Higher Education Area</i></li> <li>• <i>Descriptors for Levels 6, 7 &amp; 8 of the European Qualifications Framework for Lifelong Learning and Appendix B</i></li> <li>• <i>Guidelines for writing Learning Outcomes</i></li> </ul>
<p>Students are expected to:</p> <ul style="list-style-type: none"> <li>• have understood the basic musical terminology</li> <li>• have understood the means of musical expression</li> <li>• have acquired basic musical skills in singing and playing musical instruments</li> <li>• be familiar with simple forms of orchestrations</li> <li>• Be able to participate in small or larger vocal or musical ensembles</li> <li>• be able to plan musical activities for the primary school</li> <li>• understand the factors that make a song suitable for primary school students</li> <li>• become familiar with forms of non-conventional notation</li> <li>• become familiar with creative music listening in teaching</li> <li>• understand the process of composition and improvisation in the context of the school classroom</li> </ul>
<b>General Competences</b>

Taking into consideration the general competences that the degree-holder must acquire (as these appear in the Diploma Supplement and appear below), at which of the following does the course aim?

Search for, analysis and synthesis of data and information, with the use of the necessary technology	Project planning and management
Adapting to new situations	Respect for difference and multiculturalism
Decision-making	Respect for the natural environment
Working independently	Showing social, professional and ethical responsibility and sensitivity to gender issues
Team work	Criticism and self-criticism
Working in an international environment	Production of free, creative and inductive thinking
Working in an interdisciplinary environment	.....
Production of new research ideas	Others...
	.....

Adapting to new situations  
 Decision-making  
 Working independently  
 Teamwork  
 Production of new research ideas  
 Project planning and management  
 Respect for difference and multiculturalism  
 Criticism and self-criticism  
 Production of free, creative and inductive thinking

### (3) SYLLABUS

- Introduction to Music Educational Systems
- Basic Music Terminology
- Teaching forms of musical expression (voice, body, percussion, and melodic musical instruments)
- Developing creativity through music education
- Creative musical activities
- Song. Conditions and suitability for primary school pupils
- Orchestration with rhythmic and melodic percussion instruments
- Musical games
- Movement games
- Sound recording and sound editing software
- Study of the relevant bibliography

### (4) TEACHING and LEARNING METHODS - EVALUATION

<b>DELIVERY</b> <i>Face-to-face, Distance learning, etc.</i>	<i>Face-to-face</i>	
<b>USE OF INFORMATION AND COMMUNICATIONS TECHNOLOGY</b> <i>Use of ICT in teaching, laboratory education, communication with students</i>	<i>Use of ICT in teaching, laboratory education, communication with students</i>	
<b>TEACHING METHODS</b> <i>The manner and methods of teaching are described in detail. Lectures, seminars, laboratory practice, fieldwork, study and analysis of bibliography, tutorials, placements, clinical practice, art workshop, interactive teaching, educational visits, project, essay writing, artistic creativity, etc.  The student's study hours for each learning activity are given as well as the hours of non-directed study according to the principles of the ECTS</i>	<b>Activity</b>	<b>Semester workload</b>
	<i>Lectures</i>	25
	<i>Practice</i>	18
	<i>Art workshop</i>	15
	<i>Practicing music skills</i>	19
	<i>interactive teaching</i>	5
	<i>study and analysis of bibliography</i>	10
	<i>essay writing</i>	5
	<i>Written exams</i>	3
	<b>Course total</b>	<b>100</b>
<b>STUDENT PERFORMANCE EVALUATION</b> <i>Description of the evaluation procedure</i>	Evaluation throughout the semester:	

<p><i>Language of evaluation, methods of evaluation, summative or conclusive, multiple choice questionnaires, short-answer questions, open-ended questions, problem solving, written work, essay/report, oral examination, public presentation, laboratory work, clinical examination of patient, art interpretation, other</i></p> <p><i>Specifically-defined evaluation criteria are given, and if and where they are accessible to students.</i></p>	<ul style="list-style-type: none"> <li>- Individual and group exercises</li> <li>- Oral presentations of essays</li> <li>- Written assignments</li> </ul> <p>Final assessment via:</p> <ul style="list-style-type: none"> <li>• Written exams</li> </ul>
---	--

## (5) ATTACHED BIBLIOGRAPHY

**- Suggested bibliography**

Ανδρούτσος, Π., Πολύβιος.(1994). *Μέθοδοι διδασκαλίας της μουσικής. Παρουσίαση και κριτική θεώρηση των μεθόδων Orff και Dalcroze*. Αθήνα: Edition Orpheus.

Arvida, S.(1992). *Exploring Orff: A teacher's guide*. New York: Schott.

Burnard, Pamela (2012). *Musical Creativities in Practice*. Oxford University Press.

Δογάνη, Κ. (2012). *Μουσική στην προσχολική αγωγή. Αλληλεπίδραση παιδιού-παιδαγωγού*. Αθήνα: Gutenberg.

Καραδήμου-Λιάτσου Παυλίνα.(2003). *Η ΜΟΥΣΙΚΟΠΑΙΔΑΓΩΓΙΚΗ ΤΟΝ 20<sup>ο</sup> ΑΙΩΝΑ. Οι σημαντικότερες απόψεις για την Προσχολική Ηλικία*. Αθήνα: Edition Orpheus.

Καμπύλης, Π.(2002). *Η Αόρατη ορχήστρα συνοδεύει τα τραγούδια μας*, Αθήνα: Ελληνικά Γράμματα.

Κοκκίδου, Μαίη. (2015). *Διδακτική της μουσικής*. Αθήνα: Εκδ. Θέρμος Νίκος.

McPherson, Gary (2006). *The Child as Musician: A Handbook of Musical Development*. Oxford University Press.

Μακροπούλου, Ε. Βαρελάς, Δ.(2005). *Τραγουδώντας με τις λέξεις. Από τη θεωρία στην ...τάξη*. Αθήνα: Fagotto books.

*Μουσικό ανθολόγιο Α΄-ΣΤ΄ Δημοτικού*. Αθήνα: ΟΕΔΒ – Παιδαγωγικό Ινστιτούτο.

Νικολάου, Ε., Γκοντού, Ε. Παπαδογιώργος, Ν. «Προσεγγίζοντας το παιδί μέσα από τις τέχνες της μουσικής, της λογοτεχνίας και των εικαστικών. Παρουσίαση εκπαιδευτικού σεναρίου με τη χρήση ΤΠΕ», στο Γιώτα Παπαδημητρίου, Χριστόφορος Κωσταρής (επιμ.) *Πρακτικά 4ο Πανελλήνιο Συνέδριο Εκπαίδευση στον 21ο αιώνα: Σχολείο και Πολιτισμός΄*, Τόμος Γ΄, 10-12 Μαΐου 2019, Κολλέγιο Αθηνών, 319- 328.

Νικολάου, Ε., "Η μουσική ως θεραπεία στην ελληνική αρχαιότητα", *Approaches. An interdisciplinary Journal of Music Education*, 10(2), 204-211.

Νικολάου, Ε. (2021). *Με αφορμή ένα τραγούδι. Δημιουργικές Μουσικές Δραστηριότητες. Εισαγωγή στη Μουσική Παιδαγωγική. Θεωρητικό και Βιωματικό μέρος*. Αθήνα: Εκδ. Γρηγόρη Παπαπαναγιώτου, Ξ. (Επιμ.) (2009). *Ζητήματα Μουσικής Παιδαγωγικής*. Θεσσαλονίκη: ΕΕΜΕ.

Ράπτης Θεοχάρης.(2015). *Μουσική Παιδαγωγική, μια Συστηματική Προσέγγιση με Εφαρμογές για την Προσχολική Ηλικία*. Αθήνα: Editio n Orpheus.

Σέργη, Λ. (1991<sup>2</sup>). *Δραματική έκφραση και αγωγή του παιδιού*. Αθήνα: Gutenberg. (1987<sup>1</sup>).  
Σέργη, Λ. (1994<sup>2</sup>). *Θέματα Μουσικής και Μουσικής Παιδαγωγικής*. Αθήνα: Gutenberg. (1987<sup>1</sup>).  
Σέργη, Λ. (1995<sup>2</sup>). *Δημιουργική μουσική αγωγή για τα παιδιά μας*. Αθήνα: Gutenberg (1982<sup>1</sup>).  
Σέργη, Λ. (2003<sup>2</sup>). *Προσχολική Μουσική Αγωγή. Η Επίδραση της Μουσικής μέσα από τη Διαθεματική Μέθοδο Διδασκαλίας στην Ανάπτυξη της Προσωπικότητας των Παιδιών*. Αθήνα: Gutenberg (1995<sup>1</sup>).

Scott Watson. (2011). *Using Technology to Unlock Musical Creativity*. Oxford University Press  
Σχολική μουσική εκπαίδευση : Ζητήματα σχεδιασμού, μεθοδολογίας και εφαρμογών / Συλλογικό έργο · επιμέλεια: Σοφία Αγγελίδου, Ζωή Διονυσίου. - Θεσσαλονίκη : Ελληνική Ένωση για τη Μουσική Εκπαίδευση (Ε.Ε.Μ.Ε.), 2010.

**Related academic journals:**

*Μουσικοπαιδαγωγικά, Πολυφωνία, Approaches (Music Therapy), International Journal of Music Education, Journal of research in Music Education.*