



Universidad
de Alcalá



Centro Universitario
Cardenal Cisneros

STUDY GUIDE

Projects for Developing Comprehensive Expresssion in Infant Education

Degree in Infant Teacher Training
Bilingual programme
C.U. Cardenal Cisneros
Universidad de Alcalá

Academic year 2025-26
4th Year – 1st Term

STUDY GUIDE

| | |
|----------------------|-------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| Name of the subject: | Projects for developing comprehensive expression in Infant Education |
| Code: | 510026 |
| Studies: | Degree in Infant Teacher Training Bilingual Programme |
| Department: | Teaching Specific Sciences |
| Character: | Compulsory |
| ECTS Credits: | 6 |
| Year and Term: | 4th year, 1st term |
| Lecturers: | Aitor Acha Sandra Blanca David Moreno Alfredo Palacios Luis García Carlos Cerrada |
| Tutorial schedule: | Monday 10:45 – 11:40 Tuesday 12:00 – 13:00 |
| Office Number: | 33 (Alfredo Palacios y Sandra Blanca), 41 (Carlos Cerrada), 20 (David Moreno), 23 (Aitor Acha) |
| Email: | aitor.acha@cardenalcisneros.es David.moreno@cardenalcisnero alfredo.palacios@cardenalcisneros.es luis.garcia@cardenalcisneros.es carlos.cerrada@cardenalcisneros.es |
| Language: | English |

1. PRESENTATION

One of the bases for the comprehensive development of a person is the ability for creativity and expression amongst which we can find musical ability, those related with artistic education as well as body language and movement. In this subject we aim to impart the students with a basic knowledge about these three fields, focusing on the integration of those languages in globalised projects. The importance of global learning in infant education is well known, as well as the necessity of working the different fields of knowledge and expression in a connected way. This is why, the way of relating visual and musical languages and movement and the use of the body will be studied, providing the students with the resources to develop globalised, meaningful and adequate artistic proposals for the infant context.

When carrying out any academic work, it is important to consult the teaching staff about the permitted use of artificial intelligence (AI) tools. If it is not expressly stated in the guide or instructions for the specific activity or practice, it is understood that AI must not be used in any case. It is reminded that the improper use of these technologies, such as the generation of work

without express authorisation, may constitute academic fraud. It is therefore recommended that you review the university regulations on the use of AI, always act responsibly and transparently in the learning process and consult the teaching staff if you have any doubts in this regard.

2. COMPETENCES

Generic Competences:

1. Adquirir las habilidades de aprendizaje necesarias para ampliar sus estudios con autonomía. (C8 transversal del Título del Grado)
2. Conocer los objetivos, contenidos curriculares y criterios de evaluación de la Educación Infantil. (C1 propia del Título de Grado)
3. Promover y facilitar los aprendizajes en la primera infancia, desde una perspectiva globalizadora e integradora de las diferentes dimensiones cognitiva, emocional, psicomotora y volitiva. (C2 propia del Título de Grado)
4. Reflexionar en grupo sobre la aceptación de normas y el respeto a los demás. Promover la autonomía y la singularidad de cada estudiante como factores de educación de las emociones, los sentimientos, y los valores en la primera infancia. (C5 propia del Título de Grado)
5. Reflexionar sobre las prácticas de aula para innovar y mejorar la labor docente. Adquirir hábitos y destrezas para el aprendizaje autónomo y cooperativo y promoverlo en los estudiantes. (C11 propia del Título de Grado)

Specific competences:

1. To promote sensitivity towards the visual arts and artistic creativity
2. To know and use music to promote auditory, rhythmic and vocal education.
3. To create didactic activities that integrate musical and artistic perception and expression, motor skills and creativity.
4. To know the basics of music, visual arts and body expression of the infant curriculum, as well as theories about acquiring and developing the corresponding learning.
5. To know how to use games as a didactic resource, as well as for designing basic learning activities based on principles of playing.

3. CONTENTS

| Module | Total of hours |
|--------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|------------------------------------------------------------|
| Module 1. Music. Techniques and procedures for the elaboration of sound and visual didactic materials for artistic expression. Means of expression and audiovisual communication. Relationship between music (sound) and image. | <ul style="list-style-type: none"> 8 hours |
| Module2. Visual Arts. Light, colour and shape as generating elements of space, environment and narrations. Tools, techniques and materials for the creation of environment and visual representations. Performance as a contemporary art medium. | <ul style="list-style-type: none"> 8 hours |
| Module 3. Body Language. Concept and development of perceptive-motor abilities. Body scheme and coordination. Expression and communication through body and movement. | <ul style="list-style-type: none"> 8 hours |
| Module 4. Comprehensive Projects. Globalised learning of artistic and body expression. Integration of languages. Development of a integrated project of expression: idea, planning, resources, execution. Use of ICT/LKT and other digital resources. | <ul style="list-style-type: none"> 24 hours |

4. TEACHING-LEARNING METHODOLOGY. FORMATIVE ACTIVITIES

4.1. Distribution of credits

| 6 ECTS Credits. Total number of hours: 150 | |
|----------------------------------------------|--------------------------------------------------------------------------------------------------------------------------------------------------------------|
| Number of hours of classroom attendance: 50 | 30 hours of whole group lesson 15 hours of half group practical sessions 3 hours of seminar 2 hours of assessment tasks |
| Number of hours of independent learning: 100 | 100 hours |

4.2. Methodological strategies, materials, didactic resources

The teaching-learning methodology will be based on the Content and Language Integrated Approach. Thus students will be improving their competence in the English language whilst also learning about the content area. In addition, students will also be helped to reflect on the “mechanics” of this approach, enabling them to transfer their learning experience to their teaching practice.

The methodology will vary according to the type of grouping; however, it will mainly be active, and require the student’s participation. Creativity, critical thinking and reflective practice will be enhanced. The teacher will act as a facilitator of learning, providing resources and explanations, whilst the assistant teacher will support the linguistic area and enhance cooperative work.

This subject is organised in several art, music and body expression integrated projects that will be developed throughout the term. Hence, contents will be worked in a comprehensive way and with the aim to implement different projects. As an important part of the subject, the students are expected to establish relationships between the creative tasks and the infant education curriculum, thinking about the possibilities and applications of these projects in the schools.

Cooperative work and group interaction is fundamental to achieve the objectives.

Students will be provided with references, ideas and basic concepts in order to be able to develop the different proposals. From there on the teacher will have the function of guide and orientation in the development of the projects.

Depending on the type of activity, different materials and resources will be used, from laptops to artistic materials according to the aims of the activity and the methodology. As a basic tool to follow the subject, both the lecturer and the learners will make wide use of the Escuela Universitaria Cardenal Cisneros virtual platform.

5. ASSESSMENT: assessment criteria, appraisal criteria and assessment procedures

Assessment criteria

The assessment criteria are those elements that will be used for assessment and grading. They are closely related to the specific competences of the subject. They enable the teacher to give a valued judgement based on a description of observed reality.

In this subject, the assessment criteria are:

1. Shows creativity and capacity for self-expression in the proposed art activities.
2. Integrates appropriately visual, musical and body language in an art project.
3. Proposes comprehensive and global activities which favour expressive development in infants.
4. Is able to look for relevant information and apply it to a personal project.
5. Is adept at using the necessary resources and material for creative expression, both modern technology and traditional methods.
6. Coordinates with classmates and is able to actively participate in collaborative tasks.

| Competences | Criteria |
|------------------------------------------------------------------------------------------------------------------------------------------------------------------------|----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| To promote awareness of expression in the plastic arts and artistic creativity. | <ul style="list-style-type: none"> • Is able to look for relevant information and apply it to a personal project. • Shows creativity and capacity for self-expressions in the proposed art activities. • Integrates appropriately visual, musical and body language in an art project. |
| To know and use music to promote auditory, rhythmic and vocal education. | <ul style="list-style-type: none"> • Integrates appropriately visual, musical and body language in an art project. • Proposes comprehensive and global activities which favour expressive development in infants. |
| To create didactic activities that integrate musical and artistic perception and expression, motor skills and creativity. | <ul style="list-style-type: none"> • Integrates appropriately visual, musical and body language in an art project. • Proposes comprehensive and global activities which favour expressive development in infants. • Coordinates with classmates and is able to actively participate in collaborative tasks. |
| To know the basics of music, plastic arts and body expression of the infant curriculum, as well as theories about acquiring and developing the corresponding learning. | <ul style="list-style-type: none"> • Proposes comprehensive and global activities which favour expressive development in infants. |
| To know how to use game as a didactic resource, as well as for designing basic learning activities based on principles of playing. | <ul style="list-style-type: none"> • Proposes comprehensive and global activities which favour expressive development in infants. |

Appraisal criteria

The appraisal criteria define the grade awarded to the student, according to the level of achievement of the established assessment criteria. The following table shows the weighting of the criteria in terms of their importance towards the final grade.

| Assessment criteria | % |
|---------------------------------------------------------------------------------------------------------------------------------|----|
| Shows creativity and capacity for self-expressions in the proposed art activities. | 25 |
| Integrates appropriately visual, musical and body language in an art project. | 25 |
| Proposes comprehensive and global activities which favour expressive development in infants. | 15 |
| Is able to look for relevant information and apply it to a personal project. | 5 |
| Is adept at using the necessary resources and material for creative expression, both modern technology and traditional methods. | 20 |
| Coordinates with classmates and is able to actively participate in collaborative tasks. | 10 |

Notice that **these percentages are estimated** and **may change** slightly depending on the characteristics of the group and the teaching process.

The learning outcomes included in the degree verification report for the Bachelor's Degree in Early Childhood Education corresponding to this subject are:

| Learning Outcomes: Projects for Developing Comprehensive Expression | Code |
|--------------------------------------------------------------------------------------------------------------------------------------------|---------|
| Understand the fundamentals and theories of motor development in this educational stage. | RAMPC1 |
| Know the keys to motor learning. | RAMPC2 |
| Apply Information Processing Theory in the development of motor learning didactic proposals. | RAMPC3 |
| Use different scales, profiles, and motor control checklists to assess the motor status of students at this stage. | RAMPC4 |
| Apply the fundamentals of motor skills to design playful learning activities. | RAMPC5 |
| Propose different playful activities that promote coordination, spatial-temporal perception, knowledge, and adjustment of the body schema. | RAMPC6 |
| Propose motor tasks that develop basic skills and abilities. | RAMPC7 |
| Create motor proposals that strengthen laterality and body control. | RAMPC8 |
| Establish a database with exercises, games, and motor activities that work on attitude, breathing, and relaxation. | RAMPC9 |
| Establish connections between motor development in early childhood education and the physical education curriculum in primary education. | RAMPC10 |
| Develop educational games to apply in class with the various contents of visual and plastic arts. | RAMPC11 |
| Critically reflect on audiovisual languages and propose new responses. | RAMPC12 |
| Value the expressive and communicative capacity of visual arts and be able to create their own works. | RAMPC13 |
| Know and value the educational importance of children's visual expression. | RAMPC14 |
| Develop work materials in early childhood education, both two-dimensional and three-dimensional and audiovisual. | RAMPC15 |

| | |
|--------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|----------------|
| Relate musical education activities and content to the early childhood level and propose coherent curricular proposals. | RAMPC16 |
| Propose and compose useful songs for rhythmic, vocal, auditory, and aesthetic education in the early childhood teaching stage. | RAMPC17 |
| Critically reflect on the different types of existing musical aesthetics, thereby obtaining a critical apparatus in this regard. | RAMPC18 |
| Be aware of the value that music has for the development of the child's mind and spirit and the importance of this for increasing sensitivity to the aesthetic values of art in general and human relationships in particular. | RAMPC19 |
| Be able to propose topics with their own entity in such a way that they make research possible and desirable. | RAMPC20 |
| Relate the activities and contents of visual education acquired with the early childhood level and develop curricular proposals. | RAMPC21 |

Assessment system

The assessment procedure is designed in accordance with UAH rules of assessment. To this end, the student must be aware that:

1. The ordinary assessment sitting for this subject is in January and extraordinary assessment sitting in June.
2. The ordinary subject assessment will take the form of continual assessment. To do this, it is compulsory a minimum of 80% of attendance to the classes, as well as day-certain submission of the tasks and an appropriate attitude along the teaching and learning process. Those students who do not cover this minimum must retake the subject in the extraordinary assessment.
3. If any student is unable to undertake ordinary continual assessment, they must request final assessment from the subject teacher. The teacher will pass the request to the Subdirectorate of Academic Planning. The request must be presented during the first two weeks of class and may be accepted or not.
4. Extraordinary subject assessment is intended for those who do not pass the ordinary subject assessment sitting and can take the form of both continual assessment or final assessment.
5. The characteristics of continual and final assessment, for both ordinary and extraordinary subject assessment, are gathered in the study guide for the subject.

For further information regarding the rules of assessment, please consult this document:

<https://www.uah.es/export/sites/uah/es/conoce-la-uah/organizacion-y-gobierno/.galleries/Galeria-Secretaria-General/Normativa-Evaluacion-Aprendizajes.pdf>

The following tables show the relationship between the grading criteria and assessment tools:

Continuous assessment (ordinary and

| Assessment tools | Creative project 1 | Creative project 2 | Video documentation project 2 | Music activities | Body language activities | Visual arts activities | % |
|---------------------------------------------------------------------------------------------------------------------------------|---------------------------|---------------------------|--------------------------------------|-------------------------|---------------------------------|-------------------------------|-------------|
| Grading criteria | | | | | | | |
| Shows creativity and capacity for self-expressions in the proposed art activities | X | X | | X | X | X | 25 |
| Integrates appropriately visual, musical and body language in an art project. | X | X | | | | | 25 |
| Proposes comprehensive and global activities which favour expressive development in infants. | X | X | | X | X | X | 10 |
| Is able to look for relevant information and apply it to a personal project. | X | X | | | | | 5 |
| Is adept at using the necessary resources and material for creative expression, both modern technology and traditional methods. | X | X | | X | X | X | 20 |
| Coordinates with classmates and is able to actively participate in collaborative tasks. | X | X | | | | | 10 |
| TOTAL | 40% | 35% | 10% | 5% | 5% | 5% | 100% |

Final assessment

| Assessment tools | Creative project 1 | Creative project 2 | Music activities | Body language activities | Visual arts activities | % |
|---------------------------------------------------------------------------------------------------------------------------------|--------------------|--------------------|------------------|--------------------------|------------------------|-------------|
| Grading criteria | | | | | | |
| Shows creativity and capacity for self-expressions in the proposed art activities | X | X | X | X | X | 25 |
| Integrates appropriately visual, musical and body language in an art project. | X | X | | | | 25 |
| Proposes comprehensive and global activities which favour expressive development in infants. | X | X | X | X | X | 10 |
| Is able to look for relevant information and apply it to a personal project. | X | X | | | | 5 |
| Is adept at using the necessary resources and material for creative expression, both modern technology and traditional methods. | X | X | X | X | X | 20 |
| Coordinates with classmates and is able to actively participate in collaborative tasks. | X | X | | | | 10 |
| TOTAL | 35 | 35 | 10 | 10 | 10 | 100% |

In order to pass the subject, students must demonstrate through certain assessment criteria that they have achieved **all of the competences set out in the study guide**. Students are required to complete all of the assessed work presented in this study guide. This applies both to continuous and final assessment, and the ordinary and extraordinary examination periods.

During all assessment tasks, the guidelines established in the University of Alcalá Coexistence Regulations must be followed, as well as the possible implications of irregularities committed during those tasks, including the consequences for committing academic fraud, according to the Disciplinary Regulations for Students of the University of Alcalá

The teaching-learning methodology and the evaluation process will be adjusted when necessary, with the guidance of the CUCC Guidance Service and/or the Unit for Attention to Diversity of the UAH to apply curricular adaptations to students with specific needs, upon submission of documentation certifying such need.

6. BIBLIOGRAPHY

Basic Bibliography

Abad, J; Ruiz de Velasco, A. (2011). *El juego simbólico*. Barcelona: Graó

Abad, J. y Ruiz de Velasco, A. (2020). *El lugar del símbolo. El imaginario infantil en las instalaciones de juego*. Graó

Aguirre, J. (2005). *La aventura del movimiento. El desarrollo psicomotor de 0 a 6 años*. Universidad Pública de Navarra.

Aucouturier, B. (2004). *Los fantasmas de la acción y la práctica Psicomotriz*. Graó

Chion, M. (2008). *La audiovisión: introducción a un análisis conjunto de la imagen y el sonido*. Paidós.

Gértrudix, M. (2003). *Música, narración y medios audiovisuales*. Laberinto.

Larreta, B. (coord.), Ruano, K., Sierra, M.A. (2006). *Didáctica de la expresión corporal: talleres monográficos*. Ed INDE.

Lã , M.B.F y Quero-Guervilla, M. (2023) *Didáctica de la música y la expresión corporal en la educación infantil*. Ed. NARCEA

Montoya, J. C. (2010). *Música y medios audiovisuales. Planteamientos didácticos en el marco de la educación musical*. Universidad de Salamanca.

Palacios, A., Toboso, S., Acha, A. y Cerrada, C. (2023). La performance como invitación al juego. Una reflexión desde la práctica sobre su utilidad en la formación inicial del profesorado de educación infantil. *Arte, Individuo y Sociedad*. 35(2), 667-687
<https://doi.org/10.5209/aris.84558>

Téllez, E. (1996). La composición musical al servicio de la imagen cinematográfica. El discurso musical como soporte del discurso cinematográfico. *Eufonía*, 4, 47-58.

Rodríguez, A. (1998). *La dimensión sonora del lenguaje audiovisual*. Paidós.

Sugrañés, E. ; Ángel M.A. (2007). *La educación psicomotriz (3-8 años). Cuerpo, movimiento, percepción, actividad: una propuesta teórico-práctica*. Barcelona: GRAÓ.

Torres, L. (2010). *Las TIC en el aula de educación musical. Bases metodológicas y posibilidades prácticas*. Alcalá de Guadaíra. Sevilla: MAD.

Vecchi, V. (2013). *Arte y Creatividad en Reggio Emilia*. Morata.

Recursos on line:

Teatres de la llum (s.d): Retrieved on 11th june 2021
<https://vimeo.com/channels/teatresdelallum>

Companhia de música teatral (s.d.). Retrieved on 11th june 2021
<https://www.musicateatral.com>

TPO Company interactive theatre (s.d.). Retrieved on 11th june 2021
<https://www.tpo.it>

Centro de Arte MNRS (s.d.) Si fuera un movimiento. Retrieved on 11th june 2021
<https://vimeo.com/51587717>

On line resources

Examples of multisensory educational artistic projects:

<https://www.flickr.com/photos/centromalaguzzi/>

<https://vimeo.com/channels/teatresdelallum>

<http://www.tpo.it/>

<https://vimeo.com/51587717>

<https://www.youtube.com/watch?v=PHaV6cY5U5M#t=305>

<http://www.musicateatral.com/alibabach/>

<https://vimeo.com/128497410>