

Bildung and music education in elementary schools in Catalonia: An evolution of competencies

- **Author name and affiliation:**

Sandra Soler Campo has a Music Pedagogy Ph.D., a degree in Musicology from the University of La Rioja and a degree in Music and English Pedagogy. She has completed her training, specialising in the method of musical pedagogy from Kodály, Hungary. She currently combines her teaching and research work at the University of Barcelona (UB), the Universitat Oberta de Catalunya (UOC) and in the Primary and Secondary departments of Claret School, Barcelona.

- **Corresponding author:**

- **SANDRA SOLER CAMPO**
- Sandra.soler@fje.edu
- **(+34)626819773**

Since the third quarter of the 2016/2017 academic course, primary schools in Catalonia use a new evaluation model. There are nine basic competences within the artistic field. I'll go into detail about them and explain what each of them consists of. These nine basic competences are grouped into three dimensions: the first one is dimension¹ perception, comprehension and assessment. The second is dimension interpretation and production and the third is dimension imagination and creativity. The competence assessment aims to place the student as the central figure of its own learning. In this way, in addition to providing our students with the own knowledge of each subject, it is intended that they acquire the skills and abilities necessary to solve the situations that can be found day by day. Therefore, it is not just about paying attention to the result or final product but also to the process and the skills that they acquire. The benchmarks for determining the level of achievement are grounded in the basic competencies of each stage end area and the evaluation criteria of each end of cycle area². The Catalan curriculum is compared and contrasted with Bildung principles that guided European (mostly German) curriculum development and evaluation, and pedagogy, until the current era.

Keywords: music education, curriculum, elementary students, basic competencies, *Bildung*, evaluation, Catalan music education, Catalan education, music education in Spain

¹ Definition of this term at the end of the document, in the glossary.

² Definition of this term at the end of the document, in the glossary.

Introduction³

It is clear that the society that surrounds us changes daily with surprising speed. In the face of these changes, we cannot stay indifferent. As teachers, we have the privilege of working and sharing our knowledge and experiences every day with children who seem to absorb information like sponges. We also learn from them, since they never cease to amaze us. For this reason, the current curricular evaluation needs to adapt and change with the times. It becomes essential to develop a curriculum to enhance the student's skills and to attend to the diversity of students.

The educational system places nowadays more emphasis on the ability to relate concepts, analyze and create, rather than the simple passive reception of knowledge. This new approach is an opportunity for the pedagogical reflection of all teachers who are part of a school and try to make the best decisions, to encourage students, to become upstanding citizens, free, critical, autonomous, solidarity and responsible. The Education Law of Catalonia states that the Government of the *Generalitat of Catalonia* corresponds to establish the curriculum for each of the stages and teachings of the Catalan educational system, within the framework of the aspects that guarantee the achievement of the basic competencies, the validity of titles and the common education regulated by the laws.

The principles of this new curriculum are:

- The student is central to the curriculum. Educational decisions are focused on the student, their interests and the things they will require to pursue a career.
- Care for the emotional state of the boys and girls. Communication is based on respect.
- The success of each student is assessed in relation to their abilities. There are high expectations in relation to each one of them.
- Proposals are made so that students are in a position to make the time of their work more flexible. The learning process is valued and not only the final result.
- Activities are offered to students that can be solved in different ways by applying different strategies adapted to the different learning styles.
- Research environments and contexts are created where the construction of knowledge is promoted in a collaborative way.
- Cooperative work strategies are used.
- Universal measures and supports are incorporated that allow the learning context to be relaxed, minimize the barriers to accessing this learning and participation in the environment.
- The resources (personal, methodological, technical, material...) are adapted to promote the students to learn. We do not adapt the students to the resources, but the resources to the students.

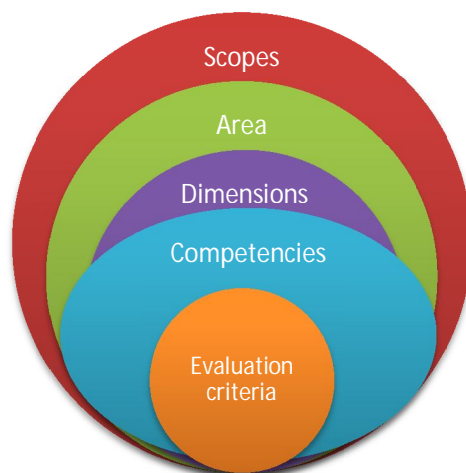
³ The information contained in this article is extracted from the following document: Direcció General d'Educació Infantil i Primària 2016.

The model of competency learning

Concern for the quality of education is the main reason why greater emphasis is placed on key competencies within curriculum. Thus, the level reached by the students with respect to their knowledge, skills and competencies is a result that can be measured, and therefore, can show us the quality of teaching. All countries emphasize the key role of evaluation as an instrument to monitor the progress of students and to guide their development.

In the model of competency learning, the assessment is not only as qualifying but also formative. The origins of this type of assessment go back to 1967 with Scriven, who introduces for the first time in educational programs the distinction between the formative the summative evaluation. The formative evaluation is based on a conception of education set up within the framework of Pedagogy by objectives, known in the French-speaking countries as *Pedagogie de Maîtrise*. Allal (1988) states that the units have to be divided into three stages: one with teaching activities; a second with a written test that provides (to the student and the teacher) feedback on the level of competency; a third that consists of recovery activities. [reference entry requested]

The structure of the curriculum is as follows:



Basic competencies of artistic scope

In the curriculum of the primary schools in Catalonia, the basic competencies of the artistic field include visual and plastic education, music and dance. It is considered that music and art and crafts have to be evaluated together.

Modern society demands creative people that can respond to current issues, so it is essential to include activities that provide new experiences and exercise imagination from the combination of disciplines. Creativity is a basic capacity of human intelligence that is present in all children, and all people can achieve a high level of creativity when exposed to different conditions and situations. Also, creativity cannot be understood as an exclusive strategy of the artistic field.

Although in the artistic field, plastic, musical and body elements are enlarged, the same integration process can be transferred to other disciplines to work globally. Following the Catalan Curriculum 'Competències bàsiques de l'àmbit artístic. Educació artística: visual i plàstica, música i dansa', (2016) there are three dimensions that encompass the basic competencies⁴ of the artistic field:

- 1. Dimension: perception, comprehension and assessment**
- 2. Dimension: interpretation and production**
- 3. Dimension: imagination and creativity**

1. Dimension: perception, comprehension and assessment

This dimension includes the competencies that make a person take an active and conscious attitude to the visual and sound realities that exist in the natural and cultural environment. Thanks to them children understand and experience the world around them and are able to value and enjoy the aesthetic aspects they are a part of. Therefore, a competent person can participate actively and creatively in the artistic patrimony and can submerge in the diverse aspects of the artistic contemporaneity.

- **Competency 1: Show habits of conscious perception of the visual and sound reality of the natural and cultural environment.**

This competency refers to the ability to use the senses to grasp and learn about the reality that surrounds us (the natural environment, the physical world, the school, the social context, the family...). This process begins when the information is captured through the sense of hearing and sight. Therefore, it will be necessary to be aware of the visual and sonic reality of the outside world. This competency is assured when it becomes a habit. The achievement of this will open the way to others. It will be done gradually:

1. Consciously perceive simple and obvious elements of the visual and sonic environment.
2. Consciously perceive subtle and complex elements of the visual and sonic environment.
3. Consciously perceive subtle and complex elements of the visual and sonic environment and relate them.

- **Competency 2: Use basic elements of visual, body and musical languages and strategies to understand and appreciate artistic productions.**

The basic elements of the artistic languages are the stroke, the colour and the volume for the plastic arts; the qualities of sound, melody, rhythm and simultaneousness of the music, and gesture, movement and voice for dance and performing arts. The first contact with the learning and the use of the basic elements of the artistic languages will be realized from the exploration. We can approach artistic productions either live or from video, sound recordings or images. Live links are created on the internet almost immediately. That is why it is highly recommended to attend concerts, shows, or organize hearings in the same school by students of music, or musical groups of the town or the neighbourhood.

As regards to the observation and appreciation of visual and plastic productions, there is a wide range of visual offerings that can be used to illustrate the majority of artistic productions (books, magazines, slides, videos), and At the moment, accessible and inaccessible museums for all children. Online and interactive can also be accessed.

⁴ Definition of this term is at the end of the document, in the glossary.

In order to achieve the graded competencies, the complexity and variety of the elements of the artistic languages that are used are taken into account, the strategies for approaching the work of art and the cognitive complexity of the comprehension process or evaluation. Achievement will be done gradually:

1. Use of the basic elements of the artistic languages and the strategies proposed to understand and appreciate an artistic production.
2. Use of the basic elements of the artistic languages and different strategies to understand and appreciate an artistic production.
3. Use and combine various elements of artistic languages and different strategies to understand and value artistic production.

It is important to also get children to observe and listen to their own productions, to value the results by encouraging a participatory attitude.

• **Competency 3: Understand and value significant elements of the artistic heritage nearby, in Catalonia and elsewhere.**

In order to develop this competency, it is necessary to use a methodology that allows children to approach artistic heritage in a vivid way towards artistic manifestations. Being exposed to various elements of artistic heritage through, audio visual media, visits, concerts, or other activities related to the environment of children, should allow them, during the primary school stage, to acquire a broad range of understanding to enable them to perceive and analyse the artistic heritage of Catalonia and the world.

In the development of this competency it is important to understand the artistic heritage references of society and the closest culture to which each child belongs to. This is a way of knowing the child's roots and establishing relationships and ties between the artistic heritage elements nearby. This competency is an excellent tool to achieve attitudes of recognition of others in their uniqueness as it allows bridges to be built between different cultural forms.

As for the criteria for the gradation of this competency, the proximity and complexity of the elements and characteristics of the heritage have been taken into account, on the one hand; and on the other, the level of knowledge of this artistic heritage. Achievement will also be gradual:

Identify and value basic elements of the Catalan and European artistic heritage.

1. Identify and value the elements of the Catalan, European and universal artistic heritage.
2. Identify the different elements of the Catalan, European and universal artistic heritage and establish relationships.

The presence in the school of children of diverse cultural backgrounds is a value that allows contrasting their artistic references with the own ones of the surroundings. From this reason you can carry out activities that work on plastic productions, music, dances and choreographies typical of present cultures.

• **Competency 4: Understand and value significant elements of contemporary art.**

In order to be able to understand and value the most significant elements of contemporary art, we must understand what moves the artist to do what he does. Artistic manifestations are part of our environment; affect the lives of people while allowing spaces for relationships in which experiences and meaning flows. Contemporary art is closely linked to society, to the diversity of languages and technologies.

The ranking of this competency is as follows:

1. Observe and value contemporary artistic manifestations, situating them in their context and taking into account their function and the elements used in a certain artistic language.
2. Observe and participate in the exposition of the arguments to value contemporary artistic manifestations, exposing their own point of view and taking into account the function of the artistic work and the meaning of the elements of different artistic languages used.
3. Observe and participate in the exposition of the arguments to evaluate contemporary artistic manifestations, find out the function of the artistic work and relate the artist's desire and message with his own experiences and generate new ones.

2. Dimension: Interpretation and production

This dimension includes the competencies that allow a person to express, interpret, communicate and enjoy using the arts languages. The following competencies are part of this:

- **Competency 5: Use basic elements of visual language with artistic techniques and tools for expressing and communicating.**

This competency requires being able to apply the basic resources offered by visual and plastic language; identify the basic characteristics of the different materials; express and communicate through design; build images and objects and develop an analytical attitude towards the reading of the image. To make the grading of the competencies, the use and combination of the elements, the use of technical procedures and tools of the visual and plastic language (in the composition and the original contribution in the visual and plastic representation) need to be considered.

1. Use the most basic elements of visual and plastic language, some own or proposed procedure, as well as resources to experiment and create artistic productions.
2. Use the basic elements of visual and plastic language, and various procedures and resources in experimentation and the creation of artistic productions while developing personal and original creation processes.
3. Use and combine various elements of visual language and various procedures and resources to experiment, create and innovate in the artistic productions developed.

- **Competency 6: Interpret vocal and instrumental music with the basic elements and resources of the musical language.**

In the field of school, vocal and instrumental interpretation is practically always a collective activity, which entails an attitude of respect and individual commitment and towards others, as well as an attitude of attention and concentration. Students must finish their primary education with a good understanding, with good vocal habits and with a vocal and instrumental repertoire that can be extended and cultivated throughout their lives.

Musical practice involves reading and memorizing scores and especially songs, and in order to make a good interpretation, you need to know how it works. To sing a song, play any kind of instrument and give concerts must be habitual activities at school. It is important to show peers, parents, and the other students the result of the musical work done in class.

The instrumental practice should be based on the pedagogical proposals created by Orff and inspired by Jaques Dalcroze, with great pedagogical wealth and for all ages. These proposals stimulate and develop the rhythmic sense of the children, the improvisation of sounds and movements and the form of expression. Orff recreates and invents technically simple instruments

(such as the Chinese box, bongos, drum, castanets...) invented or chosen so that children can easily touch them, as well as allow them to showcase their Versatility to express musical ideas, to stimulate dance and improvisation.

To grade the level of progress in the competencies you have to take into account the performance (read or memorized), the use of elements and the autonomy in the use of the resources of the musical language:

1. To perform a musical piece singing and playing instruments, by imitation, using elements and resources of the proposed musical language.
2. To perform a musical piece singing and playing with instruments, by imitation and / or reading a score, using elements and basic resources of the musical language.
3. To perform a musical piece singing and playing memory and / or following the score, using the elements of the musical language with a fair intonation, tuning and diction, using the necessary resources.

It is important to have a spacious and unfurnished classroom, only benches or chairs to sit there, so that you can organize the class as interests: spacious space for movement, chairs in the semicircle for choral singing or at the disposal of instrumental groups.

• **Competency 7: Use the basic elements and resources of the scenic language to express them, interpret and communicate.**

Our body is an excellent communication and expression tool, reacts to different sensory stimuli and expresses itself with gestures and movements. Children from a young age react naturally and spontaneously to all types of sonic and visual stimuli, making movements and expressions with the body. The central point of this competition is the corporal development and the integration of the moving body in a scenic space.

The relationship between sonorous and musical features and body response has become the basis of rhythm, based on the foundations of Jaques-Dalcroze. The choice of dance music must be of a quality to be able to capture the characteristics and adapt the choreographic movements to the musical proposal. The aim is to encourage personal experiences of discovery and approach to artists.

Music often inspires a physical response and gives children the desire to move; music becomes a stimulus and encourages movement, activates the brain, awakens emotions and tone the muscles. To make the gradation of the competition, interpretation, expression and communication with the scenic language and the search for the originality of the movement need to be considered:

1. Interpret music, express and communicate with the body as a reaction to visual, plastic, verbal and movement sound stimuli.
2. Interpret music, express and communicate with the body as a reaction to sound, visual, plastic, verbal and movement stimuli in a creative way.
3. Interpret music, express and communicate with the body as a reaction to sound, visual and plastic stimuli, providing initiative and research in the personal and collective movement.

3. Dimension: imagination and creativity

This dimension includes the competencies that are related to imagination and creativity, that are qualities inherent in the human genre that also can be developed and learned.

Competency 8: Improvising and creating with the basic elements and resources of the different artistic languages.

This competency is about the ability to adapt to the context, show abilities to respond quickly to the stimuli and use the acquired knowledge of resources and techniques. The different spaces of the school, the classes, the music class, the art workshop, the psychomotricity space, the stage, the gym, the patio, the garden ... are suitable environments for children to explore the properties of the sonorous, plastic and scenographic elements.

The criteria that will enhance the prospect of success in this competition are the originality of the creation and the elements and resources that are used in the different artistic languages:

1. Improvising and creating artistic productions with sound, visual and scenic elements and resources used in the school art scene.
2. Improvising and creating original artistic productions with sound, visual and scenic elements and resources used habitually in the school art scene.
3. Improvising and creating original artistic productions, combining elements and sound, visual and scenic resources used in the field of the arts.

In the visual and plastic field, it must provide children with all kinds of materials for stroke, color, volume and textures. In the musical field, the child must have the possibility to experiment with his voice, with that of others and with sounds produced with different materials and instruments, combining analog and digital media.

• Competency 9: Design and carry out multidisciplinary artistic projects and productions.

This competency is closely linked to the development of creativity through the planning, construction and production of artistic projects that combine visual, musical and stage elements typical of the artistic field. The production is multidisciplinary, that is to say, it can combine both artistic languages and those other non-artistic areas.

To grade this competency, participation and involvement in the process of drawing up a project and the contributions of ideas in planning and their artistic representation need to take into account:

1. Plan and build multidisciplinary artistic production and participate with interest.
2. Plan and build multidisciplinary artistic production, collaborate and be receptive to the contributions of others.
3. Plan and build multidisciplinary artistic production, collaborate with tenacity and contribute genuine ideas.

During the process of drawing up the project or of the artistic production, it is interesting to collect photographs, writings, video recordings, drawings, diagrams or conversations to make a document that gives an account of the process followed and of the final production.

The role of the teacher is to accompany the child and bring about new challenges, show different references, models, artists and materials for the creation of multidisciplinary artistic productions.

Music education: What is most essential to learn and to teach? An approach to *Bildung* theories

Since the beginning of the nineteenth century, education sciences in Germany considered *Bildung*⁵ as one of its central concepts or as one of its fundamental principles. It has had an international influence in relation to the development of educational sciences and institutions of higher education, especially modern universities. Johann Friedrich Herbart (1776-1841), German philosopher and called the "founder" of pedagogy as an academic discipline in the early nineteenth century, has been attributed the development of the fundamental principles of the concept. Wilhelm von Humboldt (1767-1835), not only formulated the idea of *Bildung* in a theory, but also created an institution for it, the university. The starting point of Humboldt's ideas about *Bildung* was the relationship between the individual and the world; that is, people strive to strengthen and increase their qualities to ensure value and continuity to their being (Humboldt 1960: 235). Humboldt assumed that the strengthening of faculties occurs unintentionally. However, since mere power requires an object toward which it is exercised, and because mere form and pure thought need a material in which to find continuity that shapes them, people need the outside world.

German national cultural consciousness understands the spiritual, the high culture and the arts as central aspects of its own identity. *Bildung* is the central focus in music education and music education policy in Germany. In one hand, it's so important because it supports the development of a cultivated person and on the other hand, there is a specific *Bildung* in music in terms of gaining musical knowledge and skills. In the eighties, the concept of liberal education becomes important again. Consequently the debate around *Bildung* gained a new impetus (Tenorth 1986). This development has been reinforced by the fact that in the common understanding, the heterogeneity of society is increasing and the consequences of globalization are evident. At the same time, there is a need to search unity and a common basis for which the concept of *Bildung* in the sense of self-reliance on cultural and intellectual roots is an option.

But, what kind of musical knowledge must we transmit to our students day by day in the classroom? In contrast to the traditional *Bildung* theory, the modern *Bildung* has a clear answer to this question. Someone is musically educated if she or he knows important musical works of arts. But this canon of musical works includes works which are almost exclusively from the Western European Art Music tradition. So that music from various cultures is excluded. This canon is also focused on male compositions, so it also excludes women masterpieces. Therefore, teaching a canon of works like that in the 21st century would not fit in with the approaches in German (or European) music education.

One of the principles of the Forum *Bildung* (Forum of Education) meeting in 2000 was that all citizens should acquire the skills that would allow them to orient themselves and develop them in different changing situations. These competencies include:

- Learn to learn
- Link thematic knowledge with the ability to apply them

⁵ Definition of this term at the end of the document, in the glossary.

- Acquire functional and methodological competencies, especially in terms of content, communication skills and social sciences
- Social competencies
- A system of reference values

Following the curriculum of primary education of Bavaria (2000), the students must develop the following competencies: [source and reference list entry requested]

- Learn to learn
- Critical competency
- Empathy
- Social competency
- Civic and political competency
- Managing the demands of the future

The new idea in this curriculum lies in the inclusion of "learn to learn" as a full-fledged right. In the Catalan Curriculum "learn to learn" is so important and it is also one of the basic conditions to evaluate the competencies. The introduction of "learning to learn" as one of the basic competencies that students must be achieved during the school stage, is related with the idea of preparing the individual for a changing, competitive, globalized, technological world, where the information flows freely and, therefore, the ability to learn in an autonomous, critical and creative way is essential to achieve a full integration in society and for personal and professional development.

There is another concept that has been established in the discussion on *Bildung*, that is, the concept of "competencies" or "skills", which I've talked about in the previous section. Competencies and skills, unlike *Bildung*, are described as measurable and can be learned (Weinert 2001). In fact, *Bildung* is more than education or instruction. Education is rather viewed as adapting to given conditions while it is considered that *Bildung* is much more than the transmission of knowledge in schools. Actually, we can affirm that *Bildung* is what school can offer, that is to say, a combination of knowledge, ways of thinking, ways of understanding and relating to other people and ways of understanding oneself. As teachers, we have to take into account that we are part of the process trying to transmit them knowledge but also trying to guide the individual on his/her personal way.

It is assumed that the acquisition of competencies and skills, such as the acquisition of *Bildung*, is a capacity that exists independently of the object, and it is composed of a personal reserve of possibilities for action. For this reason, it is not surprising that the discussion whether the concepts mentioned, "competency or "basic competency", can replace the concept of *Bildung* because a pupil can have all the competencies of the curriculum but it does not mean that he or she has obtained *Bildung*. In fact, there is no institution able to produce *Bildung*.

When we think or talk about education, we probably associate school and teachers with this word, but German reflection on education also includes all the processes which are education: family, through media etc. This idea is also connected with the meaning of *Bildung*. It is really difficult to define what *Bildung* exactly is. Actually, in Catalonia we don't have a word to express this kind of knowledge as Germany has, but we have in our curriculum the competency "learn to learn" which is focused on the idea that students learn to regulate their own learning, achieving a series of strategies, abilities and

techniques that will allow them to learn more and better during all educational stages. By being aware of their abilities, recognizing the mistakes and learning to solve them, students learn to apply the critical spirit and have all the necessary tools that will allow them to achieve different learning successfully.

The first three standards in German music were developed in 2004 and were described in terms of:

1. Inventing and performing music
2. Listening to and understanding music
3. Reflecting on music

These standards were not based on a competency model. The main reason was because none had existed so far. Therefore in 2007 the Competency Model for Music Education (KOMUS) developed a scientifically based competency model. [citation requested]

After the poor results of German students in the first Program for International Student Assessment (PISA) test in 2001, *Bildung* was replaced in Germany education policy by standards and competencies. Results alarmed Germany and the country sought and pointed out causes. Many ideas were formulated: “Although the poor classification of the PISA study refers to the field of education and schooling, doubts go much further. A whole nation asks: Do we continue being a nation of poets and thinkers? (Unispiegel 2002).

Although PISA results were alarming for Spain (and obviously for Catalonia) no country has reacted to the PISA report with such virulence as Germany. The basis of the PISA study underlies the distinction between distinct characteristics of knowledge, that is, between useful knowledge and useless knowledge. The purpose of PISA is to focus on the student’s capacity and to use their knowledge and skills in real life. The goal is not what students learn at school based on curriculum and textbooks but how the students know how to apply them.

Despite the fact that a competency-based model seems to be followed, it is being criticized. Although musical education in Germany follows European pedagogical evaluation models, it seems that it has not entirely left the tradition of *Bildung*. What it is clear is that each school subject has a specific role to play and music is definitely a strong element in this process.

A child who memorizes and studies for the exam the day before, does the exam and get a good mark and automatically forget everything that has studied, has been a common situation in Spanish (and Catalan) education. Experts in education, wanted to avoid this situation and as a solution, they prefer students to learn the essentials and in a different way. Competency – based curriculum, offers children to learn different and to enjoy with it and not only to accumulate knowledge but to being capable of reasoning and adapting to the situations that surround them. In fact, the new Catalan curriculum is a response to the pedagogical tradition in Spain. Actually old curriculum did not think about the competencies or the knowledge that the students should have, but from the politics that decide what they think what children have to know. The center of the Catalan curriculum is not only to memorize concepts but also to think. What children have to do is think about changing the reality they live in.

In this innovative educational context, it is clear that the teacher has much to say and of course do. European countries (Catalonia is not an exception) have a plurality of didactical approaches.

Normally they live in co-existence and the teacher (or the school) choose which he/she thinks is the best one. Today, we have debates on outcome-based education, on individualisation of learning processes but also a lack of widely accepted new didactical models for these innovations of which we are getting accustomed. This reflective practiced, is liked with the *Didaktik* tradition which is centered upon curriculum making at the classroom level and also gives autonomy and freedom to teachers (Westbury 2000).

This changing society is a reality both in Catalonia and in the rest of the world. Today's kids are not like the kids of 30 years ago so that teaching methods we are using at school and curriculums are adapting to these changes.

Evaluating the Catalan curriculum

Regarding the assessment guidelines, these are based on the idea that the evaluation⁶ should help to educate and, therefore, must be a means to regulate the learning, identify difficulties and mistakes and find ways to overcome them. Ideas are given to rethink what, how, when and why they evaluate, with the consideration that learning is more effective when students clearly understand what they are expected to learn, receive feedback to improve and take responsibility for his/her learning process by self-regulating. The basics of these guidelines are found in the training evaluation. Learning to evaluate is one of the basic conditions to learn to learn and, therefore, to be more competent. As I will assert in the next section, learning to learn is also one of the competencies that are intended for students in Germany.

In Catalonia, following the competency model, each of the dimensions will be evaluated with grids that cover three levels. Level 1 is an achievement of the student's satisfactory competency; Level 2 is a remarkable achievement and Level 3 is an excellent achievement.

To evaluate the different levels of achievement, a series of indicators are required. In the following table, the indicators that refer to the achievement of the first competition show the habits of conscious perception of the visual and sonic reality that the natural and cultural environment are exposed to:

⁶ Definition of this term at the end of the document, in the glossary.

Table 1

Level 1	Level 2	Level 3
Consciously perceive simple and obvious elements of the visual and sonic environment.	Consciously perceives subtle and complex elements of the visual and sonic environment and shows interest.	Consciously perceive subtle and complex elements of the visual and sonic environment and relates them.
Show receptivity to know the origin of sounds that you perceive in nature.	He is interested in curiosity to know the origin of the sounds of nature.	Search and suggest activities to know the origin of the sounds of nature.
Identify the main visual and sound elements of the natural and cultural environment (an advertising sign, the cover of a book, the movement of an animal ...).	Identify, by its own initiative, the visual and sound elements of the natural and cultural environment using more than one sense.	Identifies, on its own initiative, the relationship between the visual and sound elements of the natural and cultural environment (from a television advertisement, of a fragment of film, of the waves of the sea, of some mothers ...) using the integration of all the senses.
Identifies the basic characteristics of shape and color of the architectural elements of their environment (doors, walls, walls...) and the differences that can be found there.	Identify the shape nuances and color between architectural elements of its surroundings.	Relates shape differences and color between architectural elements with its function (inclined roofs for the snow, in our large so that the light enters, white walls to fight against heat...).
Identifies the basic characteristics of shape and color of the natural elements of their environment: plants, rocks, and the differences that can be found there.	Identify the shape nuances and color between natural elements of its environment (plants, rocks ...).	Relates shape differences and color between natural elements of the environment (plants, rocks ...) with its function or characteristics (large leaves / humid and moist forest, brown water / stream with sediments ...).
Identifies the basic characteristics of the shape, color and sound of the landscapes (the sound of the bells, the phones, the dress and the voice of the people...).	Identify the nuances of shape, color and sound of landscapes.	Relates differences in the shape, color and sound of the different landscapes (ocher and brown of arid landscapes, resonances and smells...).

In addition, at the end of the cycle (2nd, 4th and 6th of primary education), the areas of learning to learn will also be assessed: autonomy, personal initiative and entrepreneurship, and digital skills.

Conclusions

Art and even more, music, due to its immateriality, occupy a marginal place both in education and in the research of the social sciences. One of the most important challenges of the 21st century is the growing need for creativity and imagination in multicultural societies, a challenge that artistic education can satisfy.

I firmly believe that it is necessary to guarantee an Artistic Education for all children. This education has to be of high quality, recognizing their own identity and not joining under a single title a set of subjects like Catalonia's educational system. Even music, art and crafts and dance have many points in common, in fact they are artistic subjects, they should be subjects with their own objectives and have an independent evaluation. I really think they should have the curricular importance they deserve at the individual level, as with mathematics or physical education, for example.

We should not forget that music is full of educational qualities. It is undoubtedly a subject that gives us a lot of benefits. Perhaps many of our little ones when growing up do not have the call or ambition to become musicians, either by hobby or professionally, but it is clear that if they do not have the opportunity to do so, they will never feel it and they will lose the opportunity to be able to benefit from all the good things music and art can bring them.

As teachers we must take into account that, besides to transmitting knowledge from the different subjects to our pupils, we have in front of us children. Although it is important to learn how to add, how to sing and to know the world's rivers and mountains, they are first of all and humans. Students have to feel as protagonists of their own learning process. This implies generating logical activities, using the new knowledge to carry out activities (reflection, application, search for information, self-evaluation, etc.).

We could teach the technical knowledge pupils need for playing the piano for example, we could also teach how to sing a song, but if anybody knows about the intimate relation between a child and the different kinds of music, it's the pupil (him or herself) not the teacher. So it's obvious that a certain kind of "transformational knowledge" has to be considered as its main characteristic today. Teachers can help to make this relation more conscious than it was before, but he or she cannot know about this intimate's relation between pupils and music. In fact, "learn to learn" is worked through all subjects and interrelates with other basic competencies such as communicative competency, autonomy competency or personal initiative. With the learning of all these related competencies, the student must get the challenge of managing their own learning and doing it in the most appropriate way.

Whether *Bildung* should be replaced by competencies or skills or not, it is a topic that pedagogy seems to find attractive. I think that concepts which are diffuse but unite can be adapted relatively easily to historical, societal and social changes.

Foucault (2005) speaks about an “aesthetics of existence”, which requires aesthetic techniques of the self. As Foucault exposes: “I don’t feel that it is necessary to know exactly what I am. The main interest in life and work is to become someone else that you were not in the beginning,” (Foucault, in Martin et al. 1988: 9).

Glossary

- **Areas:** The grouping of the areas of knowledge according to their affinity and their complementary nature. Each area defines the competencies that the student must achieve at the end of the stage.
- **Area of knowledge:** The organization of the contents that are the object of learning. Depending on their affinity and their complementary nature, the areas are grouped into areas.
- **Basic competency:** The ability of a person to solve real problems in diverse contexts, integrating knowledge, practical skills, attitudes and other social and behavioral components that are mobilized together to achieve an effective and satisfactory action.
- **Bildung** became an educational concept in eighteenth-century Germany and has framed theoretical and curricular projects in Germany as a particular cultural expectation on two levels: education theory and educational policy.
- **Competency curriculum:** The curriculum's competing approach conditions direct the teaching profession in its entirety because it affects the way of programming, classroom methodologies, assessment and how to interact with the students, with their peer's profession and school organization. Teamwork is an essential factor in personal and collective success in this scenario.
- **Dimensions:** set of basic competencies of each field that the student must achieve at the end of the stage, which contribute to the achievement of the basic competencies.
- **The evaluation of the learning process:** must be continuous and formative to allow the student to become the central figure of his own training. The evaluation of the learning is organized in internal and external evaluations at the center. These assessments must provide information on the progress of the students and the analysis of the processes and the results must promote the appropriate changes for the improvement.

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