



CURRICULUM MAP A

HUMAN AGENCY MULTICULTURAL MUSIC EDUCATION CURRICULUM AIMS

The human agency multicultural music education curriculum aims apply for all three ages (3 ½ - 6 ½). This allows the teacher to make decision according to the capabilities, interests and musical potential of each classroom free from limitations by adult-perceptions of the children's age, abilities and developmental stage.

AIMS <i>for an artistic training and an interdisciplinary and multi-cultural music education</i>		
MUSIC AS SOUND CULTURE		MUSIC IN HUMAN CULTURE <i>(including children's culture)</i>
Will improve their ability and the quality of relationship, cooperation and collaboration, creativity and participatory music making developing a balance between their uniqueness and the dynamics of the group in which they belong.		
Will improve their ability to comprehend analyze, reflect, critically respond to the offered content.		
Will increase their self-esteem, self-confidence, enhancing behaviors of self-correction, auto assignment and self-assessment in the music play.		Will become aware of their cultural belonging through practice and knowledge of music recognized as representative of their cultural tradition (child-initiated or adult-produced).
Will have greater capacity to manage space-time coordination in musically meaningful ways.		Will understand and recognize elements similar and different between their own culture and other cultures, through multiple contextual experiences upon a shared platform of respect and appreciation.
Will be more aware of their bodies quality gestures in musical expressions within the experience of individual and shared space.		Will enhance the emotional openness and embracement to the 'other', the different, their own and others' history.
Will move in coordination with structured forms of dance, choreography invented, experiences of movement, free/improvised and/or guided.		Will idiosyncratically and as a group relate with and select elements from different cultures (sound, stories, rhythms, movements, intervals, gestures, signs) re-contextualizing them in intercultural musical experiences.
Will produce and decode an graphic score or a symbolic representation of a musical performance and/or listening activity.		Will discriminate different timbres, uses and function of instruments of their own and others' music cultures.
Will implement different kinds of listening: enactive, engaged, attentive ¹ improving audiation and listening concentration.		Will increasingly participate in performing of songs in language other than their.
Will produce performances/holistic events, using all artistic languages at their disposal (verbal - musical - graphic – body gestural - dramatized)		Will develop feelings of respect, understanding, acceptance and welcoming of diversity, recognizing it as a shared resource and not as a threat and alien element.

¹ Campbell P.S. (2004). *Teaching music globally*. Oxford: Oxford University Press.

Will increasingly perform songs and dances from the musical repertoire of the Mediterranean.	Will increase, through experiences of music education, their geographical, linguistic, historical, mythological, custom and folkloric knowledge about their and other countries, nations, social groups in the Mediterranean.
Will use their voices in different ways, producing pitched and rhythmic sequences of onomatopoeic contextualized in musical circles	Will increasingly participate in performing dances from Mediterranean cultural diversity.
Will measure their creative interventions, contributing to constant changes and transformations of the musical activities proposed.	Will measure their creative interventions, contributing to constant changes and transformations of the musical activities proposed.
Will learn to integrate musical elements (melody, rhythm, ostinato, movement, breathing) in different creative forms.	Will learn to integrate musical elements (melody, rhythm, ostinato, movement, breathing) from Mediterranean musical sounds in intercultural intergrated holistic events.

(1) Note: In the above table must be taken into consideration differences in the skills of children starting with different 'musical identities'. (eg an Italian child unfamiliar with some irregular meters of Greek and Cypriot musical traditions that instead represent a natural part of the musical enculturation of a Greek child). The skills should therefore be considered with two possible characteristics in terms of music:

