



## The Class of Music Through Moodle's Platform

**Desirée García Gil, Begoña Lizaso Azcune**

Universidad Complutense de Madrid (Spain)

[desiree.garcia@edu.ucm.es](mailto:desiree.garcia@edu.ucm.es), [belizaso@edu.ucm.es](mailto:belizaso@edu.ucm.es)

### 1. Introduction

The Royal Decree 1513/2006 of December 7th which establishes the minimum teachings in primary education in the Spanish context indicates as one of the basic competences the use of technological resources inside all areas of knowledge. So, this regulation binds not only to put at the disposal of pupils those profitable innovations for an integral education but the professorship must know and dominate the same ones [1].

The initial hypothesis of this research is centred in the fact that we consider necessary for pupils of secondary education the use, in and out of the classrooms, of known as mass media and ITC: because of both the Spanish regulation requirements and their formative character thank to the interdisciplinary nature that they provide. From that premise, the following dissertation will analyze those questions that we consider to be crucial for the correct interpretation and analysis of this device, which are related in addition to the aims raised in the presentation of this work. On the one hand, to think about the institutional, pedagogic, educational and social reasons that promote the increasing interest for the new technologies; and on the other hand, within a research based on the observation and analysis of a concrete sample, to analyze the use of ITC for musical education and, specifically, through Moodle's platform. The theoretical contextualization followed by the research of this case will allow to discuss the advantages and disadvantages that their use carries.

### 2. Theory: sociology and education

The education in mass media is a field or movement, as some authors calls it, arisen already several decades ago: now, it shows an increasing vitality, which is evident so much for the number of professional associations created, for the centers of study and research running (we have to point out the *British Film Institute* among others), for the number of publications and available bibliography, for the debate and intellectual confrontation among his members, as well as for the existing proposals and practical accomplishments [2].

The interest in the use of these new technologies can be justified partly for the fact that the classroom belongs to the one called as "information society" [3]. This one is characterized by substantial economic, social, artistic and political changes, which revert as consequence in necessary educational changes because of " a new paradigm organized around the information and communication technologies (ITC) " [4].

In 1996 the Forum on the Information Society of the European Commission was already warning that this new society would be determined by " knowledge and learning " and therefore, the " information society " would be considered as "the permanent learning society" [5]. So, the school, conscious of this dizzy and continuous change, will have to answer in an effective way to this challenge, allowing and providing to pupils of that knowledge which allows them the "exercise of a citizenship adapted to the requirements of our time" [6]. In the same line Aguaded points out that "the resources and technologies have stopped of being mere tools prepared to serve whom use them, to turn a part into the cultural system that receives them" [7]. It is for it that - from the theory of the placed knowledge - the implication and intervention in this new society and definitively, the use of those resources that this one provides us will facilitate the access to a significant learning and therefore useful in and out of the classroom: " learning takes place when the student is actively inserted in a complex and real context of instruction " [8]. Nevertheless, we want to insist on the idea that though the knowledge and use of the new technologies can turn into a way for significant learning not necessarily the use of these tools assures the significance in learning.

Therefore, it is necessary that the school connects with the resources provided by this information society integrating it in her own practice to propitiate thus a quality teaching. In this respect Gimeno Sacristán says that:

"The success of pedagogic experiences that have marked the educational practice history, such as Freinet methods or Montessori method, is explained, among other reasons, because they could orchestrate the pedagogic communication and the contact with the world starting from new materials" [9].

In the Spanish context, the starting point in the assimilation of these technologies consisted of the implantation, in 1991, of the core subject "New Technologies applied to Education" in the grade of Infantile and Primary Education Teacher (BOE 11-X-91): in this new subject the theoretical approaches about technology and those directives that considered the audio-visual and computer resources as didactic ones, were explained teaching the future teacher how to use the different devices. Later, the Spanish curriculum regulated by the Organic Law 2/2006 of May 3rd of Education, pointed out the need of the use of certain resources, which though in that moment were not unknown, they were not used by the professorship in a normalized way either. So, the Royal Decree 1513/2006, of December 7th, which establishes the minimum teachings in primary education in the Spanish context, in his article 3 (i) indicates as aim "to start the use, for learning, of the information and communication technologies developing a critical spirit before the messages that they receive and produce". In addition, inside the basic competences (Annex 1), the educational law contemplates the "Data processing and digital competition" [10]. This reveals that since at least five years, the Spanish government was foreseeing a change in the way of forming



the curriculum, claiming the functionality of learnings and therefore, appealing to the commitment of the school to the conjugation between theory and practice and, as consequence, between the relation of learnings with his application in real life.

The props that we consider to be indispensable in the use of the new technologies by the teacher are two. On the one hand, a basic training in the use of the same ones that allows an opportune and beneficial managing of these ones and, on the other hand, the development of the creativity. The teacher will not be only in charge of introduce these resources to the group but in many cases, he will participate himself as creator, manager and designer. For example, in this case that we propose, the creativity is revealed as the angular stone where the success or failure of his use falls on. The strategies of design, planning, production and presentation the material, that is, the possibility that these resources were really educational and interesting for pupils needs a good use and the creativity that the teacher brings into play. All of this must be based in turn on a deep knowledge of the subject, on this case the music, and the didactics of the same one.

### 3. Research

The research has been centred on analyzing a complete example of use of the Moodle's platform and other interactive programs used by a music teacher of an Institute of Secondary Education. The center is located in a locality of Cantabria (Spain) where pupils between 13 and 16 years attend to realize their ESO (Secondary Obligatory Education) studies: though the subject of music is studied by all the pupils of the center, the observation has been realized on the pupils belong to a 3<sup>o</sup> of ESO group, with a total sample of 26 pupils.

The teacher responsible for the subject began to use the TIC during the school course 2007-08 due to the fact that it started forming a part of a workgroup which aim was to learn to design a course in the Moodle's platform. Although in that moment the teacher had not an specific formation in this field (*It is possible that for anybody who had been in touch with the TIC previously it would not have turned out so complicated but for me that I did not understand concepts as pdf, jpg, server, installation of programs and so on. It was exhausting*), immediately she familiarized herself with the virtual tools and they turned out to be very motivating at personal and professional level (*Nevertheless, I do not remember more motivating epoch in the creative and educational field since I began to work in Secondary. Discovering Moodle and being able to make my music courses "à la carte" was what I had been searching for years and finally I felt that I had found it. The learning of the platform gave way to learn programs as exe-learning, cmap Tools, hot potatoes, jClic and so on. I was creating my own materials with them*). Once she was familiarized with the use of the new technologies in education, she continued increasing her knowledge in the matter, until she got to create a virtual platform which give her lessons on: *Without thinking it too much I took the blog and I presented it in class to my pupils, it had a spectacular reception, in a few weeks the blog turned into a great friend of our lessons: we were sharing the resources, were commenting on the blog, were publishing the favorite videos and so on. Although the most important thing of everything was the illusion recovered by my work, my pupils and for being in communication with other mates. I can say that my professional life changed her course in that course and began a new way full of educational satisfactions that has not had it will not even have gone back.*

So, the class of music is organized through this platform: <http://musicameruelo.wordpress.com/>. One of the premises that the teacher alludes to justify her use is the fact that "not only the book gives information". In fact, in her classes of music all the pupils have available a computer which they can work on, developing most of the activities. Even for the activities which movement is required to make them (such as the dances), the teacher makes view first some video that has hung on the page. Therefore, the teacher uses this tool as the main device to develop her class, leaving aside photocopies, notes, books and so on, because everything that she needs is on the same one. Across the page she shares all didactic ideas and materials, finding resources for the Secondary music classroom: scores published on Wix, conceptual maps made with cmap Tools and Popplet, LIM exercises, virtual books, cuadernia, questionnaires, crosswords "Hot Potatoes", "Educaplay" activities, educational games created with different applications and so on. The tasks and creations realized by the pupils, the instrumental interpretations with flute, the didactic options and other events of day after day in the classes are also published.

All this change brought the transformation of the classroom infrastructure: the group passed from a 1.0 classroom to a 2.0 one. They started to have Internet connection, six PC for the pupils (obtained thanks to the Innovatic project from Cantabria Educational Council), a laptop for the teacher, a projector, a PDI (obtained thanks to the Studyplan project) and a video camera. The teacher takes into account that all these changes made some advantages and disadvantages at the same time, but she tries to use the whole material in benefit of the subject: *The classroom dimensions are small and these innovations have made that we are tighter but more happy. In class we always have the computer and the projector switched on with the blog and the Moodle platform on the screen because the most of activities are published on one or another medium.*

The reaction of the pupils was positive from the first moment. Pupils adapted rapidly to the new technologies, to work online, to consult the blog, to consider something natural to be working on Internet and to take advantage of the numerous resources that the virtual tool was offering. For the teacher, the work with the ITC made that the classes were taking advantage better: *having the course designed in Moodle was giving myself the opportunity to realize more practical activities in the classroom and, in consequence, working motivated.*

The teacher considers this tool to be indispensable for her work on pointing out that thanks to him she can unite and arrange the whole material that periodically she is designing and using in the moment that it will be needed.



In addition, the great quantity of links that this edublog has, allows him to be more complete, demonstrating thus his practicality.

#### 4. Conclusions

The analysis obtained of the emptying, study and reflection on the presented sample shows advantages and disadvantages in the use of virtual tools. So, with regard to the advantages it is necessary to point out:

- The ITCS allow the pupil to take decisions about the contents on which he wants to explore, work, extend, and so on.
- They are an effective way for the increase of the personal autonomy and the critical spirit.
- They make possible the presentation and acquisition of the contents with different levels of complexity.
- They facilitate an individual learning for the pupil according to his interests, capacities, motivations, and so on.
- The ITC appears as a potential tool in the development of the creativity of the pupil.
- It is a repulsive for the creativity of the teacher.
- It provides an effective way for the individualized attention of pupils.
- It favours the attention for diverse students, so much in relation to his way of learning as his own personal characteristics.
- It is a dynamic way for the update of teaching practice.
- It can be constituted as an impulse that favors the development of the later educational research.
- It adapts musical teaching to the requirements of the society with regard to the use of new technologies.
- It answers to arranged in the Article 4 (5) of the Royal Decree 1513/2006, where it is specified that [...].

Without prejudice of his specific treatment in some of the areas of the stage, [...] the audio-visual communication, the information technologies [...] will be worked in all the areas.

A bad use of all these tools can derive in the following slightly desirable effects:

- To replace the experience of living music in an active and cooperative way for a pure relation pupil - tool.
- To leave part of the benefits that musical education provides to the integral education of the pupil: emotional, affective or psicomotriz development.
- To affect in learning of the musical language elements to the detriment of musical making.
- To put the accent in the aesthetic dimension of the virtual tools neglecting the own contents of the matter as well as his didactic approach.

To conclude, we want to indicate the fact that we consider the ITC as a complement and a useful tool in the process of musical learning but never as a substitute of the musical activity in the classroom: cooperative experiences such as playing instruments, singing and dancing in group, listening to music significantly, and so on, they cannot be obviated or replaced for activities in which the pupil limits himself to interacting with a machine. We must remember that the use of the new technologies in the classroom has arisen as answer to the requirements that are raised by the society where the pupil lives immersed. From this commitment, the professorship must optimize the resources that provide tools such as the edublogs and smoothing the way that makes them accessible to be constituted like musically competent. So, a conscious and reflexive practice attracts the attention on the fact that this can be understood as a mere focusing in the sociological factor, to whose reflection we must add the psychological, epistemological and didactic one implied in the development of the curriculum.

Therefore it is one more tool, which can be tremendously valuable and attractive, and we defend his use but not his abuse.

#### Bibliography

- [1] Fuertes Royo, Cristina. "Las tecnologías en el aula de música". En: *Eufonía. (Música y nuevas tecnologías)*, 4, II (1996), pp. 21-32.
- [2] Area, M.; Parcerisa, A.; Rodríguez, J. *Materiales y recursos didácticos en contextos comunitarios*. Barcelona, Graó, 2010.
- [3] Bell, D. *The coming of the Post-Industrial Society*. Nueva Cork, Basic Books, 1973.
- [4] Giráldez, Andrea. *Internet y educación musical*. Madrid, Graó, 2005.
- [5] Foro de la Sociedad de la Información de la Comisión Europea: "Networks for People and their Communities: Making the Most of the Information Society in the European Union. First Annual Report to the European Commission from the Information Society Forum". *European Commission: Information Society Website*. Disponible en: [Europa.eu.int/ISPO/policy/isfi\\_documents.html](http://Europa.eu.int/ISPO/policy/isfi_documents.html).
- [6] Delors, J. *La educación encierra un tesoro: Informe de la UNESCO en la Comisión Internacional sobre la Educación para el siglo XXI presidida por Jacques Delors*. Madrid, Santillana/Ediciones Unesco, 1996. Disponible en: [www.unesco.org/delors](http://www.unesco.org/delors).
- [7] Aguaded Gómez, José Ignacio. "Educar en una sociedad audiovisual". En: Aguiar Perera, Victoria; Farrya Cuevas, Josefa Isabel (Coords.). *Sociedad de la información y cultura mediática*. A Coruña, Netbiblo, 2003, pp. 45-56.
- [8] Young, M.F. "Instructional design for situated learning". En: *Educational Technology Research & Development*, 41, 1 (1990), pp. 43-58.
- [9] Lacruz Alcocer, Miguel. *Nuevas tecnologías para futuros docentes*. Castilla La Mancha, Universidad de Castilla La Mancha, 2002.
- [10] Ministerio de Educación y Ciencia (2006): Ley Orgánica 2/2006, de 3 de mayo, de Educación (BOE nº 167 de 14/07/2006). Madrid, MEC. (2006): Real Decreto 1513/2006, de 7 de diciembre, por el que se establecen las enseñanzas mínimas de Educación primaria (BOE nº, 293, 8/12/2006). Madrid, MEC.