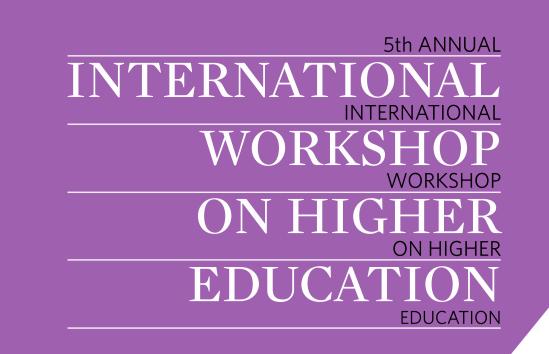
DOCTORAL
PROGRAMME IN
INTERACTIVE
DIGITAL
COMMUNICATION

COMMUNICATION AND SOCIETY



Personal learning environments for the subject of music in elementary school

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Project abstract

In the primary stage of education, students acquire basic skills. Within the educational curriculum set by the Education Department of Catalonia, have introduced the digital skills. Through observing the universe of Catalonia community schools, and within the compulsory subject of music, we have detected the use of personal learning environments (PLE) for education beyond the physical classroom space. Most music teachers who use these environments are self-taught, and they haven't guides to help them to use these web 2.0 tools. On this sense, we need to understand the current situation as a diagnostic to improve the educational process through PLE.

Objectives

1. Detecting an overview of the PLE that are being developed in the primary stage of education, and specifically for music education compulsory subject in the geographical area of Catalonia. 2. Detect and classify the different web 2.0 tools used on the PLE and his activity. 3. Make a selection of the best practices PLE, through his activity rate, and make an exhaustive analysis of these to detect the strengths and weaknesses. Also the implications of the different roles involved on the learning process through PLE.

Methodology / Materials

The methodology used is known as action research, and has its origins in the research of Kurt Lewin cited by Myers and Avison (2002). This methodology has different steps: Identify problems or issues for investigation, carry out research, formulate action plan, finally reflect on and evaluate action. For carry out the research we used the observation through music PLE of the schools, we selected the music PLE with more activity rate. We made an interview with teachers in order to make an in deep analysis of these PLE. Finally made the conclusions with the bibliography reference used to define theoretical framework.

Teachers interview

| Método recogida datos | | | |
|--|----------|------------------|--------------------------------|
| Profesor/profesora | | | |
| E-mail | | | |
| Centro | | | |
| Experiencia como docente | | | |
| Fecha entrevista | | | |
| 2. Datos de la as | ignatura | | |
| Nombre asignatura | Etapa | Ciclos | Media N. estudiantes por clase |
| | | | |
| 2 Y | | 1 | |
| 3. Uso de interne | | la tarea docente | |
| Tiempo con apoyo de internet y EPA | , | | |
| EPA que ha utilizado | • | | |
| como docente para | | | |
| los alumnos | _ | | |
| EPA utilizado | | | |
| actualmente Herramientas web | | | |
| que utiliza en el EPA | | | |
| Puntos fuertes de la | | | |
| utilización de los | | | |
| EPA en la docencia | | | |
| Puntos débiles de la | | | |
| utilización de los | | | |
| EPA en la docencia Cambios en actitud | _ | | |
| alumnos u otros | | | |
| implicados, familia, | | | |
| escuela, a partir de la | | | |
| utilización del EPA | | | |
| Aportaciones en | | | |
| metodología | | | |
| educativa gracias a la | 1 | | |
| utilización del EPA | | | |
| | | | |
| EPA y currículum | | | |

Music Personal Learning Environment

| _ | Q 841 9 May | Signerti Map | Creat a | |
|---------|---|--|---|----|
| | MÚSICA | CICLE SUPERIOR | | |
| | BENVENGUTS | dinarts, 11 de febrer de 2014 | Etiqueles | |
| | | LES FÉTES D'HEBÉ, JEAN-PHILIPPE RAMEAU | ALUMNES MUSICS (1) | e. |
| | | DESTERED FILDE PERCENTILITE EXTRACTOR | ART VISUAL I MÚSICA (1) | 9 |
| | | Rameau - Les Fétes d'Hébé (Suite) 2 of 2 | BALL DE BASTONS (1) | |
| 44 | | | BANDA SONORA ORIGINAL (1) | |
| -40 | | | BIG BAND (1) | |
| | 1 | | BOOGIE WOOGIE (1) | L. |
| 10 | | 20 to 10 to | CANTANIA "AL BELL MIG DE LA TERRA" (4) | |
| | | | CANTANIA RAMBLA LLIBERTAT (2) | |
| | | | CANÇONS DE COMIAT 64 (2) | |
| | (IIIII) (IIII) | No. | CANÇÔ 56 (5) | |
| 100 | | | CANÇÔ 64 (3) | |
| | Activitats | The state of the s | DANSA (3) | |
| | Activitats Musicaeduca | | DANSA 54 (5) | |
| Table 1 | Apreno música | Misette de Cour | DANSA 68 (5) | |
| | Joc de notes | | DANSA FOLKLÖRICA (1) | |
| | Joc de ritmes | A CONTRACTOR OF THE CONTRACTOR | DANSES SANTA CECILIA (1) | |
| 7 | JClic Història de la música | | DEURES 54 (2) | |
| 4 | História de la música | | DEURES 66 (1) | П |
| | Qué toquem avul? | | EL BALLET (1) | |
| | Teclat virtual | A CONTRACTOR OF THE PARTY OF TH | EL CINEMA MUT (1) | |
| | Fés música des de casa amb | CHECK THE STATE OF | EL TEATRE MUSICAL (2) | |
| | els amics | EGIGH. | EL TWIST (1) | |
| | Müsiques del món | A CONTRACTOR OF THE PARTY OF TH | ESPECTACLES 64 (1) | |
| | Videos música clássica | 200 | EXERCICIS (1) | |
| | Cançoner | La baltarina francesa Marie-Anne Camargo (1710-1770) pietada per féccias Lancret Fany 1730, era molti coneguda en el món de les óperes ballet. En aquesta época es van començar a fixar els passos, els | EXERCICIS 54 (1) EXERCICIS 64 (1) | |
| | Cançons per escoltar | coneguea en el mon de les operes carec. En aquesas apoca en van començar a sixa est passos, els moviments i l'actitud del ballet clàssic. | FLASH MOB 66 (1) | |
| | Edu 355 Müsica | A STATE OF THE PARTY OF | FLAUTA (4) | |
| | Escola Enxaneta | | INSTRUMENTS (1) | |
| | Joc del compas Joc ganeres musicals | | INSTRUMENTS 64 (1) | |
| | Joc les notes de l'escala | | JAZZ (2) | |
| | Nadales | | L'ÓPERA BALLET (1) | |
| | Pop & Rock | | LA BATERIA (1) | |
| | Flauta de bec | | LA RUMBA (1) | |
| | Les digitacions de la flauta | | LA TROMPETA (1) | |
| | Toco la flauta | | LLENGUATGE MUSICAL (1) | |
| | Música, Mestrel (flauta 1) | | MUSICA A CAPELLA (1) | |
| | Música Mestrel (flauta 2) | | MUSICA ANDINA (1) | |
| | Música, mestref (flasta 3) | | MUSICA I IMATGE (1) | |
| | Música, mestrel (flauta 4) | | MÚSICA ESPIRITUAL (2) | |
| | | | MÚSICA I ART VISUAL (1) | |
| | Arxiu del bloc | | MÚSICA I CINEMA (1) | |
| | 2015 (7) ▼ 2014 (23) | | MÚSICA I TEATRE (1) | |
| | ➤ novembre 2014 (1) | | NADALES (1) | |
| | ➤ juny 2014 (2) | | NADALES 54 (J) | |
| | ➤ maig 2014 (1) | | NADALES 64 (5) | |
| | ➤ abril 2014 (3) | JEAN-PHILIPPE RAMEAU (Dijon, França 1683-1764 Paris, França) Compositor, clavecinista i teóric musical francés de la época barroca. | ORGUE (1) | |
| | ➤ març 2014 (3) | ALLA DANZA - La Gavotte du Roy | PARES I MARES A MÚSICA (1) | |
| | ▼ febrer 2014 (3) SAHRA SAIDI | | PEL LICULES 64 (1) PEL LICULES 64 (1) | |
| | OPERA LA | 21 0 N A | PEL-DICULES 66 (1) RELAXACIÓ 56 (1) | |
| | PETITA FLAUTA MAGICA | | ROCK AND ROLL (1) | |
| | MAGICA LES FÉTES | | Santa Cecilia (1) | |
| | DHEBE. | | SWNG (2) | |
| | DUIT IDDE | | TALLER DANSES 114 (1) | |
| | RAMEAU | | TALLER DANSES 4 (7 (1) | |
| | ➤ gener 2014 (10) | | TALLER DANSES 518 (1) | |
| | ► 2013 (21) | | TALLER DE PERCUSSIÓ MALINIKE | |
| | 2012 (28) | | (2) | |

Findings / Research update

Of total centers that have digital platform, and through the observation of the universe of the Catalan primary schools, we see that 29% have a PLE with clearly educational objectives. These PLE platforms are focused on the transmission of content and exercises from education curriculum. This indicates that the vast majority of primary schools already have web presence, however only the 29% of these have started to work on curriculum content across the network and PLE. So there is a large number of schools that have digital tools but still not been used with educational objectives. Through the observation we have detected 37 PLE on the subject of music with a high activity rate. These PLE use the Blog as a centralization tool from the rest of the web 2.0 tools.

The web 2.0 tools used within the music PLE are Youtube, Picassa, Goear, Vimeo, SoundCloud, NoteFlight, SlideShare, Ivoox, Spotify, PictureTrail. Through interviews, teachers highlight the motivation that produces to students, also the contact that PLE allow to the roles involved to the learning process, especially with family. By contrast, teachers are in need more time to devote to PLE and a lack of digital skills, both by teachers and by students.

Conclusions

In the educational stage of primary school Blogs lead as personal learning environments in music subject. These are easily accessible by students and teachers, are easy to maintain and good integrators of other web2.0 tools that help shaping the PLE within the blog tool. The Blog is therefore a tool that becomes relevant on the tool rest comprising the PLE, especially because it acts as an aggregator and also as a content and tools classifier. On the contrary, we must work the digital skills of students and teachers if we want PLE be useful in the educational process, also support and follow these early PLE.

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