RESEARCH

METHODOLOGICAL POTENTIAL OF MOBILE LEARNING IN THE MUSIC CLASSROOM IN SECONDARY EDUCATION

POTENCIAL PEDAGÓGICO DEL MOBILE LEARNING EN EL AULA DE MÚSICA EN SECUNDARIA

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ABSTRACT

The current study, based on the musical project born in the Regional Training Teaching Center in Castilla La Mancha in 2013, "Create the Soundtrack of Your Life", intends to prove how the usage of mobile devices in the music classroom in Secondary School has an enormous pedagogical and educative potential, taking as a reference the current educational methodologies, such as multiple intelligences, emotional intelligence, collaborative work or Mobile Learning, using learning based on projects, entrepreneurship or the integration of the TPACK model, from a relational point of view, proposing a teaching-learning model which uses Mobile Learning appropriately. The widespread usage of mobile devices in the studied population's daily life, that is, students from secondary education, compel us, to some extent, to incorporate these devices into the school, with a suitable methodological basis, relating formal, informal and non-formal education, using Mobile Learning as a learning strategy, assigned to the learning to learn competence, as well as the other competences in the 21st century.

KEY WORDS: music – Mobile Learning – emotional intelligence – TPACK model

RESUMEN

El presente estudio, basado en el proyecto musical nacido en el Centro de Formación del Profesorado de Castilla La Mancha en 2013, Crea la Banda Sonora de tu vida, pretende demostrar cómo el uso de dispositivos móviles en el aula de música en Secundaria, tiene un enorme potencial pedagógico y educativo, tomando como referencia las actuales metodologías educativas, como son las inteligencias múltiples, la inteligencia emocional, el trabajo colaborativo o el Mobile Learning, desde el

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aprendizaje por proyectos, el emprendimiento o la integración del modelo TPACK, desde una perspectiva relacional, proponiendo un modelo de enseñanza-aprendizaje que utilice adecuadamente el Mobile Learning.

El uso generalizado en su vida cotidiana de dispositivos móviles en la población estudiada, alumnado de Secundaria, nos obliga en cierta medida a incorporarlos a la escuela, con una base metodológica adecuada, relacionando educación formal, informal y no formal, utilizando el Mobile Learning como una estrategia de aprendizaje, adscrita a la competencia de aprender a aprender y a las demás competencias del s. XXI.

PALABRAS CLAVE: música - Mobile Learning – Inteligencia emocional – Modelo TPACK

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1. INTRODUCTION

At the present time, we are facing two well differentiated problems regarding the subject at hand. On the one hand, the music curriculum in Secondary School, which in the current educational law of Spain, LOMCE, is an optional subject within the block of specific subjects to be chosen by each educational administration or the educational center itself, which undermines the importance of Music as a universal language and non-verbal means of communication, which has an unquestionable and indisputable value in the daily life of the human being. Therefore, it is a reality that the subject of music, in our current educational system, has been displaced from the place that should have in the education of secondary school students.

And on the other hand, the use of mobile devices, which practically all the students of this stage handle; in 2015, 98% of young people aged 10 to 14 years already had a state-of-the-art telephone with Internet connection (Ditrendia, 2016). The use of mobile devices is not being adequately adapted to the school, developing all the pedagogical and instrumental potential they have, its use being focused, as Herrington (2009) warns, on an instructional-transmissive model, in which the teacher introduces content and students access them through their mobile devices, that is, their use has been limited to a too guided interaction, a data query or a simple administrative organization.

These multiple modes of communication, together with the combination of media provided by mobile devices, such as mixtures of sounds, images, texts, gestures and

videos, opens a range of perceptual and expressive possibilities that challenge the school and, in particular, the subject of music in Secondary Education.

Technological transformations have thus produced a generational gap that has repercussions on young people being "in another frequency of perceptual, mental and attitudinal wave" (Ferrés, 2000), which produces disaggregation between two social strata: "the present youths appear as the most appropriate to understand and use the new technologies that have gradually populated the world, which entails a strong differentiation of the adult world, which in many cases impels us to analyze this process as a process of generational change produced in (post)modern societies ... (Marta & Gabelas, 2013, p. 15).

With this generational change, we manage two concepts, the one of computing (mobile devices are small computers) and the one of communication, with a sufficiently strong relation with education to have these devices, at least in consideration. The concept of computer is based on the development of a language between man, the machine and the machine with other machines. When talking about mobile devices in the classroom, we are talking about communication. The use of these in Create a Soundtrack has three main functions: as communication among students, as communication between students and the outside world and as a technological facilitator of live musical performance; therefore, music serves, once again, to communicate from an emotional language. The usefulness of mobile devices is therefore clear.

What Kodaly teaches us is that education must start from what students know, and from there, and with the role of teacher's guide, it should reach the knowledge that interests students the most. Learning only occurs if you are curious and if it produces emotion, as Gordon H. Bower demonstrated, the impact of emotion on our memory is immense. If we start from contextual, emotional and communicative teaching, we will have the answer to why we should use mobile devices in the classroom, which we will go through step by step throughout this article.

All this gives meaning to the realization of this study on the pedagogical model that supports the teaching-learning processes in the project Create the Soundtrack of Your Life, a project that was born in the Teacher Training Center of Castilla La Mancha, which in its first year was seconded by 20 teachers from the region and, in its second year, by 58 secondary and elementary teachers and is already being adopted and adapted by teachers throughout Spain due to its high pedagogical and methodological value, trying to return the position the music subject deserves within the official curriculum. A project that aims to form an orchestra in each classroom, self-managed by the students, who assume different roles within it and whose ultimate goal is to create the soundtrack of their life, which is presented in a final concert, together with the rest of the students involved in it.

The project has an enormous pedagogical potential, which is based on six pedagogical pillars, which we will explain below, adding the relational aspect of mobile devices. With these six pedagogical pillars, we will explore more broadly what it consists of.

1.1. Emotional intelligence

Emotional intelligence is totally present in the project Create the Soundtrack of Your Life and we had to include it in our research, for the capital importance it has in the teaching-learning processes of music, complemented with the use of mobile devices. Its development in classrooms is key to improve cognitive learning.

The term emotional intelligence, IE hereafter, was coined by Peter Salovy and John Mayer, psychologists at Yale University, although it has been widely disseminated by the psychologist, philosopher and journalist Daniel Goleman.
EI is the ability to feel, understand, control and modify, both own and others' mental states. Assuming EI as part of the methodology of the project Create the Soundtrack involves some very important changes in the classroom.

    • Work collaboratively. The classroom does not have the teacher as a single reference, but all attendees participate actively in their own education. From this perspective, the emotionally developed students understand that the time spent inside an educational space is fundamental and, for that reason, they assume it as their own. As a second consequence, the students-tutors appear, students who at different moments in the classroom can participate in helping the rest of the classmates to understand the process.

    • Learn music empirically. One of the ways to ensure the development of emotional processes is that learning in this subject is absolutely procedural. You learn to make music by making music, not by talking about it. The educational reality that this allows, such as the development of the inner emotional self of students, as well as the need to create a group in which they play together, which improves the social environment of the classroom and make music and EI an inseparable pair.

    • Identity signs of one's own. At the ages with which we are working, pure adolescence, the importance of the group, the tribe, the clan, is fundamental. So far, that aspect has only been reinforced outside the school, with their usual friends. It is there where they are heard, where they are understood, or at least where they are admitted as they are and not as they are expected to be. But in our project, they meet other students in the music classroom. Musical tastes, whether shared or not, but respected, classroom jargon, constant modulation of social relationships among group members. The immobility of the conventional classroom in which each one plays his social role of the street disappears because, in our project, the educational role that each one ends up assigning himself is much more important, part of the reality that surrounds them outside the center of studies disappears and they are clothed by new ways of understanding education and understanding the world that the subject of music is offering them.

    • The figure of the teacher in the process of transformation. In this commitment to a new education, teachers are also involved. The process of