

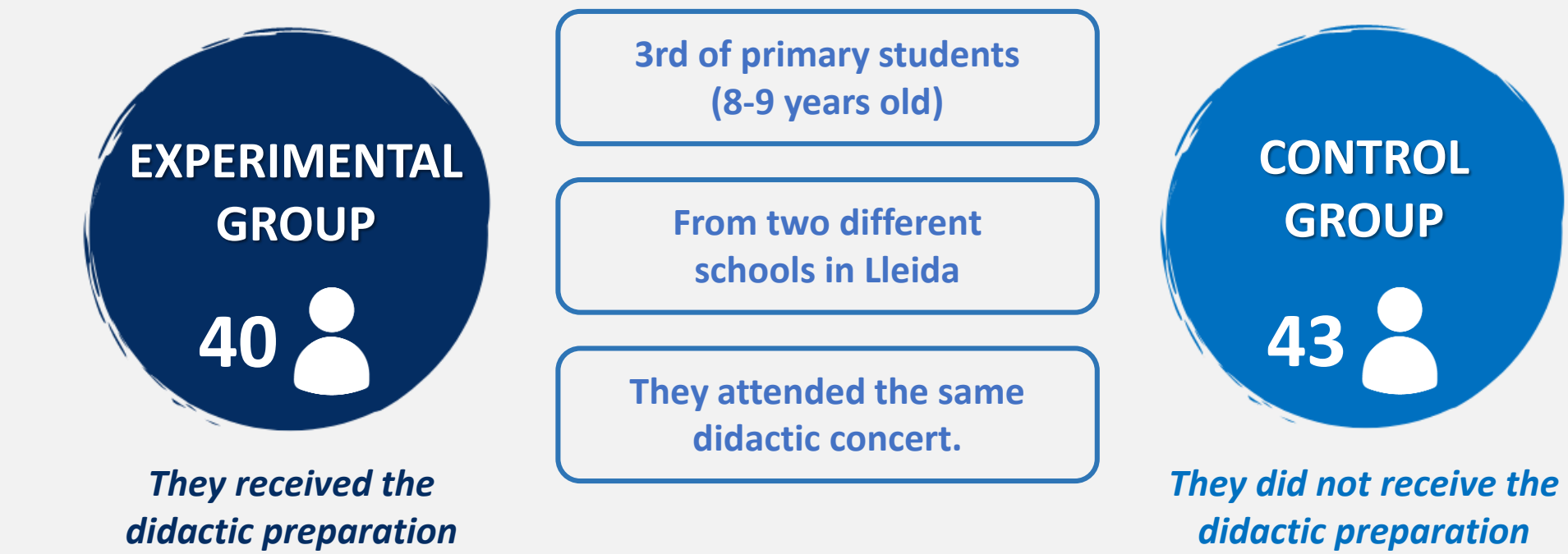
ACTIVE LEARNING METHODOLOGY AS A TOOL TO DEVELOP LISTENING SKILLS IN MUSIC LIVE CONCERTS

INTRODUCTION

The idea for this project arises from the observation of different students' behaviour when experiencing a didactic live music concert. Boredom and disinterest are usually the concepts that best summarise these observation. The present study focuses on evaluating whether a **pre-concert preparation**, based on an **active learning methodology**, can be decisive not only for a better understanding of the content presented but also for better enjoyment of the performance.

METHODOLOGY

Sample



Data collection tools



THEORETICAL FRAMEWORK

ACTIVE LEARNING METHODOLOGY

“Active learning is the process of having students engage in some activity that forces them to reflect upon ideas and how they are using those ideas” **Michael (2006)**.

According to **Scott (2011)**, we must not confuse an active predisposition to do the activities (hands-on activities), with carrying out activities based on an active learning methodology.

To acquire Deep Learning **Sheila Scott (2011)** defends that we need to encourage students monitor their own learning, experiment with multiple ideas as they solve musical problems, evaluate the musicality of sounds they produce and become more advanced in creative application of knowledge skills.

A study carried out by **Liljeström, Juslin and Västfjäll (2012)** has demonstrated that listening to self-chosen music arises more intense emotions in the listeners, and normally, these emotions tend to be positive.

LISTENING

“Active listening is a form of communication that shows the speaker that the listener has understood him/her” **Garcia Higuera (2014)**.

Carreño (2011) states that, as teachers, we need to make our students realise that we live in a world surrounded by sounds.

ACTIVE LISTENING METHODOLOGY

LIVE MUSIC CONCERTS

Váradi (2020) claims that the most effective way of creating a musical experience is a live performance. A concert experience cannot be reproduced, and it is unique and unrepeatable for the listener.

MAIN OBJECTIVE

To know the relationship established between a **didactic preparation** through an active learning methodology for a live music concert and the **understanding and enjoyment** of it.

Universitat de Lleida

FePts

AUTHOR:
MARIA GINESTA SIMON

TUTOR:
IRIS SOLÀ CORTADA

LLEIDA, JUNE 2022

DISCUSSION OF THE RESULTS

1) The preparation before a concert using an active methodology helps in the acquisition of concepts.

Correct answers:
● 16 (All) ● 12-15 ● 8-11 ● 4-7 ● 1-3 ● None

As far as the number of correct answers to a concept acquisition question is concerned we can see that the number of correct answers of the experimental group, who received the preparation, is significantly higher than the one of the control group.

2) Preparation is not a determining factor that can influence the students' enjoyment.

Legend: Disagree (Red), Neutral (Yellow), Agree (Green)

EXPERIMENTAL GROUP

Statement	Disagree	Neutral	Agree
A) "I enjoyed the concert".	5%	3%	92%
B) "I got bored during the concert".	57%	38%	5%
C) "I would have preferred another type of music in the concert".	41%	30%	30%

CONTROL GROUP

Statement	Disagree	Neutral	Agree
A) "I enjoyed the concert".	12%	88%	0%
B) "I got bored during the concert".	81%	10%	10%
C) "I would have preferred another type of music in the concert".	26%	40%	33%

A) "I enjoyed the concert".
B) "I got bored during the concert".
C) "I would have preferred another type of music in the concert".

Regarding their personal opinions with the intention of finding out how much they enjoyed the concert we can see that, in this case, the results do not vary substantially between the groups.

Although both groups show differences and, in some questions, one group stands out more than the other, there is no trend in favour of either group.

3) The pre-worked and therefore known content attracts more attention from the student.

Another reading of the results focusing on the debates' collection of responses can also conclude that the students tend to focus more on the content they have worked on rather than the content they have not worked on that much.

This graphic is based on the most repeated words during the debates with each group. In the experimental group the most repeated words coincide with the two dances that were more experientially worked on in the classroom.

The words of the control group in this case are related to those dances or moments that they found more striking throughout the concert.

CONCLUSIONS

1

After carrying out this research the hypothesis can be confirmed for the most part. The results show that a **good preparation** before a concert helps the **understanding** of it.

The shreds of evidence also support the idea that **content that is worked on** with students in class tends to hold their attention more at the concert.

2

This research does **not** endorse the idea that this **prior didactic preparation** can be a direct reason for the children's **enjoyment** of the concert.

3

What is defining when it comes to assessing the **enjoyment** of the students is the **didactic design** of the concert and its **staging**.

A **future line of research** could be developed focusing on the creation of didactic guides or pedagogical concerts.

REFERENCES

1) Scott, S. (2011) Contemplating a Constructivist Stance for Active Learning within Music Education, *Arts Education Policy Review*, 112:4, 191-198.

2) Porcel Carreño, A. (2011). La audición en la escuela. *Revista Digital de Innovación y experiencias educativas*, nº 45.

3) Michael, J. (2006). Where's the evidence that active learning works? *Advances in Physiology Education*, 30(4), 159-167

4) David J. Heargreaves, Nigel A. Marshall and Adrian C. North (2003). Music education in the twenty-first century: a psychological perspective. *British Journal of Music Education*, 20. (pp 147-163)

5) Váradi, J. (2020). Concert Pedagogy in Art Education. University of Debrecen. (pp. 75-84)

Complete article