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SCHOOL OF LANGUAGES

TITLE:

THE INCIDENCE OF FELDER AND SILVERMAN'S MODEL ON THE TEACHING-LEARNING PROCESS OF ENGLISH FOR MEMBERS OF THE ARMY BAND OF THE INFANTRY BRIGADE NO. 1 "EL ORO", DURING THE FIRST TRIMESTER 2009.

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CERTIFICATE

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THE INCIDENCE OF FELDER AND SILVERMAN'S MODEL ON THE TEACHING-LEARNING PROCESS OF ENGLISH FOR MEMBERS OF THE ARMY BAND OF THE INFANTRY BRIGADE NO. 1 "EL ORO" DURING THE FIRST TRIMESTER 2009, developed by Mr. Juan Raul Gadvay G., who has finished the correspondence course in all the subjects in Applied Linguistics in English Program at a distance mode of the Army Polytechnic School; has been studied and verified in all its parts, therefore its presentation and oral substance are authorized on the instances of the correspondent university.

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GRATEFULNESS

The author of the following work would like to express his gratitude to the noted Department of Language in Applied Linguistics in English Program of the Army Polytechnic School, for giving me the opportunity to attain Linguistic proficiency, contributing to the benefit and the advancement of education of the Military personnel and the progress of our country as a cultural place and educationally prepared to be competitive in the world.

DEDICATION

I dedicate this research project from my heart to all the people that were with me in the most difficult moments offering me their unconditional support, and especially to:

God, who has prolonged my life till now

My parents, who brought me up in a disciplined way

My wife, who has given me her unconditional love and support in good and bad moments

My daughter, who is my source of inspiration to achieve a better future

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SUMMARY

The research of Incidence of the Felder and Silverman's model on the teaching – learning process of English for the members of the Army Band of the Infantry Brigade No. 1 “El Oro”. Began with the consideration of the importance to know the different learning's styles that were necessary to understand and to know the use of the music software called Finale which is in English. To reach this objective it was necessary to organize my research project in four parts; in the part one was placed the theoretical explanations of the central problem and each of the causes and effects of the problem. Being necessary to identify three chapters, in the first chapter I explain about the model of Felder, the concepts and characteristics of each learning styles, the classifications and functions of the strategies of learning to orientate each of them on the teaching-learning process. In the second chapter, I explain about the teaching-learning process and the methodology of learning. Finally in the third chapter I explain about the incidence and the importance of this Model on the teaching-learning process. In the Part two it is synthesized the methodological design of the project. In the Part three I expose the test of hypothesis, which was carried out and applied the Pre-Tests, to evaluate and to determine the fore knowledge of English and the software Finale; it was applied to the whole population in November and December of 2008, subsequently the Post-test was carried out on each one to determine the advancement in the use of the music software Finale. The obtained field data were tabulated and represented graphically by means of the value of the calculation (t) process the Working hypothesis was verified, and the whole process permitted the formulation of the conclusions of the research and to give some alternatives to succeed the limitations that were founded in the project application. Finally in the Part four it is exposed the Proposal, being the students evaluated by means of Test of the Felder, and applied in the learning of English and the software Finale.

INTRODUCTION

Currently, the world is changing in a fast way, because we are in contact with the new technology, thus the necessity to do changes in our country.

To make these changes, people need themselves commit to the rest of the society. Educational institutions have an important objective when they give an answer to a proposal, because education is the principal foundation for the development of our country.

We cannot forget the fact that education allows us to have more information easily through the use of technology.

People must not forget that the principal structure in a society is education; therefore, everyone must pay attention to it because it is essential in a society.

Inside the army we can find a precise technological advancement in the music band, which is necessary in English, because it is considered a universal language and it can be applied to each member in the learning of the use of the music software FINALE, giving the chance to have different knowledge in the art of music

These actions were the principal reasons for conducting investigation with the aim of looking for the techniques and methodology in the teaching-learning process in the army band of the infantry brigade No 1 "El Oro" and the incidence of the Model of Felder and Silverman in this process as well as the application of English in the "FINALE" Software

It has been considered important to carry out this investigation, because in all of the Army bands, the mentioned software is used specifically in the Music Band No 1 "El

Oro" located in Machala city, as part of the technological advancement, which has improved the knowledge of skills and abilities in the handling of English and the Software "FINALE", because it is necessary to change the traditional writing to on line which gives us more benefits

To make this investigation it was necessary to implement a participatory methodological work, with the intention of getting a complete universal explanation about what is happening in the construction of alternative solutions.

This work is structured in five parts: investigation problem, theoretical mark, design methodological, hypothesis evaluation, and proposal.

Part I: The investigation problem gives a general view of the study object, which points out the necessity of the learning of English for the personnel of the Army Band of the Infantry Brigade 1 "El Oro". Giving the causes and effects that surround the problem; the identification of the problem on the first level of knowledge about English Language in the members of the Band, also allows the configuration of the principal and secondary problem. This part concludes with the arguments to justify the execution of this investigation

Part II: The second part is composed of the theoretical mark and the concept related with the learning and its applications and also takes into account the model of Felder and Silverman which has been constituted in an essential instrument to improve the learning level in the students. It also demonstrates the employment of the methodology on the part of the teachers and learning styles as well as the mechanisms, strategies, materials in the stimulation and development of the emotional intelligence in the learning process; The contents are also detailed, procedures, methodology and materials that must be applied in the learning of the English language and consequently apply them in the handling of the music software FINALE

Part III: The part third demonstrates the methodological design, the investigation type, the sampled population, the fieldwork, the instruments for the gathering of used data, prosecution and analysis of the same ones

Part IV: The fourth part contains the test of the hypothesis, which shows the analysis and interpretation of the level of knowledge in a preliminary way of the English language by the members of the music band of the Infantry Brigade of “El Oro”, through pre-test made in each one of them. It also shows analysis of comparative results with post-test, the confirmation and verification of the hypothesis and the determination of the conclusions and obtained recommendations

Part V: Is the proposal of the method of applying the learning of the English language by presenting the lesson plans, the use of learning instruments like the computers and mainly the music software “FINALE” Al so keeping in mind the use of learning techniques like: the use of key words the antonyms, laboratory exercises, and completing the objectives of each lesson plan, the pre-test was also applied from the software to the members of the band and ended with the application of a post-test applied to the same members to determine if the application of the teaching-learning method is good and the search work has the author’s recommendations and conclusions.

The User Manual of the software “Finale” and the Pre-test and Post-test are also annexed to this work.

PART ONE

1. THEORETICAL FRAME

1.1 Theoretical and conceptual focus

1.1.1 Theoretical focus

The learning is a concept that belongs to the structure of education, for that reason education has become part of the learning system." It is the art of learning but this takes time ". Learning is also the process where anybody is trained for giving solution to any situation, and this process begins when she or he acquires data in a simple way or in a most complex way for organizing and gathering information. ¹

Currently, learning is not only an activity inside the classroom, but a social event (job training, home life, etc) and the English language is in everything that we do. The preparation for the adulthood which is not an infantile task, in fact it is an important part in every professional job. The old categories (elementary schools, universities, libraries, teachers, students) are related to the technology in a society of "hyper-learning". In a universe of new technologies that permits a high level of learning abilities every where in the world.

Learning has been clearly studied by Richard M. Felder who is a professor of Chemical Engineering in North Carolina. .He has introduced workshops about effectiveness in the learning in all of the United States and in other countries around the world with the help of the National Institute for effective learning since 1991

¹ **Eysenck, H.J. y Kamin**, León (2004). The teaching-learning concept - Dr. Rubén Edel Navarro; <http://www.redcientifica.com/doc/doc200402170600.html>

Richard Felder, who is an important educational investigator, introduced the method of learning inside the scholar structures, as a process with two stages that involve the reception and processing of information. “In the reception stage, external information (that is observable by the senses) and internal information (that arises from introspection) they are at the student's disposition that selects the process or ignores the material”²

In 1937 every port established the learning style concept like a habitual behavior or the typical way of how people get information, remember it think and solve problems that each has. There are different classifications and questionnaires proposed by many writers. One of them is proposed by Silverman and Felder, which will be analyzed in the next chart:

They base their theory on the belief that the learning style of a student can be determined by the answer to five questions:³

| QUESTION | DIMENSION OF LEARNING AND STYLES | DESCRIPTION OF STYLES |
|---|--|--|
| What type of Information do the students preferably perceive? | Relative dimension to the type of information: sensitive-intuitive | Basically, the students perceive two types of information: external or sensitive information, to the hearing or the sensations, and internal or intuitive information through memoirs, ideas, readings, etc. |
| Through that sensorial modality is more effective to perceive the cognitive information? | Relative dimension to the type of preferential stimuli: visual-verbal | With regard to the external information, the students receive it in visual formats by means of squares, diagrams, graphics, demonstrations, etc. Or in verbal formats by means of sounds, oral and written expression, formulas, symbols, etc. |

² Felder, Richard M. y Silverman, Linda K.(1988).Learning and Teaching Styles in Engineering Education. The Journal of Engineering Education; <http://www.ncsu.edu/felder-public/ILSdir/ILS-faq.htm#origin>

³ www.pcazau.galeon.com/guia_esti.htm

| | | |
|---|---|---|
| What type of organization of the information is more comfortable for the students work with? | Relative dimension to the form of organizing the information inductive-deductive | The students feel to pleasure and they understand the information better if it is organized inductively where the facts and the observations are given and the principles are inferred deductively where the principles are revealed and the consequences and applications are deduced. |
| How does the student progress in her or his learning? | Relative dimension to the form of processing and understanding of the information: sequential-global | The progress of the students on the learning implies a sequential procedure that needs logical progression of small incremental steps or global understanding that it requires of an integral vision |
| How does the student prefer to process the information? | Relative dimension to the form of working with the information: active-reflexive | The information can be processed by means of active tasks, through commitments in physical activities , discussions or through the reflection or introspection |

All people have a different learning style. The teachers can observe this in classes. They know that the students learn in different ways and each one knows how to facilitate their learning style. These five scales proposed by Felder and Silverman, can be identify in a precise way.

In spite of the multiple evidences of the existence of different learning styles, the effect is small giving their existence. For comfort, for habit or for the impossibility of embracing all the learning styles that exist, in the same way that the teachers always give their classes. They do not make any difference in the method.

If the professor wants the students to learn by means of activities, they fill them without considering that reflexive students can be there.

If they prefer the reading alone, that is used in class, without considering that visual students exist too. If they learn in the class sequentially, they will be given this, without thinking of those that learn globally.

They are generally sensorial and external stimuli are used in abundance, without giving time to the ideas or intuitions. The professor explains a formula and its applications to help to discover them.

The terms teaching-learning and interactivity are common words frequently used in pedagogy. The student's activity is a factor that the teacher cannot depreciate, from the moment that the apprentice acts and introduces the variations in the culture and their customs that are part of his or her life and of the society that he or she belongs.

To speak about the activity of the learning is not only physics, or any other notable method. It is also speaks of the mental activity, and the development of the critical thought, being the most important activity and the interest on the part of the teacher.

The teacher in the class should investigate and to give the appropriate mechanism for the activity of a critical analytic, systemic and creative thought in the students; to stimulate the growth of their emotional abilities, to organize discussion or debate, to foment cooperative learning and to increase the capacities of the whole students, promoting interactions of matters involved in the learning process.

The teaching-learning process is also guided toward the collective production of the knowledge with the support of all the people that encourage and create human attitudes of trust, motivation, and promoting the development of partial synthesis with the solution of the real problems where the students can learn well. All this can be determined after understanding the test of the Felder that consists of 44 articles that will be introduced in the other chapters of this project.

The work of training the mind and learning indicates that the students must participate in the process. The active participation in a learning process is the base to promote the interaction among students, teachers, and the levels of learning, because didactic methods gives emphasis in the necessity for an active participation during the learning

process, taking into account the interactions that are very significant in the pedagogy process

1.1.2 Conceptual focus

This part of the project is evident in a precise way the different thematic notions, approaches and significances relating to this diagnostic work

Learning.- Learning is a process of intra-personal and inter-personal construction of significant and functional knowledge.

Intra-personal.- Because each person learns according to or his own motivations, interests, previous learning, development level, etc.,

Inter-personal.- It is an individual learning that is involved when the person has contact with his social environment, natural and cultural reality. All this comes off the student's protagonist character.

Inter-cultural.- It is the cultural diversity that constitutes a resource that has the power to create the learn. The participants have the same opportunities to contribute their experiences and their form of understanding the reality. This way, the learning will be extraordinarily rich, creating new cultural meanings that enlarge the horizon of each person's social action.

Half-filled learning.- The second learning modality has as its central characteristic the relationship between the individual and the reality where a mediator is located. This implies that the individual's contact is related directly with the reality through a mediation process. The mediator filters and it selects the stimuli of the reality, it

organizes them, it selects them, it classifies them and the sequence before presenting them. This mediator guided by his intentions, for his culture intervenes between the individual and reality.

Learning for direct experiences.- It is a learning type in which the students face the stimulus sources directly, by means of direct contact with real situations. From the earliest age this interaction modality has been presented in an atmosphere that will be there for a long time. From childhood, each one receives learning stimuli directly, and this process affects one's cognitive development in a big or small way, depending on the nature, the intensity, novelty or complexity of the stimulus. This first learning modality is compatible with the conductive method (stimulus-answer)

Significant learning.- It is always easy to memorize the main functional factors, useful to continued learning and the application to the solution of problems of daily life.

Active learning.- People learn better, when they carry out an activity. The learning is understood, as construction of knowledge. It is the result of the realization of the individual's activities.

Social phenomenon.- People do not learn isolated, but in community and through the daily activities that each person carries out in group. The school has a great social responsibility, because it should guarantee the conditions for a good learning and permits social life to continue.

Internal, active and personal process.- It consists in that the new thoughts can be united with those that they have.

Singular Learning. - It is active because it depends on the student participation.

Personal.- Each individual attributes a meaning to what they learn, an agreement with the knowledge and experiences that they have attained

Located.- The real situations serve like a base for the construction of knowledge. The learning requires a cultural and social situation. These and the knowledge are phenomena that take place in social situations.

1.2 Structure

Chapter I

1.2.1 Model and style of Felder and Silverman

To know about the learning style contributes to know how to learn and which tools or strategies that can be practiced to take advantage of the capacity that the humans have to learn.

People are conscious that learning does not finish when school concludes, but rather continually, people are acquiring new information that it processes to achieve personal success. It is possible to imagine what happens with somebody that has problems to learn, this individual does not reach their goals, while other people can progress. If this identifies the way like the student learns, we will be able to solve the problems and to face new situations.

Model of Felder and Silverman

The bipolar dimensions of the learning styles that Felder and Silverman propose are:⁴

⁴ **Bustinza Claudia, Durán Delmira y Quintasi José**, "LEARNING STYLES DIAGNOSTIC OF INITIAL EDUCATION STUDENTS", Lima, Tarea, Año 2006, Pág. 44

| Active | Reflexive |
|---|---|
| <p>Active style</p> <p>They retain and understand the information better when they can make something real with the information that they have acquired or when they can check it materially.</p> <p>They prefer to apply what they receive, and then assimilate it. They look for experience and to check data that helps to explain to the other ones the information that have made as a way of having secured knowledge.</p> | <p>Reflexive style</p> <p>They learn better when given certain time to meditate around the information that have they have received. They examine the logical coherence of the information that they receive and look for the theoretical consistency and learn better in this way.</p> |
| Sensorial | Intuitive |
| <p>Sensorial style</p> <p>People with this style prefer to work with specific data (names, dates, places, etc.). They learn better when come to work things and they have the information on their hands to appreciate materially. In general, they prefer to follow the procedures and strategies they know. They do not respond well when they have to use procedures different from what they usually use.</p> | <p>Intuitive style</p> <p>They work well when they make it with symbols and abstractions. They are able to understand the theories better. They don't like the repetitive thing or the practical exercise or the learning on the bases of facts. They learn better if they establish the relationship among previous knowledge and what they have received recently. They have ability to work with new concepts and general ideas. They learn better, when they find a relationship between the thing and the information that they already know.</p> |
| Visual | Verbal |
| <p>Visual style</p> <p>People with this style learn better when observe maps, photos, illustrations, diagram, etc. They have a difficulty in receiving the information that is introduced in a written way, with charts, diagrams, etc. However, they show difficulty in capturing information if they listen to it alone.</p> | <p>Verbal style</p> <p>People with this style don not have difficulty in learning when they listen. They take advantage when they participate in discussions and they learn better when they explain to other people or when other people explain things to them. They benefit a lot with the study of written material.</p> |

| Sequential | Global |
|---|--|
| <p>Sequential style</p> <p>People with this style learn better, when the information is in an order and logical way. They prefer to go step by step on each of the activities that they carry out; For example, first they read once, then underline the text, Finally they only read the underlined ideas. And it is better if they study the easiest before the difficult topic.</p> | <p>Global style</p> <p>People with this style assimilate ideas better when they have a total vision about the topic and give logic to each detail. They can focus the events from many aspects relating them to others.</p> |

1.2.1.1 Definition of the styles of Learning

According to the styles of the students' learning, the learning styles have four dimensions:⁵

1.2.1.1.1 Sensitive / Intuitive

Sensitive: They are specific, practical, and guided toward the facts and procedures. They like to solve the problems very well following established procedures. They are patient with the details; they like practical work (laboratory work, for example); they memorize the facts easily.

Intuitive: Conceptual; innovative; guided toward the theories and the meanings. They like to innovate and hate repetition. They prefer to discover possibilities and relationships; that they can understand quickly about new concepts. They work well with abstractions and mathematical formulations and they don't like of courses things that require a lot of memorization or routine calculations.

⁵ www.monografias.com/trabajos12/loestils/loestils.shtml

1.2.1.1.2 Visual / Verbal

Visual: They obtain information with visual representations, flow diagrams, the etc; or remember what they have observed.

Verbal: They prefer to obtain written or spoken information in a way that they could remember when they read or listen.

1.2.1.1.3 Actives / Reflexives

Active: They retain and understand new information when they make something active with new knowledge (discussing it, applying it, explaining to other). They prefer to learn practicing and working with others.

Reflexive: They retain and understand new information thinking and meditating on it and they prefer to learn by meditating, thinking and working alone.

1.2.1.1.4 Sequential / Global

Sequential: They learn with small steps that continue increasing when the following step is always logically related with the previous one; orderly and aligned, and when they solve a problem they follow roads with small logical steps.

Global: They learn with great leap, learning new material almost at random and improvised, they can solve complex problems quickly and they look for innovation. They can have difficulties however they can explain how they made it.

A student can show many descriptive characteristics, but the teacher is who will be able to adapt to the modality that a student has for learning, facilitating the retention of the learning and to avoid failure.

According to the test applied by the members of the music band, the teacher will work with three learning types: active, visual and intuitive, it permits the determination of an appropriate style of learning for each one of them.

Active.-The students will discuss the given information and after practice with their friends.

Visual.- The students obtain the information in visual form, using diagrams, maps, etc. because they remember after observing..

Intuitive.-The information is in a theoretical form, because they can understand new concepts quickly

1.2.1.2 Teaching strategies⁶

At the same time the attitudes of the students can be studied through learning, each one can examine specific techniques and general focuses in function of the perceived types. The sequential or lineal techniques should go accompanied by the focus that permits students to have rules, to make use of the perceived visual and space thought, and to try with the parts.

The strategies mentioned are applicable at any moment inside the classes and there is not a problem which styles the student has. The application of them depends of the

⁶ These strategies were taken and adapted from Verlee Williams' book, Linda, TO LEARN CONCIENTLLY, Ed. Martínez Roca, España, 1995.

teacher according to the information obtained and the contents that the teacher will teach.

However, an establish relationship among the strategies, learning styles and the application of each one can be obtained.

They are in the following categories. (Strategies according to Felder and Silverman)

| STRATEGIES | MODELS OF THE LEARNING STYLES | APPLICATION |
|-----------------|--|--|
| Metaphor | Model of the Hemispheres Cerebral Model of Felder and Silverman Model of Intelligence Multiple. Model of Kolb Model of the Quadrants Cerebral. | Presentation of a new topic Connection of concepts Stimulation of imagination Means to organize and remember information Help the classification processes and integration. |
| Fantasy | Model of the Hemispheres Cerebral Model of Felder and Silverman | Resolution of problems. Treatment of topics that require information and empathy, like values, human rights, preservation of the environment, etc. It promotes the experience of emotional answer. To be involved with the facts and the motivation to increase learning. It favors the development of creativity and the use of imagination |

METAPHOR

A technique places specific parts in the context of an all-significant one. The metaphoric or analogical thought is the process of recognition from a connection between each one. It is not lineal. It has categories and classifications to discover new relationships. The metaphor does not create experience but rather it contributes to a necessary mechanism to establish a connection between the new concepts and the obtained experience.

ADVANTAGES OF THE METAPHORIC TEACHING

To teach through the metaphor is not a new process, because the good teachers have always helped their students to capture new ideas and explained them in function of something that the students already understand.

The metaphor is the process by means of which the learning produces, the metaphoric thought takes place and it is more accessible for its conscious use.

The metaphoric teaching is more efficient because it recognizes that the new information should not be taught without any knowledge, and it is used when the students already have a previous knowledge.

To use the metaphor facilitates imparting knowledge and the contribution of a context to ask questions.

SELECTION OF A METAPHOR

A good metaphor can be useful when new matters are presented to the students. It is important not to stop to analyze the metaphor that is used, but it is necessary that the teacher or somebody knows: where, when or what are the purposes to use it.

The process to select a metaphor can be simplified in three steps:

1) Decide with accuracy what you want to teach and which is the general principle involved.

2) It produces metaphors, select the one that is better, so that it communicates the topic that is chosen, to explain, and clarify the differences, for improving the teaching - learning process. Also choose the points that the metaphor doesn't fit with the topic.

3) Make a lesson plan that includes how you (as a teacher) will obtain metaphors from the students.

COMMON PROBLEMS

There are some problems when you want to start the metaphor's use, mainly the result of content objectives that are not presented in a clear way.

| | |
|--|--|
| 1) Teachers cannot find a metaphor that agrees with what he wants to teach. | Teachers can teach too many things at the same time but wonder that is the most important thing among the knowledge that the students must learn and look for a metaphor for it; it is necessary to introduce other points of difference. |
| 2) Questions appear about the analogy that the students have confusion in class. | Maybe the teacher or their students do not know enough about the analogy that they have chosen. If the students know more than the professor about the analogy, the teacher should request help to clarify the topic, but he should continue, centering on the general principle that he wants to teach. If the students are not familiarized with their analogy or metaphor, the teacher will use another or it will not use it until they are able to find one that is useful. |
| 3) The students show much interest in the analogies that | The metaphors are useful; they can be guide in many addresses. They can help to clarify |

| | |
|--|--|
| generate too many ideas and the discussion digresses and loses focus. | connections writing them down on the blackboard. In addition, the teacher should be sure of summarizing the main points that he wants the students to remember. |
| 4) The students generate metaphors based on connections that are not of primordial importance. | This is not a problem if the teacher clarifies in class the relative importance of the connections for understanding the topic, The metaphors must not be ignored because the students could be discouraged. |

The level of effectiveness in the use of the analogy depends in part to the student's experience, for example if you are using the metaphor of a student whose passion is to fix cars, it is positive because the student has chosen something that he is interested in and possesses a lot of experience with which will be used to meditate on the new topic and it is very probable that he will asks questions and be able to obtain knowledge.

CONCLUSION ABOUT THE USE OF THE METAPHOR

The metaphor can become partly integral of the learning process in any thematic or any level.

It possesses a great value like an instrument for teaching a subject and like means to develop thoughts.

The metaphoric thought is amusing and not only effective.

The educators that have used metaphors communicate that the students enjoy with the metaphoric lessons and they are stimulated by them.

In a logical style, this uses the verbal technique. There is small place for the mental game, but we know that the capacity to play with ideas and concepts is basic for the resolution of problems and creativity.

The metaphor that allows this game type takes place like part of the teaching process, and the faulting students of academic orientation even respond to its attractiveness.

THE FANTASY

To fantasize is something that all people make, but few people use it. Investigation in the resolution of problems and creativity indicates that this loss is serious, because the effective and creative adults make a frequent use of the fantasy for numerous purposes. Fantasy is a door to our interior world; it is a "magic Kingdom" where imagination creates its own realities without limitations that we find in the external world. The time and the space do not put any problem to the mind, and they can allow us to be and to make all that the mind wants.

A great advantage with fantasy is that this can permit travelling to places that we cannot reach by any other means. Fantasy can stimulate the implication and with this instrument to increase the motivation of the students to learn.

EXPERIMENTATION WITH FANTASY

The use of fantasy in the classroom has been relatively strange few; teachers have some experience with this teaching. Fortunately, it is not difficult to learn and one can make it in their own opinion.

HOW IS FANTASY USED IN THE CLASSROOM?

Fantasy is easier when it is used adequately and with experience. It can improve the capacity so much to generate images. However, many teachers are restless about the introduction of fantasy in their classes. They are interested in the possibilities that fantasy offers, but they fear when they think of the reactions of the students.

As it happens with all the new experiences, it is possible that for the first times this method can be a little difficult. It is possible that some students will become nervous and demonstrate it with laughs. Some groups could resist the order of closing the eyes.

Fantasy can be an impressive experiment for some students, for what is necessary to expect emotion in some and silence in others. The teacher should not be surprised if he listens to "foolishness ", because for some people it is difficult to express themselves with enthusiasm and they will prefer to criticize the new experience. Other times, the teacher can be surprised by the students who have negative reactions, but react in great way, because fantasy is considered as an experience in which the students are able to get success, and therefore will show interest about this.

It is important to be attentive to the effects of fantasy in each student that is emotionally unstable. If the class has students whose stability seems doubtful, it is wise to speak with an adviser or with the psychologist of the school to determine if the fantasy can exercise negative effects on them. In general, if the teacher begins to work in the class with fantasies that do not contain any threatening element and this does not evoke extremely intense emotions, but this must be evaluated, observing the individual talking in a friendly way with him after the class.

It is always important to consider the effects that fantasy can exercise in the students. Fantasies imply very personal images and the teacher do not know that an answer can evoke his words in each student. As a result of its power, fantasy should be used carefully, and the experiences must be structured in a positive way. The teacher can avoid problems abstaining from using negative images and topics with an emotional load and being very sensitive facing the reactions of each student during and after the fantasy.

STEPS FOR A LESSON USING THE FANTASY METHOD:

- 1) A brief explanation of the topic and of the purpose of fantasy (that you are making and why).

2) A relaxation exercise

3) Fantasy

4) Some comments in class or a writing exercise.

Relaxation is an ability that is learned by practicing it. For the first time, it is better to use a long exercise. The students when having bigger experience they will need less help to relax and to calm their minds and the teacher will be able to use shorter exercises. It is possible that in the beginning of the exercises, some students have difficulty to direct their attention toward the part of the body that they must relax. It is possible that they do not feel the presence of a foot until another person does not say eh stop working relaxed. The teacher should be calm explaining to them that the knowledge of the body increases with constant practice, and encourage them to continue with the exercises using them all their attention.

When designing a fantasy, the teacher must answer several questions:

- 1) What is the purpose of fantasy? Does it stimulate an implication? Does it help in the assimilation and understanding of a matter, and does it revise or simulate writing?
- 2) What topic do you want to try? What will the students learn from fantasy?
- 3) What opinion will they use? Will it be an observer's fantasy or identification?
- 4) If it is an identification fantasy, what do you want the students to identify with? If it is observer's fantasy, what do you want the students to observe exactly?

When the teacher has answered those questions, he should write his fantasy and select a relaxation exercise. If the teacher has not acquired experience for directing fantasies, it is a good idea to make tests of his lessons, or if it is possible to work with somebody, practice the rhythm of the fantasy and read it aloud.

Some teachers like to darken the room when they practice a fantasy. This is possible in order to facilitate the concentration for some students, and help to change the sense of the same thing. Before beginning a fantasy, the teacher should request the students to be at ease in their seats. If there is enough space in the classroom where they can go to bed and it is not an inconvenience.

They can do it and ask them to close their eyes although this is not necessary. But remember most of the people can concentrate in a fantasy when they close their eyes. If some students do not want to close the eyes, ask them to contemplate the space and not move them. The first time before beginning the fantasy, the teacher should remind the students that if at any moment they do not like what is happening they can change this or abandon it, concentrating on breathing and opening their eyes.

When guiding a fantasy, the teacher should keep in mind several advices:

- 1) To try to speak with a soft voice the speaking exercise should be clear but without interfering in the fantasy. Adopting a tone that is lightly different not like daily explanations, to help the students to be in a relaxed and receptive state. It will allow associating that tone with the fantasy for making a transition.
- 2) To try to read in a slowly, so as not to lose impulse. To make a pause for about seven seconds every time that the teacher proposes a suggestion, for the purpose of giving time to the students to form their own images.
- 3) At the end of the fantasy tries to allow the students a few minutes to finish their fantasies and concentrate their attention in the classroom again.

CONCLUSION ABOUT THE USE OF THE FANTASY

Without a doubt fantasy is a versatile instrument with the capacity to adapt to diverse functions.

One of the most interesting effects in the teaching process through fantasy is that it allows the students to develop abilities that they can be applied in different aspects of their lives.

1.2.1.3 Classifications and functions of the learning strategies

The following paragraph will introduce some teaching strategies that the teacher can use with the intention of facilitating the significant learning of the students. The selected strategies have demonstrated, in diverse investigations (review Díaz-Barriga y Lule, 1977; Mayer, 1984, 1989 y 1990; West, Farmer y Wolff, 1991) its effectiveness when they are introduced as supports in academic texts as well as in the learning aspect) expositions , negotiation and discussion , etc) that happen in the classroom. The main strategies of the learning process are⁷:

⁷ Díaz B., F. y Hernández R., G, ESTRATEGIAS DOCENTES PARA UN APRENDIZAJE SIGNIFICATIVO. McGraw Hill, México, Año1999.

Learning strategies

| | |
|---|--|
| Objectives | Establish conditions, like a kind of activity and a way that the students are evaluated in their learning process, the generation of expectations adapted to the students. |
| Summary | Synthesis and abstraction of principal information from an oral or written speech. It emphasizes key concepts, terms and central argument. |
| Previous organizer | Information of introductory and contextual type. It is elaborated with a superior level of abstraction, generalizing the information that the student will memorize. It has a cognitive bridge between the new information and the previous one. |
| Illustrations | Visual representation of the concepts, objects or situations of a theory or specific topic (pictures, drawings, outlines, graphic, dramatizations, etc.). |
| Analogies | Proposition that indicates that a thing or event (specific and family) is similar to the other (unknown and abstract or complex). |
| Insert questions | Inserted questions in the teaching of a text can maintain the attention and help the learning and obtaining important information. |
| Topographical and discursive hints | Indications that are made in a text or in the teaching situation to emphasize and /or to organize important elements of the content to learn. |
| Conceptual maps and semantic nets | Graphic representation of outlines of knowledge (indicate concepts and explanations). |
| Use of textual structures | Rhetorical organizations of an oral or written speech that influences their understanding and memory. |

Chapter II

1.2.2 Teaching - Learning Process

The teaching-learning process has discussed how to teach side by side. The components that should be considered as a system closely related to man's practical activity and prepare the way how to understand and transform the objective reality. Some basic conceptual elements are related to learning, showing how to acquire a new knowledge. It takes into account Neuro-physiologic aspects that are related with learning that have been developed in the last years, these conceptions of the behavior of the human brain are closely linked to the learning style. The main characteristic of the process of individual learning depends on the operation or physiologic state of the brain and the central nervous subsystem.

The teaching styles are configured by the teacher's own features and for the characteristics and for the educational community which they belong. So that these features are configured like, style should have two elementary characteristics: the consistency or continuity through the time and the coherence and the continuity through people.

The teacher tries to understand the differences of a style and of his students and try to accommodate his teaching style in those areas and on those occasions, which are appropriate for the objectives that will be used.

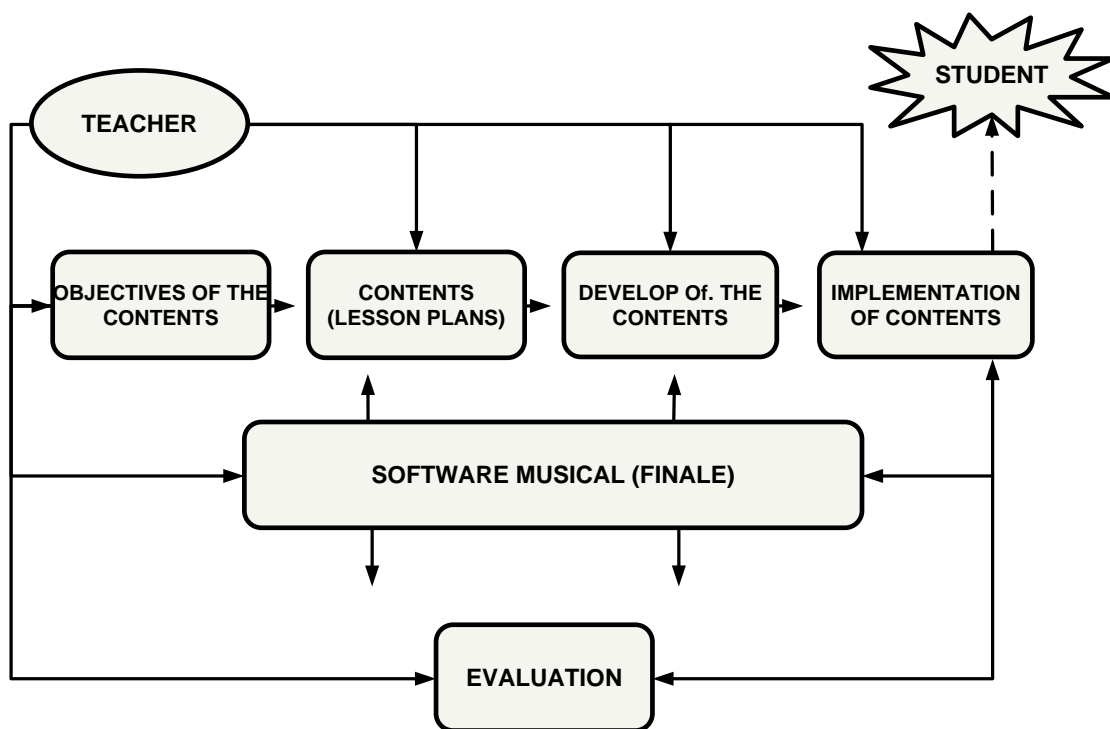
In this project, a clear focus will be used to teach the English Knowledge using correct concepts, basic terminology and appropriate vocabulary for teaching that each student needs according to their exposed necessities.

To teach is to show something to somebody, it is to present something new, and this is the first agent in the teaching-learning process.

Learning is the complementary process of teaching; it is an act by means of which a student wants to develop the topics exposed by the teacher or another resource. It takes into account the teacher and the student like the elements of the curricular besides the working materials, the procedures and evaluation

Instruments, so the teacher is not a source of information, he channels the possibilities for getting success in the process by means of the motivations.

This learning process understands the objective functions and they must be identified or not with the teacher's objectives, carried out in a certain context. The objective in this chapter is to analyze the method that the teacher uses to understand its functions in an appropriate way and if it is possible, it will be determined by certain physical, social and cultural conditions.



According to the last graph, this it considered that the teaching-learning process is the act by which the teacher shows the educational levels as: knowledge, habits and a student's abilities, by means of the materials in function of the objective and inside a context that each student receives.

Student captures the knowledge and each one develops their abilities for learning and handling of the musical software FINALE that is part of this study.

In this context, the evaluation has a different relation from the traditional practices. In addition it is coherent to evaluate the appropriation of knowledge, the participation and each student's level. This way it is necessary to change the attitude and apply the critical reflection.

1.2.2.1 Methodology of learning

The methodology of learning constitutes everything about the logical techniques; these should go in coordination to direct the student toward a certain objective.

Method.- This method analyzes in detail the content of a writing, oral, and visual communication although it is the writing text which represents advantages about the text, and its analysis can be shared for other investigators and this method can be used many times.⁸ Therefore, the method is the one that gives sense to the unit using different steps. In the classifications of the method, it takes into account a series of aspects that take out the teacher's position, of the student, the discipline and organization of the educational process, the form of reasoning, coordination, teaching in concrete way, systematizing, the student's activities, the global knowledge and the relationship between teacher and student.

When in a class there is no equality between the learning style and the teaching style, the students can get bored and be disappointed, reaching under results in the test and worrying them in their study plans. Then the teacher is faced with low grades losing and potentials professional.

⁸ **Pérez Serrano; G.** "QUALITATIVE INVESTIGATION. METHODS AND TECHNICAL". Fundación, Hernandarias, (1994)

The teachers must overcome these problems and achieve a balance in their teaching methods and the styles from their students' learning, constituting the necessary resources in the teaching-learning process, allowing the methodology to be more effective in the learning and behavior toward each objective and its appropriate systematizing

This project shows that there are different learning styles among the students according to the applied test, where it will be necessary to apply the appropriate learning methodology and to determine the possible class systems, beginning with certain initial situations that guide toward a specific objective. In this teaching learning process, the following logical methods will be used, according to each style of certain learning previously in the applied tests.

Inductive.-It is used when the studied topic begins with a general knowledge toward the particular knowledge.

Deductive.-It is used when the studied topic is derived from the particular knowledge toward the general knowledge.

Analytic.-This method analyzes the facts and phenomena that are study objects to determine its importance, the relationship among them, how they are organized, and when these elements work, allowing comparisons that direct a conclusion to similarity.

1.2.2.2 Purposes

The purpose of this project is:

The application of the Model of Felder and Silverman in the members of the army band, to determine their learning style.

To look for and to apply the appropriate methods for each learning style that has been presented: Inductive, Deductive, Active and Analytic.

The most important purpose is that the military personnel have a basic knowledge of the English language so that they can apply it in the music software called FINAL.

1.2.2.3 Contents

1.2.2.3.1 Cognitive

1. - Review the present simple, learned vocabulary and practice in real situation.
2. - Review the following tenses using some examples for going on with their own production:
 - Past simple
 - Present simple
 - Possessives
 - Prepositions of places
3. - The simple past. Uses and differences.
4. - Study of the main characteristics of music.
5. - The new presented grammatical structures are reinforced and the achievements are evaluated for decision making.

1.2.2.3.2 Procedures

- 1.- To speak for itself and for the rest of the classmates (Speaking) and to begin a vocabulary recording (Writing).
- 2.- To narrate events that happened in the past (speaking) and to read small fragments of text related to the topic (reading).
- 3.- To discuss about hobbies, interests and free times. (Listening) and (speaking)

- 4.- To exercise fluency by means of a speech about music and its influence.
(Speaking)
- 5.- To exercise listening skill by means of some recordings.
6. - Listening, speaking, reading and writing skill will be evaluated.

1.2.2.3.3 Attitudes

1. - Social interaction and empathy to use music inside their daily activities at work.
2. - To use curiosity and interest for the knowledge of the English language inside music.

1.2.2.4 Resources in the classroom

1.2.2.4.1 Equipment

Classroom

Computers

Musical Instruments

1.2.2.4.2 Materials

Music software FINALE

English Pamphlet

Scores

Charts

Projector

1.2.2.4.3 Realization

Dynamism

Paragraphs

Conceptual schemes

Writing –speaking

1.2.2.4.4 Resources

Charts

A Paragraph

Dynamics

FINALE Software

1.2.2.4.5 Evaluation

Complete the paragraph and create a new song with the software using new vocabulary

1.2.2.5 The inter-learning

Moreover the quick changes within the inter-learning process maintain a moderate level of competitiveness. A methodological strategy that promotes this process suppose the organization of work groups collaborative, participative and experience, the organization of learning in groups. Think of analysis generating nuclei and reflecting about real problems, valuating the people's subjective dimensions generate spaces that promote the equal opportunities, as well as presume the promotion of an open learning where the collective production of knowledge is stimulated.

The inter-learning process is oriented too, towards the collective production of knowledge with the help of all people, which stimulate and generate surroundings and

human attitudes of trust, motivation, availability and mutual respect; developing critical thought, creativity, imagination, knowledge appropriation and promoting the real problem solution. So the ability to work in team is an important characteristic to improve the teaching-learning process.

1.2.2.6 Activity

The actual didactic method is emphasized on the necessity of an active participation in both learner and teacher during the teaching-learning process, emphasizing on group interactions and the pedagogical mediation by the teacher as significant elements in the pedagogical process. This active learning is characterized to involve the students further in listening only, putting emphasis no development and skills domain valuating opinions, criterions, discussions, analysis and collective reflection.

In the pedagogical action the student's activity is a factor that the teacher may not underestimate. The student's activity is divided in two parts; a) The external or physical activity called pedagogical activism and b) The mental activity which develops the critical thought of the students, being the most important the activity of the mind, as such the teacher must look for the necessary mechanisms to develop the critical, analytical, systemic, and creative thought in the students, stimulating the emotional intelligence, to organize discussions, to promote the cooperative learning and reinforcing the student's individual capacities, and to promote the interactions between both teacher and learner involved in the learning task.

The investigations about training, memory and learning, indicate the students that participate actively in the teaching-learning process are what to carry out better, retain and think more than who are acting passively, the active participation and the interaction are important elements in the process, for which in the communication area there are four fundamental elements; the emitter, means, message and receiver.

In the activities that will be realized during this project are.

a) Basic English knowledge

- Repetition
- Identification
- Use
- Listening exercises

b) Basic functions of how computer is applied to the musical program

- Writing exercises
- Document and folders creation
- Toll bar use
- File duplication

c) Basic functions of musical software

- To create, save and file organization
- Writing exercises
- Score reproduction
- Creation and print

1.2.2.7 Inter-activity

The interactivity consist of subject relation (emitter) that is studied with the teaching or learning contents, in this case the receiver executes his control capacity selecting different possibilities of messages which must be of personal relevance that reply to the experience, the curiosity and the information necessary. So the inter-activity would be understood on the context of the new technologies in applied communication, education, training and permanent actualization in all professions; due to a high index

of no actualization that exist in respect to explosion of knowledge in science, technology, arts and cultural areas, in effect to the globalization in all these.

The interactivity will be developed according to each activity determined above.

- The teacher pronounces each basic verb, words and phrases, and the students repeat by controlling their pronunciation.
- The teacher realizes exercises with verbs in different tenses, and the students identify each one.
- The teacher presents a dialogue where the students will complete this dialogue using the verbs in their different tenses.
- The teacher using a tape recorder, ask the students listen to and complete a short conversation.

Chapter III

1.2.3 The Felder and Silverman's model and teaching - learning process.

1.2.3.1 The incidence of the Felder and Silverman's model on teaching-learning process.

The Felder and Silverman model has a complete incidence in the teaching-learning process, where it will determine the parameters to be considered in the units of studies, because, if we know the student's learning style, we can determine the best teaching method to develop a better learning skills and capacities of each student.

The teaching will be the information transmission by means of different methods according to their learning styles, using auxiliary means, which will permit the adaptation to the situation causing successive changes in the student's cognitive activity with the teacher's assistance.

In this way, is necessary to practice some Teaching techniques to address all learning styles: Motivate learning, provide a balance of concrete information, balance material that emphasizes practical problem-solving and fundamental understanding, do not expect either group to be able to exercise the other group's processes immediately, encourage all students to exercise both patterns intuitive and sensing, use pictures and schemes, provide demonstrations, use computer-assisted instruction, do not fill every minute of class time lecturing and writing on the board, provide opportunities for students to do something active besides transcribing notes, give students the option of cooperating on homework assignments.

1.2.3.2 The Importance of Felder and Silverman's style on the teaching-learning process.

Most teachers would be intimidated by the prospect of trying to accommodate the diverse styles in a given class, providing an optimal learning environment for most (if not all) students in a class; fortunately, the task was not as formidable as it might at first appear.

There are many learning styles in education: In discussing this situation, I explored:

1) Which aspects of learning style are particularly significant for teaching English and the musical software?

2) Which learning styles are preferred by most students and which are favored by the teaching styles of teacher?

3) What can be done to reach students whose learning styles are not addressed by standard methods of education?

The model of Felder and Silverman adequately address from four categories; Sensitive/intuitive, visual/verbal, active/reflexive and sequential/global, and a small number of teaching techniques to a teacher's repertoire should therefore suffice to accommodate the

Learning styles of everybody student in the class.

The Felder and Silverman's model is very important because, it allows all members of the army band to classify within the different learning styles, practicing, imagination, observing, talking, making, thinking, detailing and system. It is based on the information obtained about the four basic questions;

- a) What information type does the student perceive better?
- b) What sensitive information type does the student perceives more effectively?
- c) How does the student prefer to process the perceived information?
- d) How does the student gets to understand?

This classification has an influence on the moment of determining the adequate teaching methodology, for a correct learning in a short time, and articulating effectively with the purposes, objectives and learner's motivations.

So, the teaching methods were varied; For example initially, instructor used lecture, in another teaching stage, he used demonstrations and discusses, and finally it was focused on principles and applications. How much a given student learned in a class was governed in part by that student's native ability and prior preparation but also by the compatibility of his learning style and the instructor's teaching style

1.2.3.3 Hypothesis system

1.2.3.3.1 Null hypothesis (Ho)

The Felder and Silverman's model does not affect the teaching-learning process of English.

1.2.3.3.2 Working hypothesis (Hi)

The Felder and Silverman's model affects positively the teaching-learning process of English.

PART TWO

2. METHODOLOGICAL DESIGN

2.1. The type of research and design

This research is applied, descriptive and of field

Basic Research: It seeks to create new knowledge and is not directly related to technical or practical problem, this type of research provide new knowledge about a particular user group but does not specify a way this knowledge can be used to solve a problem.

Descriptive research: Provides data about the population or the universe being studied. But it can only describe the "who, what, when, where and how" of a situation, not what caused it, the two most common types of descriptive research designs are, observation and surveys.

Field research: It supports tested information.

The design is quasi-experimental, quantitative and transversal. the design is developed to carry out the following steps; **a)** Determine the research problem and hypotheses to be tested, **b)** Select the variables to be used in the study, **c)** Collect data **d)** Analyze data **e)** Interpret the results. Is quantitative because it provides data on a number of learners, exhibiting certain results of their learning styles, establishing differences, variables and giving us some conclusions. And the transversal designs collect data at a time only, describing variables, analyzing incidences and inter-relation at a given moment.

2.2. Population and sample

We will work with the whole population, the army band of the Infantry Brigade No. 1 El Oro with thirty members, and no sample.

2.3. Field work

The field work will take place in the army band from infantry brigade No. 1 located in Machala city, with thirty learners who will be analyzed during the third thre2009. One test will determine the results of the learning style used by learners, measuring the student's English comprehension level, and another point will permit the determination of the application of an adequate methodology in the teaching-learning process to each learning style that will be administered to the population.

2.4. Instruments of data collection

The tests will be the technique used for collecting data.

Test of Felder and Silverman: This instrument identified the different learning styles that have each member of the Army band.

Diagnostic test of English: Applying this initial test about English skills, I knew the level of English language that had all members of the Army band.

Pre-test of the musical software "Finale": By means of application of a pre-test about the musical software, I measured the level of knowledge as about music as about English.

Post- test of the musical software “Finale”: After have applied the model of Felder and Silverman, I applied a post-test to measure the acquired knowledge as about music as about English language to determine conclusions.

2.5. Processing and analysis

The data will be analyzed by using descriptive statistics, which measure the central tendency, and to compare results.

PART THREE

3. TESTING OF HYPOTHESIS

3.1 Graphical expositions of results

The pre-test was developed with the military personnel to know the English knowledge level before applying the research project.

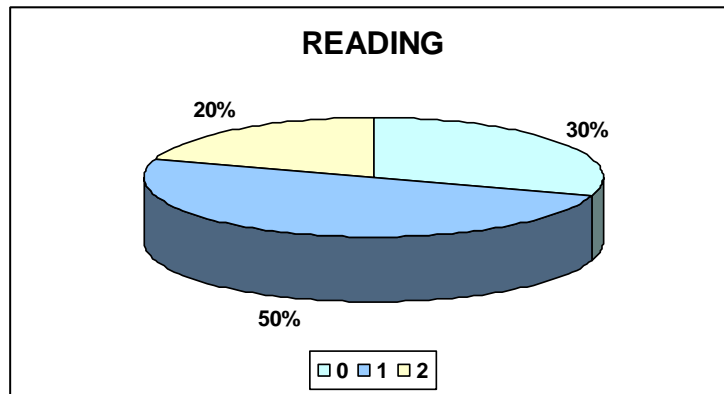
The results introduced are according to the grade obtained in the pre-test presented in annex 2, by each student in the different language skills.

3.2 Interpretation and analysis of results

3.2.1 Reading

Pre-test results of the control group management to 30 students.

| Indicators | Frequency | Percentage |
|-------------------|------------------|-------------------|
| 0 | 9 | 30% |
| 1 | 15 | 50% |
| 2 | 6 | 20% |
| TOTAL | 30 | 100% |

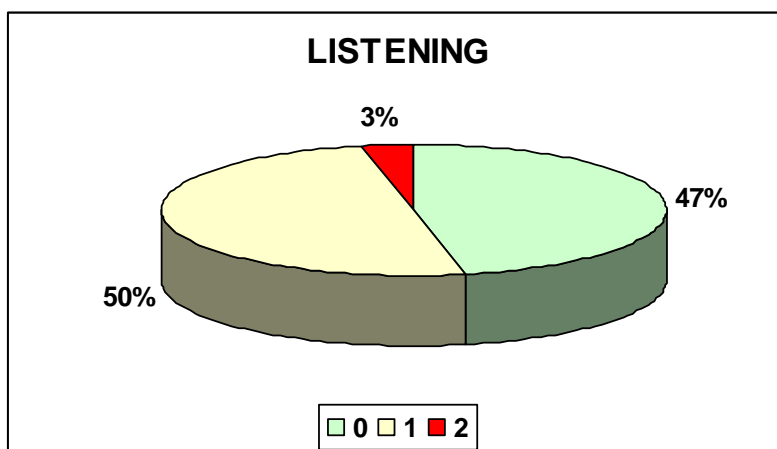


Analysis

According to this chart, the 30% of students got grade 0; 50% got 1 and finally 20% got 2, from this point of view we conclude that, the 50% and 20% have a low reading level, and the 30% have a total of no knowledge of English reading.

3.2.2 Listening

| Indicators | Frequency | Percentage |
|--------------|-----------|-------------|
| 0 | 14 | 47% |
| 1 | 15 | 50% |
| 2 | 1 | 3% |
| TOTAL | 30 | 100% |

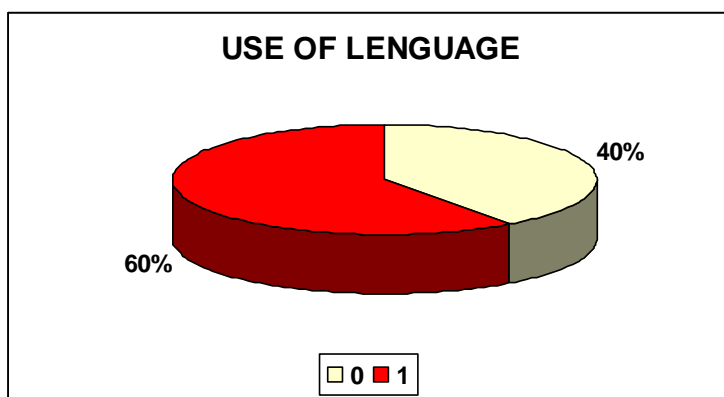


Analysis

47% of the students got grade 0; 50% got 1 and 3% got 2. From this point of view, we conclude that the 50% and 3% have low listening level, and 47% have no knowledge in listening.

3.2.3 Use of language

| Indicators | Frequency | Percentage |
|--------------|-----------|-------------|
| 0 | 12 | 40% |
| 1 | 18 | 60% |
| TOTAL | 30 | 100% |

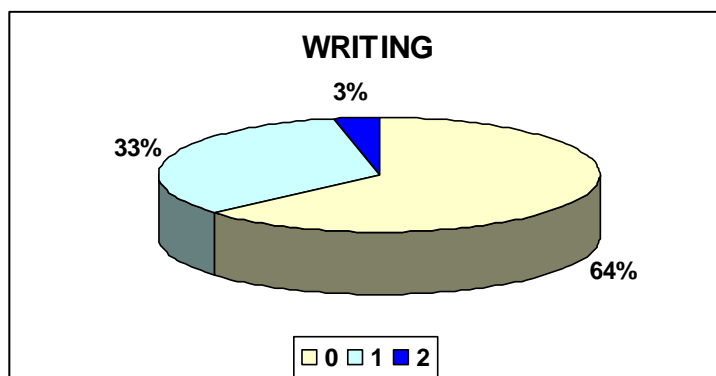


Analysis

According to this chart, the 40% of students got 0; and 60% got 1, and we may conclude that, the 40% have total un-knowledge of use language, and the 60% have a low level.

3.2.4 Writing

| Indicators | Frequency | Percentage |
|--------------|-----------|-------------|
| 0 | 19 | 64% |
| 1 | 10 | 33% |
| 2 | 1 | 3% |
| TOTAL | 30 | 100% |

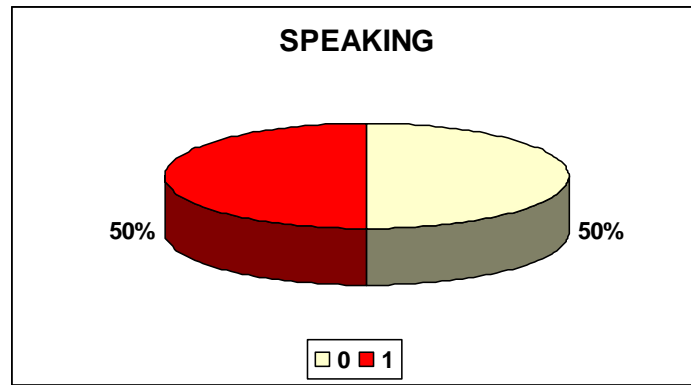


Analysis

The 64% of students got 0; the 33% got 1 and the 3% got 2; from this point of view we conclude that the 64% have total un-knowledge of English writing, the 33% and 3% have a low writing level.

3.2.5 Speaking

| Indicators | Frequency | Percentage |
|--------------|-----------|-------------|
| 0 | 15 | 50% |
| 1 | 15 | 50% |
| TOTAL | 30 | 100% |



Analysis

According to this chart the 50% of students got 0 and another 50% got 1; it meaning that, the first 50% have total un-knowledge of English speaking and the second 50% have a low writing level.

3.3. Data interpretation

3.3.1. Pre-test

Table 1: Medians Pre-test

Control group pre-test

SCORE SHEET OF THE FINALE'S KNOWLEDGE (PRE-TEST)

| Ord. | Students | Correct Items | Un correct Items | Total Items | Score | Knowledge's percentage |
|--------------|---------------------------------|---------------|------------------|-------------|-----------|------------------------|
| 1 | Cabay Quisnancela Luis Gonzalo | 2 | 8 | | 4 | 20% |
| 2 | Muñoz Condor Jose Julio | 2 | 8 | | 4 | 20% |
| 3 | Pilco Copa Segundo Ricardo | 2 | 8 | | 4 | 20% |
| 4 | Jimenez Fonseca Jorge Raul | 2 | 8 | | 4 | 20% |
| 5 | Morocho Correa Jose Leonardo | 2 | 8 | | 4 | 20% |
| 6 | Salto Pineda Luis Antonio | 1 | 9 | | 2 | 10% |
| 7 | Urquiza Orozco Galo Joel | 1 | 9 | | 2 | 10% |
| 8 | Muñoz Quitanilla Augusto | 3 | 7 | | 6 | 30% |
| 9 | Negrete Toaquiza Guido | 1 | 9 | | 2 | 10% |
| 10 | Buri Puchailcela Victor | 1 | 9 | | 2 | 10% |
| 11 | Rojas Chagñay Marcelo Orlando | 1 | 9 | | 2 | 10% |
| 12 | Jimenez Fonseca Edwin Fernanado | 0 | 10 | | 0 | 0% |
| 13 | Cuzco Placencia Juan Pablo | 5 | 5 | | 10 | 50% |
| 14 | Negrete Jami Jorge Ivan | 1 | 9 | | 2 | 10% |
| 15 | Guaman Maisanche Mario Vinicio | 1 | 9 | | 2 | 10% |
| 16 | Arevalo Ortiz Edwin Javier | 1 | 9 | | 2 | 10% |
| 17 | Ushca Condo Carlos German | 1 | 9 | | 2 | 10% |
| 18 | Morocho Morocho Darwin Juan | 1 | 9 | | 2 | 10% |
| 19 | Pucha Guaman Luis Abelardo | 1 | 9 | | 2 | 10% |
| 20 | Tacuri Yungan Juan Carlos | 0 | 10 | | 0 | 0% |
| 21 | Fonseca Gavilanes Anibal Fermin | 1 | 9 | | 2 | 10% |
| 22 | Topa Caseres Marco Santiago | 3 | 7 | | 6 | 30% |
| 23 | Centeno Moyota Carlos Patricio | 0 | 10 | | 0 | 0% |
| 24 | Parreño Coello Walter Homero | 4 | 9 | | 8 | 40% |
| 25 | Cuvi Huebla Adan Homero | 2 | 8 | | 4 | 20% |
| 26 | Guanoluisa Coro Klever Fernando | 1 | 9 | | 2 | 10% |
| 27 | Cacuango Llallico Luis Milton | 1 | 9 | | 2 | 10% |
| 28 | Sani Colcha Luis Eduardo | 1 | 9 | | 2 | 10% |
| 29 | Castañeda Castañeda Mauro | 4 | 6 | | 8 | 40% |
| 30 | Sivisapa Buri Milton Ivan | 0 | 10 | | 0 | 0% |
| TOTAL | | | | 10 | 20 | 100% |

Table 2: Variance and deviation standard

Control group's deviation and standard variance.

TOTAL GROUP

| Ord. | Score | Mean | Deviation mean | Deviation standrad |
|--------------------|--------------|-------------|-----------------------|---------------------------|
| 1 | 4 | 3,07 | 0,93 | 0,86 |
| 2 | 4 | 3,07 | 0,93 | 0,86 |
| 3 | 4 | 3,07 | 0,93 | 0,86 |
| 4 | 4 | 3,07 | 0,93 | 0,86 |
| 5 | 4 | 3,07 | 0,93 | 0,86 |
| 6 | 2 | 3,07 | -1,07 | 1,14 |
| 7 | 2 | 3,07 | -1,07 | 1,14 |
| 8 | 6 | 3,07 | 2,93 | 8,58 |
| 9 | 2 | 3,07 | -1,07 | 1,14 |
| 10 | 2 | 3,07 | -1,07 | 1,14 |
| 11 | 2 | 3,07 | -1,07 | 1,14 |
| 12 | 0 | 3,07 | -3,07 | 9,42 |
| 13 | 10 | 3,07 | 6,93 | 48,02 |
| 14 | 2 | 3,07 | -1,07 | 1,14 |
| 15 | 2 | 3,07 | -1,07 | 1,14 |
| 16 | 2 | 3,07 | -1,07 | 1,14 |
| 17 | 2 | 3,07 | -1,07 | 1,14 |
| 18 | 2 | 3,07 | -1,07 | 1,14 |
| 19 | 2 | 3,07 | -1,07 | 1,14 |
| 20 | 0 | 3,07 | -3,07 | 9,42 |
| 21 | 2 | 3,07 | -1,07 | 1,14 |
| 22 | 6 | 3,07 | 2,93 | 8,58 |
| 23 | 0 | 3,07 | -3,07 | 9,42 |
| 24 | 8 | 3,07 | 4,93 | 24,30 |
| 25 | 4 | 3,07 | 0,93 | 0,86 |
| 26 | 2 | 3,07 | -1,07 | 1,14 |
| 27 | 2 | 3,07 | -1,07 | 1,14 |
| 28 | 2 | 3,07 | -1,07 | 1,14 |
| 29 | 8 | 3,07 | 4,93 | 24,30 |
| 30 | 0 | 3,07 | -3,07 | 9,42 |
| TOTAL | 92 | | | 173,87 |
| Arith. Mean | 3,07 | | | 173,87/30 |
| | | | | 5,80 |
| | | | | Deviation standard |
| | | | | 2,41 |

3.3.2. Post-test

Table 1: Medians Pre-test

Control group post-test

SCORE SHEET OF THE FINALE'S KNOWLEDGE (POST-TEST)

| Ord. | Students | Correct Items | Un correct Items | Total Items | Score | Knowledge's percentage |
|--------------|---------------------------------|---------------|------------------|-------------|-----------|------------------------|
| 1 | Cabay Quisnancela Luis Gonzalo | 9 | 1 | | 18 | 90% |
| 2 | Muñoz Condor Jose Julio | 7 | 3 | | 14 | 70% |
| 3 | Pilco Copa Segundo Ricardo | 8 | 2 | | 16 | 80% |
| 4 | Jimenez Fonseca Jorge Raul | 9 | 1 | | 18 | 90% |
| 5 | Morocho Correa Jose Leonardo | 10 | 0 | | 20 | 100% |
| 6 | Saltos Pineda Luis Antonio | 9 | 1 | | 18 | 90% |
| 7 | Urquizo Orozco Galo Joel | 10 | 0 | | 20 | 100% |
| 8 | Muñoz Quitanilla Augusto | 10 | 0 | | 20 | 100% |
| 9 | Negrete Toaquiza Guido | 6 | 4 | | 12 | 60% |
| 10 | Buri Puchailcela Victor | 8 | 2 | | 16 | 80% |
| 11 | Rojas Chagñay Marcelo Orlando | 8 | 2 | | 16 | 80% |
| 12 | Jimenez Fonseca Edwin Fernanado | 8 | 2 | | 16 | 80% |
| 13 | Cuzco Placencia Juan Pablo | 10 | 0 | | 20 | 100% |
| 14 | Negrete Jami Jorge Ivan | 5 | 5 | | 10 | 50% |
| 15 | Guaman Maisanche Mario Vinicio | 8 | 2 | | 16 | 80% |
| 16 | Arevalo Ortiz Edwin Javier | 8 | 2 | | 16 | 80% |
| 17 | Ushca Condo Carlos German | 9 | 1 | | 18 | 90% |
| 18 | Morocho Morocho Darwin Juan | 9 | 1 | | 18 | 90% |
| 19 | Pucha Guaman Luis Abelardo | 9 | 1 | | 18 | 90% |
| 20 | Tacuri Yungan Juan Carlos | 6 | 4 | | 12 | 60% |
| 21 | Fonseca Gavilanes Anibal Fermin | 9 | 1 | | 18 | 90% |
| 22 | Topa Caseres Marco Santiago | 10 | 0 | | 20 | 100% |
| 23 | Centeno Moyota Carlos Patricio | 8 | 2 | | 16 | 80% |
| 24 | Parreño Coello Walter Homero | 10 | 0 | | 20 | 100% |
| 25 | Cuvi Huebla Adan Homero | 7 | 3 | | 14 | 70% |
| 26 | Guanoluisa Coro Klever Fernando | 7 | 3 | | 14 | 70% |
| 27 | Cacuango Llallico Luis Milton | 10 | 0 | | 20 | 100% |
| 28 | Sani Colcha Luis Eduardo | 9 | 1 | | 18 | 90% |
| 29 | Castañeda Castañeda Mauro | 10 | 0 | | 20 | 100% |
| 30 | Sivisapa Buri Milton Ivan | 8 | 2 | | 16 | 80% |
| TOTAL | | | | 10 | 20 | 100% |

Table 2: Variance and deviation standard

Control group's deviation and standard variance.

TOTAL GROUP

| ord. | score | mean | Deviation mean | Deviation standrad |
|------------------------|--------------|-------------|-----------------------|--------------------------------------|
| 1 | 18 | 16,93 | 1,07 | 1,14 |
| 2 | 14 | 16,93 | -2,93 | 8,58 |
| 3 | 16 | 16,93 | -0,93 | 0,86 |
| 4 | 18 | 16,93 | 1,07 | 1,14 |
| 5 | 20 | 16,93 | 3,07 | 9,42 |
| 6 | 18 | 16,93 | 1,07 | 1,14 |
| 7 | 20 | 16,93 | 3,07 | 9,42 |
| 8 | 20 | 16,93 | 3,07 | 9,42 |
| 9 | 12 | 16,93 | -4,93 | 24,30 |
| 10 | 16 | 16,93 | -0,93 | 0,86 |
| 11 | 16 | 16,93 | -0,93 | 0,86 |
| 12 | 16 | 16,93 | -0,93 | 0,86 |
| 13 | 20 | 16,93 | 3,07 | 9,42 |
| 14 | 10 | 16,93 | -6,93 | 48,02 |
| 15 | 16 | 16,93 | -0,93 | 0,86 |
| 16 | 16 | 16,93 | -0,93 | 0,86 |
| 17 | 18 | 16,93 | 1,07 | 1,14 |
| 18 | 18 | 16,93 | 1,07 | 1,14 |
| 19 | 18 | 16,93 | 1,07 | 1,14 |
| 20 | 12 | 16,93 | -4,93 | 24,30 |
| 21 | 18 | 16,93 | 1,07 | 1,14 |
| 22 | 20 | 16,93 | 3,07 | 9,42 |
| 23 | 16 | 16,93 | -0,93 | 0,86 |
| 24 | 20 | 16,93 | 3,07 | 9,42 |
| 25 | 14 | 16,93 | -2,93 | 8,58 |
| 26 | 14 | 16,93 | -2,93 | 8,58 |
| 27 | 20 | 16,93 | 3,07 | 9,42 |
| 28 | 18 | 16,93 | 1,07 | 1,14 |
| 29 | 20 | 16,93 | 3,07 | 9,42 |
| 30 | 16 | 16,93 | -0,93 | 0,86 |
| TOTA | 508 | | | 213,87 Variance |
| Arith.M ean | 16,93 | | | 213,87/30 7,13 |
| | | | | Deviation standard 2,67 |

2).- Margin of error of the tests (t) (S x1- x2)

Standard error of the difference among the two stockings

$$S_{x1 - x2} = \sqrt{\frac{173.87 + 213.87(1+1)}{30+30-2}} = \sqrt{\frac{387.73(2)}{58}} = \sqrt{\frac{387.73(2)}{58}}$$

$$\sqrt{0.45} = 0.67$$

3).- The reason (t)

$$T = \frac{X1 - X2}{S_{X1 - X2}}$$

$$T = \frac{3.07 - 16.93}{0.67} = -20.69$$

The observed difference is of -20.69 o (reason t)

3).- Calculation of the grades of freedom (gdl), and comparison with a chart (t)

$$gdl = n1 + n2$$

$$30 + 30 - 2 = 58$$

According to the chart (t) find, a level of 0.05 and with 58 grades of freedom, and a reason (t) of 2.021

The calculated reason of -20.69, is bigger than 2.021 which shows the difference between the groups which is bigger than the value it needs to reject the hypothesis of nullity and the significance level of 0.05.

The data are sufficiently significant to reach the conclusion that the difference does not depend only on the chance.

If the calculated reason (t) would had been smaller than 2.021, it would have reached the conclusion that the difference is not significant and the hypothesis of nullity would had been accepted.

In this case, the calculated reason (t) is bigger than 2.021 according to the (t) chart and a level of 0.05, it meaning that the hypothesis of nullity have been reached and the working hypothesis have been accepted.

3.3.3 Conclusions

- Based on the results of the pre and post test given to the total group after a given period of applying the model of Felder and Silverman to all members of the Army Band, it can be concluded that this strategy does significantly affect the process of teaching/learning process in English Language.
- As results of the application of the test, they were classified by groups for all the members of the Music Band, to define the appropriate methodology that would be used during the teaching process.
- The previous diagnosis carried out, at the level of knowledge of the English Language through a Pre-test to the personnel of the army Band, in this way; it could determine the knowledge, and the level of abilities and skills that each member has about the use of the English Language.
- During the process, the period of qualification in the English Language as in the musical Software "FINALE" defined the techniques and appropriate teaching methods in such a way that the difficulty grade is a low minor mark, using a methodology and appropriate material.
- In the evaluation process in the Post-test, it was determined how it affected the teaching process, the application of the pattern of Felder and Silverman to the personnel of the Music Band, determining the level of acceptance of this applied model.
- Finally I conclude that this strategy of teaching-learning process can be applicable in another army bands, applying the model of Felder and following the sequentially steps.

3.3.4 Recommendations

- It is recommendable the application of the Test of Felder and Silverman to all the people that will be studied objectively to be able to determine their different learning styles.
- The application of Test of Felder, will determine if it is advisable to carry out the classification by groups of similar learning styles, with the purpose of determining the appropriate methodology to each one of them, during the teaching-learning process.
- To know the level of knowledge of abilities and skills of the English Language as well as the musical software "FINALE" the recommendation is to carry out a pre-evaluation, of all the students that will be the study object, to determine the initial point in the study of each one of them.
- In the teaching-learning process, inside the two areas I recommend an analysis to define the techniques, methods and appropriate material, minimizing the difficulty grades during the process.
- To know the level of acceptance of the Pattern of Felder and Silverman inside the process, it is recommended the determination of affectation in the teaching - learning process be carried out.
- Finally it is necessary to know the level of knowledge acquired by the students during the whole teaching-learning process, which is recommended to carry out the final evaluation of the whole personnel, and to develop the process with another army bands to know the results obtained, after having applied the pattern of Felder and Silverman.

PART FOUR

4. THE PROPOSAL

FELDER AND SILVERMAN'S MODEL APPLIED TO THE FINALE SOFTWARE

Felder and Silverman's model style application to the member of the army band No. 1 "El Oro"

Model Project for determining the learning styles in English language according to Felder and Silverman's model.

INTRODUCTION

According to Felder and Silverman's model, learning is excellent if we work with information in four bipolar scales:

- 1.- Sensorial (Sensitive learner)
Intuition (Intuitive learner)
- 2.- Seeing (Visual learner)
Talking (Verbal learner)
- 3.- Acting (Active learner)
Reflecting (Reflective learner)
- 4.- Organizing (Sequential learner)
Totalize (Global learner)

CHARACTERISTICS:

The characteristics are based on four bipolar scales of Felder and Silverman.

| Sensitive learner | Intuitive learner | Visual learner | Verbal learner |
|---|--|---|--|
| <ul style="list-style-type: none"> • Practice • Observer • Concrete • Facts • Data • Procedures | <ul style="list-style-type: none"> • Imaginative • Abstract • Theoretical • Models • Innovators | <ul style="list-style-type: none"> • Observer • Idealist • Organizer • Interdependent • Creative | <ul style="list-style-type: none"> • Explicative • Reading • Speaking |

| Active learner | Reflexive Learner | Sequential learner | Global Learner |
|---|---|--|---|
| <ul style="list-style-type: none"> • Acting • Making • Practicing • Groups • Creative • Innovators • Emotion | <ul style="list-style-type: none"> • Thinking • Alone • Reflecting • Receptive • Patient • Analytical • Observer | <ul style="list-style-type: none"> • Ordering • Logical • Details | <ul style="list-style-type: none"> • Holistically • Innovative • Visualize • Systematic |

THEY LEARN BETTER IF...

| Visual Learner | Verbal learner | Active Learner | Reflective Learner |
|---|---|--|--|
| <ul style="list-style-type: none"> • Clarifying means • Reinforce the comprehension • Integrate new knowledge • They close to makes and ideas | <ul style="list-style-type: none"> • Explain the information • Reading the information • Listening the information | <ul style="list-style-type: none"> • Working in groups • Working with information • Thinking loudly • Evaluating ideas and solutions • New experiences • Variety of activities | <ul style="list-style-type: none"> • Observing • Reflecting • Exchanging information • Think before act • Join information • Discovering |

| Sequential Learner | Global learner | Sensitive Learner | Intuitive learner |
|--|--|---|--|
| <ul style="list-style-type: none"> • Learn step by step • Relating steps logically • Thinking in details • Organizing in process | <ul style="list-style-type: none"> • Learn in larger steps • Visualizing totally • Resolving problems quickly • Total vision | <ul style="list-style-type: none"> • Are oriented for making • Are oriented for procedures • Are patient with details • With practical works • Have connection with real world | <ul style="list-style-type: none"> • Are oriented to theories • Are oriented to meanings • Discover possibilities • There are abstractions and formulations • They don't follow sequences |

RESEARCH METHODOLOGY

General objective

To apply English learning for use in the handling of the musical software "FINALE"

Specific objective

To determine the sensorial information type, that students perceive more effectively, visual or verbal.

To determine how the students process the information acquired actively or reflectively.

To determine how they get understand the total information, global or sequentially.

MATRIX TO DETECT HOW THE STUDENTS PERCEIVE THE SENSITIVE INFORMATION INTUITIVELY

| CRITERIA | a | b |
|--|----|----|
| 2.- I am considered a) Realistic b) Innovator | 15 | 15 |
| 6.- If I were a teacher, I would prefer giving a course a) It deals with facts and real situations from the life b) It deals with ideas and theories. | 11 | 19 |
| 10.- It is easier to me a) Learning facts b) Learning concepts | 14 | 16 |

| | | |
|---|------------|------------|
| 14.- When I read topics that does not have definition, I prefer a) Something that teaches me new facts or explains how to do something b) Something that gives me new ideas for thinking | 12 | 18 |
| 18.- I prefer the idea of a) Certainty b) Theory. | 15 | 15 |
| 22.- I'm considered a) Carefully the details in my work b) Creative in the way that I do my work | 17 | 13 |
| 26.- When I read for fun, I like writers that a) Say what they want to do clearly b) Say things in creative and interesting form | 14 | 16 |
| 30.- When I have to do a job, I prefer a) To dominate in a way to do it b) To attempt new ways to do it | 12 | 18 |
| 34.- I consider what is better eulogy to call to someone a) Sensible b) Imaginative | 12 | 18 |
| 38.- I prefer a course which gives more importance to a) Concrete materials (facts and data) b) Abstract materials (concepts and theories) | 16 | 14 |
| 42.- When I do a calculation a) Tend to repeat all steps and review my work carefully b) To become tired to doing the revision and have to make effort to do it | 15 | 15 |
| PERCENTAGE | 46% | 54% |

RESULTS

In 30 students, 46% answered **(a)**, and 54% answered **(b)**, it means that; 46% perceive the information in **Sensitive form** and 54% in **intuitive form**.

MATRIX TO DETECT HOW STUDENTS PERCEIVE THE SENSORIAL, VISUAL OR VERBALLY INFORMATION WELL.

| CRITERIA | A | b |
|---|----------|----------|
| 3.- When I think about what I did yesterday, it's more probable to do over the base of a) An image b) Words | 27 | 3 |
| 7.- I prefer obtaining new information about a) Images, diagrams, graphics or maps. b) Written instructions or verbal information | 18 | 12 |
| 11.- In a book which has many images and graphics, it is more probable that a) Review the images and graphics carefully b) Concentrate in written text | 22 | 8 |
| 15.- I like teachers a) Who use many schemes on the board b) Who take enough time to explain | 19 | 11 |
| 19.- I remember better what a) I see b) I hear | 20 | 10 |
| 23.- When someone gives me directions of new places, I prefer a) A map b) Written instructions | 16 | 14 |
| 27.- When I see a scheme or sketch in class, it is more probable that I remember a) The image b) What the teacher said about it | 19 | 11 |
| 31.- When someone teach me data, I prefer a) Graphics b) Summaries in texts | 18 | 12 |
| 35.- When I know people in a party, it is more probable that I remember a) How is his/her appearance b) What they say about themselves | 21 | 9 |
| 39.- To have fun I prefer a) Watching television b) Reading a book | 16 | 14 |

| | | |
|--|------------|------------|
| 43.-I Tend to remember places where I have been | 18 | 12 |
| a) Easily and with enough accuracy | | |
| b) With difficulty and without enough details | | |
| PERCENTAGE | 65% | 35% |

RESULTS

Of 30 students 65% answered **(a)**, and 35% answered **(b)**, it means that; **65%** are **Visual** and **35%** are **Verbal**.

MATRIX FOR DEFINING HOW STUDENTS PROCESS THE OBTAINED INFORMATION ACTIVE OR REFLEXIVELY

| CRITERIA | A | b |
|---|----|----|
| 1.- I understand something better | 18 | 12 |
| a) I practice it | | |
| b) I think about that | | |
| 5.- When I am learning new something, it helps me to | 16 | 14 |
| a) Speak about it. | | |
| b) Think about it. | | |
| 9.- In a group studies which work with difficult materials, it is more probable that | 19 | 11 |
| a) I participate and contribute with ideas | | |
| b) I don't participate and only listen | | |
| 13.- In the classes that I have attended | 16 | 14 |
| a) I've arrived to know how the students are | | |
| b) I've rarely arrived to know how many students are | | |
| 17.- When I start to solve a task, it's more probable that I | 18 | 12 |
| a) Start to work for its immediate solution | | |
| b) First try to understand the problem completely | | |
| 21.- I prefer to study | 19 | 11 |
| a) In group | | |
| b) Alone | | |

| | | |
|---|------------|------------|
| 25.- firstly I prefer a) To do something and to see what will occur b) Think how to do something | 26 | 4 |
| 29.- I remember easily a) Something that I have done b) Something that I have though not very much | 20 | 10 |
| 33.- When I have to work on a Project group, first I want to a) Do a “brainstorms” where everybody contribute with ideas b) Do the “brainstorming” in person and then join with the group to compare the ideas | 20 | 10 |
| 37.- I’m considered a) Open-minded b) Confident | 21 | 9 |
| 41.- The idea to do a group job with only one grade for everybody a) It seems good for me b) It doesn’t seems good for me | 15 | 15 |
| PERCENTAGE | 63% | 37% |

RESULTS

Of 30 students 63% answered **(a)**, and 37% answered **(b)**, it means that; **63%** process the information **actively** and **37%** process **reflectively**.

MATRIX TO DETERMINE HOW STUDENTS UNDERSTAND THE TOTAL INFORMATION SEQUENTIALLY OR GLOBALLY

| CRITERIA | A | b |
|--|----|----|
| 4.- I have the tendency to a) Understand the details of a theme, but I can’t see clearly its complete structure b) Understand the complete structure, but I can’t see clearly the details. | 18 | 12 |
| 8.- I understand it once a) The whole parts, understand totally b) The whole of something, and understand how to fit its parts | 12 | 18 |
| 12.- When I solve mathematical problems a) Generally I work on solutions with a step on time b) Frequently I know which the solutions are, but then I have difficulty to imagine the steps to arrive them | 20 | 10 |

| | | |
|---|-----|-----|
| 16.- When I am analyzing a tale or a novel a) Think on the incidents and try to arrange to configure themes b) In realize which the themes are when I finish reading, and then I return and find them to show it | 14 | 16 |
| 20.- It is more important for me that a teacher a) Expose the material in sequential clear steps b) Give me a general panorama and relate the material with other themes | 15 | 15 |
| 20.- It is more important for me that a teacher a) Expose the material in sequential clear steps b) Give me a general panorama and relate the material with other themes | 15 | 15 |
| 24.- I learn a) In a constant step, If I study hard, I get what I wish b) At the beginning and pauses, I can become confused, but suddenly understand it | 18 | 12 |
| 28.- When I face an information group a) I concentrate in details and lack the total view of it. b) I try to understand the whole thing before reviewing the details | 17 | 13 |
| 32.- When I write a job, it is more probable that a) I (think/write) from beginning and continue. b) I (think/write) in different parts and then order them. | 12 | 18 |
| 36.- When I 'm learning a theme, I prefer a) To keep concentrated on that topic, learning about it b) Doing connections between that topic and other topics | 17 | 13 |
| 40.- Some teachers start their classes doing a sketch about what they will be teaching. Those sketches are a) It's useful for me b) It's very useful for me | 15 | 15 |
| 44.- When I solve problems in group, it is more probable that a) I think of steps for the solution of the problems b) I think of the possible consequences or application of the solutions in a wide range of fields | 15 | 15 |
| PERCENTAGE | 52% | 48% |

RESULTS

Of 30 students 52% answered **(a)**, and 48% answered **(b)**, it means that; the **52%** understand in **Sequential form** and **48%** understand in **Global form**.

CONCLUSIONS

According to each student answer sheet, we may determine that all members of the army band in the following groups of learning styles:

1.- Information type that students perceive Sensorial or Intuitive better

| INFORMATION TYPE | STUDENTS AMOUNT |
|------------------|-----------------|
| Sensorial | 14 |
| Intuitive | 16 |
| Total | 30 |

2.- Sensorial information type, that students perceive more effectively Visual, Verbal or balanced.

| INFORMATION TYPE | SENSORIAL STS. | INTUITIVE STS. |
|------------------|----------------|----------------|
| Visual | 14 | 1 |
| Verbal | 0 | 0 |
| Balanced | | 15 |
| Total | | 30 |

3.- Total students that prefer the process the information in active or reflexive form.

| PROCESSING TYPE | STS. AMOUNT |
|-----------------|-------------|
| Active | 14 |
| Reflexive | 3 |
| Balanced | 13 |
| Total | 30 |

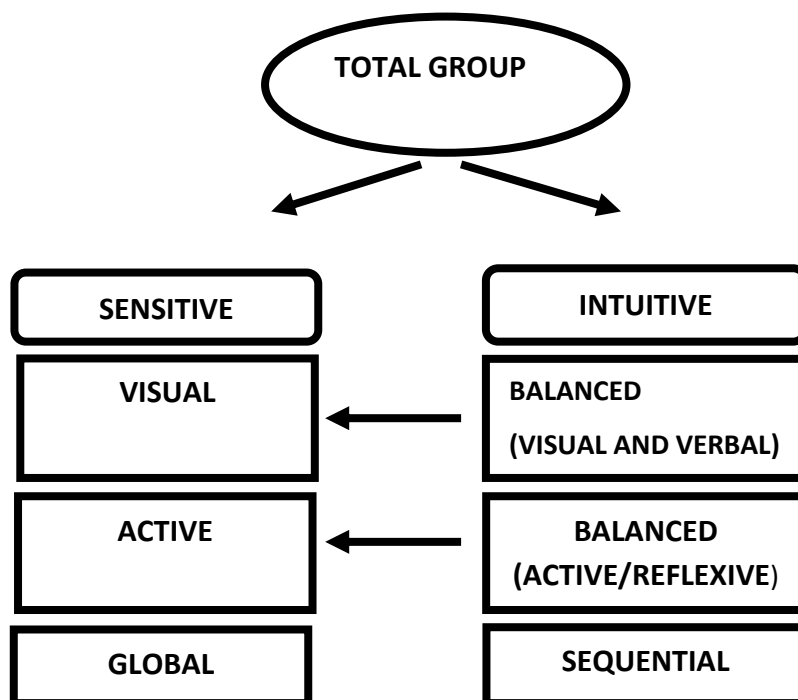
4.- How the students understand the total information acquired sequentially or globally.

| INFORMATION UNERSTAND | STS. AMOUNT |
|-----------------------|-------------|
| Sequential | 16 |
| Global | 14 |
| Total | 30 |

Like we can see on the charts above, we can determine in two learning styles groups:

1.- The first group is those who perceive the information in sensorial way, perceive the sensorial information in visual way, process the information in an active way and understand all information in its totality..

2.- The second group is those who perceive the information in intuitive way, may perceive in visual or verbal (balanced) way, process the information in reflexive or active (balanced) way and understand the acquired information in sequential way.



ANSWER SHEET (example)

| Quest. N° | Act - Ref | | N° | Sens - Int | | N° | Vis - Verb | | N° | Sec - Glob | |
|----------------|-----------|----------|-----------|------------|-----------|----------|------------|----------|----|------------|---|
| | A | B | | A | B | | A | B | | A | B |
| 1 | | 1 | 2 | | 1 | 3 | 1 | | 4 | 1 | |
| 5 | | 1 | 6 | | 1 | 7 | | 1 | 8 | 1 | |
| 9 | 1 | | 10 | | 1 | 11 | 1 | | 12 | 1 | |
| 13 | | 1 | 14 | | 1 | 15 | 1 | | 16 | | 1 |
| 17 | 1 | | 18 | 1 | | 19 | | 1 | 20 | 1 | |
| 21 | | 1 | 22 | | 1 | 23 | 1 | | 24 | 1 | |
| 25 | 1 | | 26 | 1 | | 27 | 1 | | 28 | | 1 |
| 29 | | 1 | 30 | | 1 | 31 | | 1 | 32 | 1 | |
| 33 | | 1 | 34 | | 1 | 35 | 1 | | 36 | 1 | |
| 37 | | 1 | 38 | | 1 | 39 | 1 | | 40 | | 1 |
| 41 | | 1 | 42 | | 1 | 43 | | 1 | 44 | 1 | |
| Total | 3 | 8 | 2 | 9 | 7 | 4 | 8 | 3 | | | |
| Substr. | 5 | | 7 | | 3 | | 5 | | | | |
| | 5B | | 7B | | 3A | | 5A | | | | |

ANSWER SHEET

| | 11 | 9 | 7 | 5 | 3 | 1 | 1 | 3 | 5 | 7 | 9 | 11 | |
|-------------------|----|---|---|---|---|---|---|---|---|---|---|----|------------------|
| SENSORIAL | | | | | | | | | | X | | | INTUITIVE |
| VISUAL | | | | | X | | | | | | | | VERBAL |
| ACTIVE | | | | | | | | | X | | | | REFLEXIVE |
| SEQUENTIAL | | | | X | | | | | | | | | GLOBAL |

In this example we can demonstrate that; a student is more reflexive than active, much more intuitive than sensitive, balanced among visual and verbal and more sequential than global.

According to each learning style we selected the more adequate available tools, presenting the new focus in the teaching-learning process, according to each bipolar group.

We know which are the objectives and contents of this program, which permit us to organize the whole activities and conditions that would be considered during the class session.

SOFTWARE FINALE MANUAL (SEE ANEXX # 1)

TECHNIQUES FOR THE LEARNING PROCESS

KEY WORD

CHARACTERIZATION

The technical KEY WORD is useful to synthesize or to summarize the central aspects of an idea or a topic.

OBJECTIVE

- ◆ To read attentively. To identify the key words. To synthesize class and selected readings.

PROCESS

- ◆ Individual reading of the paragraph or the paragraphs of those that the teacher will be able to give explanation of certain content.
- ◆ After reading, the teacher motivates the student understand the key vocabulary essential or synthesize a certain paragraph
- ◆ Oral reading of the selected words
- ◆ To list the key words.
- ◆ Its use in sentences or short writings.
- ◆ Draw the key word.

RECOMMENDATIONS

- ◆ To apply this technique with the supervision of the teacher
- ◆ To take advantage of the chance of this technique, and to have a pre plan
- ◆ To apply guided reading. classes

ANTONYMS

CHARACTERIZATION

- ◆ This technical "key word" consists of placing in front of the each word its opposite meaning.

OBJECTIVES

- ◆ To use the words correctly.
- ◆ To differentiate antonyms from synonyms.

PROCESS

- ◆ Select the key words
- ◆ Write them in a column
- ◆ In front of each key word place its antonym
- ◆ A person who places the antonym explains the meaning of the antonym
- ◆ Other students will formulate sentences
- ◆ Write in front of each key word its synonym and antonym

RECOMMENDATION

- ◆ All students must participate and give priority to the students who have difficulty
- ◆ Teacher always must guide in every situation
- ◆ Psychological foundations of the teaching- learning process

TECHNIQUE: LAB EXERCISES

CHARACTERIZATION

As its name indicates, this seeks to help the student acquire experience in the field (language lab specifically) by practicing technical procedures or methods that they want to apply.

OBJECTIVES

- ◆ To achieve the handling of laboratory materials.
- ◆ Practice the theoretical knowledge
- ◆ To show theoretical concepts.
- ◆ To develop investigation aptitudes in the lab
- ◆ Permit the realization of the importance of what the student practices
- ◆ It associates with learning for discovery, mainly significant, without discounting the repetitive one.
- ◆ Psychological foundations of the teaching- learning process

PARTICIPANTS

- ◆ Teacher student.
- ◆ Teacher as a guide and coordinator.

DEVELOPMENT

- ◆ To let the student become adapted to the atmosphere by using the lab
- ◆ To provide to the student the necessary practice for a good handling of the materials in the language lab.
- ◆ To carry out the formal work in the lab for the achievement of the objectives.
- ◆ Those students that have stood out will be able to implant in the language lab for working them with the direct help of the teacher.
- ◆ Evaluation

SUGGESTIONS

- ◆ To leave the students alone in the language lab or without a guide.
- ◆ To make the students be responsible for the expensive materials.
- ◆ To require the students to clean the place.
- ◆ To mention the rules of how they must behave in the lab to avoid accidents.
- ◆ This lab can be used for any level

UNIT PLAN

TO DETERMINE OR TO DEFINE ACQUIRED SKILLS FOR THE STUDENT

1. INFORMATIVE DATA

1.1 School: Band for Musicians

1.2 Course: Infantry Brigade El ORO No 1 (Province of Machala)

1.3 School year. - February - May

1.4 Teacher's name:

1.5 DIDACTIC UNIT: THE TIME IN OUR LIFE IS HOW TO CREATE MUSIC

2. OBJECTIVES

At the end of the unit, the student will have the following capacities:

- Take and give the information about personal dates
- Compare different tenses : simple present and past simple
- Learn to express their own ideas using the topic done for society involvement

CONTENTS

Simple Present

A. - Affirmative sentences

B. - Yes/no question

C. - Wh- questions

D. - Vocabulary about music

Past Simple

A. - Affirmative sentences

B. - Yes/no question

C. - Wh- questions

3. COGNITIVE:

1. - Review the present simple, learned vocabulary and practice with real situation.
- 2.- Review the following tenses using some examples to progress with their own production:
 - Past simple
 - Present simple
 - Possessives
 - Prepositions of place
3. - The simple past. Uses and differences.
4. - Study the main characteristics of music.
5. - The newly presented grammatical structures are reinforced and the achievements are evaluated for decision taking.

4. PROCEDURES:

1. - To speak about one's self and of the rest of the classmates (Speaking) and to begin vocabulary recording (Writing).

2. - To narrate events that happened in the past (speaking) and to read small fragments of readings related to the topic (reading).
3. - To discuss about hobbies, interests and free time activities. (Listening) and (speaking)
4. - To exercise fluency by giving a speech about music and its influence. (Speaking)
5. -To exercise the listening skill by means of some recordings.
6. - Listening, speaking, reading and writing skill will be evaluated.

5. ATTITUDES:

1. - Social interaction and empathy to use music inside their daily activities of work.
2. - To use curiosity and interest for knowledge of the English language through music.

6. METHODOLOGY

- Constructive method
- Explanation of previous knowledge
- Construction of knowledge
- Transfer of knowledge

RESOURCES

- Games
- Vocabulary maps

- Reference notebook
- Blackboard
- Works in class
- Book
- Computers
- Have
- Dictionary
- Cd
- Recording
- Laboratory

7. EVALUATION

- Evaluation with true or false questions.
- Evaluation with open questions.
- Evaluation with squares, vocabulary, crosswords and group work.
- Evaluation with own approaches

LESSON PLAN

1. Subject: English

2. UNIT TITLE: THE TIME IN OUR LIFE IS HOW TO CREATE MUSIC:

3. Unit Objective:

- Take and give the information about personal details.
- Compare different tenses : simple present and past simple
- Learn to express their own ideas using the topic done for society involvement.

4. Theme: Sentences with simple future (verbs **do**)

5. - Class objective: Identify and use simple future using sentences with the verbs **do** and vocabulary about music

6. Method: Communicative

7. Technique: writing and speaking

8. Time: 90´ (two periods)

9. Date: February

10. Teacher's name: Juan R. Gadway G.

UNIT: THE TIME IN OUR LIFE IS HOW TO CREATE MUSIC

THEME: USE OF DIFFERENT TENSES

OBJECTIVE: TO IDENTIFY THE DIFFERENT USES OF COMMANDS FOR THE APPLICATION OF THE SOFTWARE FINALE FOR THE CREATION OF NEW SONGS.

| PHASE | CONTENTS/ACTIVITIES | RESOURCES | TIME |
|--------------------------|--|--|------|
| EXPERIENCE | The person who is the facilitator will motivate the students to practice the simple present so that they can express their own ideas and apply it in the creation of a new melody. | Flashcards | 10' |
| REFLECTION | The facilitator will relate the sentences in simple present with daily activities of each student related to music terminology. | Students | 20' |
| CONCEPTUALIZATION | The facilitator will tell which way the students could apply the "do verbs" and the verb be in each activity that they do for the application of the music software. | Teacher Pamphlet about FINALE Charts with music terminology. | 20' |
| APPLICATION | In groups, the students will represent daily activities with the new vocabulary learned, completing a story with "key words." | Students Incomplete phrases | 25' |

| | | | |
|-------------------|--|-----------------------------------|-----|
| EXPERIENCE | Using the theme learned in class including the FINALE manual's vocabulary to create a new melody according to their own needs with the use of software in the lab. | Computer lab with FINALE software | 15' |
|-------------------|--|-----------------------------------|-----|

ANNEX 1

SOFTWARE MANUAL “FINALE”

USER MANUAL

MUSIC SOFTWARE

FINALE



finale®

Introduction

About Finale for Windows®

| | |
|-------------------------------------|--|
| Project Manager | Beth Sorensen |
| Product Specialist | Scott Yoho |
| MakeMusic Product Specialist | Tom Johnson |
| Technical Director | Mark Maronde |
| Software Development | Engineering: Randall Stokes, Chris Cianflone, Joe Lenarz, Tim Fischer, Kay Paulus, Scott Puhl, Dave Polashek, Scott McSpadden, Ryan Demlow, Jeff Nordquist Hennes, Joy Islam |
| Customer Support | James Anderson, Norm Briden, Matthew Ferry, Fred Flowerday, James Gould, Scott Hirsch, Philip Holst, Matt Kettelhut, David Scheffing, Chris Smit, Ryan Wooley |
| Documentation | Mark Johnson |

The program used to install Finale, Installer Vise 5.5.2, © 1993-2006 MindVision, Inc. All rights reserved.

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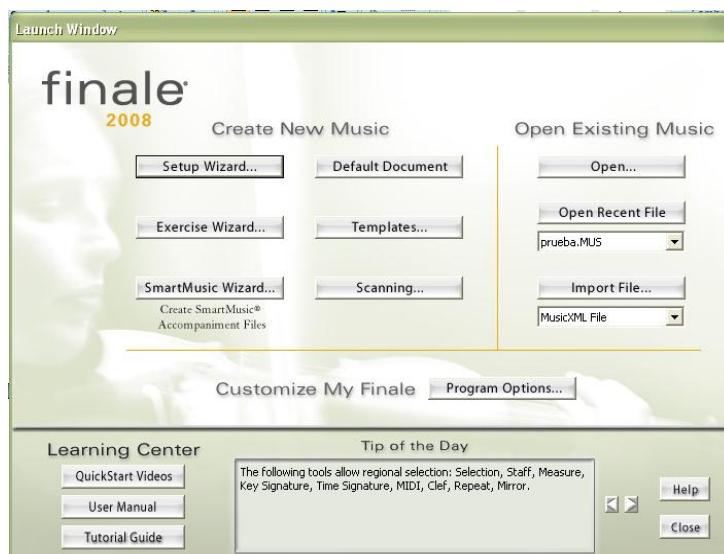
Objectives:

- To facilitate the necessary material about musical software Finale
- To teach the basic tools about Finale
- To make exercises using the music software

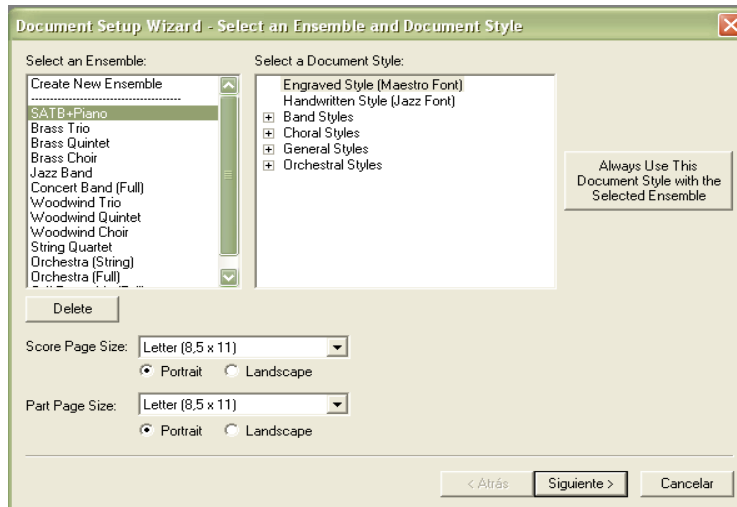
CHAPTER ONE

STEPS TO OBTAIN SCORES FOR WRITING EXERCICES

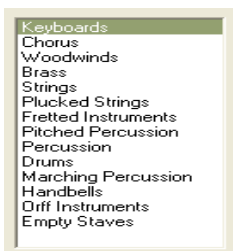
- 1) When you open Finale, it will display this page with these options; choose the option **Setup Wizard**.



2) In the second page the following dialog box will be displayed: Choose the option **STAB + Piano**. then choose **next**



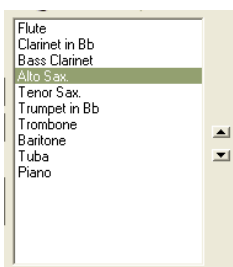
3) In the following dialog box is displayed:



Choose the musical instruments according to their classification.



Choose the musical instruments that you prefer and need for your musical composition.



Add the choice instrument in the third column. And press **Next**.

- 4) In this dialog box, **fill your data** which will be displayed on your score, and then choose **next**.

- 5) In the last dialog box choose the following options:

Select a **Time signature**.

Select a **Concert Key Signature** (major or minor key).

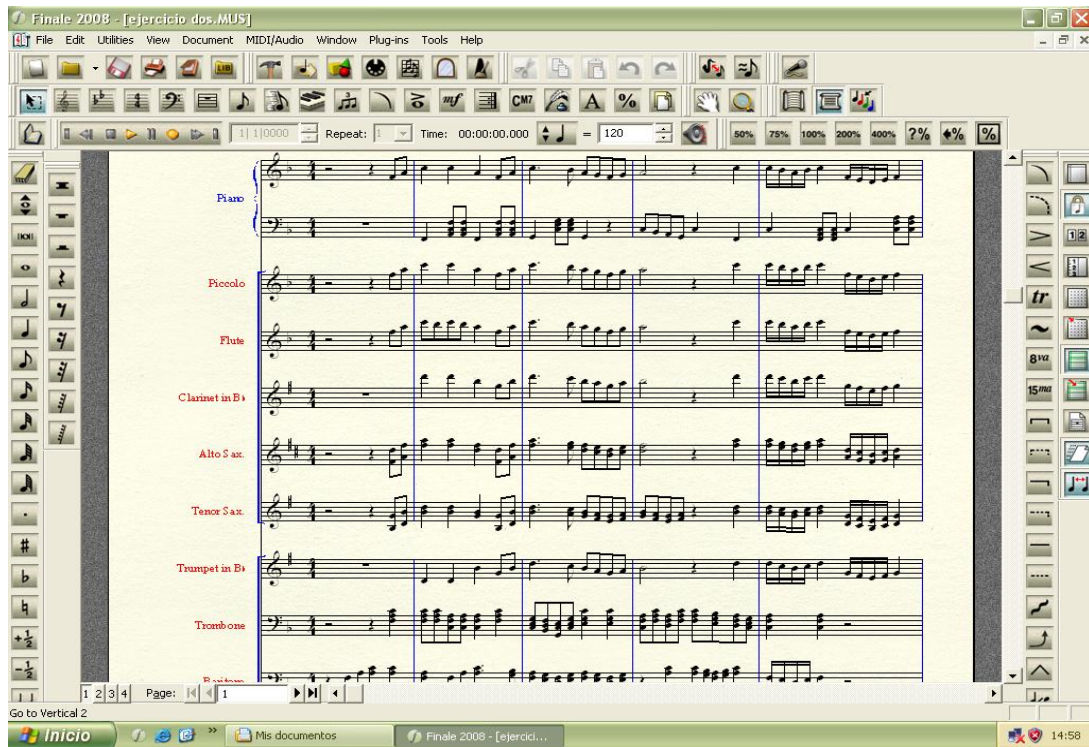
Specify **Initial Tempo Marking**. (only if it is necessary)

Specify **Pickup Measure** (only if it is necessary), and finally choose **Finish**.

6) Finally you will have the score for writing music compositions.



Example:



CHAPTER TWO

Menus

Reference.- This includes a detailed description of each of Finale's commands. A set of eight menus always appears when you're using Finale. These menus contain standard file operations and editing commands that you need during your work, as well as Finale settings that apply to your entire score.

1.- File Menu

The File Menu is the first of Finale's unchanging menus; it contains various commands for opening, closing, saving, printing, importing and exporting libraries. And the more important are:

New

This command permit chooses from the following list of ways to begin a new project:

[Document With Setup Wizard](#)

[Default Document](#)

[Document From Template](#)

[Document Without Libraries](#)

[Exercise Wizard](#)

[SmartMusic Accompaniment Wizard](#)

Open

When you choose the Open command, the Open dialog box appears, in which there are the kinds of files Finale is capable of opening.

a) Close

Close the active window. When you've made changes and not yet saved, you can choose between (***save your changes***); Yes, No or Cancel it.

b) Save

Save to store any changes you've made to the active document or new document.

c) Save As

This has two purposes. First, offers you to create a duplicate of the document you're working on, with different name, and in a different folder or disk. Second purpose is to let you save the current document as another kind of document, a Finale Template File or a standard MIDI File.

d) Save Special

Choose from this submenu to access different ways of saving.

- [Save As Audio File](#)
- [Save As SmartMusic Accompaniment](#)
- [Save Preferences](#)

e) Extract Parts

This command allows you to automatically create individual part documents from the main project document.

2.- Edit Menu

The Edit Menu is one of Finale's unchanging menus, and the more important commands are:

a) Select All

You can use this command with a number of tools to select various [handles](#) (A small square which appears on current elements in the score which allow you to select, edit and adjust musical elements in the score) or measures.

b) Cut

This command removes the selected music on the Clipboard from the document, and you can paste it to another place in your document or into another Finale document.

c) Copy

Choose Copy to place a duplicate of the selected music on the Clipboard; and you can paste to another place in your document or another Finale document.

d) Insert

Choose Insert to insert whatever music you've cut or copied to the Clipboard between two existing beats or measures.

e) Paste

If you want whatever music you've cut or copied to the Clipboard to paste over the selected music in the target file, using firstly the Selection Tool to select the destination of the paste.

f) Paste Multiple

Select a target region and then choose this option open the [Paste Multiple dialog box](#) where you can paste multiple copies of the source material to the target region.

g) Add Measures

Choose this menu item to add measures to the end of your score.

h) Edit Measure Attributes

Choose this menu item to edit the characteristics of measures. For example, change the style, the width of the measure and if Time or Key Signatures will appear in the measure.

3.- Utilities Menu

The Utilities Menu is one of Finale's unchanging menus, here the more important:

a) *Transpose*

Choose this command to transpose, - up an octave, down a third, or whatever interval you specify. You can also keep the original line of music when transposing notes.

b) *Fit Measures*

This command, only available in Page View, it lays out the measures of your piece. Select some measures; when you choose this command, the Fit Measures dialog box appears, in which you can specify that you want all the selected measures placed onto one line.

c) *Update Layout*

Choosing Update Layout from the Utilities Menu, Finale recalculates the positioning and page layout of measures within your document.

d) *Rebar*

This command is useful after you insert or delete notes, halve or double note values, re-distributing the notes of your piece so that each measure contains the correct number of beats, according to the time signature.

e) *Apply Articulation*

This command lets you add a certain articulation mark to every note/s of a particular duration in a selected region at once.

f) *Stem Direction*

By choosing Up or Down you can manually flip a region of stems up or down. Finale normally decides whether a note's stem should go up or down depending on its vertical position in the staff

4.- View Menu

a) *Scroll View*

In Scroll View, you see your music as one long staff system. Scroll View can be easier to use when you enter music.

b) *Page View*

In Page View, you see your music exactly as it will be printed: laid out in systems, displaying page -attached as well as measure-attached and graphics.

c) *Studio View*

Studio View displays your music as one long staff system, this view is designed for optimal viewing, performance, and real-time control while auditioning playback.

d) *Zoom*

It offers commands that let you specify the size at which you want the score displayed on your screen, expressed as a percentage of its actual size.

e) Show

Use this submenu to show or hide the following:

- [Hidden Notes and Rests](#)
- [Rulers](#)
- [Margins](#)
- [Page Layout Icons](#)
- [Multiple Pages](#)
- [PostScript Preview](#)

f) Select Display Colors

Program Options-Display Colors allows you to assign colors to different [layers](#) as well as to different elements in your score such as Articulations, [Text Blocks](#) and Smart Shapes.

5.- Document Menu

This menu contains the keys to Finale's notational flexibility.

a) Edit Score

Choose this option to view the full score in Finale's document window.

b) Edit Part

Use these commands to navigate through parts, Next, Previous and Last Viewed, using the accompanying keyboard shortcuts listed in this menu to move.

c) Manage Parts

Choose this option to open the Manage Parts dialog box where you can add, remove, and customize parts.

d) Display in Concert Pitch

Applying this command you have the option of viewing the music in either its transposed or concert form.

6.- MIDI/Audio Menu

This menu contains items specific to your MIDI setup and usage.

a) Audio Track

Use the commands in this submenu to add audio tracks to your score

b) Audio Setup

This command displays the Audio Setup dialog box, where you can set up options for audio recordings.

c) MIDI Thru

This command determines whether MIDI Thru is used and how it works. Choose this command to specify your MIDI Thru preferences

d) Play Finale through MIDI

Check this box to playback using the devices chosen in the [MIDI Setup dialog box](#).

e) Quantization Settings

This menu item goes to the Quantization Settings dialog box where you adjust how MIDI information is interpreted by Finale upon input

f) Start Playback

Choose this menu item to start the playback.

g) Stop Playback

Choose this menu item to stop the playback.

7.- Window Menu

The Window Menu controls and indicates which windows are open, and which are in front active.

a) Instrument List

This item to display the Instrument List, Finale's floating window that controls the playback.

b) Mixer

Choose this command to open the Mixer. Finale's Mixer offers master and staff controls that allow you to adjust playback output in real-time.

c) Playback Controls

Choose this item to display the Playback Controls, the floating window that controls playback in your file.

d) Main Tool Palette



When this item is checked, Finale's Main Tool Palette is open on the screen. The Main Tool Palette always floats in front of all other windows.

e) Navigational Tools Palette

From the Window menu, choose Navigational Tools Palette, this palette contains the Hand Grabber Tool and Zoom Tool.

- Hand Grabber Tool



Use this tool to drag music in any direction to shift its position on your screen, as though you're sliding the score page across your desk.

- Zoom Tool



Use this tool to magnify or reduce the music as it's displayed on the screen.

f) Simple Entry Palette



When this item is checked, the Simple Entry Palette appears on the screen.

g) Simple Entry Rests Palette



When this item is checked, the Simple Entry Rests Palette appears on the screen.

h) Smart Shape Palette



When this item is checked, the Smart Shape Palette appears on the screen.

i) Customize Palettes

Choose a palette from this submenu to open the Customize Palettes dialog box where you can rearrange tools and/or remove them from the palette.

j) Toolbars

Choose from several toolbars based on commands found in menus.

- [File Menu Toolbar](#)
- [Edit Menu Toolbar](#)
- [View Menu Toolbar](#)
- [Document Menu Toolbar](#)
- [MIDI Menu Toolbar](#)
- [Help Menu Toolbar](#)
- [Layout Toolbar](#)
- [View Percent Toolbar](#)

k) Cascade

If more than one file window is open on the screen, this command neatly stacks them so that they overlap by a half-inch or so, as though they're a deck of cards being fanned from upper-left to lower-right

l) Tile Vertically

This command neatly places them side-by-side, subdividing your screen area so that all windows are the same size.

m) Tile Horizontally

This command neatly places them one atop the other, subdividing your screen area so that all windows are the same size.

8.- Help Menu

The Help Menu lets you view the online help for Finale Dialog boxes, Menus and Palettes.

a) User Manual

Use these menu commands to visit the following documentation resources.

- [Table of Contents](#)
- [Finale Tutorials](#)
- [Keyboard Shortcuts](#)
- [Engraver Character Map](#)
- [Jazz Character Map](#)
- [Maestro Character Map](#)
- [What's New](#)

b) Quick Start Videos

Choose this menu item to launch a separate application that will show you basic functionality in Finale via a video on your computer monitor.

c) Finale Website

Choose this menu item to go to the Finale Music Website for information

d) About Finale

This dialog box displays the user's name and serial number along with the current software version number and ways to contact Customer Support.

CHAPTER THREE

The following menus are associated with particular Finale tools. They only appear when the tool is selected. Click a tool to display its menu.

1.- Chord Menu



Finale can add chord symbols automatically to your piece

2.- Expression Menu



It allows you to specify the type of attachment for expression and adjust the baseline for expressions.

3.- Graphics Menu



Use the Graphics Menu to export a selected region of a page, or to export one or more pages.

4.- Hyper Scribe Menu



Before you transcribe a real-time performance, Finale needs to know about the music you're about to play, This menu lets you make these settings about the rhythmic value you'll be using for your key or foot taps as you play, and the value to which you want your performance quantized.

5.- Lyrics Menu



The Lyrics Menu contains all the commands you'll need to create and edit lyrics, distribute the text in the score and adjust the positions of individual syllables

6.- Measure Menu



This menu includes options for working with measure numbers, measure number regions, and measure spacing.

7.- Page Layout Menu



This menu includes reformatting options for the left and right page formats which affect the Page Format for Score dialog box

8.- Repeat Menu



It allows you to easily add repeat markings to a selected region of your score and edit existing repeats.

9.- Shape Designer Menu



The Shape Designer Menu contains a number of commands that help you create your own custom musical shapes.

10.- Simple Menu



This menu controls the behavior of Simple entry.

11.- Smart Shape Menu



It gives you control over the appearance and placement of slurs and smart shape lines.

12.- Special Tools Menu



Options in this menu control whether Finale will display or hide the [handles](#) of elements in the selected measures

13.- Speedy Menu



This menu contains settings that govern the music-entry operation of the Speedy Entry Tool

14.- Staff Menu



Use the Staff Menu to add or insert blank staves, remove existing staves, position staff names, change the settings for a selected staff and adjust staves vertically

15.- Text Menu



This Menu creates or edits text on your staff.

CHAPTER FOUR

LEARNING CENTER

In learning center, there are the following options that permit us to accede for learning FINALE

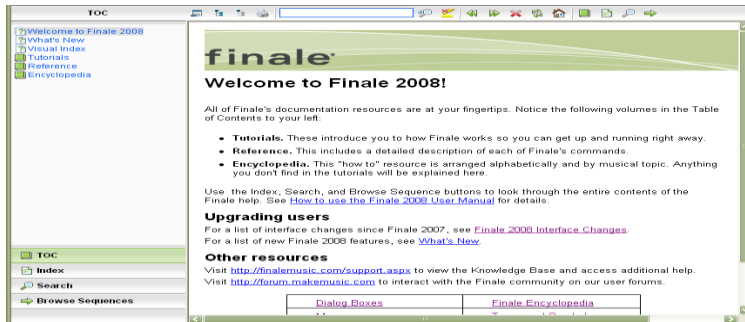
1.- Quick Star video

- Click in option Quick Star Video on the principal page.
- Select a category a left to begin
- Select subcategory



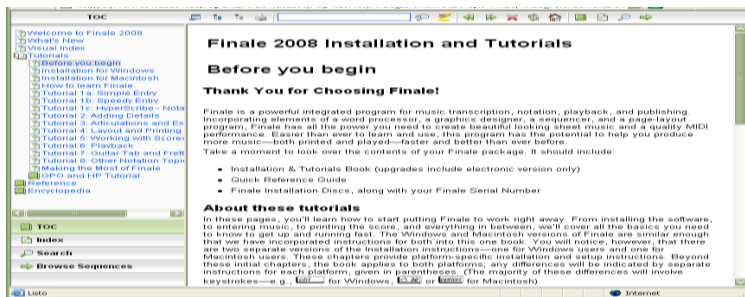
2.- User manual

- Select User manual option
- Review the dialog box



3.- Tutorial guide

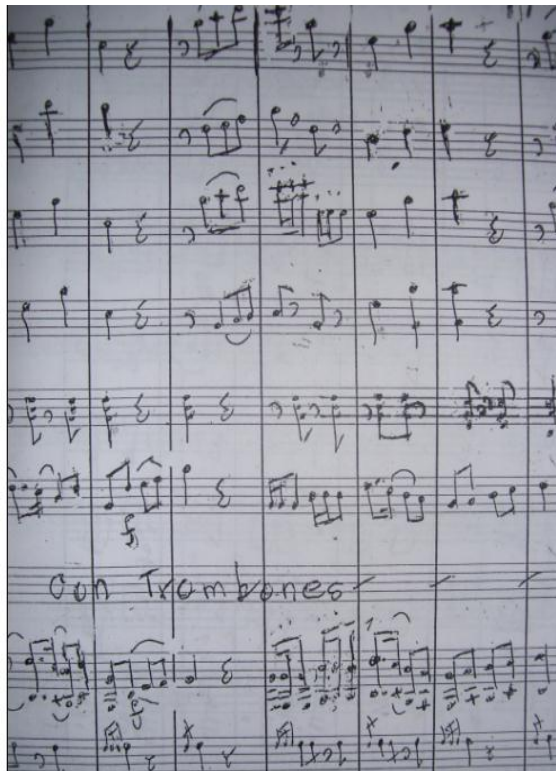
- Select Tutorial guide option
- Review the dialog box



4.- Visual index

The screenshot shows a musical score in Finale 2008. The score is for 'Clar in B', 'Piano', and 'B♭ Cl.'. The tempo is 'Adagio' with a quarter note equal to 40 (♩ = 40). The score includes dynamics like *mp*, *fff*, and *p*, and markings like *rit.* and *2 a tempo*. The piano part has lyrics: 'Ly - rics a - bove the staff.' The score is displayed on a computer screen with a taskbar at the bottom showing 'Internet' and '100%' zoom.

EXAMPLES OF SCORES BEFORE USE THE "FINALE" SOFTWARE



EXAMPLES OF SCORES AFTER USE THE "FINALE" SOFTWARE



ANNEX 2
FINALE PRE-TEST

Name:

INSTRUCTIONS:

- Answer all questions
- Time for the pre-test is 1 hour
- This pre-test contains two parts; writing and practicing part.
- You will have no extra time for this, so you must finish it in the estimated time

Tick the correct options:

1) What does the *Extract parts* command?

- Create individual part documents from the main project.
- Edits the characteristic measures
- Change the document style

2) What does the *Edit measures attributes* command?

- Save As Audio File
- It permits you to choose between various commands like; opening, closing, saving, printing, importing and exporting libraries
- Edits the measure characteristics the width of the measure and if Time or Key Signatures appear in the measure

3) What does the *Studio view* command?

- It offers you the opportunity to create a duplicate of the document you're working on, with a different name
- It is designed for optimal viewing, performance, and real-time control while auditioning playback
- It permit you to edit and adjust musical elements in the score

4) What does the *simple entry palette* contain?

- A score
- Notes
- Rests

5) What does the *staff tool* command?



- Change the clef selected
- Add staves
- Change the time signature

6) What does the *transpose* option?

- Copy to other musical instruments
- Select some measures
- Transpose whatever interval you specify

7) What is the *Display in Concert Pitch* option?



- It permits you to add, remove, and customize parts
- It permit view the music in either its transposed or concert form
- Permit to add audio tracks to your score

8) What does the *Lyrics* menu contain?



- Commands to create and edit lyrics in the score and adjust the positions of individual syllables
- Commands to create or edit text on your staff
- Options for working with measure numbers, and measure spacing

9) What is the *Fit measure* option?

- Includes options for working with measure numbers
- Fit measures per system
- Permits see the measure-attached and graphics exactly as it will be printed

10) When you need to add your own custom musical shapes. What command do you use?

- Smart shape menu
- Graphics menu
- Expression menu

ANNEX 3

FINALE POST - TEST

Name:

INSTRUCTIONS:

- Answer all questions
- Time for the pre-test is 1 hour
- You will have no extra time for this, so you must finish in the estimate time

Tick in the correct answer

1) Once the software is opened; which is the first option that should be chosen to create a score?

- Open
- Exercise wizard
- Setup wizard

2) Which are the groups that contain the basic musical instruments to create a score for a military band?

- Strings/Brass/Percussion
- Woodwinds/ Percussion /Brass
- Keyboards/Drums/Strings

3) What option must be modified to fix the marking speed in the score?

- Initial Tempo Marking
- Time Signature
- Fit measure

4) What option do we modify to fix the major and minor tonality of one melody?

- Time signature
- Concert key signature
- Pickup measure

5) For transport from an interval to another in the same melodic line; what option do we choose?

- Copy and paste
- Apply articulations
- Transpose

6) What palette do we use to select the musical notes in the program?

- Simple entry palette
- Simple entry rests palette
- Customize palette

7) What palette do we use to select the musical articulations?

- Main tool palette
- Navigational tool palette
- Smart shape palette

8) What palette does us to use select the silences for scoring?

- Advanced toll palette
- Simple entry rests palette
- Special tool palette

9) What command do we use to add letter to the music of a score?

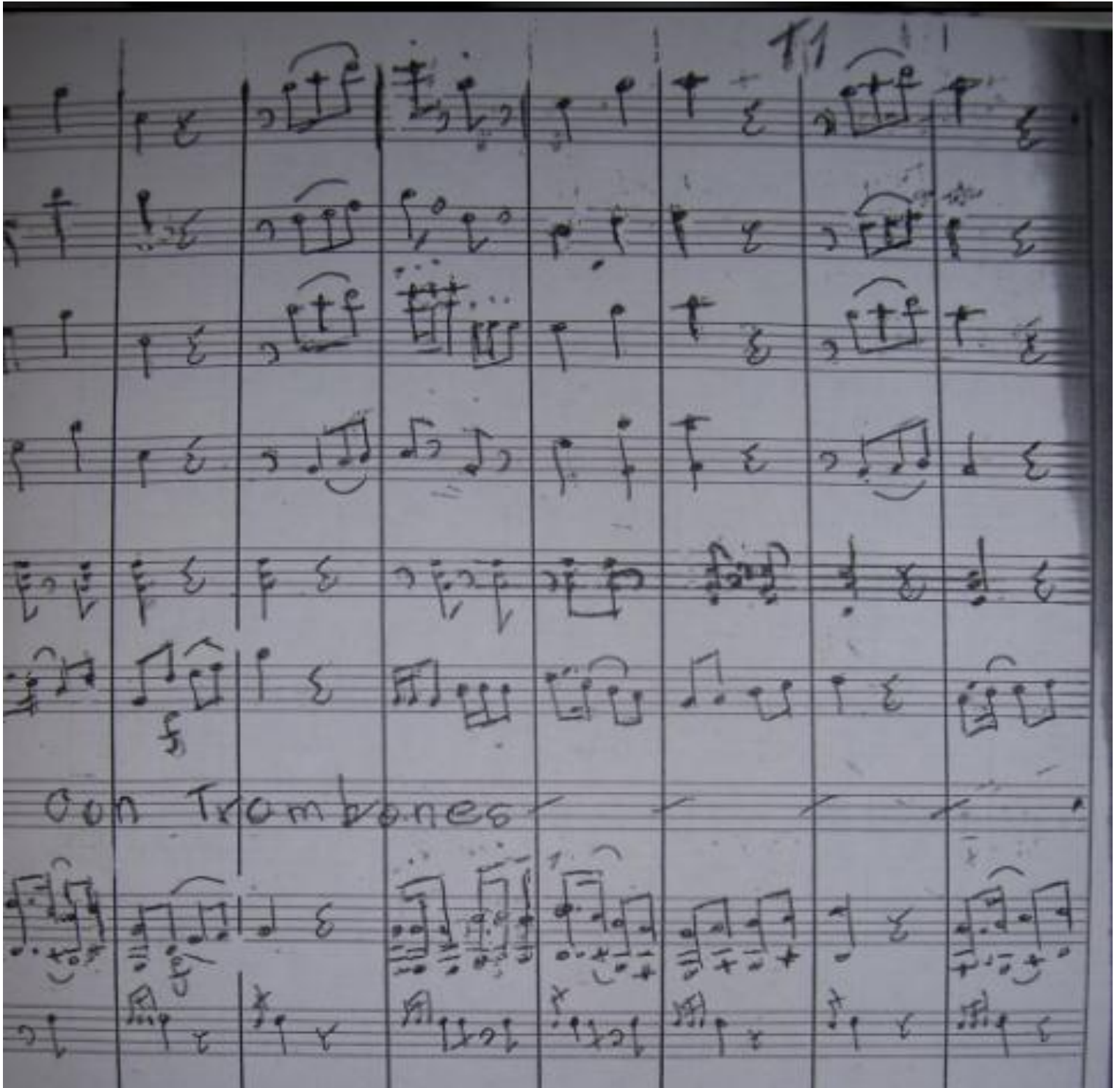
- Text tool
- Lyrics tool
- Expression tool

10)What options do we use to extract the scores of each individual instrument?

- File / Import / Score
- Edit / Select region
- File / Extract part

ANNEX 4

SCORES THAT WAS USED IN THE PROCESS



A handwritten musical score for a band, featuring ten staves of music. The instruments listed on the left are: Clarinetes soprano Sib, Saxofones contraltos, Saxofones tenores, Trompetas, Celofones, Trombones, Bombardinos, Bajo Mi b, Bajo Sib, and Tambor. The score is written in 2/4 time and includes various musical notations such as notes, rests, and dynamic markings. The word 'Solo' is written at the bottom right of the page.

OLAS DEL DANUBIO

VALS

Score

[Composer]
[Arranger]

Musical score for the first system, featuring six staves. The instruments are Clarinet in Bb, Alto Sax, Tenor Sax, Trumpet in Bb, Baritone, and Percussion. The music is in 3/4 time with a key signature of one sharp (F#). The Clarinet, Alto Sax, Tenor Sax, and Trumpet parts feature melodic lines with slurs and ties. The Baritone part provides a harmonic accompaniment. The Percussion part consists of a rhythmic pattern of eighth notes.

Musical score for the second system, featuring five staves. The instruments are Bb Cl., A. Sax., T. Sax., Bb Tpt., and Bar. The music continues in 3/4 time with a key signature of one sharp. The Bb Cl., A. Sax., T. Sax., and Bb Tpt. parts feature melodic lines with slurs and ties. The Bar. part provides a harmonic accompaniment.

This image shows a page of a musical score for a large ensemble. The score is written for various instruments, including woodwinds, saxophones, horns, and trumpets. The instruments listed on the left side of the page are:

- Flute 1
- Flute 2
- Flute 3
- Oboe
- Clarinet in B \flat 1
- Clarinet in B \flat 2
- Clarinet in B \flat 3
- Saxophone Solo
- Alto Saxophone 1
- Alto Saxophone 2
- Tenor Saxophone 1
- Tenor Saxophone 2
- Baritone Saxophone
- Horn in F
- Horn in F
- Trumpet in B \flat 1 (with Harmon Mute)
- Trumpet in B \flat 2 (with Harmon Mute)
- Trumpet in B \flat 3 (with Harmon Mute)
- Trumpet in B \flat 4 (with Harmon Mute)
- Trombone 1

The score is written in a common time signature (C) and a key signature of one sharp (F#). The music is arranged in a multi-measure rest for the first few measures, followed by a series of rhythmic patterns. The saxophone parts are marked with a '3' in the time signature, indicating a triplet. The trumpet parts are marked with '(Harmon Mute)'.

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