

Inclusão e Educação

5



Danielle H. A. Machado
Janaína Cazini
(Organizadoras)

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APRESENTAÇÃO

A obra “Educação e Inclusão: Desafios e oportunidades em todos as séries educacionais” aborda uma série de livros de publicação da Atena Editora, em seu V volume, com 20 capítulos, apresentam estudos sobre Formação de professores, Tutoria, Educação a distância, Orientação e Aprendizagem num universo de discentes excluídos como pessoas com deficiência, idoso e risco social.

A Educação Inclusiva é colocada a luz da reflexão social desde 1988 com a Constituição Federal Brasileira onde garante que a educação é um direito de todos e é dever do Estado oferecer Atendimento Educacional Especializado, preferencialmente na Rede regular de ensino. Que adequou as instituições, de maneira geral, a conjeturar estudos, metodologias como alternativas viáveis de inclusão educacional.

Colaborando com essa transformação educacional, este volume V é dedicado ao público de cidadãos Brasileiros que são excluídos socialmente ou por suas deficiências físicas, ou por suas deficiências tecnológicas bem como a Modalidade de Educação a Distancias e toda sua beneficie massiva e transformadora da pratica educacional, apresentando artigos que: refletem sobre a formação do Professor na perspectiva inclusiva; a Alternativa da Educação a Distância para suprir nas necessidades física, econômicas e sociais; Estudos de casos que apresentam desafios e soluções para os públicos em questão.

Por fim, esperamos que este livro possa fortalecer clarificar, os leitores sobre as várias modalidade de educação como força motriz para o desenvolvimento e a formação integral do cidadão.

Danielle H. A. Machado
Janaína Cazini

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THE HISTORICAL DILEMMA INSIDE ICT IMPLEMENTATION IN EDUCATION: AN INTERCULTURAL AND INTERGENERATIONAL ISSUE

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ABSTRACT: this scientific essay addresses the complexity of incorporating ICT into educational practice by analyzing a particular experience of inclusion in a multicultural classroom context, and then reflecting on the intergenerational problem posed by the use of technologies as seen from the theory of technique and aesthetics. As a result, the historical problem intrinsic to the development of the technique in the use of the available technological tools is revealed, at the same time that the importance of strategic ICT provision is taken into account, taking into account both conditions of diversity: cultural and intergenerational distance.

KEYWORDS: Inclusive education. Technology and education Technique and aesthetic theory. Multicultural education

RESUMO: este ensaio científico aborda a complexidade de incorporar as TIC na prática educativa, analisando uma experiência particular de inclusão em um contexto de sala de aula multicultural e, em seguida, refletindo sobre o problema intergeracional representado pelo uso

de tecnologias como visto do teoria da técnica e estética. Como resultado, revela-se o problema histórico intrínseco ao desenvolvimento da técnica no uso das ferramentas tecnológicas disponíveis, ao mesmo tempo em que se leva em conta a importância da provisão estratégica de TIC, levando em conta ambas as condições de diversidade: distância cultural e intergeracional.

PALAVRAS-CHAVE: Educação inclusiva. Tecnologia e Educação Técnica e teoria estética. Educação multicultural

RESUMEN: el presente ensayo científico aborda la complejidad que comprende la incorporación de las TIC a la práctica educativa analizando una experiencia particular de inclusión en un contexto de aula multicultural, y posteriormente reflexionando sobre el problema intergeneracional que plantea el uso de las tecnologías visto desde la teoría de la técnica y la estética. Como resultado se releva el problema histórico intrínseco al desarrollo de la técnica en el uso de las herramientas tecnológicas disponibles, al mismo tiempo que se asume la importancia de disponer estratégica de las TIC atendiendo a ambas condiciones de diversidad: la distancia cultural y la intergeneracional.

PALABRAS-CLAVE: Educación inclusiva. Tecnología y educación. Técnica y teoría estética. Educación multicultural.

ICT STRATEGY AS INCLUSIVE PRACTICE IN A CONTEXT OF MIGRATION

In the last ten years, Chile has witnessed the progressive increase of the population that migrates from other countries, betting on the encounter of new opportunities for basically economic subsistence (Migraciones, 2016). This phenomenon reconfigures the space and the consequent cultural substrate of the places in which they settle. The school, in this context, has seen the need to open its doors to subjects with a different *cultural capital* different from the one they had programmatically prepared for (Gayo, 2013), which in turn implies multiple challenges at the level of learning objectives especially when there are not only differences in cultural objectifications but also in fundamental elements for communication, such as the spoken-written language itself. In this intercultural scenario, which far from being an obstacle, we can understand it as an opportunity to educate in respect of diversity, it is necessary to look for tools that meet the integration challenges of our globalized era and of massification with uniformity of dominant culture. Digital technologies, information and communication in turn emerge as potential transformative of a school tradition that involves the unidirectional management of knowledge while challenging the structures of such an institution to review and completely rethink its role in process of integral development of the people (Carneiro, 2009). However, technologies themselves do not provide any property that allows achieving, for example, the objectives of making learning more complex by taking into account the culture of the child or educating in diversity. As Sanchez (2013) proposes: “Putting computers in class without train teachers in the use and curricular integration of ICT” it’s a practice that “does not imply a real curriculum integration” of them (p 2.). It is therefore necessary to contribute with *techniques* applied to *technology* whose focus resides in the equality of conditions in the classroom whatever the ethnic, national, religious, sexual, age, etc., of the participants, always maintaining a space for the full expression of everyone’s concerns.

To justify the inclusion of ICT in an intercultural context at the same time we clarify whether the implementation of *ad hoc* programs depends or not on a generational problem or usage techniques, we will take an experience in the subject of music in the Álvaro Covarrubias School located in the commune of Independencia, in the city of Santiago de Chile. In Santiago, the presence of families from different countries has become increasingly noticeable, mostly from countries bordering Chile as well as other parts of the continent (Migrations, 2016, p. 137). This type of migration has made possible that, in spite of the cultural barriers inherent to the local characteristics that each subject carries, it is still possible to establish a fluent communication in the absence of the language barrier in the common case, which favors the understanding and an adequate inclusion in the course of the current educational program. However, there is another percentage of families that come from countries far away in customs as well as in language, which forces us to make a review and even modify the learning and evaluation strategies that are applied to students in this condition. It was the case of

“Qiu”, a student of Bulgarian-Chinese origin who arrived in 2015 at Álvaro Covarrubias School. The establishment placed him in 8th grade, where he made his first friends leaning against a gestural communication type. Qiu had not been in Chile for more than a week when he was enrolled in school. He had no major references to our country previously and, of course, he did not speak any Spanish. Over time Qiu was learning the basic words to account for the courtesy of our society, which coincided with his own: “hola”, “¿bien, y usted?” “chao”. He also had good relations with his course and began to excel in some activities such as table tennis, basketball and mathematics.

The arrival of Qiu revolutionized the school environment. The students had to design creative ways both to communicate with him and to understand his answers. In the case of teachers, they had a similar issue although the accent of the problematization took place in the professional perspective: “how will we do to teach and evaluate Qiu, if he does not even speak Spanish?”. Some colleagues spoke about making the curriculum more flexible, others of lowering the scale of grades, others of adapting the content to what he was capable of doing. Whatever the solution to the problem, it was clear that the stable and conservative structure of the school was not prepared for this type of case. Already in 2013, Tijoux in her study on discrimination in intercultural school environments in Santiago stated:

“And while schools are supposedly institutions aimed at socialization and integration, there is a contradiction that cannot be resolved without an education policy aimed at the educational community itself to prevent a racism of biological characteristics from reproducing on a daily basis “ (Tijoux, 2013 , p. 297),

words that give an account from their field of study of the little structural clarity of the school institution in assuming its more contingent and urgent tasks. Yes, it could be effective in putting into practice a model that optimizes the few available resources, that will participate in obligatory rites from the central organisms such as the participation in standardized tests in the race to compete with other schools in the recruitment of students, a career defined by the results in the same standard tests. But to find contingent solutions, for the pedagogical resolution of emerging problems or even to articulate with other agents (centers of culture, consulates or embassies) that together with the school could improve the situation of Qiu in its learning context, no. For such problems this school did not seem to be designed.

In the subject of music, as in all, the problem of the cultural barrier was in force. The ability of the teacher would be tested to the extent that he managed to articulate the knowledge that was proposed to develop with the real conditions of the students and the resources available to support their strategies. In this context teacher’s own features led him using the technologies applied to a compositional process that on the one hand allowed to develop superior skills of musical intelligence such as the ability to analysis and comparison of rhythmic-melodic units, appreciation and distinction of currents stylistic, and finally the creation and superposition of complex sound sequences based

on the own identity and interests of the students in the work of art ; and on the other hand, the exercise had to suppose an equality of conditions for the creation by means of the use of a “universal language” through a ductile digital interface, easy to use and capable of allow the free expression of the participants.

With these challenges, the proposal was made. his was based on a digital platform use that addressed the musical composition from different pre-elaborated sequences and plotted in a cube type “Rubik” where each small cube, when activated, was a sequence that began to run looping out the sound. The exercise then consisted in combining these sequences which at the same time were inscribed in a certain style of “popular” music (such as reaggeton, hip hop, dance, electro, etc.)

The results were positive. Both Chilean students and Qiu managed to develop their sound projects that materialized in tracks who where named according to their whim. But beyond the product that itself encompasses a process that involved the acquisition of various learnings about music, what caught most attention was the satisfaction with which students presented their works, shared or referred to them. Perhaps due to the fact of creating works of contingent styles or tastes, typical of the current music industry, they felt part and at the same time producers of their extracurricular culture even though they were at a institutional school environment. Be that as it may, the objectives were fulfilled for all including Qiu, whose works stood out in the melodical-timbrical game and in the notion of “song” applied to his work.

As we can see, this case is just an isolated experience of effective treatment of digital technologies as a tool that matches with equality the learning conditions. Anyway, the analysis of some elements that underlie the implementation of this type of practices is interesting. We will therefore tackle two aspects that promote or distance themselves from an application of ICT in the classroom from an intercultural point of view: the generational clash and the problem of technique and technology.

GENERATIONAL SHOCK: THE NEW VS. THE OLD

The incorporation of ICT to the traditional school landscape is marked by a generational clash. This controversy between the new and the old is not an exclusive property of our days: Herrera (2005), for example, reveals at the beginning of his work *Trends and Perspective in Educational Technology* how Socrates himself showed his immense fear by putting himself in dialogue risk in the face of the imminent prevalence of the book, the new technology (p.3). And like this one, there have been multiple resistances that are mainly based on the fear of losing the proven benefits of what has already been working, the old, against the possibilities and paradigms contained in the new. In the school and into literature about digital agenda in education there is a permanent resistance of teachers to use new technologies as a critical factor in implementation, mainly in the last 10 years (Unesco, 2011). Although there are still

no indicators that demonstrate an improvement in learning outcomes provoked by the presence and use of ICT, the idea of validity or non-validity of teachers' methods in the face of the availability of new resources prevails (Unesco, 2016). This is exacerbated when we see two characteristics of our time: one is that most youth have access to these resources and dominates them better than their teachers, and another, that advances in digital technology and information in this era is exponentially greater than at any time in the history of mankind. A discovery today, the *electric current era* will be obsolete tomorrow (McLuhan, 1967, p.9). Thus, in the modern approach to education as an enabler of competencies that yield results in a global labor market, knowledge in ICTs rather than a tool to fully reach other knowledge in its complexity seems to be a learning in itself, which enables specific functions in the market and in the current work industry. This explains the non-application of Sánchez's model (2013), who in his proposal to integrate ICT into the school curriculum maintains a transverse and harmonious insertion with all areas of knowledge and not a model type "plot of knowledge" sustained in itself (p. 2). And at the same time, the vision of UNESCO (2011) and the national policies promoted by Enlaces are ratified (Aravena, 2012) whose efforts focused on the mere provision of digital infrastructure, policies that did not necessarily have a follow-up or a program applied to learning, but in the deregulated exposure, access without a greater objective than access, consolidating the commercial vocation hidden in transnational policies on the use of ICT in schools justified under the premise of "economic growth" (Unesco, 2011: 6, Gill, Guasch, Maloney, Perry, & Schady, 2005, SAP, 2017)

In this scenario, teachers face a notorious dilemma: to enable themselves in the new trends that materialize in specific uses of the available technology, at the same time that policies about the insertion of ICT in the classroom have not shown in all this time not a single indicator that justifies them (Unesco, 2016: 6). This, although can be explained from the lack of support to installed programs as well as by the lack of instruments that study the ICT landscape, is a valid finding that at least is able to encourage a questioning of these cross - cutting policies. The question then becomes: Who said that using ICT is good? And from a generational point of view, when was installed the assumption that the new, innovation itself, it's correct and / or favorable for educational progress? (Cuban & Jandri, 2015)

This questioning seeks precisely to put into tension a paradigm of our modernity: the novelty as the vanguard of the correct (Quintana in Aparicio Gómez, 2017, pp. 9 - 16). And this is applicable to multiple senses of everyday life. As an example, a few days ago in Chile, through social networks began to circulate the photo of a section of the newspaper "El Mercurio" published in the decade of the eighties, which bore the title: "Chileans will retire with 100% of his salary in 2020" (El Mostrador, 2016). In those years and with other reasons, the population was persuaded to change from the forecast system of the INP (Social Security Institute) to the AFPs (Pension Fund Administrators), something like the change from the old system to the new system,

which offered very high dividends. Currently this old news is installed with a touch of irony: we all know that pensions in Chile are miserable, precisely because of the system that finally imposed and that is mandatory by law: the AFP (currently profitability does not exceed 5%). Beyond the current problem of pensions, we can see here exposed the dilemma of the old with the new, which is exacerbated if the context is the period of Chilean military civic dictatorship (1973-1989) where dictatorial policies and the entire communicational apparatus available just focused on criminalizing and dismantling the old initiatives and reestablishing them for a new vision of society. Like this case we could find multiple examples that would graph us in a better way the progressive loss of the “golden age” topic, the one in which everything was better in the past; rather would show us how we entered the era in which the objects, uses on them, techniques, rituals, rating systems, etc., have increased chance of becoming quickly obsolete. Augé (1992) defines the superabundance of events linked to digital artifacts and ultimately to *supermodernity* as a time where the idea of a permanent present characterized by excess prevails (p. 36), which conspires with historicity, with the human projection to the future and with the preservation of the past. Validity is a property that does not belong to the objects of modernity.

THE OLD VS. THE NEW AT SCHOOL

In school this conflict does take place. And this institution as a result of republican modernity is based on the conservative idea of maintaining and preserving the values of a determinate state, today extended to a globalized and democratic society. Teachers, the ancients, maintain their old practices, which are not correct *a priori* due to the fact they are old. The students bring to school all the baggage that the culture pours into them and ends up producing a clash of epochs that could never have been as obvious as today. The school makes desperate attempts to update itself: on the one hand, the big organizations understand it as a strategic space for the formation of human capital in the neoliberal model (Unesco, 2011; Gill et al. al., 2005); on the other, teachers and students themselves have the problem of the expiration of the means to manage knowledge and knowledge itself. The ability of teachers to maintain their old traditions, and with them their old aspirations, faces the discourse of the entire market society that gives unquestionable value to the novel, without mediating the necessary evidence of the promotion of welfare conditions and integral development of learners because of ICT use in education.

The critical insertion of technologies is possible to be understood from the generational problematic.

THE TECHNIQUE

From a materialistic point of view, tools or instruments are the material means that amplify the production force of human beings in their objective environment (Marx & Engels, 1974, p.79). Work is the activity that modifies the environment and organizes society according to their tasks in productive work. Likewise, production is understood as work destined to satisfy both subsistence and spiritual needs of the human group (Vásquez, 2005). The manipulation of tools in order to optimize the use of force in the achievement of their products, organizes the *technique*: cultural synthesis of the relationship of societies with their material environment. Thus, the *technology* would be the set of modifying tools of the material medium together with its potential re-organizer of the same, while the *technique* is the synthesis of motor procedures, coming from a historical evolution, for the use of *technology* (2005: 53). Thus, the same *technology* may have different *techniques* to be used, each of these being a reading that society made of its environment and for which it had the use of force through its tools.

It can be said that technology is not a new attribute of the school; it is by definition a tool that optimizes the management of the available force. Moreover, the problem of use is a historical problem to the extent that the *technique* itself contains the synthesis between human groups and their next environment in the production process of solving their immediate and mediate needs, and even when this initial scenario disappears and the technique prevails and develops progressively, it does not possess such autonomy that it strips it of its material condition of origin (Adorno, 2004, p.22).

By way of example, the guitar is an instrument that in the global world has become as popular as a symbol of universal musicality, as a consecration of the “ luthier “ technology for an instrument of individual sufficiency. In Chile, there are some of the greatest exponents of the technique in guitar called generically *classic guitar* which is taught in multiple schools and universities throughout the country. On the other hand, in the margins of the city of Santiago we can find a series of “cultores” of traditional music, who to tell stories or spread passages of the Bible through the *Song to the Divine* (“Canto a lo divino”) are accompanied by the execution of the guitar, the same instrument that is taught in schools and universities, of course in a different way. These cultores in their historical travel have developed a specific way of relating to the instrument, changing its standard tuning and therefore the fingering and use on the instrument. The cultores of the town of Pirque, for example, had agricultural work as their main task. His rhythm of life was based on the harvest times, so his physiological attributes for the execution of the guitar were also conditioned by their relationship with all the instruments that made up the technology of available production (*technique*). The latter explains the nature of his technique and, therefore, his music. The hand of a farmer has the hardness of a person who works the land with a hoe, mounts the yoke on the animals, collects the fruits of the garden from the ground, who with the shovel

moves the earth and makes channels for the passage of Water. His hands are harder and wider than those of a guitarist whose main role in modern production is playing the guitar. In the production process of the cultor, the guitar is embedded in the complex of his work; that's why they tune their guitar differently than standard tuning. This is how we get to the *transposed guitar*, a technique different from the *classical guitar* and that contemplates a more reduced use compared to the harmonic-melodic complex of the academic technique. As the center of the production process is not the guitar itself, we look for simple positions that give a simple harmonic result capable of accompanying the song in certain established events, marked by the agricultural-religious calendar, instead of performing as permanent executors of guitar repertoire in an urban or academic circuit. In short, the *technique* is not a set of neutral procedures; it is, on the contrary, a synthesis that comes from the relation of production between the subjects and their environment, a relationship that is above all historical and cultural.

THE HISTORICAL-CULTURAL SYNTHESIS OF THE *TECHNIQUE* IN ICT

In the application of ICT to the classroom we can notice that there is a problem of technique, as a historical-cultural synthesis. When a technique is taught in the university to play the guitar (classic guitar) instead of the other (transposed) and it is assumed that the first is “universal”, we could go so far as to say that in the end it is being taught, through the synthesis contained in the *technique*, one story over another. Or, in other words, that value is being assigned in such a way that one culture, the Western European one, is established over the other, peasant-local, de facto subordinate. In the implementation of ICT policies, we are witnessing the same, product of the paradigm of the new understood as the correct, described above. And is that ICT is not the only technology available at school: from tables, pencils, rooms, soccer balls, chess boards, books and notebooks, etc., any tool that maximizes the task or Work, in its complex relationship with instruments, is a technology. If the focus is learning and our question is “how to improve skills on “ X “perhaps the options would be multiple, including the use of ICT. But as we are taking it for granted that the school “should not be left behind” the solution results in the use of the tool rather than in the application of the same in its socio-constructive dimension. The problem of the *technique* could contribute in the explanation about the absence of real results in ICT provision policies and in its definitive “little entry” in the teaching staff.

Coll (2013) states that the problem is not accessing to digital technologies. While the market needs access to digital technologies to exercise supply and demand, sooner or later we will all end up accessing it out of necessity. That is, in the production process, which in this specific case places us as consumers, there is a certain use of technology over available technology, which forces subjects to become familiar with it in order to maintain the consumption circle. The particularity of this type of technique is

that, although it is explained in the historical evolution of our era, it prescribes the use of technologies for extremely delimited objectives. So, how is it possible that an elderly teacher is oblivious to the use of technology when in practice must make purchases or transactions online, when interacting permanently with televisions, refrigerators, microwaves, credit cards, escalators, automobile it's automatic, cellular, etc.? The problem is not access to technology by the old, it is the use and is at the same time the relationship between usability and historical discourse. The old professor is not only denying the new artifact itself because it is new (although many times it does happen and there are pontificators of the old because he is old, as well as the defenders of innovation in himself) but his conception of what is the "educational" field is not inscribed in his history of relationships with digital technology. In other words: his history, which is the space for training his technique and which in turn is nothing more than the cultural relationship between his resources and needs, comprises "the educational" in a place other than "the digital". So, the barrier is not purely "technical", in a de-historicized sense and assuming that the technique is a simple recipe of steps to follow or a manual of instructions, the barrier is "Technical" in its historical dimension, in the understood that the trajectory of their social relationships that significantly define education does not appear the presence of digital technology, but other technologies abound. This explains why the problem of ICT technology is not solved in a summer course for older teachers; the solution is not a recipe book. As in the pedagogy focused on infants and taking into account the constructive perspective of Ausubel, the teachers' learning about ICT has not been "significant", it has not been anchored to everyday phenomena already in the domain of the participants (Rodríguez, 2004). Rather, it has been inserted as an annex to everything they have been doing in their long history of pedagogical problems. There is no reason to believe that only children need contextualised learning: a serious policy of initial and continuous training, for example, must integrate a cross-cutting and applied use of ICT that is not based solely on the vertiginous nature of the changes in digital technology, but also in the process of adapting and appropriating the old to the new platforms. The more forced this process is, the greater the resistances it will generate, and the "digital" will not be understood as the "non-educational".

ICT IN SPECIFIC EDUCATIONAL CONDITIONS

At the beginning of this essay, the experience of a teacher with his students was recounted, where one of them had the characteristic of belonging to another culture and speaking another language. The result of their proposed pedagogical experience was cataloged as "positive" by the achievement of the objectives of the class by all the participants, including the student of Chinese origin. Moreover, the students themselves were satisfied and even happy about the products achieved. The question

of rigor is: what elements could make this a “successful” experience, in the sense of the achievement of proposed objectives? How did the use of ICTs influence in the development and achievement of the objectives of the activity?

The described experience has as a feature the overcoming of generational dilemma from the teachers’s side and the accepted entrance of youth culture to classroom in the students’s one. As we could read above, generational shock is a cultural problem. One expressions of this problem is materialized in the notion of a youth culture that is outside the school, while it sustains its own cultural system, restricted only to it. While the constructivist pedagogy asks the school to open its strategies to the culture that young people carry, also valuing their baggage as a valid and motor aspect of learning as opposed to *tabulas rasas*, the traditional school seems to insist on its model of uniformity, where those expressions that do not know how to assume or how to take advantage so that the learning experiences impact more deeply on the learners’ development are excluded. Therefore , we could say that the first barrier, the generational clash that also translates into a clash of culture of “insiders” (preserved by teachers, administrators and even students themselves) and “outsiders” (which *a priori* is excluded by the school and that is carried by students from their local culture, and that in turn is excluded for teachers by the institution of formality proper to school tradition), is surpassed both thanks to the use of digital technologies, family members for the students and most of the non-school contexts, as well as for the inclusion of musical expressions that speak about those trends in force in the youth, which in their great majority do not have a “serious” space in the school. This not only allows a free aesthetic enjoyment of those socio-historical constructs that define “the beautiful” or “the desirable”, in this case based on the “reaggeton” or the hip hop”, but also validates everything that builds the subjects in their spaces of primary socialization and therefore what subjects themselves are (Berger and Luckman, 1986). The tastes, with all the mercantile problem that they entail, speak of the historicity of the aesthetic enjoyment. Making music “hip hop” or “reaggeton « in many cases is also BEING in society; it is to return culture, recreating it, what culture has made of each one. In the words of Hennion (2010) «the links and ways of doing the amateur can articulate and form subjectivities - and not only respond to social labels - and have a history irreducible to that of the works» (P. 28). The demonstrations of satisfaction of students before their creations are not based only on the compliance of the beauty norms imposed by a certain style, but the matter of participating in the sound syntax in the creation of a musical product explains their being in the world, its historical condition, its participation in culture.

BY WAY OF SYNTHESIS

ICTs played a strategic role in the implementation of this activity. They were the

enablers of a language common to all participants regardless of their cultural origin and the linguistic barriers observed. In addition, they contributed with such a visualization of the sound phenomenon that allowed students to understand the deep properties of the composition by sequences and, therefore, its manipulation and recreation. The learning conditions, in fact, were the same for all the participants even if the sound products have been different (and, in fact, they were), because the activity objective was precisely that everyone could achieve different results, applying the proposed concepts in equal conditions, but in diversity of intentions.

The critical of this experience and what makes it, in fact, exceptional is that in order to break both the generational-cultural barrier and the problem of the use of ICT (technique), the teacher had to be young, compared to the rest of teachers, and historically close to the use of technologies. But what would have happened if the pedagogical strategy had to be designed by a teacher of another generation? Does the yardstick with which the result or the “quality” of the design is measured are the same for both the young and the old teacher? This experience does not seek to be a model to repeat, because each educational space proposes its problems distinctly, and because at the same time, every teacher is in position to find the pedagogical solution to his emerging problems. Although ICTs contributed in the equality of conditions for the acquisition of learning, another teacher could have found another option that could equally satisfy the need detected.

To achieve a balanced use of digital technologies, in addition to the permanent proposal of accompanying teachers, an initial premise is the abandonment of the sentence of the new as a synonym of “the effective” or “the right thing”. This excessive assessment of the new and the rapid expiration of its objects that results in the same search, is also a devaluation of other available technologies and their respective techniques, which in turn is fundamentally the rejection of a specific historical perspective, which resides in the techniques, and which specifically means and values the educational. It is a rejection of the ancients for the fact of being old. And when the existence of education is justly explained in the meeting of the old and the new, *between the past and the future* (Arendt, 1996), in the insertion accompanied by the signifiers to the new subjects to participate in the meanings of society and to know their great conquests as culture, the loss of value of the old nullifies the historic contribution of intergenerational human contact in the “secondary socialization” (Berger and Luckman, 1986). It is essential that the transit between the nuclear signifiers and the social signifiers takes place in spaces where every actor has his dignity gained by the mere fact of being one, regardless of ethnic origin or age.

It is also necessary to review if what would be happening in our time is simply a true delegation of secondary socialization from face-to-face spaces (schools) to virtual spaces (social networks, web, etc.) or else, this assignment increasingly dispenses with the “old ones” insofar as the “new ones” have other significant spaces, leaving opened a deep discussion that ratifies or not the importance of the old ones and face-

to-face education in modern society. If the conclusion were that both are not necessary, perhaps the current path, which envisages an end of the school and other pillars of current social life, would be correct.

ICT can be an educational contribution in equating the conditions of access to knowledge and the creation of learning products, as we saw in this particular case. However, in order to avoid generalizations, we could appreciate how this experience had specific conditions that contributed with its realization, being able to visualize in dialectical contrast those aspects that would not facilitate the entrance to technology in any pedagogical strategy. These aspects, such as the generational difference and the historical synthesis contained in the technique, are problems that are evident in the institutional failures to establish a specific use of ICTs, since deep down this specific use is not validating a history of relations between the teacher and the means available in the various cultural contexts- pedagogical. On the contrary, they suppose the advent of new historical syntheses contained in the “recipe” type techniques that are forcedly imposed on the experience of the “ancient”, who in fact had not yet been related to their immediate environment in such a way that their specific relationship results in the prevailing *technique*.

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ANNEXES

-To access the referred digital music composition platform, enter the site www.buttonbass.cl

-To know the sound productions of the students in the proposed exercise, you can find them on the website www.soundcloud.com/pepe-santiago

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