

Course Title	Informal Music Learning Approaches				
Course Code	MUE335				
Course Type	Elective				
Level	Bachelor (1st Cycle)				
Year / Semester	3rd or 4 <sup>th</sup> Year / 5th-8 <sup>th</sup> Semester				
Teacher's Name	TBA				
ECTS	6	Lectures / week	3 Hours/14 weeks	Laboratories / week	None
Course Purpose and Objectives	The aim of the course is: (a) to identify and analyze the fundamental aspects of informal music learning practices (b) to examine critically the value of informal music learning approaches in different music learning settings (c) to develop students' musical skills and abilities concerning ear-playing, improvisation and holistic approach of music performance through active participation in group work projects.				
Learning Outcomes	<p>Upon successful completion of this course students should be able to:</p> <ul style="list-style-type: none"> <li>• Explore and reflect on the nature of pop musicians' informal learning practices, attitudes and values to the extent that these develop their musicianship.</li> <li>• Compare the characteristics of formal and informal music learning practices and critically examine the ways informal learning practices could be implemented in the formal learning setting.</li> <li>• Discuss current research in Music Education concerning informal music learning practices.</li> <li>• Apply the basic stages of «Musical Futures» Project and discuss its challenges and opportunities worldwide.</li> <li>• Investigate, interpret and utilize the requirements, needs and characteristics of informal learning practices, of a wide range of ages, in order to plan appropriate developmental music activities.</li> <li>• Critically reflect on the implementation of informal music learning pedagogy concerning its sociological dimensions (autonomy, democracy, self-directed learning, group-work, peer-directed learning, inclusion, enjoyment etc.)</li> <li>• Justify the role of the music educator as a facilitator and co-learner in the learning procedure.</li> <li>• Develop musical skills such as: purposeful listening, ear – training, experimentation, improvisation, group musical performance, appreciation, expression, through situated active involvement in music making.</li> <li>• Develop individual educational plans, in alignment with the informal learning practices pedagogy for a variety of learning contexts.</li> </ul>				

Prerequisites	None	Co-requisites	None
Course Content	<p>In recent years an increasing number of music educators and researchers have drawn attention to the multidimensional dynamic of music teaching and learning in various settings. Attention is given to the dichotomy between in-and out-of school music making and studies are exploring the fundamental characteristics of formal and informal music learning and the ways in which these processes differ. During the last twenty years or so, massive consideration is specified on the ways informal learning practices could be integrated in classrooms due to the important benefits of this practice. According to Lucy Green's huge research, young popular musicians get involved in music making alone or more often alongside with friends, in a haphazard holistic way.</p> <p>Popular musicians acquire some or all of their skills and knowledge informally outside school or university and with little help from trained instrumental teachers. Exploring the nature of pop musicians' informal learning practices, attitudes, values, and the experiences of musicians in formal music education we could identify the fundamental characteristics of informal pedagogy and its potential for the musical growth of a person. The creation of a teaching culture that recognizes and rewards aural imitation, improvisation, experimentation and passion, would encourage more people to make music.</p> <p>Musicians participating in informal music learning practices, largely teach themselves or «pick-up» skills and knowledge, usually with the help or encouragement of their peers, by watching and imitating musicians around them and by making reference to recordings or performances and other live events involving their chosen music. The informal pedagogy offers a democratic learning context, where students direct their own learning, have the autonomy to make decisions and construct their musical skills according to their needs. Learning strategies such as group co-operation, group-learning and peer-directed learning, provide an enjoyable learning experience, fostering learner autonomy and curriculum choice. Informal pedagogy provides an inclusive learning environment which could accommodate students' with different abilities, as well as disaffected pupils.</p> <p>The role of the music educator is of primary importance, in order to create the democratic learning context and to support and facilitate students' musical development. Students' who actively get engaged in informal music learning approaches, develop their aural ability, expressive music performance and critical musicality. In this course, students will investigate critically the informal music learning scene and will develop their informal musical identity.</p>		
Teaching Methodology	Face to face		
Bibliography	Corrigan, D., Bunting, C., Jones, A. & Loughran, J. (2019). <i>Navigating the Changing Landscape of Formal and Informal Science Learning</i> .		

	<p>Springer</p> <p>Green, L. (2002). <i>How popular musicians learn: A way ahead for music education</i>. Hampshire, UK: Ashgate Publishing Limited.</p> <p>Green, L. (2008). <i>Music Informal Learning and the School: A New Classroom Pedagogy</i>. Ashgate.</p> <p>Green, L. (2014). <i>Hear, Listen, Play!: How to Free Your Students' Aural, Improvisation, and Performance Skill</i>. Oxford University Press.</p> <p>Karlsen, S. (2012). <i>Future Prospects for Music Education: Corroborating Informal Learning Pedagogy</i>. Cambridge Scholars Publishing.</p> <p>Linton, L. &amp; Ruth, W. (2015). <i>Elementary Music Education, Informal Learning, and the New Sociology of Childhood</i>. Edwin Mellen Press.</p> <p>O' Neill, S. (2017). <i>21st Century Music Education: Informal Learning and Non-Formal Teaching</i>. Canadian Music Educators' Association.</p>								
Assessment	<table border="1" data-bbox="467 842 1182 995"> <tr> <td data-bbox="467 842 984 884">Examinations</td> <td data-bbox="984 842 1182 884">45%</td> </tr> <tr> <td data-bbox="467 884 984 926">Class Participation and Attendance</td> <td data-bbox="984 884 1182 926">10%</td> </tr> <tr> <td data-bbox="467 926 984 968">Assignments / Group projects</td> <td data-bbox="984 926 1182 968">45%</td> </tr> <tr> <td data-bbox="467 968 984 995"></td> <td data-bbox="984 968 1182 995">100%</td> </tr> </table>	Examinations	45%	Class Participation and Attendance	10%	Assignments / Group projects	45%		100%
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Language	English								