

Blending formal,
non-formal, and
informal
approaches in the
rehearsal

WITH STEVE HOLLEY

#CMEA2020



What are we talking about here?

- Discuss and identify the changing definitions of formal, non-formal, and informal pedagogies
- Develop a better understanding of how the blending of approaches and the shifting of roles benefits the learning environment
- Reconceptualize our own approaches to, biases around , and experiences with teaching and learning



What are the benefits?

- By utilizing a hybridized approach to teaching and learning I was able to reach more students
- Nurtures a learner-centered, democratic learning environment (Allsup, 2003)
- Fosters student autonomy, agency, and the ability to work independently (Wiggins, 2016)
- Helped me move beyond teaching how I was taught



Reframing my role in the classroom

- Both parents were educators
- I wasn't an music education major
- Extensive in-school and out-of-school musical experiences
- No preconceived expectations in my first job
- I'm now looking back on, defining, and interrogating my practice



What do you want to walk away with?

*To participate text SteveHolley835 to 22333 or visit
PollEv.com/steveholley835*

- Once you've joined, please jot down a few one and two-word phrases that describe your personal learning objectives



Blending approaches in the rehearsal



“...formal-informal should not be regarded as a dichotomy, but rather as the two poles of a continuum, and that in most learning situations, both these aspects of learning are in various degrees present and interacting in the actual learning process” (Folkestad, 2006; following Green, 2006).

Formal and non-formal and informal, oh my!!



| | Roles | Curriculum | SLOs | Purposeful Learning | Location |
|-------------------|------------------------------------|--|---|---|--------------------|
| Formal | Teacher directed | Based on an existing, defined curriculum | Defined learning outcomes | Learning is intentional | School based |
| Non-formal | Shared between teacher and learner | Less structured and can be adapted | Generalized learning outcomes | Learning is both intentional and incidental | Organization based |
| Informal | Learner directed | Does not follow a structured curriculum | Does not have defined learning outcomes | Learning can be intentional and incidental | Non-school based |

Blending approaches...

Informal

- On their own by ear
- On their own by ear with a coach's help, guiding them when they hit a road block
- Through listening and notating the song in whatever style suits them best, e.g., standard notation, chord chart, lyric sheet, lead sheet, Nashville numbers, guitar tablature, etc.
- Through listening and notating the song in standard notation
- Through listening while reading a chart arranged in a notation that best fits each student's learning style and/or level of ability
- Through listening while reading a chart written in standard notation
- By reading a chart written in standard notation; listening to a recording is not emphasized

Formal

Reconceptualizing our approach, role, and teaching style



- Being both reflective of and reflexive towards our practice
- “...we need to consider more mindfully the roles and practices we are modeling” (Allsup and Benedict, 2008).
- “Creative pedagogues use these various identities to connect with students and create relevant curricula. Acknowledging shifting identities also allows for a dialogical relationship with students” (Abramo & Reynolds, 2015).

Revisiting your objectives



Why?



“Music learning should enable learners to move toward a degree of independence and autonomy in music. Music learning should empower learners with music understanding so they can become musically proficient and eventually musically independent of their teachers” (Wiggins, 2016)

COACHING A POPULAR MUSIC ENSEMBLE

BLENDING FORMAL, NON-FORMAL,
AND INFORMAL APPROACHES
IN THE REHEARSAL



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Questions & comments?



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