



**CMEA | ACME**

Canadian Music Educators' Association  
L'Association canadienne des musiciens éducateurs

## **Call for Chapter Proposals**

### **21st Century Music Education: Informal Learning and Non-Formal Teaching Approaches in School and Community Contexts**

Senior Editor: Susan A. O'Neill

Lead Editor: Ruth Wright

Editors: Betty Anne Younker and Carol Beynon

CMEA/ACME Biennial Book Series, *Research to Practice*

**Proposal Submission Deadline: April 1, 2015**

#### **Scope and Purpose of the Book**

Alternative approaches to music education such as informal learning (Green, 2001) and non-formal teaching (D'Amore, no date) have had dramatic effects on music education in many parts of the world including the United Kingdom, Australia, United States, and Canada. These approaches, largely pioneered within Musical Futures, a project funded by the Paul Hamlyn Charitable Foundation in the UK in 2003, aim to bring school music education closer to real life music learning practices, resulting in engaging, relevant, and practically based music learning. A decade later, this series of pedagogic approaches is used in more than 1700 schools in the country of origin, UK, (*i.e.*, two-thirds of UK secondary schools). Growing numbers of students around the world are also now benefitting from this 21<sup>st</sup> century, culturally relevant approach to music learning. As a result, students from ages 11 to 18 years in hundreds of schools are choosing music in higher numbers than ever before (Hallam, Creech, Sandford, Rinta, & Shave, 2008), are deeply engaged in music making, and are achieving excellent results in all facets of music education from rock band to wind band, from lead singer to choral excellence.

While it might be argued that informal music learning and non-formal teaching are now 'old hat' in many European countries, the concepts are new, controversial, and troubling to many in North America who employ didactic approaches in the classroom. In Canada, proponents of long cherished and respected approaches to music education featuring established methodological approaches to the classroom have sometimes looked skeptically at the concepts of informal learning and non-formal teaching in music. Regardless of anxieties about them, there is no doubt that this new pedagogic approach has caused a healthy critical reflection by many music educators on philosophies of learning, pedagogies, and learning contexts. This book aims to examine wide-ranging issues associated with music education related to informal learning and non-formal teaching through critical lenses. It will shed light on the significant opportunities, challenges, and responsibilities that face music educators, music learners, music researchers, and musicians as we consider optimal ways of learning. It will ask whether it is possible for tradition and innovation to live side by side in productive relationship in music education.

Transformations have taken place in what we know about how we learn, and the ways in which students, music educators and families interact and engage with music as means of communication and connection, and as a social tool for entertainment. In addition to changes in personal, social, and educational practices, new and emerging concepts resulting from informal pedagogical practices need to be considered in relation to music education, such as the convergence of traditional methods, multimodal learning, the role of participatory forms

of music education through online networks and social media, and innovations in user-generated content that have expanded traditional forms of musical understanding.

Key questions to explore further include: How do young people and their families engage with music in and out of school? What music and materials should be used in the classroom? What should teacher education and professional development programs look like as we promote and recognize multiple ways of learning?

The way knowledge is mobilized and utilized through partnerships and collaborations, and the development of more multidisciplinary research epistemologies, have resulted in increasingly blurred boundaries between research and practice. It is now possible to cultivate learning opportunities through new media of expression and communication in ways that have not been available to educators before. This information is vital for helping music educators make effective decisions, engage diverse learners, and connect with them throughout their lifespan in schools and communities. And more questions arise: How does informal music learning and non-formal teaching impact effective music learning? What guidance is needed for music educators to depart from traditional notions of teaching and learning in the classroom? How should teaching practices promote and enhance music learning and musical development in the 21<sup>st</sup> Century? What does informal learning and/or non-formal teaching look like in school and community contexts and how can we work together on creating learning opportunities in more connected and coordinated ways?

## References

- D'Amore, A. (no date) *Musical Futures: An approach to teaching and learning resource pack*. 2<sup>nd</sup> Edition. London: Paul Hamlyn Foundation. Retrieved from the worldwide web on 9 October, 2014 from <https://www.musicalfutures.org/resource/27232/title/musicalfuturesanapproachtoteachingandlearning>
- Green, L. (2001). *How popular musicians learn*. Farnham: Ashgate.
- Hallam, S., Creech, A., Sandford, C., Rinta, T., & Shave, K. (2008). *Survey of Musical Futures: a report from Institute of Education University of London for the Paul Hamlyn Foundation*. Project Report. London: Institute of Education.

## Suggested Topics/Issues for Chapter Submissions

The following topics/issues are suggestions for research areas that chapters in the book might address. Other related and relevant topics/issues are also encouraged.

- Philosophical, sociological, and psychological perspectives on music use, learning, and transmission in peer groups, families, society, and schools.
- Pedagogical practices engaging learners in diverse and innovative informal/non-formal music-related opportunities
- Theoretical/conceptual contributions and critical analyses that inform and transform our understanding of relational changes in music education.
- Significant problems and innovative practices that engage young people in meaningful and purposeful informal/non-formal music education.
- Technological issues, affordances, and potentials of informal/non-formal music learning.
- Frameworks that are effective for creating interactive and interconnected forms of non-formal music education that maximize learning across diverse music learners and learning environments.
- Innovative practices in assessment and evaluation in informal/non-formal music education.
- Advances in research methods and theoretical explanations, knowledge equity and exchange, and ethical issues in research, teaching and learning related to informal/non formal music education.
- Personal, musical, political, and social dimensions and actions associated with informal/non-formal learning (including for example the impact on identities, gender, inclusivity, and cultural understanding).
- Paradigmatic and disciplinary perspectives in music education related to informal/non-formal learning, such as historical, scientific, empirical, experiential, pedagogical, curricular, or policy implications.
- Related issues for postsecondary, teacher education, professional development, and graduate studies in music and music education.

## Important Dates

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| Proposal submission deadline:     | April 1, 2015     |
| Notification of acceptance:       | June 30, 2015     |
| Full chapter submission:          | December 15, 2015 |
| Peer review comments:             | March 15, 2016    |
| Final revised chapter submission: | June 30, 2016     |

## Publications Advisory Committee (PAC)

Chapter proposals will be reviewed by the Senior Editor, Susan O'Neill, the Lead Editor, Ruth Wright and Editors Betty Anne Younker and Carol Beynon, as well as members of PAC – Mary Kennedy, Andrea Rose, Lee Willingham, Betty Anne Younker – based on originality, topic suitability, well-established research base, innovativeness, and reader-friendly yet scholarly writing style. Full chapters will be peer reviewed by at least two independent music education researchers/scholars.

## Chapter Proposal Submission Procedure

At this stage we are only seeking chapter proposals. Prospective authors are invited to submit via email an electronic version (Word document) as follows:

- 1) Provisional title
- 2) 2-3 page chapter proposal for review that clearly explains the mission and concern of the proposed chapter and describes the research base, theoretical context, methodology, and the significance, implications and/or implementation recommendations for practice
- 3) Minimum of five references to support the proposal (must be in APA reference style, 6th edition)
- 4) Complete contact information, including mailing address, telephone, email
- 5) 3-4 sentence brief biography

## Chapter Requirements (if proposal is accepted)

- Chapters should be 5,000-6,000 words (excluding references and reflective questions– see below).
- Each chapter should contain: (1) abstract (100-150 words, in third person), (2) set of reflective questions (3-5; no more than 5), (3) reference list (in APA style) including a list of key (major) references on the topic, (4) list of important websites and other resources (if appropriate).
- Each chapter should make clear how informal/non-formal learning is impacting music learners, music educators, music researchers and/or musicians in specific contexts. The chapter should also make clear the link or relationship between informal/non-formal learning and *music education practice* specifically.
- The chapter should be written with both academic researchers and practicing music educators in mind. Authors are asked to write in a style that is accessible to both, including students in music teacher education. Chapters should be broad in scope and vision where possible to reach as many readers as possible – both nationally and abroad. Where possible, chapters should try to draw on international and culturally diverse examples to illustrate the potential of the particular educational issue/aspect you are discussing.

Please email submissions to Dr. Ruth Wright: [rwrigh6@uwo.ca](mailto:rwrigh6@uwo.ca)