



Exploring Creativities through Rhythm,
Drama and Movement:
*Intensive Workshop Series Conducted with Seven
Tanzanian Youth in August 2017*

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Abstract:

Finding the balance between working collaboratively as part of a community, and exploring one's own, individual creative instincts and abilities can be difficult in artistic and educational settings. Could the arts be a key to unlock the flow of individual creativities and expression, specifically amidst the conditioning of the Tanzanian Secondary School system? In this paper the author explores the concepts of creativities and the community arts through a reflection of the pedagogical project "Camp for Creativity" conducted with seven Tanzanian youth. Aiming to develop creative skills, the camp consisted of day workshops exploring various creative skills, such as rhythmic compositional creativity, dance, drama, and making instruments out of everyday items. The camp ended in a video-recorded performance open to the public. After five days of workshops, this project confirmed the author's speculations on how these activities affect the participant's personal creativities in various situations, during interviews the participants mentioned that confidence and self worth were the main things they took away, as well as a newfound sense of discovery in themselves and the world around them. This project establishes the importance of similar projects in the future as a way to kick-start individual creativity and confidence in participants.

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Introduction:

I believe that in the beginning, there was rhythm. The rhythm beat out its steady cry inside of us from before we were born. It shapes us, and sustains us to our last day, or indeed beyond. It can be heard in our spirits, in our souls, in our heartbeats. This rhythm is also inherently related to the power of creativity. As human beings, one of our greatest characteristics is to create, to inspire, and to shape. While we still create on a day-to-day basis, we should constantly challenge ourselves to push the boundaries of our own creativity.

From my viewpoint, in various parts of life, we often see ourselves as one of many, fitting into certain groups, completing part of a whole, and being a member of certain societies. Finding the balance between working collaboratively as part of a community, and exploring one's own, individual creative instincts and abilities can be difficult in artistic, and educational settings. Creativity may assume many forms, and serve many diverse functions, not only in musical work, but also as part of everyday personal and social life. For this reason, the ways in which creativity is encouraged or discouraged (even unintentionally) in an educational setting could then affect an individual's freedom of creativities in other areas of life as well.

The educational setting in which this project was based is the government and private high school system in Arusha, Tanzania. In my bachelor degree studies (music education), I became more and more involved in the local schools in Arusha as a student teacher. One of the most concerning aspects to me as a student teacher was the unintentional suppression of creativities that I observed. Many students were hesitant and overly cautious when it came to expressing themselves creatively in the classroom.

Through this project I asked,

- Why are Tanzanian youth reluctant to be creative in the classroom?
- Could music and the arts be the key to unlock the flow of individual creativities and expression in an educational setting?

From Creativity to Creativities:

In setting up the parameters for the project, one must firstly ask: what is creativity? The definition of creativity has been widely debated between philosophers, artists, pedagogues, and specialists in other fields and a conclusive definition has yet to be agreed upon. According to the New Oxford American Dictionary (2010), creativity is defined as “the use of the imagination or original ideas, especially in the production of an artistic work” (n.p.). This broad definition can be applied in a number of ways, but importantly, already suggests that creativity is essential in artistic practice. Boden (1996) offers another perspective, explaining creativity as the “novel combination of old ideas” (p. 75). Another definition relating to novelty comes from Nwazuoke (1996) as quoted by Fazelian & Azimi (2012, p. 720) , “Creativity is a complex behavior of a human in which an individual utilizes his or her mental resources in such a unique way that a novel product, which is adaptive to reality, emerges”. Nwazuoke (1996) also notes that

creativity is often equated with words such as discovery and uniqueness, divergent thinking, exploration, imagination, ingenuity, innovation, intuition, invention, newness, novelty, originality and unusualness. Plucker and colleagues (2004) add to the list of attributes credited to creativity, stating they often include some combination of originality, uniqueness, or novelty *and* socially determined fit, appropriateness or usefulness. According to them, creativity is “the interaction among aptitude, process, and environment by which an individual or group produces a perceivable product that is both novel and useful as defined within a social context” (p. 90). However creativity is not only defined as a product-based concept, as Guilford (1950) draws the connection between creativity and the learning process, stating that a creative act is a moment of learning.

In searching for a congruent definition of creativity, the idea of creativity seems to be vast enough to warrant the idea of more than one aspect or side to the concept. Indeed when we look at the use of creativity in the arts alone, or even narrow it down further to music, there are still a multitude of variants, each claiming a specific type of creativity, yet all under the same umbrella concept. Music Education researcher Pamela Burnard (2012) explores this multiplicity through referring to the plural, *creativities*. In doing so, she pushes for a conceptual expansion of creativity from a singular activity, to a multidimensional process. As she argues, there is “no single musical creativity for all music” (p. 3). This statement resonates strongly with my own experiences, especially in light of a global music scene in which each musical culture brings with it unique understandings of teaching, learning, playing, creating, and expression through both

individual and collaborative creativities. This holds true in the case of many of the traditional musical cultures in Tanzania, where this project took place.

In Swahili, one of the official languages of Tanzania, there is a concept of *ngoma*, which Howard (2014) defines as “the tradition of expression via music, drumming, dance, and storytelling” (p.1, abstract). She notes that *ngoma* can be used to transmit history, values, education, and even identity. Ngoma may be seen to engage with multiple creativities, as it incorporates a variety of different artistic and social mediums. Having lived in Tanzania for over ten years, I feel safe to state that when you take away one of the elements (albeit drumming may be substituted for other rhythmic elements such as clapping, stomping, or the shaking of jewelry) the *ngoma* lacks wholeness and loses something of its richness. Looking through Burnard’s (2012) lens of multiple creativities to conceptualize the concept of Tanzanian *ngoma* in terms of creativities, I designed the framework of this project to incorporate elements of music, rhythm, dance, and drama. This served to create an element of familiarity in the midst of new creation and exploration, for both the participants and myself.

Barriers to Creativities in Education Settings:

It is important to note that creativity is not *always* supported in educational settings, yet neither does formal education necessarily suppress student creativity (Beghetto, 2010). Many teachers agree that creative skills should be present and valued in the classroom (Aljughaiman & Mowrer-Reynolds, 2005; Westby & Dawson, 1995), even if encouraging individual spontaneous creative responses with a multitude of energized children is not always straightforward (Runco, 2007). Psychologists also recognize the

value of creativity in the classroom, as “developing the creative competence of children is one way to help prepare students for an uncertain future” (Beghetto, 2010, p. 447). Why is it, then, that creativity often encounters many barriers within the classroom setting?

In his (2010) article, *Creativity in the Classroom*, Beghetto discusses many of the obstacles to creativity that can be found in a typical American classroom. While the degree to which they are present may vary, many of these also exist in classroom situations in Tanzania. The first of the points he raises is how the typical teaching model is that of the teacher standing in front of the class, speaking and not giving much time comparatively to requiring active responses from students. The ‘IRE’ (Initiate, Respond, Evaluate) pattern of classroom speaking is mentioned, and while it can be a useful tool for presenting, an overreliance on this approach can result in students simply “learning their role” in the exchange (Beghetto, 2010, p. 450). Consequently, the ideal student is cast as compliant and conforming (Torrance, 1963). With this image in mind, it is understandable why a barrier to creativity in the classroom exists. Teachers can sometimes associate creativity with characteristics such as nonconformity, impulsivity and disruptive behavior (Chan & Chan, 1999; Dawson, 1997; Scott, 1999). With creativity often associated with such behaviors, it is perhaps no surprise that often, “unexpected or otherwise creative responses are not welcome in the classroom” (Beghetto, 2010, p. 450).

There are also many factors potentially hampering creativity that fall outside of the individual teacher’s control, and it is important not to “demonize teachers for practices that they may have inherited or felt pressured to adopt” (Beghetto, 2010, p. 452). For instance, the imposition of standardized tests and the requisite to see tangible,

‘measurable’ results puts pressure on the teachers to place a large emphasis on the acquisition of observable ‘facts’ or *teach for the test* instead of promoting the exploration of personal creative expressions. This often ends in the students “being taught to do little more than recall and recognize” (Sternberg, 2004, p. 68). Eisner (2002) has also expressed concern that creative expression can often “dry up under the relentless impact of ‘serious’ academic schooling” (p. 5). Apart from the effect this has on the students, the teachers can also be led to believe that prepping their students with the end goal of the standardized test in mind is their foremost priority (McNeil, 2000). These are just a few of the barriers to creativity in the classroom outlined by Beghetto (2010), but they provide a glimpse into understanding the unintentional but very present inhibition of creativities in students who have gone through such an educational system.

Context:

In situating my own project, I first take an opportunity to share a narrative written by me although based on real events, in order to illustrate the educational setting in which this work took place.

Rehema¹ walked as quickly as she could through the mud, on her way to school. She was late. Her little brother was in the hospital and she had to take him his morning tea before walking to school. As she entered the school grounds, she saw everyone else was already on parade. She debated just hiding and going back home but remembered there was a math test that day and she had to be there. As she tried to blend into the back of the ranks, a passing teacher saw her, “Rehema! Njoo hapa (come here)!”

She reluctantly follows, knowing what is about to happen,

¹ Individuals in this text are referred to through pseudonyms

“Give me your hands. Both of them, now! Why are you late?” The teacher asks her as she swirls a thin stick in the air. Not bothering to wait for an answer, she brings the stick down on the palms of the girl. Once. Twice. Again. Rehema winces but nothing more, it’s just the start of another day.

Entering her class, she takes out her biology notebook and stares at the notes she made last week. The teacher had copied notes from his notebook when he was in high school, and they had copied his. He didn’t bother to explain, just wrote the notes on the board and left. As the long scientific English words floated in front of her eyes, she started to memorize the underlined sentences. She had just started high school this year and her entire education had been in the Swahili language up until then.

She shuffled into a standing position quickly along with the whole class when the teacher entered the room,

“Okay class, you can sit. Did you copy the notes? Who can tell me the definition of biology? No one? You, you there; what is biology?”

Rehema stood up slowly, a jumble of random words fighting in her brain,

“Biology is... biology is the study... of... at... living...” ---- The teacher stops her. Asks the class if giving the correct definition is really so difficult. Someone else stands and offers the correct definition.

“Yes you see class, that is the definition of biology. It’s not difficult. If you don’t know to say this by now you are stupid! Why don’t you kids study at all? Or you are still thinking how to plant corn in your Uncle’s garden? Stupid and brainless... Yani (exclamatory expression)! I don’t even like teaching. I wanted to be a doctor you know, not sitting here teaching the definition of biology to a bunch of stupid children!”

Rehema keeps her head down and doesn’t say another word the rest of the class.

That afternoon is the math test... She tries to remember the formulas they had learned but her stomach distracts her. She hadn’t eaten anything that day and it is now the last period of the day at four p.m. The school didn’t make any lunch that day. The teacher collects the tests and announces that he will return them next week. For every wrong answer, you will be caned one stroke he says. Rehema

sighs. As she walked home she passed the teacher's office where she waited for her friend Jessica who was returning the sign-in book,

“Heeh Rehema, did you see? This morning they took off the shoes of all form two (second year of high school) girls and some of them had polish on their nails... Heeeeh did they get it. Two (strokes) on the hands, two on the buttocks and two on the legs!”

The girls walk home together and begin the chores that await them everyday. The sun is soon down and as Rehema cooks over the firewood, she sighs at the thought of tomorrow.

The teaching styles described in this narrative are common to many schools and are simply viewed as ‘the way things are’. It is apparent in this type of educational environment that sharing unique ideas, asking new questions, and attempting new things is discouraged. These behaviors are perceived as ‘risky’ as the outcome is uncertain (Byrnes, 1998) and “place students at risk of making mistakes, appearing less competent, or feeling inferior to others” (Beghetto, 2010, p. 458). In many local Tanzanian schools, physical punishment may be added to the list of negative outcomes to intellectual and creative risk taking in the classroom. As these are very real concerns for students (Dweck, 1999), the safe thing to do is model the ‘ideal student’ model and perform the role of a conforming, compliant child (Torrance, 1963). I feel that so many potentially great ideas and questions are left unsaid because of this, and that is one of the main reasons why I wanted to conduct this project, in an attempt to unlock the flow of creativities through the arts – through our own *ngoma*.

For someone who grew up in a completely different educational environment, it was a struggle for me to go into this system as a secondary school student music teacher and teach the way that I was taught. It was a struggle to ask the class a question and get

complete silence in return as in many cases, the children in the Tanzanian public school systems easily get the impression that if you don't know the answer, you should not try for fear of ridicule or punishment. To engage the class and find even one student who would maintain eye contact with you seemed an immense task, when even asking them to create individual rhythms resulted in each of them copying the other. After spending more time in the system however, it became easier to understand why they were like this. And after spending more time in music class where there was a no stick policy, the kids started to open up more and more. Other teachers were surprised when the class behaved just as well or better in music class, even without inflicting corporal punishment. They were surprised that students would all have their hands up in the air in response to a question. And the students started to branch out, create different things from each other, and explore their own creativities.

I don't mean to over romanticize the situation and claim that the classes went from grey and rainy to rainbows and sunshine. There were, and still are, many challenges on both sides, and some things haven't changed. But one thing that I did notice was the difference it made when we had extracurricular music classes held off campus. Firstly, as the classes were not compulsory, only the young people who really wanted to be there came. Secondly, it was removed from the school environment and standardized education system, and this seemed to offer a new sense of freedom for both teacher and learners.

I observed a few things from my general time as a student teacher in this context. I noticed the change in the group energy when classes were held away from the usual school grounds could sometimes carry back over to classes held in the school. This would benefit the whole class, even when only a few students attended the extra sessions. The

way five or ten student's changed attitude could impact the entire class was amazing to me. Individual creativity was contagious! Something else that I learned was the importance of creating and sustaining a safe and conducive learning environment in the classroom.

Community Artists and Community Arts Projects:

In conceptualizing the teaching and learning that took place away from school grounds, and as part of this project, I turn to the field of Community Arts. With the focus of this project on the process, rather than the outcome of workshops, it aligns with Lee Higgins' (2012) definition of a community arts project:

“...community arts is understood as a collaborative arts activity that seeks to articulate, engage, and address the needs, experiences, and aspirations of the participants and as such is defined by its method of work and aims, rather than by any art form itself.” (p. 24)

Preceding Higgins' work, Braden (1978) importantly notes that, “Community Arts is not a specific form of art, but a specific attitude to art” (p. 107). This resonates with the *ngoma* approach of this project, incorporating various art forms and creativities. This focus on the attitude or process rather than product is a quality that is often associated not only with the community arts projects but those who facilitate such projects, referred to as community artists. Higgins (2012) clarifies that “Community artists differ from artists in the community because they act as conscious facilitators for people to express themselves through artistic means” (p. 32). He goes on to paraphrase Heifetz (1994) to further define community artists by saying:

“Those working as community artists share a dislike of cultural hierarchies and believed in co-authorship of work and in the creative potential of all sections of the community. Community artists seek to promote leadership over authority, understanding that to make progress upon the pressing issues affecting society . . . one must demand not authority from on high but changes in attitudes, behavior, and values.” (Higgins, 2012, p. X)

Working outside of established cultural hierarchies such as those that often exist in schools, community artists “reject the traditional notion of the artist as ‘inspired’ professionals and seek to develop a more participatory approach to art in which the *process*, the interaction between people, was given more emphasis than the *product*” (Cole, 1999/2011a, p. 141). Another facet of the community artist is that they often reach into realms other than the arts. They “develop skills beyond just aesthetic considerations, encroaching across the psychological, social, and political divides. Formalistic understandings of art are rejected for a belief in arts capabilities to incite affirmation” (Higgins, 2012, p. 31).

Higgins (2012) also states that “community arts projects serve the interest of communities in which they are located, and in this way the work is *with* the people rather than *on* the people” (p. 30). As such, each participant contributes and is essential to the process and eventually the product. Through working *together* in this way, my project aimed to create what Brooks (1988) terms, “a culture of equality” (p. 7), encouraging participants to take more creative control in their own lives, not only in the arts but also in all other areas (e.g. Brinson 1992).

Guiding Questions of the Project:

The main question that I had while preparing for this project was:

What leadership and facilitation approaches encourage Tanzanian youth to explore their own creativities in a community music setting?

This lead to some other questions as well:

- a. *What workshop activities are most beneficial or challenging to encourage creativity among Tanzanian youth?*
- b. *At what point, and how, can the teacher encourage individual creative responses from Tanzanian youth?*
- c. *How much general music knowledge and theory can be assumed, or should be present in the sessions?*
- d. *How structured, or flexible, should session structures be?*

Pilot project:

In exploring the questions listed above, I ran a pilot project in the summer of 2016. This pilot project intended to provide some preliminary answers and a more concrete starting point for planning the final project. I traveled to Tanzania and began searching for participants. I managed to recruit two young men, recent high school graduates, of whom, one was quite a talented pianist, and the other was just starting to learn violin. I also invited two young women who had also just graduated. This group somehow encompassed many of the dynamics I suspected would be present in the project. For example, there was one youth who was very quick to catch on and contribute, and the other needed a lot of time and direction to get to the same place. There were a

couple who had taken music class in school or sung in a choir, and one who didn't have any previous musical training at all.

The pilot project was three days long, with each day consisting of a single two to three hour session. I did not plan for a particular outcome, such as a public performance or recording; this camp was simply to explore different methods and approaches to assist in answering some of my own questions. In what follows, I offer brief accounts of each day's activities accompanied by excerpts of my own journal entries.

The first day we began our session with a discussion. I explained to my participants what this project was about, and encouraged them to react honestly and not be afraid to say if something was challenging or too easy for them. I presented a couple of suggestions of a theme to guide us, and we agreed upon 'the power of music.' We then went through some general group exercises to warm up.

I began the group activities as I usually do, with a technique I learned in GLOMAS. Participants stand in a circle and pass a clap around. It gradually gets more involved and requires more and more concentration. I required them to look into the next person's eyes when they pass the clap, send more than one sound around the circle, or even send two sounds in opposite directions. This last one was quite challenging for them and we spent a considerable amount of time trying to nail it. Granted this was a small group and it is more difficult the fewer people that make up the circle. We also did the counting exercise² and this took a long time to successfully execute as well. I think both of these exercises will be good to start with in my project, as they are conducive to group concentration. (Journal entry 1, day 1 pilot project [p.p.]

² Participants stand in a circle facing outwards with eyes closed. The group then collectively counts to a certain number (I begin with 10, then increase to 20) with one person randomly saying one consecutive number at a time. When two people speak together by accident, the group must start over from 1.

The second day began an hour and a half after our agreed starting time, and one of the young women was absent. We started by repeating the circle exercises from the previous day and I noticed an improvement in the speed and level of ease of the participants. I had prepared a couple of music chance games to try out and we started with a game where a melody is made based on rolling die. One equaled the note of 'C', two 'D', and so on. With each roll, we notated the note in relation to the number and stopped when we reached a total of 25 notes. I then played them and we all learned the melody.

The exercise went quite well, except by the end I was doing everything. They would roll the die and write the name of the note in question, but didn't get the connection to turning that into a melody. This is where the question of how much theory to involve began to resolve, I think perhaps the less the better. This was a challenge even for the ones that had music classes before. I also noted in the end of this exercise, that they were very comfortable with learning the melody as long as I taught it to them by rote, and not relying on reading it or playing it themselves (except for the pianist of the group, he was ok with this). (Journal entry 1, day 2 p.p.)

At this point I noticed that the enthusiasm of the participants dropped when I introduced theory-based exercises. I started to suspect that the less theory involved the better, based on the very varied exposure to it that the participants had come into contact with.

I also gave them an assignment that day to go home and think of a story about how music can change someone's life, in keeping with our agreed upon theme, 'the power of music'. Together, we came up with a few example characters (a soldier, a mother at home, a farmer) and they drew the characters out of a hat, and went home to write their stories.

The third and final day of the pilot project, both of the young ladies were needed at home, and were absent from the session. Both of the young men were present, and had written their stories about the soldier and the farmer. I asked them to share their stories as a first person narrative.

It seems that putting one's self into a different character is an exciting challenge for them, they went into different corners and worked by themselves for a good 15 minutes just practicing how to tell their story. I suggested they memorize it, and then we played with different dramatic elements to their stories. Maybe in my project I should include little to no music theory, and more drama? It seems that this interests them a lot more. (Journal entry 1, day 3 p.p.)

After this slightly unplanned but very successful drama element, I asked them to remember the song from the day before. We then created lyrics to the melody based on their stories that they had created and I provided some basic chords for the pianist in the group to accompany the song. One approach that I found worked was to provide one line, then require them to create the next line to rhyme with mine. At the end we ran through our drama monologues and sang the song. They asked if this would be happening again, and I told them about my plans for the project the next year. They asked to be included in it, as they were excited about continuing this creative and theatrical work.

Thus, I had begun to form some answers to my initial questions:

- *What leadership and facilitation approaches encourage Tanzanian youth to explore their own creativities in an extracurricular music camp setting?*

While there was no concrete answer to this question and I would continue asking this question throughout the design and implementation of my project, I realized that although some planning was necessary, a high level of spontaneity

and flexibility as well as a heightened sense of group energy and dynamics was also essential. I must be able to know when to push an individual to give more, and when to provide them with the tools they need to arrive at the point of contributing individually to the group. In short, I must draw on my reserves of previous exposure to similar situations, as well as take on the new views gained from the pilot project.

- *What exercises are most beneficial or challenging to encourage creativity among Tanzanian youth?*

I found that the group exercises I used (such as sending an action around the circle) were challenging for them, but not in an unattainable way. These challenges were similar to those experienced by many other groups around the world when faced with the same activities. And like the other groups I had done similar things with, exercises requiring a high level of concentration and group awareness took longer to master than simpler versions of the same or less complicated activities.

- *At what point, and how, can the teacher encourage individual creative responses from Tanzanian youth?*

I found that the group responded best after a session of doing group activities and creating and responding as a group. After they were more comfortable with this, they responded more positively to the request to provide individual creative outcomes. Start slow, build it up from there.

- *How much general music knowledge and theory can be assumed, or should be present in the sessions?*

After brief but rather unsuccessful attempt to base my activities off of musical theory, I decided to keep that to a minimum, if present at all. However a sense of rhythm and pulse was essential to the outcome of our sessions, from our warm up exercises to developing the ‘finished product.’

- *How structured, or flexible, should session structures be?*

I learned that my group responded best when provided with a mostly complete structure or form, with a few select opportunities for their input. I felt that no more than 50% of the structure should be left incomplete for them to finish.

Final Project: Camp for Creativity

Based on the pilot project, and my consequent pedagogical learning and development I designed a weeklong community music camp, titled *Camp for Creativity*. Aiming to develop creative skills in Tanzanian youth through rhythm, drama and movement, the camp consisted of day workshops exploring various creative skills, such as rhythmic compositional creativity, dance, drama, and making instruments out of everyday items. The camp ended in giving a video-recorded performance open to the public. Camp for Creativity was held in August 2017, with the fieldwork trip leading up to it having taken place in the summer of 2016. I was the teacher and facilitator of the camp, and was also responsible for creating the framework and activities for the camp.

The participants of the camp were youth who had finished at least part of Secondary school or more and who were currently not in school. Originally I had planned to select students who were actively enrolled in school, but because of a conflict with school exam schedules I reselected the participants from youth who were in between

levels or had already finished. The participants came from the Usa River/Arusha area, and I knew all of them personally as either former students of mine or otherwise. It was rather unknown as to the exact number and quality of the participants until just a few days before the camp. Earlier attempts to confirm the persons involved were met with the response to ‘ask again when it’s closer, I don’t know now if I’ll be available for those dates.’

I wanted to work with the youth around secondary school age because, while the unintentional block of creativities can be present from early education, secondary school is often when it can reach its peak. Hanson (1965) gives one reason why this could occur when he states that in educational systems the individual often gets pressured into approaching life through a boxed-in mentality. While this intends to produce ambitious ideas, the end results fall considerably short. As many youth in this stage of their lives could be thinking about their future and how they may change, or not change not only their lives but also their society and their country, it is an important time to give them tools to utilize creativities to think about innovative as opposed to standardized solutions to life, through community arts projects. My goal through this project was to create a platform through which the participants could explore individual creativities, discuss issues related to the participants’ experience of society, and cultivate an environment of affirmation and uninhabited contribution to the group’s process.

Challenges:

There were a few challenges to the project that I anticipated, having lived in Tanzania for ten years and previously assisted with various camps and similar situations before. However, not all of these expected challenges materialized in reality, or could not

be overcome through minor adjustments to my plans:

- Time: The concept of punctuality is viewed differently in Tanzania than it is in many Western societies. My personal determination and anxiety to start and end at exact moments in time could get in the way of our sessions' potential being fully realized. In the end, however, I was able to 'go with the flow' and adjust the plans and exercise flexibility to create a non-stressful environment for the participants and for myself.

- Bureaucracy: getting permission to hold the camp and to perform at certain venues could potentially be a challenge if not approached in the right way. Fortunately the area in which I did the project was the same area where I grew up, therefore many of the people involved with getting permission and granting use of facilities and equipment were people with whom I have strong personal connections. This worked to my advantage and I had no problems securing use of items and facilities needed in the project.

- Money: I applied for funding from various sources, but I was rather inexperienced with the process of grant applications. This made it a challenge to plan, as I didn't know how much money I would have to work with. I applied for a few grants, however was not successful in receiving any funds for the project. I did receive a study grant for the purpose of my field work and pilot camp. This challenge was ultimately one of the main reasons why I decided to downsize from my original vision and create a smaller, more localized version.

- Pedagogical: finding the right team members is very important in this project.

As I was working with organic ideas from the participants and myself, it was crucial that the other team members share my pedagogical ideologies (no physical punishment, no putting down ideas, no name-calling, etc.). Originally I had planned to have several people working with me on this project, but in the end I had only myself in addition to someone to help with documentation. This challenge then shifted to maintaining the supportive environment within the group of participants rather than within the teaching team. All of these challenges came up during the fieldwork in 2016, and I suspected they would present varying degrees of challenges during the final project.

Project Design:

I had also thought quite a lot about the specific material that I wanted to bring: the style, the method, and how we would create the finished material together with the group of participants. I had some groups and people who really inspired me to develop the method and material of the camp. The first was STOMP; an American-based group of body percussionists who create complex and exciting beats using only their bodies or items commonly found in the environment such as brooms, trashcans, matchboxes, and a kitchen. I was excited to see what items the group would bring and what we would find around us.

Another influence was the GLOMAS program, and specifically Nathan and Katja Thomson. They have always been inspirational figures to me and especially in the roles of pedagogues and leaders. I hoped to use the many exercises and techniques that I've learned from them over the years, as they have proven to work in a wide variety of situations with a wide variety of people. I planned to utilize these techniques especially in

the warming up and creating group trust and openness that would be so crucial to the success of the project.

Yet another influence was my own mother, Carol Stubbs. She was the one who first introduced me to the art of teaching; first with my younger siblings, then other children, then in the schools, and beyond. She has been a hero of mine who has proved her passion and dedication to teaching and her students; even teaching from her bed when cancer prevented her from walking to the classroom, or even sitting or walking at all. She inspired me to never give up and to always commit to the cause when you've set your mind to it. She also has vast experience with the Tanzanian school system and has a wealth of ideas and techniques for overcoming and managing different educational situations. We spent many hours talking about different scenarios and I could always go to her when I was stuck.

With these people and artists as my guides, I began to develop a plan for my workshops. Compiling things that I knew worked from previous experiences and combining them with new ideas, I molded the days in a way I thought would provide me with the goal I had in mind. I had a general plan for each day, and specific exercises and parts of the outcome we would develop and work on depending on the day and time. The general plan was:

1. Warm Ups: We would begin each day with warming up. This is something that I like to use in many situations, band rehearsals, class periods, and workshops. Seeing as there were usually one, two, or more people who were late, warm ups would continue until everyone was present.
2. Group Exercises: This was where we would build up the group trust and create the safe environment where ideas could be born. We would do things such as sending the clap around the circle, counting to 20, and creating a song and dance out of our names. The exercises would change depending on the day.

3. Classroom Skit: I knew I wanted to create a piece using items in the classroom (chairs, pens, tables, etc.). We developed a short drama on the theme of corporal punishment and how it affects different people in the classroom.

4. Movie/Group games: After eating we would spend around an hour watching examples of body percussion groups or strengthening the group vibe and working on skills such as filling space and reactions by playing certain games. Games were an important part of the project as the relationship of game verses task produce different results in the willingness to take intellectual and artistic risks and explore creative expression (Clifford & Chou, 1991).

6. Body Percussion Piece: I also knew that I wanted to work with them on ‘pure’ body percussion, using only your body to create rhythm and movement.

Because this was the first time for me to organize and conduct such a project, an important aspect for me was to interview my participants at the end to hear in their own words how they experienced the process. I told them in the beginning that there would be interviews, and asked them to be aware of their own thoughts as the project progressed.

Implementation of Camp for Creativity³:

We had procured the use of the facilities at the Cultural Arts Center in Usa River, and I had my participants all lined up. Together they were seven; originally eight but one had to cancel last minute. I had originally planned around 20 participants, but as the time drew closer and after the pilot camp I realized if I was going to do this alone that I needed to specify and simplify. We had four male and three female participants, ranging from sixteen to twenty-two years of age. All of them had graduated from the lower level of high school, but not all of them had passed. Most of them had had some exposure to musical experiences, but some significantly more than others. They were all from the Arusha area or had studied in the Arusha area, and one young lady even came all the way from four hours away just to participate. I knew all of the participants from previous

³ [See companion video](#)

encounters, whether in the music class I taught at their school, or because they lived nearby. Included in the group were the two young men previously mentioned that had attended my pilot camp. I knew there were a few natural leaders in the group and that there were also sometimes extremely shy members of the group so I knew one of the first challenges would be to create that safe environment where they all felt secure. In what follows, I describe the activities of the camp, also drawing upon my own pedagogical journal.

Day one:

*I can't believe this is the first day... I'm excited and nervous and can't wait to get this started. Of course I'll enjoy the process but it's been on my mind for so long that I can anticipate the feeling of relief when I'm done. I wonder if anyone will show up, if they will catch on, if I can fill the time or if I'll need more of it.
(Journal entry 1, day 1)*

We were supposed to start at 10:00 in the morning, and at 10:20 nobody had arrived. I was expecting this however and wasn't too surprised. Soon enough my participants showed up, and we started by having a short discussion as to what this camp was all about and the different things we would be exploring and creating together. They looked slightly confused when I told them that we would not be using Western instruments or Tanzanian drums but would instead be using our bodies and items around us. This was reflected in their interviews at the end when asked what their original expectations were.

After discussing, we jumped (literally) right into warm ups and I could tell right away most of them wished they had worn different clothes. Tight jeans and skirts didn't fare so well when presented with jumping jacks and stretches. Immediately in the warm ups I began to introduce certain movement patterns that I knew I would use later in the

various pieces. This is a technique that has helped me in the past: to introduce something in a warm up and pick it up later when everyone is already somewhat comfortable with it. When we were all pleasantly sweaty, we began our group exercises.

Since this was the first time that many of them had ever seen most of the exercises I was using, we took it slow and the first day really worked on passing things in a circle: claps, sounds, short rhythms ([see 02:52 – 03:40 of the companion video](#))⁴. We attempted to send things in two different directions at once, but that proved difficult and we would continue to work on that the rest of the camp. We also worked on the counting game, and that took a while as well. After this we began a simple four-step pattern and said our names in a circle. This soon developed into different rhythmical patterns using the different names, and we created a song together using all of them ([See 03:41 – 04:11 of companion video](#)).

With the ‘GLOMAS’⁵ (the four-part) step, we started saying our names. First individually, then together with the whole group. We got into the rhythm of it, and I divided the group. First we worked on “Patrick, Neema, Irene(i)” and got comfortable. Then we did “John, Kevin, Casbway, Agness(i)”. This took longer, and some had trouble when it came to substituting a random syllable (la, ta, ect.) instead of their name.⁶ But eventually we got it.

I (then) divided the group into ‘boys and girls’ and asked them to come up with their own rhythms using their names. This was accomplished rather quickly and soon we were adding pitches, the step, and other body percussions. It was sounding good and I was surprised and happy to see how much they could

⁴ All video references are hyperlinked

⁵ This step is used extensively in the GLOMAS program and has thus earned the nickname “the GLOMAS step”.

⁶ After saying the names repeatedly to create a rhythm, I asked them to perform the rhythm by itself using a single syllable such as ‘la’ or ‘da’.

already do on the first day. We combined all elements together at the end and played with different combinations for a while. (journal entry 2, day 1)

Notated below is the rhythm that developed from this, which was used in the final product as well. The upper line represents the feet pattern, and the bottom the spoken name riff ([See 14:33 – 14:41 of companion video](#)).

Pa - trick, Ke - vin Cas - bway John Nee - ma Ag - ness I - re - ne(i)

Soon it was lunch. We were going to use the name song in our classroom skit so we took our time to really develop and play with it. After lunch I showed them the first of the STOMP videos and they were very inspired. They could hardly wait to begin trying out something of their own now that they had a clearer picture of what we would be working on. We began to work together on some body percussion patterns; I had brought a few that were in my idea to use later. It was my experience from the pilot project that I really needed to take my time and not rush through anything. To take even the most ‘simple’ pattern and really take the time to get it grooving. This helped as I introduced a simple pattern and then spent the next hour and a half getting the whole group to where they were comfortable with it. We also split into small groups and worked to create one four-beat pattern for each group. This again brought up the previous assumptions plate as I realized most of them didn’t quite understand what a ‘four-beat pattern’ was. But we got it eventually, and it was the end of the first day.

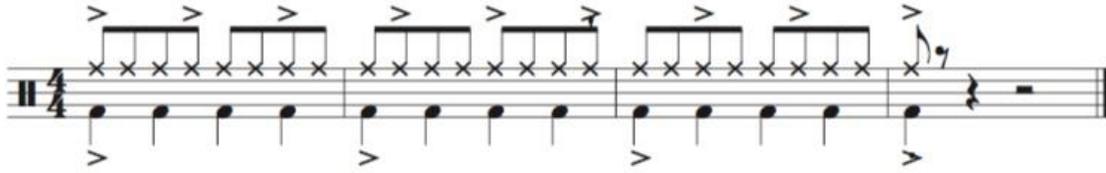
Day Two:

We did light stretching and I started to give them the exercise of the rotating arms going opposite directions. It gave them problems but most of them got it after some time. After that I got the idea of giving them the “drawing square with one hand and triangle with another” exercise ([see 10:08 – 10:29 of companion video](#)). This was very interesting to see, some seemed to get it immediately and others not even a little. I brought out the white board and drew the shapes there. One by one they came and traced them, this helped all of them and they were very occupied for the next 15 minutes. We then explored the sounds available to us with the items in the room, mainly tables and chairs. They were very eager to try different things and we tried the rhythms from Day 1 (the names). I split them into small groups to create different patterns from different names and then we put them together. One group had a table and the other two had chairs, in the end it sounded quite cool and we were all very excited. (Journal entry 1, day 2)

The second day the participants all arrived closer to the set starting time and we began our warm ups. One of the exercises was the ‘ski arms’ but going in opposite directions on each arm. This fascinated them and we took about twenty minutes to figure it out together. I could see the different elements of the classroom piece coming along and after the rhythms started getting to a comfortable place we broke into the drama aspect of the piece. We started by establishing that they would be high school students, meeting each other in class. They began to practice introducing each other one by one, and merging into the name song from there. Soon we transferred the rhythms from the names to the tables and chairs and this development seemed to excite them a lot ([see 14:26 – 14:40 of companion video](#)).

In the afternoon session we started to work with different rhythms. Using an exercise I’d learned in GLOMAS, we started in on cross rhythms using words such as mango, watermelon and banana against each other. It was too big of a step for many of them to do both rhythms at the same time while also stepping (the GLOMAS step), but

we worked out a system where the group was divided into two and would switch between the different roles on signal.



Above is a notated example of a cross-rhythmical exercise we did. The upper line was played with body percussion while saying the word ‘banana’ (the ba- falling on the accented eighth note) and the bottom line representing the feet pattern with the accent every fourth beat. When the accents aligned they were requested to freeze all together. [See 10:56 – 11:11 of companion video](#) for more examples.

The previous day I had given them an assignment to create their own little body percussion pattern on their own and I asked them now to share it with the group.

Afterwards we split into two groups and learned all the patterns together ([see 11:11 – 11:33 of companion video](#)). We then put those together and began to create our body percussion piece. We ended up working backwards from the ending to the beginning but that actually worked out quite well. Some of the more outgoing participants eagerly volunteered for solos and by the end of the second day we had ourselves a complete section of the dance and percussion piece ([see 11:33 – 11:55 of companion video](#))!

Day Three:

Today was a very good day. Most of them were on time, and we did a nice lengthy warm up. Very thorough. I wanted to really push the group trust so for exercises we did the “blind man”: one person walking behind with eyes closed and being led by their partner holding them by the hands; we switched later to the ‘blind’ person holding onto the shoulders of their leader. It was very hard for some of them and we had a great discussion and talked about it afterwards. We also did some balance exercises two on two with eyes closed, and for some again closing eyes and trusting the leader was very difficult. The concept of balance itself wasn’t too hard, although it took time.

After this we ran through what we did the day before, and they remembered very well what we had made. I made a few minor adjustments for timing and expression. Everyone in the Classroom introductions and groove part was coming in with the same style, annoyed at first then captivated towards the end. So I made them think of different ways to come forward and join the groove. Kevin wore a very funny and accurate personality of the goody-goody two shoes who is sucking up to the teacher and always nervous. It was hilarious!

We continued the skit by having the teacher (me at first) come in and the 'class' immediately quieting down and returning to their seats. "Attention class... good morning sir" The teacher asked who the noisemaker is and the whole class looks at Patrick... then after naming him he gets two sticks, off camera of course. [\(See 17:22 – 17:37 of companion video\)](#) The teacher then asks if everyone understands, if there are any questions about the homework, etc. to which they all reply "Yes sir" and "No Sir." After writing notes on the board he leaves and they all start to exclaim how they don't understand, how this guy never teaches, etc. (journal entry 1, day 3)

By now the skit was really taking shape and each of them were really taking joy in developing their individual characters. We had the popular girl, the cool dude, the goody-goody-two-shoes, the ladies man, the preacher's kid, the girl-who-just-wants-to-study, and the go-with-the-flow. They loved it, and I thoroughly enjoyed watching them begin to express their creativities. One thing that I noted was that they were very much more willing to be creative and spontaneous when they were 'in character', vs. outside of the drama situation. I asked them to pretend their characters were creating the patterns and all of a sudden they were making up things like crazy. I asked them to then do the same thing out of character, and some of them were very happy to suddenly feel free to create without the pressure they had before, others returned to their original state. After lunch...

We watched "Pulse- a STOMP odyssey" today, to see how different cultures celebrate tradition. My goal in doing this was to introduce how we can use traditional rhythms and such in our body percussion piece. After watching, we stretched a bit (they all wanted to know how to be able to do the splits) and reviewed the parts from yesterday. After this I introduced a pattern on the body

from Bugobogobo⁷. Patrick and Kevin got it eventually, the others had trouble. After doing it for a while slowly and realizing some were still completely lost, I asked P. and K. to go outside and create a solo together that used this pattern and one they make themselves. I then did background choreography for the others using “tiki tiki” rhythm and a small ending pattern. We worked on it for a while, and the guys came back in. I worked with them as the rhythm had changed a bit and it turned out really well. I was impressed with the pattern that they added on the end. When we combined the two together it turned out nice and they liked it. ([See 17:46 – 17:55 of companion video](#))

Now we just needed to connect the two sections together, the solo and what we had already done. I did this by asking for “full craziness” and then one by one establishing the basic. Irene would be the last, this is because she doesn’t have a solo elsewhere and this is the perfect place for her to feel most comfortable creating, where it is not necessary to stick to a rhythmic pulse or meter.

Eventually we worked our way to the end, and ended up going 30 minutes overtime. They insisted on finishing anyways, and the end groove was really, well, groovy! It was a good way to end. (journal entry 2, day 3)

Day Four:

Today was another good day, but I’m tired! We did a serious work out and ended with all of us covered in sweat. After that we did some listening exercises, laying on the ground and listening to what was around us. We did review and finished the skit, and added our newest addition: the notebook/pen beat (developed in small groups) and the students talking about going to the headmaster to report the teacher at the end. All of them developed their exits, Casbway dodged out and left the class, Neema, Patrick and Irene go to the office to report the teacher, and the last three being “good students” stay to study. Each group made their own beat, and they are very comfortable with this idea now. We ran it through a couple times and Emmanuel (my husband and cameraman) came to be the teacher’s voice. He did a really good impression and it’s going to be great! (journal entry 1, day 4)

Now all that was left was the body percussion piece.

⁷ A traditional Sukuma agricultural dance from Northern Tanzania

We started off with the cookie monster game⁸. I've been saving this one for today, and for a good reason. They caught on very quickly and loved it! Kevin again showed his acting talent and did a great (and slightly terrifying) cookie monster and had everyone scrambling like mad at the end.

After this we had some time to get the hang of the 6/8 step, for some people this was hard and even after individual attention as soon as it got to a certain speed they lost it again. I fixed this by having everyone do only 4, then having Patrick, Neema and Kevin continue while the rest did a simpler pattern. We completed that section and connected it to the Bugobogobo rhythm. Once they realized that they had learned (though not clearly) the whole thing they got more excited. The structure is as follows:

Individual pattern, rest of group freezes

Kevin springs up as do the rest of the front row and they count off the 6/8 step with their feet as they make one line

6/8 step with the other combinations

Transition to the 4/4 Bugobogobo section, move to new formation while doing the transitory step.

Bugobogobo section

Full craziness, Irene solo at the end

Patrick starts the basic pattern and soon all join him in one line

Ladies in front, their combination of patterns

Ladies go back and pick up the basic

Guys in front, their combination

All join in the clapping pattern

Dancing beat

Kevin solo

Neema solo

Casbway solo

Neema sing 8 bars

Digity digity bwaaaaaaaaaaaaaaaa (ending rhythm)

⁸ In this game there is an equal number of chairs to players ratio. One player is the 'cookie monster' and his/her objective is to roam around the space and sit in an empty chair. The cookie monster is not allowed to run and must make a continuous sound of his/her choice (whistling, groaning, clicking, ect.). The other players objective is to keep the cookie monster from sitting by one or more persons constantly running to fill the empty chair, consequently leaving an empty chair in their wake.

*While they were all excited, they were very chatty today and I felt I had a more difficult time getting them to stay focused and listen to me when necessary. Later I just turned old-school music teacher on them and got a bit stern, this worked and they focused up real quick. I think you do need that aspect of discipline sometimes, but I only needed it for the first time today so that's pretty good.
(journal entry 2, day 4)*

We were exhausted at the end of day four, and for good reason. We worked through a lot! I felt that the day carried a bit more weight for me, as I knew it was the second to last day. For them, while they accomplished many things in a short time, they did not yet have the feeling of running out of time. However I was confident that we would get everything up to speed (enough) to get a good video of it the next day. My main goal was accomplished: to finalize all the structures so that the next day we would only need to run them through and not worry about adding new material any more. I drilled them again and again, and we worked on them creating what I called their own ecosystem. The prospect of an audience and someone watching them was causing some of them to break character or not appear to be as free as before. We did an exercise where I would intently watch them go through the forms and attempt to make eye contact, with them trying to do the opposite and not look at me (or any other observer) at all. It took a while, as they had gotten used to getting certain cues from me, but it was productive in the end as it strengthened their knowledge of the forms and their internal concentration as a group.

Day Five:

*The last day... somehow the previous days have flown by and now we are here. We've managed to finish the structures for our pieces, and today we are going to run, run, run them through. I think that my participants are as excited as I am!
(journal entry 1, day 5)*

The final countdown has begun! Our goal this day was to run everything through and then do a video of it on the main stage of the Cultural Arts Center in the afternoon. We ran it, and ran it, and ran it again until they were as comfortable as they could be. I asked a friend working nearby to come and watch to give them some last minute feedback, and she simply reinforced that they have accomplished a lot in such a short time, and they should just be confident and realize that they know it well enough to just let go. In the afternoon we ran it a couple times on the stage, then set up the cameras for filming.

This is the eye of the storm; we are all here in the performance hall, waiting for our documentation man to arrive with the equipment. We've run everything as many times as we could, and now my participants are backstage getting ready for the recording process. They eagerly showed up with all of their props and costumes (school uniform clothes, notebooks, school bags, all the guys even brought fake glasses) this morning, and have been itching to try them on and get into character. After my friend gave them feedback, they seemed to be a bit more confident than before in their individual expressions. Add a good lunch to that mix and now they are ready to go. I imagine we will take a couple takes through, so that I have plenty to choose from for material later. Judging from the run-through we did in this space, audio is going to be a problem. There is quite a lot of reverb, and some construction work going on outside, but I can't do anything about that. My cameraman is here, time to set up and have at it! (Journal entry 2, day 5)

[\(See 19:05 – 21:55 of companion video for a short version of the classroom skit, and 21:56 – 25:50 for a short version of the body percussion.\)](#)

We went well into the evening to record everything two or three times each and when we were finished, we were exhausted. The routines were quite physical and they had been repeating them all day. It was dark already, and time to go home. We agreed to meet the next day for the interviews. The materials from the day were edited into separate videos: one for the body percussion, one for the classroom, one for the interviews, and a video

compiling these materials in addition to footage from the previous days workshops. ([see companion video](#))

Interviews:

I had prepared a short list of questions to ask each participant:

- *How did you see the project in General?*
- *Where there any thoughts that changed from the first day to the last?*
- *What were your expectations about the project when you first started?*
- *What did you learn from this project?*
- *What will you take away from this project?*
- *What was your favorite thing about the project?*
- *What will you use from this project in areas other than music?*

While some of these questions seem a bit repetitive, the different angles produced different answers from the participants. We all met the next day. I met with them privately and recorded the interviews and I for one was very happy with their answers. There were a few themes that came up again and again in the interviews ([see full interview video](#)):

- Expression of the participants' enjoyment of the project: All of the interviewees stated that they enjoyed very much the project and learned something that they would use in their life.

- Sound exploration using their own bodies as an instrument: They were all intrigued by the use of the human body as an instrument in itself, and were interested to continue this exploration of body percussion on their own.
- Confidence booster: There were some members of the group who expressed how they had gained a measure of self-confidence, and stressed the importance of *“trying everything so that you may succeed at something. (see 13:41 – 13:49 of companion video)”* This to me was one of the most important elements, as the confidence boost is a doorway to improved self-efficacy; this in turn encourages the individual to take more creative risks. It can also serve as the beginning of a mentality shift in which the individual views a situation as a ‘challenging opportunity’ rather than a ‘threat’ (Beghetto, 2010). Beghetto also outlines the short run and long run effects of heightened self-efficacy:

In the short run, students need to have enough confidence in their ideas to be willing to share them and make them available to feedback. . . . In the long run, healthy self-beliefs can help sustain students as they put forth the sustained effort necessary to develop domain relevant knowledge and skills, seek out supports and resources, and face the obstacles and set-backs inherent in most any creative endeavor (p. 458).

Because of the immense role self-confidence plays in developing creativities, it can be understood why this response from the participants excited me.

- Future projects: one theme that came back several times was the desire to have future projects similar to this. *“It is something that needs to be continued, it should not simply end here. (see 02:31 – 02:37 of companion video)”*

Reflections:

In many ways this project confirmed my previous speculations on how these sorts of activities might affect the participant's personal creativities in a group situation. I had also considered that a gateway to unlocking or beginning to unlock the creative pathways would be to use different artistic creativities, rhythm, drama and movement to be specific. This was based on personal experience and how rhythm, drama and movement have played a part in expanding my own creative horizons as well as reflecting back to the concept of *ngoma*. I had reflected also on how these three elements have worked well in the classroom situation, in Tanzania and elsewhere, and that they have always been successful methods of breaking the ice and creating a certain freedom in the environment for creativities and active participation.

It was a pleasure to see the dynamics of the group change daily. At first all were tentative, and a bit unwilling to be the first to step outside of their comfort zones to offer an individual idea. This soon changed and by the last day, while some still not jumping at the chance, most of them were comfortable with offering their own ideas and suggestions to the group. The group as a whole developed and became very close and familiar with each other, the first day they were shy around each other but by the last day the environment had become safe enough for them to be vulnerable to a certain degree. There is only so much and yet so much that can happen in a week!

Another joy was to see the particularly shy participants open up over the week and really become involved. In their interviews they mentioned that confidence and self worth were the main things they were taking away. They mentioned that they realized that they, too, could do it when given the chance; that they could trust themselves and me

as the facilitator to create and sustain that safe environment where they could achieve, mess up, and learn in their own way.

I also learned some things for myself; organizing and conducting a series of workshops like this is very demanding on your personal energy. To constantly be evaluating the situation and making minute or drastic changes to the environment is natural to me in a way, but taxing as well. I managed, however, and that gives me confidence as well. I went in with the general structure but it was changing constantly to adapt to the situation and the ideas that they provided and developed, and it was nice to look back and realize that it is indeed possible to shape and create at the same time. That whatever outcome happens is good and can also be made almost entirely on the fly is something that you aren't taught too often in most standardized programs.

Pedagogically, I realized that a strong sense of balance is fundamental to maintaining a fluid and functional environment. Going in to a teacher-student situation with plan in your head is a very good thing, but willingness and the sense to change that plan should the moment dictate is paramount to a successful teaching experience. I expected a certain amount of success from this project in the feedback from the participants, but what I got was much more than anticipated. This reinforced my (and the participant's) opinion that similar such occurrences should be repeated in the future, and consistently at that.

If given the opportunity to work again with another group, in another setting, I would like to observe what the outcome would be if sessions were held over a longer span of time, perhaps two weeks or even one month. This was something expressed by

the participants as well, that after one week they felt like they were just touching the tip of the iceberg and wished to continue for longer.

In relation to this project, something that intrigued me along the way was the observation that when the participants were in character for the drama, they seemed to experience more freedom of creativity verses when they were out of character. I had heard of this before, even read stories that certain actors with a stutter would miraculously lose it when in character or a similar such phenomenon. When I asked my participants to create something as their character, it was almost instantaneous, more so than when working on an aspect outside of the drama. This was the first time to personally observe such a thing, and I ponder this still.

Another aspect that I would like to clarify more in the future is the psychological effect of doing something for fun verses in a 'serious' way (Clifford & Chou, 1991). The first day I took a video of the participants jamming with body percussion after our first session. They were very excited after our exercise exploring body percussion and just couldn't stop. It was grooving, ideas were flowing, and it was good times all around. However when I asked them to create patterns in response to one another in a session later that day, suddenly there was the hesitance and reluctance that I was used to seeing. This is something I observe in myself as well, and it would be interesting to find out more the reasons behind this.

I would like to experiment with a similar project to this in the future, but with Primary level students, and another time with teachers. What would be the outcome in children vs. youth vs. adults? And how would the process be shaped differently if working with a group with no previous musical experience? How could the sessions be

shaped with the goal of encouraging creativity in the classroom from the teacher's perspective rather than the students? These are questions still lingering in my conscience, and I am interested to see what happens in the future of projects similar to this.

I think this project is something that I will continue to develop in different ways in the future, in Tanzania but also in other countries depending on where I will be living in that time. I believe that no matter what our background, we can all use a chance to apply our creative powers and rediscover as well as challenge our own ability to create. Therefore, let us go forth and be unabashedly creative!

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