



Curious, Collaborative Creativity Participant Observations

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Derek Bull:

I had a successful semester integrating the CCC approach into my teaching. When I met with my student for private lessons, I witnessed much success by igniting his natural curiosity in understanding the construction of the major scale. Using an intuitive and questioning approach, I was able to guide my student to develop his own understanding of the fingerings while using critical listening to figuring out the notes for a new major scale. We also spent part of the semester collaborating on a composition with the students in this program, which turned out well, as the home-schooled students combined their knowledge of notes, rhythm, articulations, and other musical factors into the passage they created. I am fortunate to have experienced this approach, and have certainly integrated much of its philosophy and approach into my own teaching.

Olivia Rehm:

My first experience with the Curious, Collaborative Creativity (CCC) approach was with two elementary aged home-schooled sisters in a semi-private setting. I loved working with the students and they were eager to learn, but the approach didn't work well for their situation. They came from a very structured background and the family wasn't very open to using this progressive approach. I believe some aspects of the CCC approach could be used in to a small group, traditional setting, but using the entire approach proved too progressive for my particular situation. However, I did have the opportunity to work with beginning band that had a larger number of students participating in the CCC approach. I witnessed the students involved in their learning and were very eager to do the creative projects. Because this group only met once a week, they weren't getting very much playing time on their instruments. But in a band setting where the students meet more than once a week, I can see the CCC approach being very effective for developing a greater understanding of the music.

Jacqueline Saunier:

Using the CCC approach, I taught two 4th grade students who were both beginning to learn flute for the first time in school. Since the foundation of CCC is to allow students to influence the direction of their education, I feel as though the nature of this experience for them was surely enriching and gratifying. Their interests became the bedrock of the semester's curriculum, in both their private lessons as well as the band ensemble setting, which meant that they had chosen what they wanted the vehicles of learning to be. A positive learning environment was created when the students' curiosity and creativity were valued as the most important parts of the learning process. As I worked with my flute students in their private lessons to develop fundamental musical skills and knowledge, we collaborated as a group to accomplish their personal goals. My students were interested in learning how to play some of their favorite pop tunes on the flute, and so I provided them with necessary materials, resources, and an open stage for them to be curious and collaborative. There were moments when they worked together to solve musical problems, and also acted as role models for each other as they progressed throughout the semester. By the end, each student had accomplished a significant amount of their performance goals, and definitely had a deeper understanding of how music was playing a role in their lives. My students seemed to enjoy themselves, and I was happy to allow their creativity to drive the nature of their education.

Nik Seger:

Teaching the Responding Team during my experience with CCC very enlightening. As a student, had this assignment been given to me, I would have drawn a picture of *Belah Sun Woman*. I would have responded visually to the music by using descriptions of her to depict the image I was imagining. However, I wanted the experience to come solely from the students, so I kept my idea to myself in order for the students to be spontaneous and creative with their own responses. Once I described the objective of the activity, they began brainstorming and came to the conclusion that they would respond to the music through dance. They created motions to each phrase that represented the emotions of the piece. It was difficult for me to let go of my control of the lesson and encourage their own ideas, rather than press them to follow my thought process of creating drawings. The process was completely student driven, and the end result meaningful and informative. Having students take control of the unit proved to be much more effective and enriching than if I had taken a traditional approach.

Amanda Yeoman:

Creating through Collaboration opens up a vast variety of opportunities to utilize in any type of a music classroom. Creativity allows for self-discovery, expression, and meaningful application that the students can personalize for a memorable experience. In the fall of 2015, my beginning band students, consisting of 4th and 5th graders, worked together to create a composition in the style of "Peter and The Wolf." We combined our ideas together to make one cohesive story. Students discussed which sounds and musical motives would be appropriate for the different parts in the story. Since these were beginning band students, we used a combination of written and created notation. Some students took the initiative to involve their parents to help them create parts of the composition at home. To finish the composition, we took portions of the story and added their own music to it. My beginning band students discovered how musical composers worked and applied the process to their own ideas through collaborating with their peers. I encourage all ensemble teachers to take a creative approach. This truly creates a positive learning environment that sets up your students for success.

The above teachers are senior music education students from The Crane School of Music, participating through their Instrumental Practicum Course teaching beginning band students.