

Spring 2024

Creative Play in Malaysia

Noa Daniele Doucette
Bard College

Follow this and additional works at: https://digitalcommons.bard.edu/senproj_s2024

 Part of the [Art Education Commons](#)



This work is licensed under a [Creative Commons Attribution-NonCommercial-No Derivative Works 4.0 License](#).

Recommended Citation

Doucette, Noa Daniele, "Creative Play in Malaysia" (2024). *Senior Projects Spring 2024*. 73.
https://digitalcommons.bard.edu/senproj_s2024/73

This Open Access is brought to you for free and open access by the Bard Undergraduate Senior Projects at Bard Digital Commons. It has been accepted for inclusion in Senior Projects Spring 2024 by an authorized administrator of Bard Digital Commons. For more information, please contact digitalcommons@bard.edu.

Creative Play in Malaysia

Senior Project Submitted to
The Division of Social Studies
of Bard College

by

Noa Doucette

Annandale-on-Hudson, New York

May 2024

Acknowledgments

I would like to start by thanking my colleague Ifigeneia Gianne who dreamed this project up with me when we were in Malaysia last summer. This SPROJ would not be possible without the conversations, collaborations, and mentorship from Phyllis Clark and Susanna Armbrust. Thank you to the Bard TLS Office for their financial and advisory support. I would also like to thank the Davis Project for Peace for granting my TLS Creative Play initiative a monetary award that covered the majority of the project's 2024 Malaysia budget. I am indebted to Luca Sakon for introducing me to the Artful Thinking project and inspiring me with her work around art-embedded curricula. Special thanks to my family for listening to my ideas and giving feedback. Big thanks to Lydia, my youngest sister, for making an animated video promoting my project. It warms my heart to have all your voices incorporated into the final product.

CONTENTS

Acknowledgements	2
Introduction	4
The SPROJ & Creative Play	13
Part 1: Curriculum	15
Part 2: Volunteer Experience and Preparation	26
Part 3: Workshop Lessons	33
Part 4: Logistics, Schedule, and Budget	38
Conclusion	43
References	64

INTRODUCTION

Malaysia currently hosts the largest population of refugees in Southeast Asia. The United Nations High Commission for Refugees (UNHCR) counts 185,000 registered refugees as of 2023, though many others are undocumented and avoid detection and identification (UNHCR 2023). Malaysia began to receive and host refugees during the late 1970s and 1980s due to the outflow of people from Vietnam, Cambodia, and Laos—also referred to as the “Indochina refugee crisis” (Nordin 2020, 1). Currently, over 85% of the refugees in Malaysia hail from Myanmar (two-thirds of which are Rohingyas) (UNHCR 2023). The remaining approximately 23,000 refugees and asylum-seekers hail from fifty other countries, nearly a quarter of which hail from Pakistan and the remainder from places as disparate as Afghanistan, Iraq, Palestine, Sri Lanka, Somalia, Syria, and Yemen (UNHCR). Despite this history, Malaysia is a non-signatory state of the 1951 Convention Relating the Status of Refugees and its 1967 Protocol (Janmyr 2021, 40). The convention obliges signatories to accept asylum seekers, protect the rights of refugees within its sovereign territory, and practice non-refoulement. In the Malaysian Federal Constitution, there is no distinction between refugees, stateless people, and undocumented migrants (Thuraisingam 2022, 57). Malaysia reserves the right to allow refugees into its borders on “humanitarian grounds” (Jalil 2021).

In the broader context of the refugee movements, Malaysia is considered a “transit” or “temporary host” country (Thuraisingam 2022, 51). Refugees in Malaysia can and have lived there for multiple generations waiting to be resettled. Many of those born there are defined as stateless because no country claims them its citizen, including their current host (Malaysia). Consistent with global trends, most refugees in Malaysia are living in urban cities, with the Selangor and Klang Valley hosting 53% of the country’s total refugee population (Thuraisingam

2022, 57). There are no refugee camps in Malaysia. As a result, refugees have relative freedom to move and find (unauthorized) work employment—as compared to many of their counterparts who reside in refugee camps across the globe. However, refugees in Malaysia lack the legal right to work, send their children to school, access public health care, and politically advocate for themselves. Those who are not registered with UNHCR, are in danger of deportation and extortion by the police.

The UNHCR has a mandate to work in every country where there is a refugee population with the host nation's permission. Therefore, the organization has been active in Malaysia since the 70s with the Indo-Chinese refugee crisis. They have entered an agreement with the Malaysian government where they are allowed to identify, register, provide aid, and resettle refugees in third countries. UNHCR gives refugee identification cards to registered refugees to help separate them from irregular migrants who are in danger of being deported. However, the card's only benefit is to help shield refugees from deportation. Refugees are still not allowed to legally work, send their children to Malaysian schools, access affordable health care, or politically advocate for themselves (Jalil 2019).

During a summer program in Malaysia sponsored by the Consortium on Forced Migration, Displacement, and Education, I had the opportunity to visit two informal refugee schools in Kuala Lumpur. This Senior Project's roots are to be found in the observations I then made with my colleague, Ifigeneia Giann, at the first of these two schools. The Agape School is a faith-based organization that serves mostly Chin adolescent refugees from Myanmar. We spent half a day talking with the school head, Dr. Mai. A medical practitioner by training, she is a church member who has taken on the full-time position of School Director. She gave us an overview of the pressing issues her students faced and the role the school played in the community. Our meeting

was combined with a small tour of the 4-room school building and a musical performance by the students. My conversation with Dr. Mai combined and my general impressions left me with four thoughts at the time:

1. *The education pedagogy the school used relied heavily on standardized testing to measure academic achievement. She mentioned that there was a lack of curriculum, and more resources were needed from outside sources.*

Dr. Mai, wanting to show us the curriculum and her method for tracking student progress, pulled out a binder with the charted trajectory of each child's progress. The chart was based on the rate at which each student completed their lessons and their overall academic aptitude. Mae pointed out the students with the highest scores, explaining that she wanted to prepare them for special college programs in Switzerland that were willing to overlook the students' stateless status and give them scholarships. I found myself empathizing with the kids who had lower scores. I wondered what opportunities were available to them outside of high academic performance.

2. *Their school lacked art classes in their daily academic routine.*

The students use an American Christian homeschool curriculum that requires each student to self-manage and self-instruct, only receiving help from a "floating" teacher if they raise their hand. Each day they write goals for themselves on a post-it, stick it to their desks, and are subsequently responsible for completing the task by the end of the day. While this style of self-directed study can build self-sufficiency, works well for students with lower English proficiency, and fosters reading comprehension skills, there were no creative outlets for students during the school day.

3. *The student's refugee status coupled with certain cultural values was negatively impacting their motivation in school studies.*

My concern is an echo from Dr. Mai, which is the issue of motivation among older students and their parents. The Chin ethnic group largely engages in a subsistence farming lifestyle. Dr. Mai said that parents valued education up until the high school level, a level higher than they received. She also expressed that parents put a higher value on young girls getting married early and boys financially contributing to the family. Some students didn't value the education they received at the school because their lives in Malaysia were theoretically "temporary". Because they were technically supposed to be resettled in another country (the US being a favorite destination) some students felt a sense of apathy toward disciplined academic study while still living in Malaysia.

4. The students all had the expectation they would be resettled in the U.S. even though only 1% of UNHCR-registered refugees are currently being resettled.

The unrealistic hope of resettlement in the U.S. was the most heartbreaking of realizations. Currently, 1% of registered refugees are being resettled by UNHCR meaning the vast majority of the students will live in Malaysia for the rest of their lives, starting families, illegally finding work, and waiting on the resettlement list if the Malaysian Constitution is not amended to recognize refugees and/or the United Nations Refugee 1951 Convention and its 1967 Amendment protocol is not signed. Orienting themselves solely around this dream puts the kids in danger of disappointment and despair.

We ended our visit to the Agape School with about 30 students coming together to perform songs for our team. With one student playing the guitar and the rest singing, they sang "12 Days of Christmas" and "A Million Dreams" from the movie *The Greatest Showman*. They were talented singers who welcomed the excuse to perform as a disruption to their normal routine. From this experience, Iphigenia and I felt that we could combine the artistic studies we are

pursuing at Bard College with the migration studies we were exposed to create a program for refugee students in Malaysia to further express themselves artistically.

Factors Specific to Refugee Education

When thinking about education in a refugee context, we must consider special variables that are actively affecting a child's learning experiences. The Bronfenbrenner model for psychologically conceptualizing refugee issues is a three-part model that's divided into Pre-migration, trans-migration- and post-migration. He argues that to truly understand what refugees face we need to consider these three phases of time and how they uniquely impact the lives of refugees as individuals, families, and communities.

In general, the trauma and grief refugees experience can create both physical and psychological barriers to education access. (Thuraisingam 2022). Entering a new host culture and acquiring a second language are added variables that can jeopardize refugee children's education. (Hamilton and Moore 2004, 36) Specific to the Malaysian context scholarship identifies that both teachers and students are faced with difficulties that create obstacles to accessing consistent successful education. (Siah 2020,74) Language barriers, lack of academic resources and support, and lack of class management skills are some of the most common issues teachers face (75). Students and their families may experience safety concerns including harassment on the way to school, discrimination, and abuse at unregistered learning centers. (Thuraisingam 2022, 61)

Creative Art Education Benefits

Creative art has many studied benefits for students. I focus on five tenants I found particularly supportive for students of refugee backgrounds. I prioritize the following: community building, trauma healing, future building, and critical thinking.

Community Building

A case study by Australian researcher Renée Crawford study found art education has been proven to help provide support and tools of resilience for students with refugee experience (Crawford 2016). Music class fostered a sense of well-being, provided an environment for students to find belonging with friends and teachers, and enhanced their overall academic performance (351). In particular, the music class provided a noncompetitive environment to learn English and build the student's confidence in communicating (350). The space and community of the music class can create a network that further builds a relationship of resilience for these students. Young refugee students need to develop these skills to survive in environments like Malaysia that actively discriminate and limit their freedoms.

Trauma Healing

Trauma has substantial negative impacts on refugee children's brains. Fear around refugee status, instability, or unpredictability of living situations, all impacts a child's ability to focus and learn in an educational environment (Hamilton & Moore 2004, 1). It also must be noted that toxic stress experienced by refugee children can cause permanent changes in the brain "...that create a weak foundation for later learning, behavior, and health" (Vega 2023, 9). Moreover, these underlying mental health problems can present themselves in refugee students as a lack of academic motivation and poor performance (9).

In Silvia Vega's book *Drawing Deportation*, Vega describes the research she undertook while offering an after-school art program for children of undocumented Mexican migrants in danger of deportation in the US. Her work is grounded in trauma healing and comfort for the children in her program. She grounds her work in psychologist Hervert Benson's four-part trauma healing system which states the importance of the body gaining an opportunity to relieve stress in a "relaxation response." She writes, "Art-making process can include all the four phases of

relaxation: quiet, repetition, passivity, and comfort” (10). I use Vega’s study as a point of reference since the refugee students in Malaysia face a similar unstable situation to Vega’s Mexican students. Thus, refugee students in Malaysia would similarly benefit from art programs that can provide an avenue for daily relaxation response.

Future Building: Global Citizenship

Art making allows space, time, and method to express emotions and process reality, imagine realities different than current ones, create solutions, and invite humor into a serious situation (142). Future building normally occurs in a community one resides in. Refugee students living in limbo are excluded from participating in Malaysian public school communities. Moreover, students are missing out on developing essential civic engagement and weighted responsibility as community members with legitimate influence. Due to the instability of their situation, refugee students are particularly vulnerable to growing apathetic and losing ambition about their futures. Vega found in her programs that her students were able to transform their fears into solutions, think about their aspirations, and lean into their humanity when they used art as a medium (138).

Her children partook in many small theater productions where they got to pretend to be characters, sometimes even pretending to be the “character” that caused much of their real fear. They also engaged in a free drawing to illustrate what they wanted to do when they grew up. In her research, she found that acting and drawing allowed children to explore their emotions, embodying external realities all the while stimulating resilience and healing in children exposed to trauma. In her project she acknowledged and talked through the fears of the children, however, she made sure to center the art production around hope, humor, love, laughter, and playfulness

(142). The art medium gives opportunities to resist fear and protest, opportunities for leadership, and civil engagement equipping the children for the future.

Critical Thinking Building

Finally, analyzing art gives students the ability to uniquely build critical thinking capabilities. Harvard Project Zero, the university's education research initiative, produced a project called *Artful Thinking*. When students are asked to analyze art by asking questions about meaning, attentively describing the details, and making inferences, they are practicing critical thinking skills (Tishman 2006). Such skills are vital for students' academic and personal development. Art is a natural environment for critical thinking skills to be practiced and therefore are beneficial when present in school settings.

Partner Schools

Creative Play is working with three non-profit refugee schools in Kuala Lumpur, Malaysia. The schools serve various refugee communities from Myanmar (Rohingya & Chin), Afghanistan, and other countries of origin. Creative Play is partnering with the Elom School, the Agape School, and the Fugee UN refugee education center. The schools are set up differently from one another, some have connections and funding outside of Malaysia, while others rely solely on local volunteers to teach. The common ground shared by all three schools is their established presence in Kuala Lumpur serving various refugee groups by giving them basic K-12 education emphasizing STEM and English language learning.

Elom School¹

Elom Initiative is a refugee community-based organization that operates in Kuala Lumpur. "Elom" is the Rohingya word for "knowledge," and the organization works to make sure the

¹ Elom School Website: <https://www.uusc.org/initiatives/elom-initiatives/>

communities it serves get as much knowledge as possible. The school predominantly works with Rohingya people from Myanmar. Founded in 2017, it is licensed to operate training centers, schools, and businesses to support social causes. The Elom Community Center was established in 2018 to serve as an education hub for the programs, all of which have an education component for their participants.

Agape School²

Located in the heart of Ampang, Agape primarily serves Chin refugees from Myanmar and is recognized by UNHCR. There are currently ninety-seven children aged 4-18 enrolled in the school (registration is closed for now), which follows the US-based Accelerated Christian Education (A.C.E) curriculum.

Fugee School³

Fugee School is not just an academic learning center but also a transitional school for our students who will eventually get resettled. With us, refugee students are equipped with holistic academic support by learning the right technical, creative, and life skills so they can cope with the challenges they face today and may encounter in the future.

² Agape School Website: <https://stmaryscathedral.org.my/ministries/agape-mission-school/> Facebook:(more up to date)<https://www.facebook.com/smamskl/>

³ Fugee School Website: <https://www.fugee.org/pages/fugee-school>

THE SPROJ & CREATIVE PLAY

I would like to make a clear distinction between two projects that are intersecting here. I sometimes write about them interchangeably because, in many ways, they overlap in purpose, research, and action. Creative Play is a collaborative project that researches and designs creative art education materials to be used in refugee schools. My SPROJ is a specific component of that project, namely the research and development of general music education component of the Creative Play project.

Creative Play

In response to what we saw in Malaysia, an art colleague and I started a civic engagement Trustee Leader Scholar (TLS) project at Bard called Creative Play. The project is committed to creating creative art workshops on the theme of storytelling using theater, music, and podcasting. These workshops are to be held in person with students and their teachers. We invited two other Bard students to help brainstorm and design interactive creative art workshops. My colleague and I were concerned about the effectiveness and long-term impact of our project and thus incorporated the feedback of partner teachers from the schools where we would facilitate the workshops in making our designs realistic and contextualized. We are privileged and happy to collaborate with great educators, exposing and encouraging creative art expression in their students. The project has three partner refugee schools that it is in contact with and plans to hold the workshops this June 2024. The students range from ages 5-18 and while instruction is in English, each student has varying English proficiency and education level.

As a TLS fellow, I received a bi-weekly stipend and am accountable for reporting the progress of Creative Play to TLS supervisors Paul Marienthal and Lucy Huffman. My work in Creative Play includes designing and testing workshops with local children. My colleague and I

designed the music workshop and have tried our workshop format to make sure the activities are appropriate for the different age groups. Because none of the members are licensed therapists, our project will not be addressing trauma but will be sensitive to the trauma that may have been experienced by the students we are working with within the refugee schools. I am responsible for creating all instructional material and fundraising money to travel and facilitate the workshops. Creative Play is a recipient of the \$10,000 monetary award *Projects for Peace by Davis Foundation*. The project is completely student-led and has been an amazing opportunity to learn communication skills, team collaboration, and effective work habits. Creative Play has plans to continue its work moving to work in Greece next summer.

My SPROJ

My Senior project is in support of the education of refugee students attending community non-profit schools located in Kuala Lumpur, Malaysia. I have been taking two semesters to research and design a music curriculum that is sensitive to the Malaysian refugee context and that can be continuously used by teachers without a music background to enhance their daily academic routines. As I researched and designed my project, two questions guided my work: 1) How to come alongside volunteer educators with a curriculum that will be easy for them to implement in their classrooms and address the needs of their students, and 2.) How to diversify teaching mediums using creative art to engage and empower refugee students? This launched me into researching music education pedagogy, refugee education, and general teaching pedagogy. It also encouraged me to get teaching experience, which I received by volunteering and then temporarily working as a TA in a music movement class at the Bard Conservatory Preparatory Division. The workshop design I produced for Creative Play came from the research and experiences I undertook for my SPROJ.

PART 1: CURRICULUM

I propose that students need more opportunities to simply create art. On its merit, creative art has been proven to create community, help students relax, and explore their imaginations. In addition, I would propose an art-based curriculum stimulating critical thinking skills is also important.

I should take a moment and introduce my background. I am a practicing artist, a violist who has played classical Western music for the last 13 years. I have experience performing in multiple ensembles including Western classical, Jazz, Pop, and even traditional Chinese. I am an avid fiber artist; I crochet and embroider clothing. Outside of violin, I learned many of my art skills from YouTube videos and simple trial and error.

What always fascinated me about art were two things: 1. You can make something from nothing—once there was nothing, but you put together raw materials to make a new thing exist 2. You do not need to start with a lot to make art. Simply from the things in your environment, you can begin to create. Art materials are relatively affordable and an enjoyable pastime for me. These two particular elements of art have built up my confidence and my ability to imagine new possibilities where there seem to be few resources. It is from this passion I designed my curriculum. My vision for the curriculum is to design music lessons that interactively introduce basic music concepts alongside building critical thinking habits. My theme is music used for storytelling, which is mirrored in using stories to teach musical concepts.

Curriculum Foundation

Music Education

I want to clarify that I am writing from a general music education perspective which is purposed to “meet diverse musical learning goals” through multiple musical expressions including singing, playing, creating, connecting with, and responding to music (Abril and Gault

2016, 6). General music education does not have the purpose of preparing students to study a specialized instrument but is taught in a way that allows all students to see the value in engaging with music. Good general music education also creates a “learning environment for students to develop musical knowledge, skills, and understandings through a wide array of experiences—from performance to deep listening to composition to the historical study of music” (7). I have created a curriculum that could easily be integrated into an established academic routine, a resource that can take pressure off teachers, and give engaging and applicable music knowledge. To satisfy my goals I landed on a mix of music education pedagogies that I researched, experienced, and invented.

Instruction in Curriculum

The instruction style I use in my lesson is a synthesis of multiple music teaching pedagogies. I use a component from Social Constructivist pedagogy that asserts education is best done in an informal educational environment (Abil and Gaut 2016, 49). When people think about education, they think of education done in a classroom or “formal education”. Nevertheless, “informal education” done outside the classroom is the way the human brain naturally learns many skills and social concepts. A sterile classroom environment can make concepts lose their applicability and importance. Students see the skill learned as something that can only be reproduced in the classroom. To avoid this fallacy altogether, Social Constructivist practitioners prioritize creating a learning environment that is conducive to the natural learning style of students. (50). In my curriculum, for instance, I use music examples that the students stream from music platforms or hear in the media they consume instead of solely traditional Western classical examples. Modern examples make music concepts easier to understand and build a stronger

connection to the materials. Using traditional music theory examples runs the risk of disengaging the students or only allowing them to understand the materials in the context of the classroom.

Social Constructivist pedagogy favors modeling more than verbal instruction. Verbal instruction or lecturing is the predominant medium of instruction in formal classroom settings while in nonformal learning environments, students often learn through imitation or apprenticeship. Moreover, concepts are not explicitly stated but are learned through observation and are later solidified through questioning and practice. My curriculum also incorporates concepts into lessons without explicitly stating the concept it is teaching. I believe this allows the student to take a more active responsibility of figuring out the concept, its importance, and its applicability. The lack of prescription also allows more room for the student to attempt to improvise and create with the new skill.

Format of Curriculum

The curriculum I designed uses a video lesson format. The videos use a short story with an embedded concept and an activity attached as a response/application of the video. I am the product of a generation that learned many skills from video tutorials on YouTube. My inspiration came from TED-ED⁴ and Bible Project⁵, educational YouTube video channels that teach complicated concepts in the fields of science and biblical philosophy in short, animated video lessons. The videos are for young people who are looking to get a general understanding of the mentioned topics. Because the video creators made the lessons short and used language that was very scripted and simplified, the material was very accessible. These videos are a good example

⁴ TED-ED YouTube Channel: https://www.youtube.com/channel/UCsooa4yRKGn_zEE8iknghZA

⁵ Bible Project YouTube Channel: <https://www.youtube.com/@bibleproject>

of the socialist constructivist approach because the videos are often taught from a story with the main points being “shown” rather than “told”.

In the same way, my video lessons are short, and scripted, with very simple English. The videos rely mostly on visual and musical cues so that my non-native English speaker students can follow. I further tailored the lessons to three age groups and their mental capabilities. Moreover, I chose this video lesson format to present the information in a relevant and enjoyable form for my adolescent audience.

Activity

The activities are designed to encourage both critical thinking and creative artmaking. My critical thinking elements are rooted in the Artful Thinking project. The thinking dispositions of the project values are the following: Reasoning, Perspective Taking, Questioning & Investigating, Observing & Describing, Comparing & Connecting, and Complexity-centered routines (Tishman 2006,8). There are over twenty proposed routines or activities for the teacher to implement into their classroom discussions. Realistically, it is advised teachers integrate two to three routines with their students. I use this project in the critical thinking activities attached to one of my lessons. This activity uses a routine from Artful Thinking called I See, I Think, I Wonder. I ask students to write a story for a couple of embroidered sheep located on a sweater (26). The exercise practices reasoning, and observation thinking dispositions when students create a story around the inanimate design of the sheep; inanimate object storytelling is branched over to the topic of music.

The Artful Thinking project also stresses the importance of using visual documentation for students to see how their thinking process evolves (10). Routines described in the project often ask students to write their ideas on sticky notes and stick them to a collective space keeping a

visual representation of thoughts. This aspect is not present in the 5-part lesson curriculum I designed for this SPROJ, but will become implemented in future designs. It is worth mentioning because I intend for the lesson activities I design after SPROJ to allow students to scaffold their thoughts by having each lesson build off one another. This style of lesson asks students to develop their first ideas and add more nuance.

The creative art-making activities attached to the lessons include immediate practice through writing, acting, video response, drawing, and other exercises. I take this element from Orff Schulwerk's pedagogy. Schulwerk, a music educator, valued immediate improvisation and application of techniques by students through imitation after they were learned (Abril & Gault, 2016, 28). His pedagogy believed that "musical imagination and creativity is present in every person and can be developed through singing, moving, and playing" (28). For this reason, students will be encouraged to explore improvised activities in response to the lessons where they imitate sounds and rhythms made by the Creative Play team.

Lesson Design

I have designed a mini-series of 5 lessons premised on the theme of musical storytelling. The lessons are short thirty-second to two-minute video lessons. The format is a short story that teaches a lesson with an interactive activity at the end to let the students get a chance to use the tool that was learned. The pedagogy of the lesson is based on the Social Constructionist approach which believes music should be taught in its relevant context, Orff Schulwerk's teachings, that students should always immediately improvise with new material, and the Artful Thinking proposal, a project out of Harvard Project Zero education research initiative fostering critical thinking. I have identified music elements that should be explained to help students think about how music tells stories: (1) storytelling with inanimate objects; (2) motifs and melody

representation of characters and ideas; (3) rhythm and tempo for story pacing; (4) character and mood to create tension in the story; (5) music genre in the very different ways each music style tries to tell stories. All lessons encourage creativity (improvisation) and critical thinking. It is important to note that all 5 lessons will have an accompanying activity for the older students (ages 10-18) but only lessons 1, 2, and 3, will have an activity for the younger students (ages 5-9). Younger students are welcome to watch the two remaining lessons, but the topic matter is not wholly essential to their accompanying Creative Play workshops

Prior to these 5 lessons, students will have been exposed to a short introductory video. The 3-minute video will introduce the host, Noa Doucette, to the students who will be participating in workshops in Malaysia. When Noa tries to introduce herself in the video, she seems to have forgotten her name. This prompts her to go on an adventure around her home to find her name. When she finds her name, she is surprised to discover who stole her name and his motives. It has an original soundtrack/narration/cinematography. The video is intended to help the students anticipate our arrival and introduce the nature of the workshops, creative, humorous, and explorative.

1. Storytime: A Sweater, Ramen, and Some Sheep

This lesson is an introduction to storytelling with inanimate objects. The lesson uses the story of a stained sweater I salvaged by embellishing it with embroidery. The story asks the student to write a story for the sheep embroidered on the sweater. Using observation skills, the students should make a story based on the visual elements of the sheep (color, facial expressions, orientation/stance, etc.). While the lesson does not mention music, it is intended start to prime

students to the idea that stories can be told in mediums other than traditional verbal vehicles. Also asks students to formulate a subjective opinion which they write in the form of a story,

2. Storytime: Theme Music

This lesson introduces motifs as a short song that represents a person, thing, or idea. Motifs are essential in music storytelling because it is often this short theme that audibly indicates a certain character or idea to the listening audience. The video surveys a few well-known “theme songs” or musical motifs such as (Peppa Pig, BTS Smooth like Butter, Mario, etc.) to have kids recall motifs they have already heard. The lesson's purpose is to help students name a phenomenon that they are unconsciously aware of. The lesson activity asks students to find a theme song that they think represents themselves and share it. This video is intended to think about how music can be used to represent a person, idea, or place. Music can be from any genre and is intended for the students to begin to make personal connections to the assignment by placing themselves at the center of the project.

3. Storytime: Going to School

This lesson introduces rhythm and tempo using the analogy of walking. The host Noa is telling a story of how she was late to class one morning and focuses on the pace of her walk. She walks, jogs, and runs which are done at a continued pace that can be counted on repeat. She also does a series of different walking types (skipping, galloping, long strides, tip-toeing). The walk types portray rhythm. This video directly tackles the musical concept of pace and rhythmic patterns. Using something as common as walking allows students to start listening to music more actively and analyze how these elements impact musical storytelling.

4. Storytime: Character Development

This lesson (designed specifically for older student participants) introduces character and mood using clips from Tom and Jerry animation. I chose this animation because of its heavy dependence on mickey-mouse scoring. “Micky-mousing” is a scoring technique where animators and composers collaborate to make the music and activity of the character on-screen match. The music is essentially narrating and giving meaning to the animation. It audibly tells audience members how to interpret what they see on the screen. Micky mousing is great to help students think about the character (sly, mischievous, naïve, etc.) and mood (grim, playful, happy, etc.) of music. Students can use listening observation skills to identify why certain sounds are associated with character/mood, they will demonstrate this in an activity where students create movements that match the sounds of a recording of mickey-mousing audio.

5. Storytime: Genre

This lesson (designed specifically for older student participants) will introduce the different styles of storytelling in the vast landscape of the music genre. The video will look at different animals that are represented by different music types. The activity values all music types (not making value judgments of ex. classical over jazz) but shows students that different music styles are simply different ways people decide to tell their stories. The activity will ask students to put together a playlist of 2-5 of their favorite songs. The lesson is meant to build awareness of the different music types of music and what unique features help them tell stories.

This 5-lesson mini-series will be shared with the teachers at the partner schools before the Creative Play workshops take place in June 2024. They are created to prepare students for the type of activities we will engage in during the in-person workshops.

Website

A small website has been created where new lessons posted (after June 2024) can be accessed by teachers to use as a resource. The format will stay relatively the same, a short story lesson with an activity attached; however, another element of artful thinking pedagogy will be incorporated to expand the depth of the lessons. For every video lesson, more than one activity will be attached. The students will be able to scaffold their thinking/creations and visually see their creative process. Lessons will be published every 2 weeks with 4 lesson activities to be completed over two class periods. The depth of the assignment is up to the teachers and students.

The benefit of the website lies in the fact that students will be able to post their creations on a password-safe website that their classmates and other schools can view. The students will always be encouraged to share their work and to encourage one another with comments. Music is never made in a vacuum but is drawn from the influence of community, culture, immediate environment, and other artists. Thus, the website is a space for the students to share and draw inspiration for their art creations.

The mini-series detailed in the previous section created for my SPROJ and Creative Play workshops is focused on music as a creative art medium for storytelling. That being said, I have every intention to continue this project after graduation. I plan on expanding the art mediums to include fiber art (embroidery, crocheting), theater, podcasting, stop-motion paper, and digital animation. The lessons and attached activities will continue to use materials that are either widely

available or free. Lessons will always include a detailed list of the materials used to make the video, complete the activities, the contributors with accompanying photos, and behind-the-scenes photos.

The video lessons can be used by teachers to foster creative art engagement and appreciation in their classrooms. They are designed to take 30 minutes to 1 hour so that students are allowed to watch the video and given adequate time to respond to the activity prompt. The teachers are encouraged to participate in the activities with the students engaging with students to actively share personal responses. Most of the lessons ask subjective open-ended questions.

There is no grading system for the activities. Teachers and classmates are encouraged to give constructive feedback and collaboratively engage in activities. However, I ask that teachers and students never make value judgments about each other's work. These activities are designed for everyone to feel comfortable trying new and awkward things; the artist in question might already feel self-conscious, and unsure of their work. When judgment and comparison can potentially add pressure on students to “perform” and can cause additional stress to their academic burden. These activities are meant to be a decompression from normal academic routines and provide space for students to express themselves.

Finally, I imagined my curriculum and website to be accompanied by a discord space for active open dialogue between students who wish to share their creations. The platform will be highly monitored and access restricted. Students 13 and up with parental consent will be allowed to join the server. The space is intended for older students looking for inspiration, encouragement, and community.

Conclusion

The curriculum I proposed lies in a unique niche. Most music-embedded curricula that came across in my research were either connected to American Common Core standards or teaching traditional music education. Case in point both Kennedy Center ⁶and LA Phil has great art education resources. The Kennedy Center has designed an art-embedded curriculum that uses music as a starting point to teach other academic subjects. LA Phil's materials are fun and engaging activities to introduce children to Western classical music, instruments, and performance. My curriculum seeks to create music lessons that non-musician teachers can share with their students that cater to the needs and context of refugee students currently living in Malaysia. My purpose and hope in my approach is to spark students' interest in engaging with music and invite them to participate, collaborate, and explore their music-making capacities.

⁶ Kennedy Center Education Website: https://www.kennedy-center.org/education/?gad_source=1&gclid=Cj0KCCQjw0MexBhD3ARIsAEI3WHISMwL27F27Don5d7E-4lzPDb73SoasmVTLELq4Nfy88FO1zq81r2EaAunMEALw_wcB

PART 2: VOLUNTEER EXPERIENCE AND PREPARATION

The workshop lessons outlined below will be used in the in-person Creative Play 2024 workshop.

I have two proposed lesson plans, one titled *Engaging with Music* designed for the older participants, and another titled *Drawing Music* designed for the youngest participants. The workshop activities are based on the same theories used to create the curriculum. I have included documentation of the experiences I gained through volunteering with a variety of music and creative art practitioners. These experiences were over the past nine months at Bard Conservatory's Preparatory Division, a workshop with a creative art therapist, an impromptu workshop with high school students, and feedback from teachers working at the partner schools.

Preparatory Division Experience

I worked as a TA in the Music Movement and Chorus class instructed by Phyllis Clark in Bard Conservatory's Preparatory Division. Her classes are short, 30-45 minutes in length and the class size never exceeds 14 kids. The classes spanned a wide range of ages with the first class working with ages 3–5-year-olds and her later classes working with ages 7-10-year-olds. Phyllis's class is based on Dalcroze Eurhythmics pedagogy which is founded on teaching musical ideas with bodily movement. Working with Phyllis allowed me to learn classroom management techniques and child behavior. Phyllis used colorful scarves, shakers, bean bags, and musical instruments to engage the students in different activities of the Dalcroze Movement. She had two student helpers, one, a ten-year-old boy from the community and a paid TA conservatory student who would sometimes play the piano accompaniment for the activities. The activities needed to always include everyone. She advised us to never play games of elimination because you would eliminate the kids who need the most work/help. At the end of class, Phyllis made sure everyone was able

to choose stickers (one class giving flowers from her home garden) as prizes to her students. The students always looked happy when they received their prizes after class.

Class Experience Notes 11/18/23

The class never officially started with everyone together but with the kids trickling in one by one. Phyllis knew every child's name and greeted them as they came in. She gave them bean bags (allowing them to choose what color they wanted) some kids stuck to their parents(shy) others came right in very comfortably. It was clear everyone knew Phyllis; I was the only new element that might have been contributing to the extra shyness)

She got the kids very naturally to toss their beanbags between their right and left hands to a beat, changing it and improvising based on what the kids were interested in doing. She used their names(syllables) to create a rhythm, keeping it within a 4/4 beat, and marched around in a circle, switching directions. Some of the younger children lack hand-eye coordination and cannot catch bean bags but can pass them. Phyllis was very intentional about the activities she engaged the kids. Some kids were very involved (very smart kids giving mature answers (one boy told the class the reason the beanbag fell to the ground was because of gravity (probably 3 or 4 years old)). Other kids continued to stick to their parents, watching the activities from the comfort of their parent's lap.

Phyllis was very good at welcoming every kid, making sure to connect with them (identifying a stuffed animal and using its name in the game), and letting them choose when they wanted to engage in an activity. I didn't see her force anyone to do anything (even when a kid was misbehaving) One girl was hogging the ball or throwing it at other students. She did not do things with the group and was more disruptive. Some kids were not engaging and sat at the peripheries, but they didn't draw any attention to themselves. One girl in particular wanted

attention. In my mind, the situation could go one of two ways, Phyllis could either give this girl too much attention (disciplining or appeasing) or completely ignore her. Phyllis let the girl sit in her lap at the beginning, but she didn't encourage the behavior so the girl came to me and laid on my lap (I was conflicted on how I was supposed to respond). I let her sit with me, but I tried to encourage her to take part in the activity by modeling the action. In the end, she stayed mostly with me and taking direction from Phyllis, I didn't force her to participate in the activity. I always tried to turn her side conversation with me back on the main instruction. To my surprise sometimes she would sing the songs under her breath, she was learning the material even if she wasn't doing exactly what Phyllis was asking.

From my understanding kids act out for 3 reasons: (1) They are bored; (2) Don't understand; (3) Don't know how to regulate their impulses/emotions. None of these reasons are isolated, most times it's a combination of the three but it's good to get references for kids who go against the grain so the workshops can have space to include kids with different types of learning/attention abilities. Phyllis explained that she knows these kids are absorbing the information, and as long as they are not hurting anyone or completely derailing the class, the most important thing is to keep them in the class absorbing the information.

Phyllis said it's important at this age with the Dalcroze method to give kids some information and then add new information increasingly. However, refrain from simply telling the kids new information. For example, if your body is a scale, your knees are the low note and your head is a perfect 5th interval higher, you go back and force singing the note that coordinates to the two body parts, but then you point to your chest, don't tell the kids it's the major 3rd, but let their brains figure out that the note at your chest is in between the notes at the extremities of your body.

My takeaways which I implemented into my workshop design were the following:

- Kids are very smart so don't try to dummy-down everything. Allow them to take the initiative in explaining why things happen (why do the bean bags fall(gravity))
- Don't explain music in a vacuum, Phyllis engaged in every part of these kids' lives, asking personal questions, the fantasy(imagine), scientific(gravity), moral (sharing/not hitting)
- Have a lesson plan in your mind(direction) but then let the kid's spontaneity direct activities.
- Some of the methods need months, and multiple meetings (so it might be hard to implement real Schulwerk or Dalcroze) methods because they are supposed to be taught continuously through childhood music education (not just a single workshop)
- Keep things rolling, don't let a breakdown occur, and earn the respect of kids (they need to think you are great)

I was able to practice and continue to build on these realizations over multiple Saturdays when I volunteered in Phyllis's class. I'm very grateful she took me under her wing and made a clear effort to mentor me and give me resources.

Creative Art Therapy Workshop Experience

Susanna Armbrust had quite a different purpose in her workshop experience. This workshop was for me and the other three members of the Creative Play team who are between the ages of 20-28. We were there to explore our emotions and art was the medium. Unlike Phyllis's workshop, we did not have any toys or playthings, we were required to imagine things and make them come alive through our body movements.

Class Experiences Notes 2/3/2024

My TSL group was fortunate to connect with Susanna Armbrust, a licensed and experienced Creative Art therapist. The experience with Susanna was particularly helpful because she taught us how to facilitate creative art workshops by making us participate in one. From the perspective of a participant, we realized that it was important to make sure students were allowed to address any mental obstacles to their full participation and to use the room mentally ready to participate.

We started the workshop with a ready-round activity. We first shared our name, the emotion we were feeling, and an associated movement of our choice. Ready Round introduced a level of autonomy to the participants showing them that their voices were respected and would guide the pace of the workshop. The ready-round took 10-15 minutes to complete with (4 total participants) each taking two turns to answer. In order to transition we had to say I will be ready when I have [...]. Allowing us to clear our minds of any responsibilities or distractions. For example, I will be ready when I silence my phone, or I will be ready when I go to the restroom and drink a little water.

Then we smoothly moved into the next activity. Based on a theater exercise, the next activity had us walk around the room and change our walk according to different instructions. Some instructions made us think about our movement in isolation, and other commands required us to interact with each other. This activity went on for 10 minutes. We used the whole room for this activity and rarely stood still but walked past each other. The use of space helped me think less about the people in the room and more about my thoughts/actions.

Next, we moved to Simon Says where no one verbally acknowledged who was leading the movement but through eye contact, we communicated this information with each other. We then moved to having an improvised conversation in gibberish. Surprisingly, the conversation was

smooth with very few gaps of silence, and we rarely talked over each other. Susanna moved us to the next activity by telling us, in gibberish, to draw on a large piece of paper. We would turn the paper around every so often and would then add drawings to others' drawings.

In all, this workshop lasted 2 hours. I felt I had gone through a great emotional transformation by the end of the session. I had experienced a wide spectrum of emotions but left calm and at peace.

My takeaways which I implemented into my workshop design were the following:

- Ready Round makes everyone feel heard, autonomous, and comfortable trying out-of-the-ordinary “art” activities.
- Use the full room to allow students to feel they have space to explore things without people judging them.
- Many of the later activities used little to no verbal communication for instructions. This is a viable way to give instructions and is preferred in certain contexts.
- Susanna told us she had an outline for the activities she wanted us to do, but it was obvious we stayed on each activity as long as each of us(participants) was willing. She was very aware and sensitive to our improvisation, allowing us to lead the workshop as much as she was leading. In this way, I felt we were collaborating and participating simultaneously.

Impromptu Workshop with Bard Early College Bronx Students Experience

A group of students from BEC Bronx came to tour Bard, the music building, and my jazz ensemble class. For the visiting students, we performed one of the pieces we had been experimenting with, including improvised solos. Some +30 high schoolers were watching us, doing what high schoolers do who are not particularly interested. At the end of the performance, their chaperone asked if anyone had questions. I had been working on this SPROJ until 4 am that very morning and felt it would be a wasted opportunity not to engage these students. One of the students asked all of us how long each of us had been playing our instruments. All of us had started from a very young age, including myself. I could tell our answers discourage them. So, I asked if anyone sang, in choir, church, or the shower. I looked for ways to make the music we played relevant to them and tried to make it more accessible. I gave a demonstration of how playing music on an instrument was another way of “singing”, by singing the very melody I had just performed on the violin. I will not go into detail about the rest of the experience but only wanted to note that the students left more excited than they walked in.

My takeaways which I implemented into my workshop design were the following:

- The posture of the musicians and the setup of the room must be situated in a way that encourages students to ask questions, try new activities, and eliminate mental barriers to creating art. Students should not be in one part of the room and the teacher in another, this creates a division between the students and the instructor. The workshops are designed to be a collaboration between the instructor and students therefore, we should be occupying the same space.

- Students should leave inspired not overwhelmed. When we present a new idea without any way for the students to enter and try, they may become overwhelmed feeling like they will never achieve our level (they didn't start studying early enough)
- Sometimes it is not enough to ask students a question, sometimes you need to help them build out their thinking. Maybe ask questions that prompt more questions.

Teacher Feedback

The teachers were able to give feedback after reading older designs of the Creative Play Engaging with Music workshops. They had no problem with the actual activities, rather, they were concerned about the time needed for translating instructions. They pointed out that in my design, I make sure there are not too many activities packed into the one-hour-and-thirty-minute window. There needs to be time for translating. This feedback was incorporated into our current and final design for the workshops. There used to be more activities, but I have cut the activities down and have made most of them instructed either by “call and response” or “repeat after me” exercises.

Conclusion

The volunteer experience I undertook over these past two semesters has provided valuable insight into the curriculum and workshop design. I am very grateful for the women who were very intentional when they modeled class management skills for me. I would not have been able to get this depth of understanding by simply reading scholarship on class management. For future reference, I will continue to note the insight of the partner schoolteachers during the in-person workshops scheduled for the summer.

PART 3: WORKSHOP LESSONS

Engaging with Music: Workshop Lesson Plan (Middle Babies & Oldies)

The *Engaging with Music* workshop is designed for Creative Play's older participants (ages 11-14 & 15-18). Is a three-part (1hr 30min) workshop centered around the idea of making music accessible and a personal experience. The 1-hour and thirty-minute workshop will be divided into 3 sections where students will start with call-and-response singing exercises, basic harmony activity, and end with a Sound Painting composition. No singing experience is required, everyone is invited to participate. The workshop leaders will be Bard students Noa Doucette '24 and Leo Gurevich 24' musicians and creative art enthusiasts.

Engaging with Music Lesson Plan (Duration: 90 minutes)

Age:(11-14) & (15-18)

Materials: Name tags, Big Screen/projector, large room

Warm-Up (10 minutes): Ready Round Name activity – My name is [blank], and I feel [blank]

Activity #1: Music is for Everyone Activity (20 minutes)

- Silly singing warmup exercise 5 minutes to get the kids all warmed up and open to leaving their comfort zone
- Match the melody-Call and response.
- Match the (Hit) Rhythm

Break (5 minutes)

Activity #2: Harmony is for Everyone Activity (20 minutes)

- Use Violin and Piano to show how two voices can harmonize together
- Split the group into two groups and have them follow the instruments to support the harmony.

Break (5 minutes)

Activity #3: Sound Painting⁷ Activity (35 minutes)

- Divide the kids into different sections (rhythm, melody, harmony, percussion)
- Teach/ agree upon gestures for sound painting conducting
- Have as many students conduct

⁷ Sound Painting explanation and demonstration <https://www.youtube.com/watch?v=LUTg6n9kTUQ>

Room Set-Up: To ask the students to engage in activities outside of their comfort zone, we must think about the configuration of the room and group. We cannot have a divide where the CP leaders and teachers are in front of the students. We need to be mixed among the student body doing the activities with them. This is done to help change the perception of space. The students are not performing for us but are experimenting with us. Hopefully, the movement can help ease any nervous or anxious attitudes toward the activities.

Workshop Policy

Intro (older workshop)

Model Script:

(Welcome) everyone. My name is Noa, and this is Leo. We are so happy to meet all of you and play music with you today. Today we will try a few different games. For some games, you might feel a little nervous or think they are weird. All of us feel a little nervous so it's ok to feel a little shy (reassure).

Here are our class rules.

1. No one has to do anything if they feel too shy BUT class will be more fun the sillier things you do
2. No laughing at each other- if someone does something funny then we can laugh together, but if someone makes a mistake do not make fun of them.
3. Everyone's opinion matters, and we want to hear your thoughts. Tell us what you are thinking.

Class Gestures:

- a. If you have a question- raise your hand
- b. If you have an idea- tap your temple

Music is about trying new things. Sometimes it takes us more than one tries to learn a new thing. Today I will be trying things with you that are a little new for me too. So always ask questions. Always ask questions and ask for help from the leaders and classmates.

Drawing Music: Workshop Lesson Plan (Little Kiddos)

The *Drawing Music* workshop is designed for our younger participants (ages 4-6) and is centered around the idea of using music as storytelling. The 1-hour workshop will be divided into 3 sections where students will start by drawing and coloring, play a musical Simon Says game, and end with a collective composition. There will be water and bathroom breaks every 20 minutes.

Participants are allowed to stay as long as they are mentally and emotionally able, we understand

that the attention spans of these younger participants are shorter. The workshop leaders will be Bard students Noa Doucette '24 and Leo Gurevich '24 musicians and creative art enthusiasts.

They will perform the participant composition on violin and piano.

Drawing Music Lesson Plan (Duration: 60–90 minutes)

Age: 6-10 Youngest

Materials: Coloring materials/paper, large paper for big composition,

Activity #1: Draw a picture of yourself and things you like (20 minutes)

- Decompress and allow the students to start creating around their name
- Help CP leaders learn student names and interact with students
- Students will draw a story and explain it later (Con. #3 Draw music story)

Game Break (10 minutes): make portraits into name signs

Activity #2: Simons Says Song (10-15 minutes)

- Play a song(live) that has instructions connected with actions
 - Pluck means skip, trill means wiggle arms and legs)
 - 2 Set actions and the kids can add more

Bathroom and Water Break (10 minutes)

Activity #3: Little Composers graph score [Record for parents]

- Write music with the kids in large groups
- Use the portrait as a sign to decide who gets to come up and make an artistic decision.
- Use violin and piano to play the composition

Room Set-Up: I stress the importance of mixing leaders, teachers, and students. The activities will be done with the students (they are coloring, we are coloring with them). We will largely be modeling the activities we want the kids to do so we should squat, get down to their eye level, and do the activities with them.

Workshop timeline

There are a lot of moving parts in the Creative Play trip. This section outlines the order the project will be doing the activities in Malaysia.

- May 1-29-Video Lessons (Curriculum Part 1) will be sent ahead to prepare students and teachers for our arrival. They will become familiar with the type of activities Creative Play will be doing and know the team's faces before we enter the school
- June 5-24 Workshops will be held in person in the three partner schools. Every workshop must start with a "Mini Debrief" where teachers and CP leaders talk about translation needs, child-in-crisis protocol, and classroom management techniques.
- June 13, 12, and 24 Respective feedback and reflection dinners with each school after the workshop is completed.

Workshop with Teachers

The workshops are collaborative on all levels. The workshops are designed for everyone including the teacher/instructor to participate in the activity. However, I know that the workshop designs are not perfect and will need to be improved upon and adjusted. I am asking the teachers to keep a small diary for the workshops where they can jot down their observations and ideas. Teachers are free to write as much (or as little) as they like. I specifically would like them to include the following in each entry:

- Initial thoughts or feelings toward an activity
 - Final entry should reflect on how the thought process stayed the same or changed,
 - Likes and Dislikes

Teachers are free to submit a written journal, share their feedback verbally over dinner, or share the information however they feel the most comfortable. The conversation will end with establishing a plan to continue the work in the schools. The proposed website and discord will be active, and teachers will be given the option to use the resources in their daily routines.

Conclusion

The workshops I designed to introduce basic concepts of music-making and an immediate experience of composition for the students. The lessons detailed above for the three age groups only provide an outline for workshop activities so that the workshop can be responsive to the improvisations of student participants. Because the activities may feel awkward or silly, I will do my best using whole teacher/CP team participation and the configuration of the room positively encourages students to try new things. That being said, students and teachers will never be forced to do anything that makes them uncomfortable and will have alternative options for participation.

PART 4: LOGISTICS, SCHEDULE, AND BUDGET

Workshop Logistics

Our team has received the following basic information regarding how many students we will work with, their ages/grades, and the available time slots on the school day.

	Elom
Student Population	~75 students
Confirmed Participants	Primary and Upper primary (55)
School Hours/breaks	<ul style="list-style-type: none"> • 8:00-13:00 -Upper primary (Age: 11-16) • 14:00-17:00-Primary (Age: 6-10) • 18:00-20:00-Adult section (Age: 16-20)
	Fugee
Student Population	~300 students
Confirmed Workshop Participants	4 th -9 th grade (225) (20-25 students in each level)
School Hours/breaks	<ul style="list-style-type: none"> • 12:30-17:00-4th-10th grade (Age: 9-16) • 12:00-14:00 Life skills Class+ Break • 8:30-12:30-K-5 grade (Age: 6-10)
	Agape
Student Population	~75 students
Confirmed Participants	All Students
School Hours/breaks	<ul style="list-style-type: none"> • 9:00-3:00 -All Students (Age: 6-18) • 12:00-13:00-Lunch Break (Age: 6-10)

Proposed Workshop Schedule

The tables provide a calendar below for the Engaging with Music Workshop, At the Moment Theater Workshop, and In Your Own Words Podcasting Workshop.

<i>Agape</i>	<i>Little Kiddos (5-8)</i>	<i>Middle Babies (9-11) Group 1 (9-10)</i>	<i>Middle Babie (9- 11) Group 2 (9-10)</i>	<i>Oldies (12-16)</i>
<i>Engaging with Music</i>	<i>Thursday, June 6 10:00-12:00</i>	<i>Friday, June 7 13:00-15:00</i>	<i>Thursday, June 13 10-12:00</i>	<i>Thursday, June 6 13:00-15:00</i>
<i>At the Moment</i>	<i>Friday, June 14 10:00-12:00</i>	<i>Wednesday, June 5 13:00-15:00</i>	<i>Friday, June 7 10:00-12:00</i>	<i>Friday, June 14 13:00-15:00</i>
<i>In your Own Words</i>	<i>Thursday, June 13 10:00-12:00</i>	<i>Thursday, June 6 13:00-15:00</i>	<i>Thursday, June 6 10:00-12:00</i>	<i>Friday, June 7 13:00-15:00</i>

<i>Elom</i>	<i>Little Kiddos (5-8)</i>	<i>Middle Babies (9-10)</i>	<i>Oldies (11-16)</i>
<i>Engaging with Music</i>	<i>Monday, June 10 14:00-17:00</i>	<i>Tuesday, June 11 14:00-17:00</i>	<i>Monday, June 10 8:00-11:30</i>
<i>At the Moment</i>	<i>Wednesday, June 12 14:00-17:00</i>	<i>Thursday, June 13 14:00-17:00</i>	<i>Tuesday, June 11 8:30-11:00</i>
<i>In Your Worlds</i>	<i>Tuesday, June 11 14:00-17:00</i>	<i>Monday, June 10 14:000-17:00</i>	<i>Wednesday, June 12 8:30-11:00</i>

<i>Fugee</i>	<i>Grade 4</i>	<i>Grade 5</i>	<i>Grade 6</i>	<i>Grade 7</i>	<i>Grade 8+9</i>
<i>Engaging with Music</i>	<i>Tuesday, June 18 8:30-10:30</i>	<i>Tuesday, June 18 14:30-17:30</i>	<i>Thursday, June 20 14:30-17:30</i>	<i>Monday, June 24 14:30-17:30</i>	<i>Tuesday, June 25 14:30-17:30</i>
<i>At the Moment</i>	<i>Wednesday, June 19 8:30-10:30</i>	<i>Wednesday, June 19 14:30-17:30</i>	<i>Friday, June 20 14:30-17:30</i>	<i>Wednesday, June 26 14:30-17:30</i>	<i>Thursday, June 27 14:30-17:30</i>
<i>In your Own Words</i>	<i>Thursday, June 20 8:30-10:30</i>	<i>Thursday, June 20 14:30-17:30</i>	<i>Tuesday, June 18 14:30-17:30</i>	<i>Tuesday, June 25 14:30-17:30</i>	<i>Monday, June 24 14:30-17:30</i>

Budget

Creative Play received a total of \$11,000. All amounts are USD.

Income			
Project for Peace	\$10,000	Received March 14	Malaysia
TLS Office \$1000	\$1,000	Received April 18	Malaysia
*Individual Trustee Leader Scholar Stipend	\$1,860	Received over 15 pay periods Fall & Spring semester	personal stipend

Budget to finance 4 member's flight, medical insurance, food, and living accommodations.

Transportation			
Flight Member 1	\$1843	April 26-May 3/June 2-June 29	ATH - NY / NY - TH ATH - KL / KL - ATH
Flight Member 2	\$1,706	May 29-June 28	NY - KL / KL - NY
Flight Member 3	\$1,706	May 29-June 28	NY - KL / KL - NY
Flight Member 4	\$1,660	June 2-July 1	NY - KL / KL - NY
Local Transportation	\$200	June 1-July 1	Kuala Lumpur

General Expenses in Malaysia

Food	\$450 X 4 members	June 1-July 1	
Accommodations	\$1,015	May 31-July 1	
Insurance	\$300	May 29-July 1	
Emergency Fund	\$500	n/a	
Materials	\$570		

CONCLUSION

The project has gone through many iterations. From the beginning, I wanted to make sure students felt they were doing something worth their time, fun, challenging, and interesting. I started by researching general music education, figuring out the best way to give students a basic foundation in music that would allow them to engage and appreciate music on a deeper level. All the while, I was trying to design a curriculum that teachers could use in their classrooms without being music professionals. This proved to be very difficult. I felt a constant tension between positioning my SPROJ as an experimental collaboration initiative and a legitimate educational resource. Whenever I went too far to an extreme, the potential of the project would become very narrow. There were some days I couldn't name the purpose of my SPROJ, and this caused me a lot of stress around the validity and practicality of my idea. In addition, there was added pressure due to Creative Play's commitment (finances permitting) to the partner schools to design and return to Malaysia for in-person workshops all within 10 months.

I was finally able to come to my final design after I was able to get a clear understanding of my curriculum perspective. While the traditional style of studying classical music has its benefits, I knew that the material and pedagogies were acting as an obstacle to schools without the funds or specialized manpower for music programs. I also knew that that type of music education was not conducive for every student and required a high level of commitment. As I gathered my research and volunteer experience, I began to realize I wanted to design a music curriculum from a performer's perspective. As a violinist, there are three main facets: technical skills, music theory knowledge, and performance skills. Performance is important to develop because it is the way a musician communicates musically with their audience. In simple terms, performance is the way

musicians tell stories. I felt that everyone, trained musician or non-musician can relate to this idea of storytelling.

For this reason, I began to switch my lesson design around elements used in musical storytelling. When I moved away from traditional music education concepts such as teaching a diatonic scale and Western music notation, the possibilities for my project began to open up. The curriculum began to ask critical thinking questions, pushed for collaborative assignments, and created space for creative expression. These concepts are more universal and more accessible to teachers without a background in music. While I love playing the violin, what I want everyone to learn from music more than how to play an instrument is the art of performance. The craftsmanship and intentionality behind performance are much more nuanced and provide me with curriculum materials for my specific purpose.

Once I clarified for myself what I was teaching, the design of the curriculum came very easily. However, I did not get this clarity until the final 2 months of my SPROJ. Up until that point, I was focusing on the Creative Play workshop designs, research into the Malaysian refugee context, and volunteering. In addition, the activities I had designed in my workshop were still too reliant on teachers who had music backgrounds or too theoretical, requiring too much lesson planning on the teachers' initiative. I coupled my new curriculum perspective with the video lesson format. The current design provides a good balance utilizing the background and resources of a practicing violinist while providing space for teachers to adjust the material to their specific class context. In this way, the curriculum can be a real supportive material for the teachers, requiring little to no preparation on their part.

Finally, the ESL component of the lesson was the final component to be set. From the beginning, I wanted to tailor the lessons to non-native English speakers. I work as an ESL tutor on

campus, and I wanted to come alongside the goal of the teachers to help students improve their English proficiency. Thus, I originally incorporated activities that helped support English learning. I designed one activity where the lyrics of a song were analyzed to learn new vocabulary. While this activity is valuable, it did not support my overall design of storytelling.

I have given contextualization for my SPROJ within the refugee education landscape of Malaysia. Using the proven benefits of creative art, I have designed music education resources for refugee educators to use in their classrooms. I have also given a detailed account of the ongoing TLS project, Creative Play, introducing a creative art program for three refugee schools in Kuala Lumpur, Malaysia, which exemplifies a commitment to practical solutions and positive change.

REFERENCES

Abril, Carlos R., and Brent M. Gault, editors. *Teaching General Music: Approaches, Issues, and Viewpoints*. Oxford University Press, 2016.

Barbour, Brian. "Beyond Asian Exceptionalism: Refugee Protection in Non-Signatory States." *Forced Migration Review*, no. 67 (2021): 42–45.

Bhd, BFM Media Sdn. "What Will Happen to Malaysia's Refugee Community Without UNHCR?" BFM 89.9.

Crawford, Renée. "Creating Unity through Celebrating Diversity: A Case Study That Explores the Impact of Music Education on Refugee Background Students." *International Journal of Music Education* 35, no. 3 (Aug. 2017): 343–56.

Dryden-Peterson, Sarah. "Refugee Education: Education for an Unknowable Future." *Curriculum Inquiry* 47, no. 1 (Jan. 2017): 14–24.

Dryden-Peterson, Sarah. "Refugee Education: The Crossroads of Globalization." *Educational Researcher* 45, no. 9 (Dec. 2016): 473–82.

Dryden-Peterson, Sarah. "Refugee Education in Countries of First Asylum: Breaking Open the Black Box of Pre-Resettlement Experiences." *Theory and Research in Education* 14, no. 2

(July 2016): 131–48.

Hoffstaedter, Gerhard. *Urban Refugees Challenges in Protection, Services and Policy*. 2015.

Jalil, Aslam Abd. "Time for a Comprehensive Policy for Refugees." *Free Malaysia Today*, 2019.

Janmyr, Maja. "Non-Signatory States and International Refugee Regime." *The Forced Migration Review*, no. 67 (2021): 39–41.

Janmyr, Maja. "The Paradox of Malaysia's 'Humanitarian Grounds.'" *Faculty of Law Blogs / University of Oxford*.

Nordin, Rohaida, et al. "The Plight Of Refugees In Malaysia: Malaysia As A Transit Country In Protecting Refugees' Rights." *Journal of Nusantara Studies (JONUS)* 5, no. 1 (Jan. 2020): 378–94.

Rahmat, Nur Ezan, et al. "Revisiting the Laws and Policies Related to Educational Rights of Stateless Children in Malaysia." *International Journal of Academic Research in Progressive Education and Development* 10, no. 3 (Sept. 2021): 1174-1184.

Sakon, Luca. *Presenting the Arts-Embedded Framework*. 2023.

Siah, Poh Chua, et al. "Challenges of Refugee Teachers in Malaysian Community-Based Learning Centers." *Makara Human Behavior Studies in Asia* 24, no. 1 (July 2020): 73.

Thuraisingam, Thavamalar. "A Systematic Review of Refugee Education in Malaysia." *Jurnal EL-RIYASAH* 13, no. 2 (Dec. 2022): 50.

Tishman, Shari, and Patricia Palmer. *Final Report: Artful Thinking | Project Zero*. Harvard Project Zero, 2006.

UNHCR. *Convention and Protocol Relating to the Status of Refugees*. UNHCR, 2011.

UNHCR. "Figures at a Glance in Malaysia." *UNHCR in Malaysia*.