



# Creative Teaching Handbook

Prepared by MINDPOP, CLI Managing Partner



# Creative Teaching Handbook

<b>CONGRATULATIONS!</b>	<b>5</b>
<b>TESTIMONIALS</b>	<b>6</b>
<b>OVERVIEW OF THE CREATIVE LEARNING INITIATIVE</b>	<b>7</b>
<b>A CITY-WIDE COLLABORATION</b>	<b>7</b>
<b>A COMPREHENSIVE MODEL</b>	<b>7</b>
<b>BUILT ON THREE PILLARS</b>	<b>8</b>
<b>THE FIRST PILLAR: FINE ARTS LEARNING</b>	<b>10</b>
<b>THE SECOND PILLAR: CREATIVE TEACHING ACROSS THE CURRICULUM</b>	<b>13</b>
THE BENEFITS OF CREATIVE LEARNING IN THE RESEARCH	13
<b>THE THIRD PILLAR: COMMUNITY ARTS PARTNERSHIPS</b>	<b>15</b>
<b>DESIGNING A CREATIVE CAMPUS</b>	<b>16</b>
<b>THE NINE COMPONENTS OF A CREATIVE CAMPUS</b>	<b>16</b>
<b>MOVING FORWARD</b>	<b>18</b>
Arts-Rich Goals for Elementary Campuses	19
Arts-Rich Goals for Secondary Campuses	20
<b>CONTACTS FOR CREATIVE CAMPUS SUPPORT</b>	<b>21</b>
<b>CREATIVE TEACHING: WHAT IS IT?</b>	<b>22</b>
<b>WHAT ALL CREATIVE TEACHING STRATEGIES HAVE IN COMMON</b>	<b>22</b>
The Essential Elements of Creative Teaching	22
1. Generate Multiple Ideas	24
2. Make Creative Choices	24
3. Make Mental or Physical Models	25
4. Analyze and Synthesize	25
5. Translate and Transfer	25
6. Point of View	26
<b>CREATIVE TEACHING PROFESSIONAL DEVELOPMENT</b>	<b>27</b>
<b>CAMPUS-WIDE PROFESSIONAL DEVELOPMENT</b>	<b>27</b>
Professional Development Scope	27
<b>INDIVIDUALIZED INSTRUCTIONAL COACHING</b>	<b>28</b>
Coaching Impact	28
Coaching Goals	28
Increasing Creative Teaching Success	29
Support Schools Becoming Creative Campuses	29
<b>CREATIVE TEACHING INTENSIVES</b>	<b>29</b>
<b>ARTS PARTNER RESIDENCIES</b>	<b>29</b>
<b>PERSONALIZED SUPPORT</b>	<b>30</b>
<b>PD SUMMARIES</b>	<b>31</b>
<b>PD SUMMARIES FOR ELEMENTARY CAMPUSES</b>	<b>32</b>
CLI Drama-Based Creative Teaching Strategies, Round 1	32
CLI Drama-Based Creative Teaching Strategies, Round 2	33
CLI Visual Arts-Based Creative Teaching Strategies, Round 1	34
CLI Visual Arts-Based Creative Teaching Strategies, Round 2	35

CLI Movement-Based Creative Teaching Strategies	36
CLI Music-Based Creative Teaching Strategies	37
<b>PD SUMMARIES FOR SECONDARY CAMPUSES</b>	<b>38</b>
CLI Drama-Based Creative Teaching Strategies, Round 1	38
CLI Drama-Based Creative Teaching Strategies, Round 2	39
CLI Visual Arts-Based Creative Teaching Strategies, Round 1	40
CLI Visual Arts-Based Creative Teaching Strategies, Round 2	41
CLI Movement-Based Creative Teaching Strategies	42
CLI Music-Based Creative Teaching Strategies	43
<b><u>CREATIVE TEACHING INSTRUCTIONAL CYCLE</u></b>	<b><u>44</u></b>
<b>1. IDENTIFY CURRICULAR GOALS AND OBJECTIVES</b>	<b>45</b>
<b>2. IDENTIFY STRATEGY &amp; DESIGN CREATIVE TEACHING LESSON</b>	<b>45</b>
Curricular Considerations	46
Instructional Considerations	47
Teacher Considerations	47
Student Considerations	48
<b>3. FACILITATE CREATIVE TEACHING</b>	<b>49</b>
Seamless Integration	50
Clear Instructions and Expectations	50
Strong Scaffolding and Differentiation	50
Student-led Inquiry	51
Equitable Student Participation	51
Questions that Lead to Metacognition	52
<b>4. EVALUATE IMPACT USING STUDENT DATA</b>	<b>52</b>
<b>5. REFLECT AND REDESIGN CREATIVE TEACHING</b>	<b>53</b>
<b><u>CREATIVE TEACHING ACROSS THE CURRICULUM</u></b>	<b><u>54</u></b>
<b>STRATEGY: ART TALK</b>	<b>55</b>
<b>STRATEGY: ARTIFACT</b>	<b>57</b>
<b>STRATEGY: BUILD-A-PHRASE</b>	<b>59</b>
<b>STRATEGY: CURATE A COLLECTION</b>	<b>61</b>
<b>STRATEGY: ICON</b>	<b>65</b>
<b>STRATEGY: IDEA AND MOVEMENT</b>	<b>67</b>
<b>STRATEGY: LOOK AND LINK</b>	<b>69</b>
<b>STRATEGY: SONGWRITING</b>	<b>71</b>
<b>STRATEGY: SOUNDSCAPE</b>	<b>73</b>
<b>STRATEGY: STAGE PICTURE</b>	<b>75</b>
<b>STRATEGY: STATUES</b>	<b>77</b>
<b>STRATEGY: VISUAL BRAINSTORMING</b>	<b>79</b>
<b><u>CREATIVE LEARNING LEADERSHIP</u></b>	<b><u>81</u></b>
<b>CREATIVE LEARNING AWARDS AND CELEBRATION</b>	<b>81</b>
<b>LEADING PROFESSIONAL DEVELOPMENT</b>	<b>81</b>
<b><u>THANK YOU!</u></b>	<b><u>82</u></b>
<b><u>APPENDIX</u></b>	<b><u>83</u></b>
<b>GLOSSARY OF TERMS</b>	<b>84</b>
<b>FREQUENTLY ASKED QUESTIONS</b>	<b>86</b>
<b>CREATIVE TEACHING STRATEGY CARDS</b>	<b>87</b>
Drama-Based Creative Teaching Strategies	87

Artifact	87
Donkey/Bippity Bippity Bop	87
Hot Seating	88
Narrative Pantomime	88
Sculptor & Clay	89
Stage Picture	89
Statues	90
This is Not a...	90
This Setting Needs	91
Truth About Me	91
Teacher in a Mess/Town Hall Meeting	92
Visual Arts-Based Creative Teaching Strategy Cards	93
Art Talk	93
Art Interview	93
Collage	94
Curate a Collection	94
Icon	95
Look & Link	95
Model Making	96
Pass the Picture	96
Visual Brainstorming	97
Movement-Based Creative Teaching Strategy Cards	98
1 to 10	98
Build-A-Phrase	98
Idea & Movement	99
Pathways	99
Music-Based Creative Teaching Strategy Cards	100
Songwriting	100
Sound Collage	100
Soundscape	101
Soundtrack	101
Digital Media-Based Creative Teaching Strategy Cards	102
3-Sentence Story	102
Digital Postcard	102
Image Capture	103
Moderated Discussion	103
One-on-One Interview	104
Personal Monologue	104
<b>CREATIVE TEACHING INSTRUCTIONAL CYCLE RUBRIC</b>	<b>105</b>
<b>SUGGESTED STRATEGY OF THE MONTH</b>	<b>107</b>
<b>USING CREATIVE TEACHING STRATEGIES IN A NOVEL STUDY</b>	<b>108</b>

# Congratulations!

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You're playing a critical role in a city-wide collective unlike any other in the nation. Your expertise, dedication, and creativity are helping to ensure *all* Austin students have access to fine arts learning, creative teaching across the curriculum, and connections to community arts experiences.

With your commitment to the Creative Learning Initiative, the Austin Independent School District is amplifying creative teaching skills and giving students opportunities to imagine, create, and connect to their curricula in unique ways. Through this learning, students will build relationships with each other and with their teachers that will last a lifetime.

Thanks to your encouragement and guidance, teachers will invite more community arts partners to collaborate on arts-integrated lessons, and take more students to arts exhibitions and performances. In addition to exposing students to multiple art forms and deepening content understanding, these opportunities will forge connections between students, schools, and the wider Austin community supporting their creative dreams.

Your commitment to the arts will advocate for fine arts instruction in all five disciplines, ensuring every student has equitable access to arts courses that peek their interest. These arts experiences will improve attendance, graduation, and college acceptance rates.

The Creative Learning Initiative is counting on instructional leaders like you to build community through the arts. From fine arts months to student art auctions, you're input and participation will bring families and faculty together around the arts, communicating ideas and creating bonds as civilizations have for thousands of years.

On behalf of the Creative Learning Initiative, thank you for sharing your passion and commitment with this collective impact to bring creative learning and the arts to each and every student in Austin!

Yours truly,

Sloan McLain  
MINDPOP Education Director

# Testimonials

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“Infusing CLI creative teaching strategies throughout our classroom lessons has groomed both the teachers and the students to become imagineers while reading, writing, calculating, analyzing, and experimenting. Stage Picture poetry interpretation, inspiring Art Talk picture prompts for writing, and presentations In Role as characters – this all begs for creative human interaction around learning, which is fostering our next generation of innovative Changemakers. Isn't that what we want in all of our schools?”

-Amy Lloyd, principal

“I've loved all the opportunities CLI has given me. From inspiring my fellow Lamar teachers to presenting in front of the Secretary of Education through MINDPOP's Spotify recommendation, CLI has truly made me a more equipped educator!”

-Rebekah Gomez, classroom teacher

“The result of my child in Creative Learning Classrooms is above grade level performance ratings and extreme happiness. The Creative Learning Initiative is a breath of fresh air, a source of optimism and hope, and we will do everything we can to support this movement.”

-Darcy Hamre, parent and former PTA President

“CLI has facilitated significant divergent thinkers in our students. I see it beginning in Kindergarten, and it carries over through each grade level. I see students able to take concepts and make them their own, really thinking differently and taking pride in no one having the same idea. CLI promotes higher level thinking skills in our students through fun, interactive, engaged learning, demonstrating learning at its best!”

-Lee Anne Gardner-Warrenfells, art teacher

“I like creative learning because we get to become someone else and teach our friends. Best of all we don't even need to use paper and pencil to learn because we use our minds and bodies instead.”

-Siena Butlin, AISD student

“CLI has had a huge impact on my students. As well as increasing academic success, CLI boosts self-confidence and self-esteem. I have an extremely shy student with a fear of speaking in front of her classmates. She used to break down and cry if you asked her to speak in front of her peers. Now she volunteers to be in front of her peers all the time. CLI is amazing for the whole child!”

-Melissa Ramos, classroom teacher

# Overview of the Creative Learning Initiative

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## A City-Wide Collaboration

The Creative Learning Initiative is reinventing education in Austin! As a city-wide collaboration between MINDPOP, the City of Austin, Austin ISD, and over 50 arts and cultural organizations, the initiative brings creative learning and the arts to each and every student in Austin. Through this collective impact effort, thousands of people - educators, artists, professors, city leaders, and philanthropists - are expanding an arts-rich education in Austin that fosters innovation, imagination, inquiry, hard work, and community.

## A Comprehensive Model

The Creative Learning Initiative model is comprehensive, providing support at the classroom level, the district level, and the community level. Although this may seem like a lot of moving pieces, research shows that initiatives providing support at all levels of an educational system are more successful at meeting their ultimate goals for achieving student success (Hall et. al., 1993). The Creative Learning Initiative uses a Collective Impact framework to bring together leaders from different sectors to address community priorities through: common goals; mutually reinforcing activities; shared measurement; continuous communication; and a “backbone” organization to serve and support the initiative as it moves forward (Kania & Kramer, 2011). While MINDPOP acts as the “backbone” organization for the Creative Learning Initiative, this investment in our community is owned by ALL of Austin. The initiative has five main goals:

1. **Increase creative learning moments** for kids.
2. **Create a community network** that supports and sustains the arts-rich life of every child.
3. **Design Creative Campuses** for each and every student.
4. **Develop the leaders and systems** that support and sustain quality creative learning.
5. **Demonstrate measurable impacts** on students, families, schools, and our community.

## Built on Three Pillars

The Creative Learning Initiative exists to ensure equitable access to:

1. **Fine arts learning**
2. **Creative teaching across the curriculum**
3. **Community arts organizations and resources**

In combination, these pillars align efforts in schools and across the community to provide an arts-rich experience for every student in Austin. Because the arts have a such a powerful impact on both student cognition and youth development, it is important that communities ensure student access to these vital programs in and out of school. Studies show that students benefit from this dual access to arts learning and creative experiences (PCAH, 2011). National research has also identified several neighborhoods, particularly in high poverty zones, that lack rich opportunities for informal learning in the arts. These “cultural deserts” create an unfair disadvantage for students living in those zip codes. Initiatives like the Creative Learning Initiative in Austin seek to ameliorate these inequities.

During Phase I of the Creative Learning Initiative, we focused on the in-school implementation design and codification of the initiative. Now, during Phase II, 2016–present, we are focusing on the implementation design and codification of the initiative outside of school time.

During Phase I, we saw incredible results at the campus level:

- **Increased academic outcomes** for students
- **Increased student engagement** in learning and attendance in school
- **Effective and useful professional development**
- **Ensured equity of fine arts access**
- **Increased involvement and connections** between schools, families and the community.

In fact, according to AISD research during the 2015-2016 school year:

- Campuses participating in CLI were 10 times more likely to be arts rich than were non-CLI campuses, even though 80% of CLI campuses were Title 1 schools.
- CLI Title I campuses built multiple arts partners in more grade levels than did non-CLI Title I campuses, tightening the arts-richness gap between Title I and non-Title I schools.
- Students at CLI elementary campuses had greater access to theater, dance, and media arts than students on non-CLI campuses.
- 85% of CLI teachers reported positive changes in their teaching practices that resulted in positive student outcomes.
- Most teachers reported that the changes in their teaching practice helped them actively engage students (92%), positively affect student achievement (88%), and positively affect student behavior (85%).
- Student engagement and attendance increased significantly as creative campus scores increased.



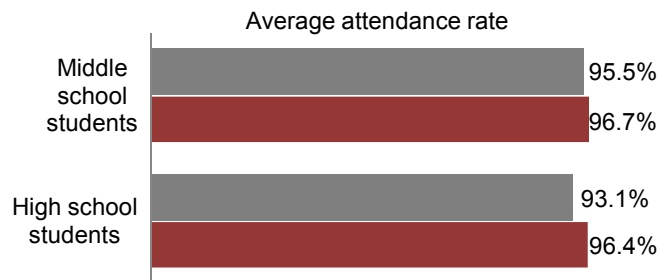
- Students whose teachers were highly competent in creative teaching had better attendance and were more likely to meet the State of Texas Assessment of Academic Readiness (STAAR) passing standard in reading, and more likely to meet the advanced passing standards in reading and math than were students whose teachers were less competent in implementing creative teaching.
- Students whose teachers were highly competent in creative teaching had significantly better SEL skills (respect for self and others, interaction with adults and peers, and responsibility for their own actions).

## The First Pillar: Fine Arts Learning

The fine arts (music, dance, theater, visual and media arts) play a significant role in a well rounded education. The literacies and cultural heritage in these disciplines represent how people across cultures and generations express their understanding of the world around them, record and remember history, and make and keep community. While some students will become artists, more will enjoy these art forms as a hobby, and almost everyone will need some skills in the arts. How many of us wish we were better at public speaking or could make more interesting visual documents? Many refer to these skills as 21<sup>st</sup> century communication skills.

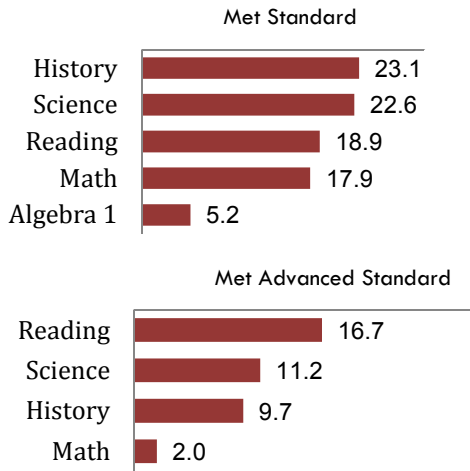
According to a study conducted by the Texas Cultural Trust and its partners MINDPOP, E3 Alliance, and Austin ISD in November 2014, studying the arts also contributes to positive academic outcomes for Texas students. This study utilized longitudinal statewide education data from The University of Texas at Austin's Education Research Center (ERC), and focused on outcomes for middle and high school students based on their cumulative enrollment in arts courses. Academic outcomes examined included school attendance, standardized test passing rates, graduation rates, and post-secondary enrollment. The study included students registered between 2010-2011 and 2012-2013 (middle school), and between 2009-2010 and 2012-2013 (high school).

**Attendance** – Statewide, students who completed more arts course credits while in middle or high school had higher attendance rates. Across all grade levels, greater arts course completion was associated with higher attendance rates, with the greatest impact recorded at the high school level. Texas high school students involved in the arts had a 3.3 percentage point greater attendance rate – the equivalent of attending an additional week of school – than their counterparts who were not engaged in the arts.

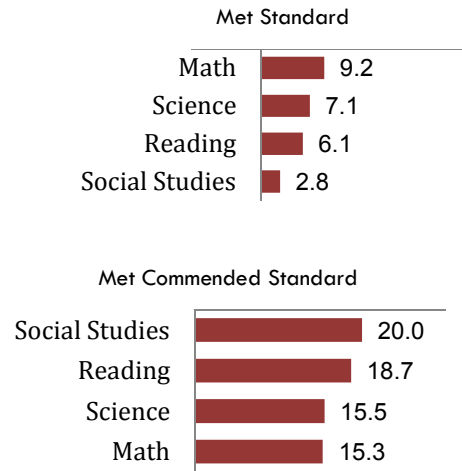


**Standardized Tests** – Across all subjects, students who completed more arts courses performed better on state assessments. In general, both middle and high school students who completed three or more arts course credits met the state performance standard at higher rates than their counterparts who completed less than one art course credit. This outcome was particularly notable for middle school students engaged in the arts. This group outperformed their peers, meeting the state standard by more than 17 percentage points across all subjects except Algebra 1, at which they still outperformed other students by 5.2 percentage points. In addition, high school students engaged in the arts outperformed their peers, meeting the commended standard by more than 15 percentage points across all subjects.

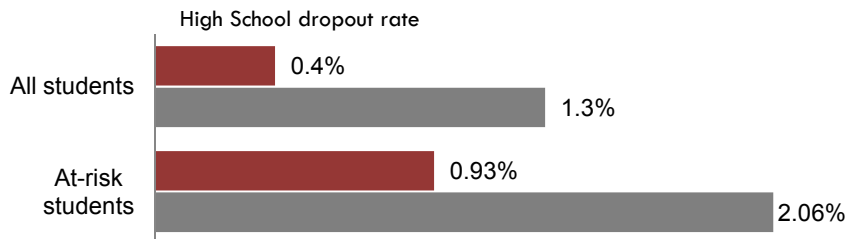
Middle school: Percentage point difference in State of Texas Assessment of Academic Readiness passing rates between arts engaged students and other students.



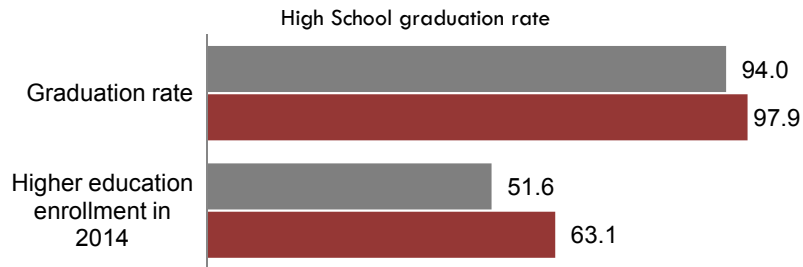
High school: Percentage point difference in Texas Assessment of Knowledge and Skills passing rates between arts engaged students and other students.



**Dropout, Graduation, and Enrollment in Higher Education** – At the high school level, in addition to having better performance on state assessments, students who were engaged in the arts early in high school also had lower dropout rates, greater graduation rates, and greater rates of enrollment in higher education in Texas than students who were not. Specifically, students who completed at least one art course credit in the 9<sup>th</sup> grade were less than 1/3 as likely to dropout as students who did not complete one art credit. Arts engagement also benefited students who were at risk of dropping out. According to the study, they were 50 percent less likely to drop out if they completed a least one arts course credit in the 9<sup>th</sup> grade, as compared to at-risk peers who did not.



Graduation rates for students engaged in the arts in the 9<sup>th</sup> grade were nearly 4 percentage points greater than for their peers who were not. Enrollment in higher education in the fall semester following graduation was 11.5 percentage points greater for arts engaged students as well.



**Conclusions** – Arts involvement is related to positive school outcomes for Texas students. Middle and high school students who complete three or more arts course credits have higher attendance rates, and meet both the standard and the advanced or commended standards on state tests across all subjects at higher rates than their peers who completed less than one arts course credit. In addition, high school students who complete at least one arts course credit during their 9<sup>th</sup> grade year have lower dropout rates, higher graduation rates, and enroll in higher education following graduation at higher rates than their peers who did not complete at least one arts course credit in the 9<sup>th</sup> grade.

Fine arts learning is a vital pillar for its artistic development, academic impact and social contributions to young people.

## The Second Pillar: Creative Teaching Across the Curriculum

Creative instruction across the curriculum is a critical component to the Creative Campus model. Creative teaching strategies use techniques drawn from drama, visual arts, music, movement, and digital media to teach any content. They have been developed by experts in the field and determined by research to be effective, versatile, and time efficient. Rather than a set curriculum, these strategies serve as creative instructional frameworks to engage students, drive inquiry, promote rigor, and create personal connections to the learning at hand.

Teachers can incorporate strategies into their existing lesson plans and school year in an infinite number of ways. They can be used across the lesson cycle to introduce, teach, review, and assess any curriculum. Many strategies are appropriate for all grade levels and subject areas; some are best suited for particular age groups; and others naturally support one subject more than another. These are not “one size fits all” strategies. Rather, they are designed to be used strategically to meet teacher, student, and instructional goals.

## The Benefits of Creative Learning in the Research

Creative learning works because it combines many of the cognitive, social, and instructional elements required for effective learning. Research shows that students of Creative Learning Classrooms are more personally and cognitively engaged, have higher attendance rates, and score higher on academic assessments, making them better prepared for college, career, and life (PCAH, 2011). Research suggests that students with an education rich in creative learning benefit from:

### Academic Progress

- English language learners are significantly more likely to pursue a college degree if they attend an arts-rich high school (Catterall, 2009). (ArtsEdSearch Research Overview)
- Studies find that students receiving arts-integrated mathematics instruction or participating in music instruction outperform control group students in mathematic computation, application, comprehension (Smithrim & Upitis, 2005), and estimation skills (Spelke, 2008). (ArtsEdSearch Research Overview)
- At-risk high school students who complete more than one art class are half as likely to dropout as at-risk peers who did not complete at least one art class (Texas Cultural Trust, 2015). (ArtsEdSearch Research Overview)

### Cognitive Development

- Arts integration at the middle school level was found to help students with disabilities develop decision-making and problem-solving skills (Mason et al., 2008). (ArtsEdSearch Research Overview)
- Students remember information 1.7 times longer if they draw a graphic image of the concept. When offered creative learning, students demonstrate an ability to process information across multiple platforms and embed that knowledge into long-term memory (Rudacliff, 2010).

- Visual art studio classes were found to help students develop habits of mind for sustained focus, imagination, close observation, and articulation of their decision-making process (Winner et. al., 2006). (ArtsEdSearch Research Overview)

#### Individual Agency

- Middle school students who participated in drama and visual arts based programs had fewer emotional and behavioral problems than comparison students and were found to be less likely to engage in risky, delinquent, and/or violent behavior (Wright et. al., 2006; Respress & Lufti, 2006). (ArtsEdSearch Research Overview)
- Students who experience success in the arts recognize the value of persistence and effort and are more motivated to apply themselves in other learning tasks (Israel, 2009).
- Schools using arts integration strategies have fewer discipline problems and higher attendance. Students report less boredom and find school more challenging, interesting, and enjoyable (Barry 2010; Demoss & Morris 2002; Heath 1998; MINDPOP 2012). (ArtsEdSearch Research Overview)

#### Social and Civic Involvement

- Studies, particularly those examining out-of-school arts programming, have revealed the development of greater levels of cultural understanding and deeper understanding of others' perspectives as outcomes of collaborative and performing arts experiences. (ArtsEdSearch Research Overview)
- The Arts generate \$5.1 Billion for our state's economy now and prepare students to be key contributors to our economy in the future (Texas Cultural Trust, 2015).

Expanding creative learning in classrooms, schools, and communities yields many positive results. If you would like more information about this vast body of research, visit [www.artsedsearch.org](http://www.artsedsearch.org) or [www.pcah.gov/publications](http://www.pcah.gov/publications).

## The Third Pillar: Community Arts Partnerships

Community Arts Partnerships expand the scope of teachers and the horizons of students. Each arts experience provides a unique set of connections to curriculum, creative thinking, and cultural heritage.

Three of the most popular ways to incorporate arts partners in the classroom are through artists in residency, on-campus performances, and study trips to performances and exhibitions throughout the city. Each of these experiences provide valuable resources to schools and exceptional learning experiences for young people.

This is, in part, because arts partnerships offer a level of specialization that cannot be replicated on most campuses. Many schools partner with arts organizations to provide access to experiences and art forms not available through typical school resources. For example, a study trip to a museum offers students the chance to interpret great works of art on an international stage, a critical part of a well-rounded education.

During artists in residency programming, teaching artists create one-time workshops or multi-visit residencies that provide opportunities for young people to create art in drama, music, visual arts, dance, and digital media. Master teaching artists are not only adept at increasing the artistic skills of their students, but also are skilled at integrating core curriculum into the artistic process and product. When teachers are interested in this option, teaching artists are often thrilled to collaborate on the design and implementation of these lessons with classroom teachers.

Much of the research on the impact of the arts on students' brain development, academic growth, social development, and executive functioning skills involves community arts partnerships. If you would like more information, visit [www.artsedsearch.org](http://www.artsedsearch.org).

# Designing a Creative Campus

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## The Nine Components of a Creative Campus

Clearly, the Creative Learning Initiative is having a positive impact on campuses. This impact is a result of a constellation of efforts. The systemic approach to the Creative Learning Initiative includes nine Creative Campus components that drive these successes. Collectively, these components support the three pillars of the initiative and increase student access to arts learning, community arts experiences, and creative teaching across the curriculum.





The following descriptions clarify each component within the scope of the initiative's Creative Campus model. Each of these components have benchmark goals for what a Creative Campus looks like. When campuses meet these goals, children have equitable access to opportunities that build cognitive, academic, artistic, and social skills in and out of school.

**Leadership:** Principals include arts goals and strategies in their Campus Improvement Plan (CIP).

**Professional Development:** 100% of teachers attend six hours of professional development on creative teaching strategies every year for three years and are supported by job-imbedded coaching.

**Creative Teaching:** Teachers PK - 12 use creative teaching strategies based in music, visual arts, dance, drama, and/or digital media throughout their curricula more than once a week.

**Sequential Fine Arts:** Students have regular access to music, visual arts, dance, drama, and digital media fine arts learning to develop fine arts skills over time.

**Community Arts Partners:** Students participate in multiple experiences with different Austin arts partners every year through residencies in their classrooms and performances and exhibitions on and off campus.

**Communication:** Parents receive monthly correspondence from schools about the value of creative learning.

**Community Building:** Campuses create multiple arts experiences throughout the school year to engage faculty, families, and community.

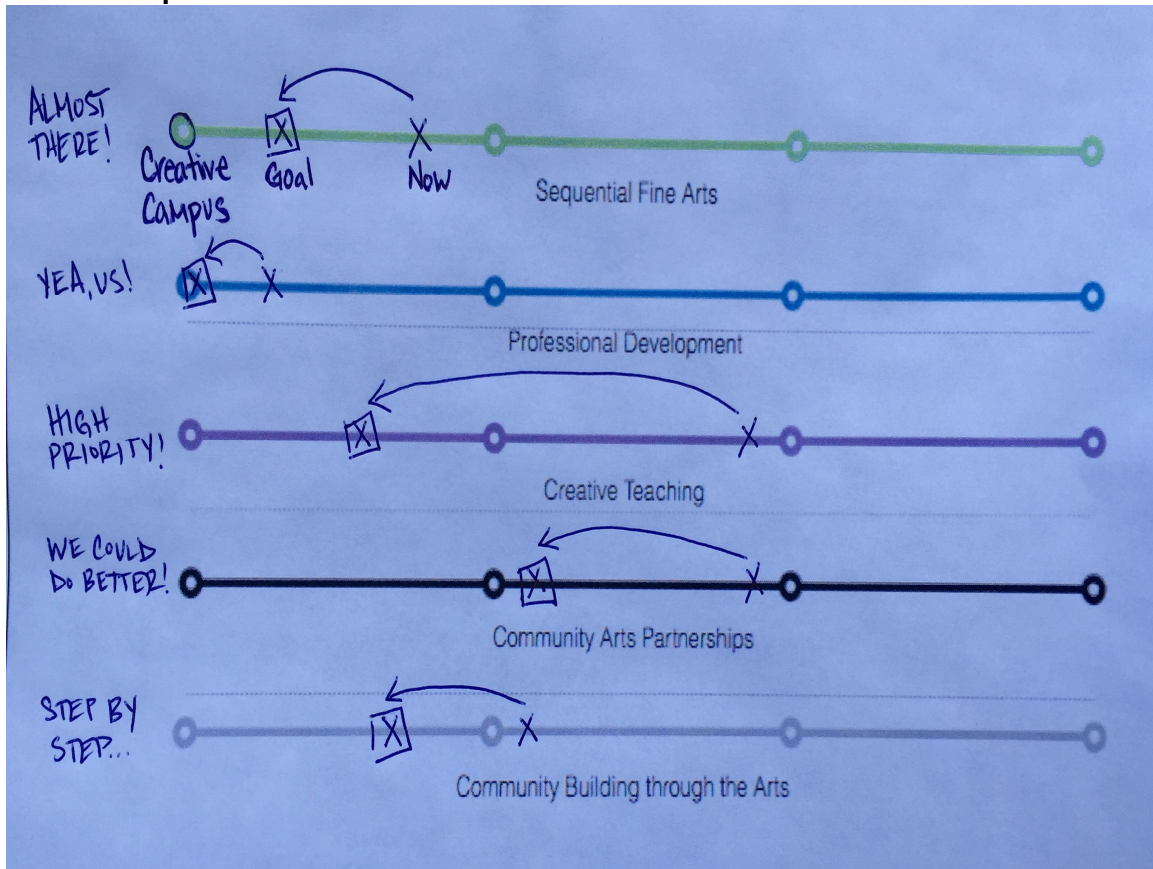
**After School:** Students have access to after-school classes in multiple art forms and ability levels.

**Facilities:** Campus facilities meet the 2008 Fine Arts Education Specifications or sufficiently accommodate arts programming.

## Moving Forward

We recognize that transforming a school into a Creative Campus does not happen overnight. Several components of a Creative Campus take years to accomplish. This is a natural part of systemic change. Ultimately, each campus must decide for itself where it stands and where it wants to go each year.

### Year 4 Campus



**Transforming a school into a Creative Campus takes time.**

The following two pages outline the Arts-Rich goals for each Creative Campus Component in elementary and secondary schools. Although the ultimate goal is to achieve arts-richness in every category, the initiative understands this can only happen incrementally.

## Arts-Rich Goals for Elementary Campuses

### **Leadership**

Arts goals and strategies are included in the Campus Improvement Plan (CIP)

### **Professional Development**

100% of teachers participate in creative teaching or arts integration professional development

### **Creative Teaching Across the Curricula**

75-100% of general classroom teachers use creative teaching strategies or arts integrated instruction more than once a week

### **Sequential Fine Arts Instruction**

1. Students receive regular music and visual arts instruction in five to six grade levels
2. Students receive regular theatre, dance, or media arts instruction in 1 or more grade level

### **Community Arts Partnerships**

Five to six grade levels have at least two community arts partners during school time

### **Communication**

Schools communicate monthly to families about the value of creative learning in person or through print or social media

### **Community Building Through the Arts**

Two or more campus created arts experiences this year engage families, faculty, and community

### **After School**

Five to six grade levels have after school arts opportunities in at least two art forms

### **Facilities**

Campus facilities meet the 2008 Fine Arts Education Specifications or sufficiently accommodate arts programming

## Arts-Rich Goals for Secondary Campuses

### **Leadership**

Arts goals and strategies are included in the Campus Improvement Plan (CIP)

### **Professional Development**

100% of teachers participate in creative teaching or arts integration professional development

### **Creative Teaching Across the Curricula**

75-100% of general classroom teachers use creative teaching strategies or arts integrated instruction more than once a week

### **Sequential Fine Arts Instruction**

90-100% of students take at least two semesters of fine arts classes during their tenure at school

### **Community Arts Partnerships**

Five to six arts experiences are provided by arts partners for students during school time

### **Communication**

Schools communicate monthly to families about the value of creative learning in person or through print or social media

### **Community Building Through the Arts**

Six or more campus created arts experiences this year engage families, faculty, and community

### **After School**

Four to five art forms are offered after school for more than one ability level (e.g., beginning, intermediate, advanced)

### **Facilities**

Campus facilities meet the 2008 Fine Arts Education Specifications or sufficiently accommodate arts programming

## Contacts for Creative Campus Support

The table below provides contact information to serve each of the Creative Campus components, should campuses request additional support.

<b>Creative Campus Component</b>	<b>Resource</b>	<b>Contact Information</b>
Leadership	MINDPOP	MINDPOP Executive Director Brent Hasty brent.hasty@austinisd.org 512.751.1944 (c)
	Austin ISD	AUSTIN ISD CLI Coordinator John Green-Otero john.green-otero@austinisd.org 512.414.4731 (o), 512.903.8745 (c)
	MINDPOP/ Austin ISD	MINDPOP Education Director Sloan McLain sloan.mclain@mindpop.org 512.903.5588 (c)
Professional Development & Creative Teaching	MINDPOP	MINDPOP Education Director Sloan McLain
	Austin ISD	AUSTIN ISD CLI Coordinator John Green-Otero
Fine Arts	Austin ISD	Austin ISD Fine Arts Director Alan Lambert alan.lambert@austinisd.org 414.4760 (o)
Community Arts Partners	MINDPOP	MINDPOP Program Director Jackson Knowles jackson.knowles@mindpop.org
Communication	MINDPOP	MINDPOP Executive Director Brent Hasty MINDPOP Education Director Sloan McLain
Community Building	Austin ISD	Austin ISD Creative Learning Instructional Coaches Malin Lindelow: malin.lindelow@austinisd.org Marissa Campbell: marissa.w.campbell@austinisd.org Mary Ann Simmons: maryann.simmons@austinisd.org Nitra Gutierrez: nitra.gutierrez@austinisd.org Sherri Moe: sherri.moe@austinisd.org Sloan McLain: sloan.mclain@austinisd.org (Lead Coach)
After School	Austin ISD	MINDPOP Program Director Jackson Knowles

# Creative Teaching: What is it?

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## What All Creative Teaching Strategies Have in Common

The creative teaching strategies in the foundational PD workshops share 4 common features:

1. A research-based evidence of efficacy
2. Rooted in artistic methods and processes
3. Easy to learn and implement
4. Flexible across curricula and lesson cycle

This combination of features makes the strategies easy to adopt and implement regardless of a teacher's background and experience.

Research shows that Austin ISD teachers are adopting these strategies as a regular part of their instruction. As a result, these strategies are making a significant impact on student engagement, academic achievement, and social emotional skills.

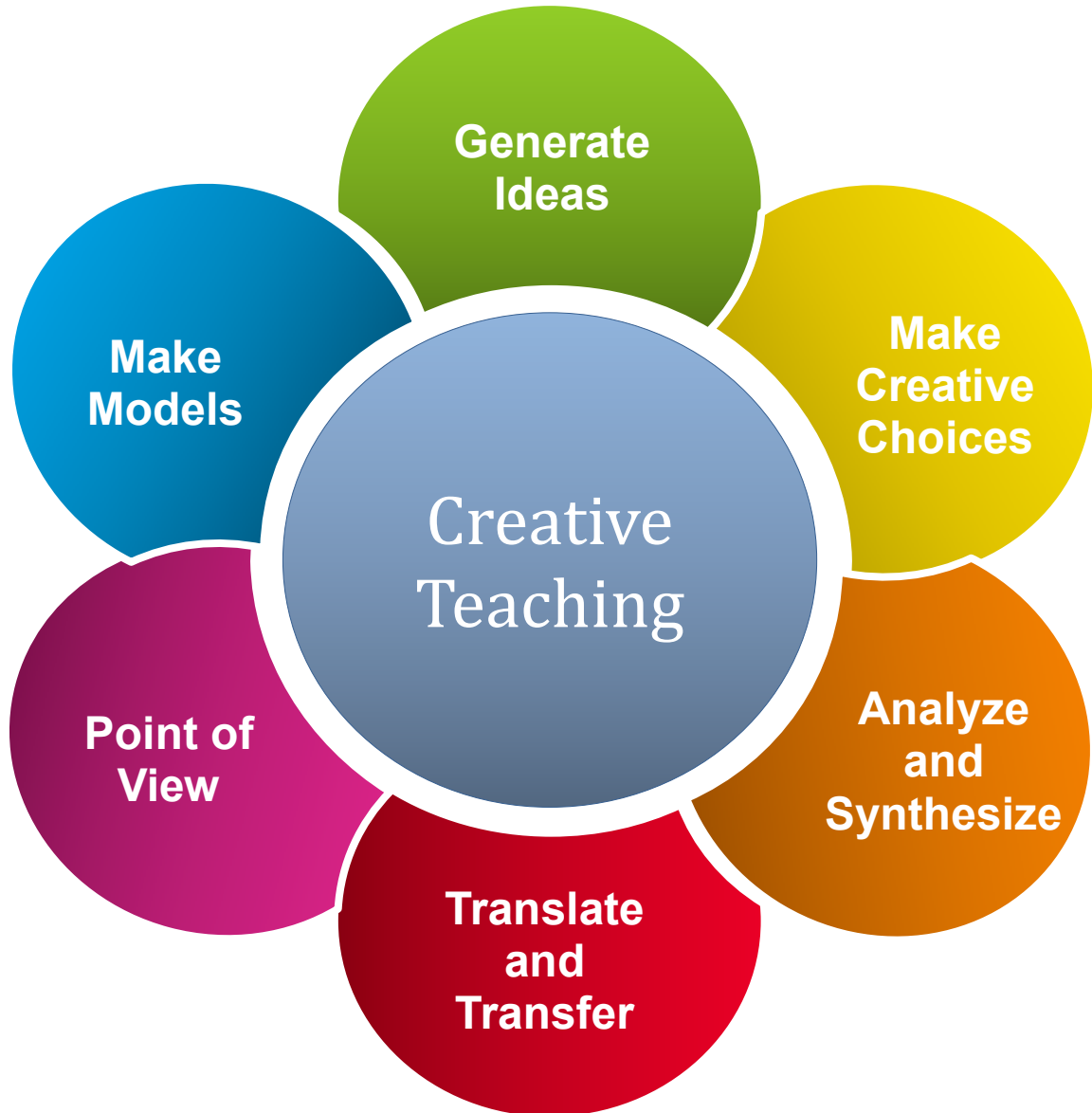
## The Essential Elements of Creative Teaching

By design, Creative Teaching Strategies require students to actively blend their prior knowledge with creative judgment to develop physical and mental models that represent their understanding. Creative Teaching is often collaborative and relies on discussion and reflection to produce rigorous thinking.

Research and teaching experiences with Austin educators have found Creative Teaching most impactful when the instructional task requires students to:

- **Generate multiple ideas** individually and collectively
- **Make creative choices** to process and express learning
- **Construct mental or physical models** of their understanding
- **Analyze and synthesize content** in multiple ways
- **Translate symbol systems and transfer understanding** into new contexts
- **Contribute points of view**

Creative Teaching is a natural and logical extension of many powerful instructional theories. Educators with a foundation in brain-based pedagogy see creative teaching strategies as a vehicle for creating optimal learning environments. For these educators, the combination of engaged positive emotions, multiple symbol systems, and the creation of models that reinforce schematic development represents best practice instruction. For educators grounded in social constructivist learning theories, the collaborative co-construction of knowledge required of many creative teaching strategies creates optimal conditions where students extend their learning together. In similar ways, proponents of multiple intelligences theory, narrative-centered processes, investigative teaching, project-based learning, and total physical response all value creative teaching strategies as an effective instructional task design framework.



The following section describes what the Creative Learning Initiative believes are the essential elements of creative teaching strategies. Not all strategies integrate every element. Sometimes strategies integrate only a few, but all strategies require students to engage in critical thinking processes throughout the learning task.

## 1. Generate Multiple Ideas

The skill of generating multiple ideas or possibilities in response to a problem is necessary for innovation. When we ask students to generate new ideas, we are by design creating space for novel solutions and alternate realities. We are asking students to imagine “What If...?” and “What other possibilities exist?”

When a student first thinks about how to use a paper clip s/he may answer, “to hold papers together,” but when pushed to generate responses beyond the obvious the student must step outside what is known into the unknown and original.

Using creative teaching strategies to help students select which idea is most useful to solve a specific problem takes this idea generation a step further. Requiring students to generate ideas and choose which one is best is the same process an entrepreneur uses to develop a new product and a child uses to imagine a future that breaks a cycle of poverty or abuse.

## 2. Make Creative Choices

Throughout creative instruction, teachers select cognitive tasks that allow students to make creative choices to process and express their learning. While such tasks are often targeted, they are also open-ended and provide opportunities for development. For example, a teacher may ask a student to create a statue representing justice in connection to a series of events and outcomes from a novel study. This task is targeted because it requires students to compare their prior knowledge of justice with the concept as presented in the novel, but it is open-ended in that there are multiple ways for the student to process and express this point of view. As the student embodies this term as a statue, she often moves through several mental and physical iterations of justice, tweaking and revising each one to improve upon the other before finalizing her statue for display. Through each of these revisions, the student is making creative choices to tell the story of justice as s/he personally understands it in connection with the characters and events in the novel. This statue could take countless forms. It is through creative choice-making that the student decides which form best represents the concept according to the teacher’s assignment.

Additionally, students are making creative choices when they extract and communicate ideas about their classmates’ processes and products and from the works of artists and authors they are exploring in their curriculum. Asking students to interpret and articulate someone else’s expression - be it in text, image or the like – opens the door for multiple explanations based on personal points of view, as well as how students choose to express those viewpoints and build on each other’s ideas. As long as these meanings are based on experience and evidence, there is space in creative teaching for students to construct and interpret multiple right answers, literal and figurative. This isn’t to suggest that there are no wrong answers — usually, there are. Rather, creative choice-making uses and develops a habit of mind that experiments with new ideas to reveal unique, authentic connections with curriculum and between classmates.



### 3. Make Mental or Physical Models

Model-making is one of the most defining characteristics of creative learning, and it occurs in multiple formats. In some creative teaching tasks, we ask students to create mental models of ideas or concepts; in other tasks, we ask students to create physical models with their bodies or three-dimensional models with media. In both kinds of model-making, mental and physical, we're helping students build schema and make learning more lasting.

Scientists have shown that when we transfer our understanding from one symbol system to another, such as from text to physical model, learning is 1.7 times more durable. This is because the cognitive processes required for these tasks not only develop schema as students expand their understandings, but also offer more opportunities to retrieve and reconstruct information. Students also develop more neuropathways as they demonstrate their understanding in multiple ways which, in turn, increases the opportunities for students to use the information in future circumstances.

### 4. Analyze and Synthesize

The cognitive actions of analyzing and synthesizing are central in learning. Teachers search for instructional tasks that encourage these processes. Creative teaching strategies can help students zoom in and pan out to understand different perspectives.

Though analyzing and synthesizing concepts at school may seem self-evident, teachers rather than students often do this work. By design, creative teaching strategies help students confront the complexity of their curricula to decipher existing and new meaning from it. Equally important, students must make creative choices about how to accurately represent their analysis and synthesis. These representations, which make thinking visible, require a depth of understanding that only rigorous analysis and synthesis tasks can produce.

### 5. Translate and Transfer

As mentioned previously, creative teaching strategies require students to translate information from one symbol system into another, such as from image to text or text to image. Such cognitive tasks ask students to reorganize data in new ways. This reorganization, or translation of ideas, results in students connecting and grappling with information in different ways. This translation process deepens comprehension and allows new information to be expressed.

Research shows transferring ideas from one context to another offers multiple learning benefits as well. Students must deeply examine what they know about a topic in order to transfer ideas into new domains. In near transfer of learning, students transfer knowledge between similar contexts, such as learning to write with a pencil and then transferring that understanding to painting with a brush. However, in far transfer of learning, students must transfer ideas to more distant contexts. It is often hard to recreate these situations without role-play and model making strategies drawn from the arts. Role-playing historical

figures, for example, helps students embody contexts, events, and perspectives. Without such opportunities, words about this figure could easily be lost on a page!

## 6. Point of View

A major critique of education in the 21<sup>st</sup> century is a lack of relevance and cultural responsiveness to the individual student. Research clearly demonstrates that instruction that builds on students' prior knowledge, lived experience, personal interests, and curiosity engages students from all walks of life. By design, creative teaching is an active exploration of topics that involve and, in some cases, require students to express a distinctly personal point of view. Such tasks invite students to bring their personal experiences into the classroom.

Learning is an active exploration. Part of that involvement requires students to form opinions and clarify their personal point of view about the ideas in their curricula. This culturally relevant approach to instruction inherently honors the student's stake in the learning process, and empowers him or her with a deeper sense of purpose.

Valuing and including student perspectives, experiences, and expertise in the classroom makes learning meaningful. It helps students to connect with content and creates environments where learning is related to life outside of school. In classrooms where children practice bringing their opinions, personal histories, and point of view to the learning process, the community among students and their teachers is strongest.

# Creative Teaching Professional Development

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## Campus-Wide Professional Development

The Creative Learning Initiative foundational trainings focus on *how*, *when*, and *why* to use creative teaching strategies across the curriculum. Creative teaching strategies include techniques and methods common to each art form, and have been identified for their capacity to help teachers meet a variety of learning objectives when used as instructional tools.

CLI PD develops teachers' skills in implementing these instructional techniques. Teachers learn *how* to facilitate the specific strategies and effectively question students to assure powerful learning.

Participants learn *when* to use each strategy with their curriculum. During training, strategies are presented alongside relevant curriculum examples. PD facilitators spend time with participants thinking through the curricular areas where the strategy can be used most effectively. Participants also think deeply about how each instructional strategy operates in different parts of the lesson cycle: as a framing device or hook, to explore content, or as an assessment tool.

The Professional Development workshops also focus on *why* teachers should select one strategy over another. Since each instructional strategy supports certain kinds of learning and cognitive demands, it is essential that teachers select the best approach for their specific instructional goals and students' needs.

## Professional Development Scope

The Creative Learning Initiative offers whole-faculty professional development multiple times a year, in three-hour sessions, for the first three years of implementation. Each professional development is supported with job-imbedded coaching support.

- Year 1: Teachers learn drama-based instructional strategies
- Year 2: Teachers learn visual arts-based instructional strategies
- Year 3: Teachers learn movement- and music-based instructional strategies
- Year 4: Teachers learn digital media-based instructional strategies

Every campus is different, and the Creative Learning Initiative encourages and values this individuality. The initiative also recognizes the rich complexity of the Creative Campus model and offers multiple structures to support teachers in achieving their unique creative classroom goals.

## Individualized Instructional Coaching

Creative Learning Instructional Coaches support the individualized choices of the teachers they serve. One of the most compelling arguments teachers voice in favor of the Creative Learning Initiative is the professional freedom it affords them. Because the initiative is not prescriptive, or a set curriculum for all students and situations, teachers have the opportunity to choose which strategies work best for their classroom at any given time.

## Coaching Impact

Research suggests that adding coaching opportunities to traditional professional development workshops results in “much greater classroom implementation than was achieved by teachers who shared initial training, but did not have the long-term support of coaching” (Joyce & Showers, 2002, p.85). Joyce and Showers (2002) observed little to no effect of the training on the participating teachers’ instruction when returning to the classroom (effect size 0.0). However, with the addition of coaching, they observed “a large and dramatic increase in transfer on training - effect size of 1.42” (Joyce & Showers, 2002, p. 77).

More specifically, Joyce and Showers (2002) found that coached teachers:

- practiced the new strategies more frequently;
- applied the new strategies more appropriately;
- retained their knowledge about and skills with the strategies longer;
- more frequently explained the purpose of the new strategies to their students; and
- articulated more clearly why they were using the strategy.

Additional research suggests that coaching reduces stress and increases the resilience for teachers implementing new instructional methods (Grant et. al., 2010). The Creative Learning Initiative in Austin uses the Coaching Continuum Model (Norwood & Burke, 2011). This model provides a scaffolded approach to coaching to support the unique needs and interests of every teacher.

For these powerful reasons, the Creative Learning Initiative includes coaching as a key component of the professional development model.

## Coaching Goals

A Creative Learning Instructional Coach is assigned to each elementary, middle, and high school campus. This coach is an expert in creative teaching, as well as all the components of the Creative Campus model. Coaches work on campuses to:

- **Increase creative teaching success** across curriculum and lesson cycle
- **Support schools** through the process of becoming arts-rich Creative Campuses

## Increasing Creative Teaching Success

Coaches help teachers think through *how*, *when*, and *why* to use creative teaching strategies across their curriculum and lesson cycle. To do this, teachers meet with coaches individually, in grade level/subject area teams, and in Professional Learning Communities during planning periods and after school. Coaches also model, team teach, and observe and provide feedback to teachers during instructional time. This personalized support helps teachers intentionally choose one strategy over another to meet specific curricular, instructional, student, and teacher needs.

## Support Schools Becoming Creative Campuses

The coach is a crucial part of helping schools meet their Creative Campus goals. Because the coach communicates regularly with teachers and school administrators, s/he is an invaluable asset to building creative campuses, which rely on both campus and community-wide participation. Coaches help administrators and teachers explore how the initiative extends beyond effective creative teaching in the classroom to amplify the value of fine arts learning and community arts partnerships.

To assist in the success of each component as opportunities arise, coaches are experts on the nine components of the Creative Campus model. For example, coaches can support campuses to strategically use community arts partnerships, develop creative teaching instructional leaders, arrange community building events with arts organizations on and off-campus, design family nights around creative learning experiences, and share creative teaching ideas and resources between CLI campuses.

## Creative Teaching Intensives

The Creative Learning Initiative community arts partners and the CLI Creative Campus Coach offer in-depth creative teaching professional development throughout the school year for novice and seasoned teachers alike. These sessions offer opportunities for teachers to follow their own interests in creative instruction and build a creative teaching network to share ideas across the school district.

## Arts Partner Residencies

The city-wide collaboration of the Creative Learning Initiative includes over 50 arts and cultural organizations, and many of these arts partners provide multiple opportunities for professional development during instructional time. These residencies may involve single or multiple visits. Often, multi-visit residencies involve a framework where the creative

instruction is scaffolded, from the arts partner delivering 100% of the instruction to the classroom teacher delivering 100% of the lesson over several weeks. During these experiences, community arts partners collaborate with classroom teachers to design lessons that integrate the arts expertise of the partner with the core curricula expertise of the teacher. Such residencies bring curricula to life in unique ways that students never forget.

## Personalized Support

Teachers in the Creative Learning Initiative are supported throughout the first three years of implementation and beyond. Below is a list of names and numbers for those individuals who can provide personalized support for Creative Teaching and Professional Development.

<b>Creative Campus Component</b>	<b>Resource</b>	<b>Contact Information</b>
Professional Development & Creative Teaching	MINDPOP	MINDPOP Education Director Sloan McLain sloan.mclain@mindpop.org 512.903.5588 ©
	Austin ISD	AUSTIN ISD CLI Coordinator John Green-Otero john.green-otero@austinisd.org 512.414.4731 (o), 512.903.8745 (c) Austin ISD Creative Learning Instructional Coaches: Malin Lindelow: malin.lindelow@austinisd.org Marissa Campbell: marissa.w.campbell@austinisd.org Mary Ann Simmons: maryann.simmons@austinisd.org Nitra Gutierrez: nitra.gutierrez@austinisd.org Sherri Moe: sherri.moe@austinisd.org Sloan McLain: sloan.mclain@austinisd.org (Lead Coach)
Community Arts Partners	MINDPOP	MINDPOP Program Director Jackson Knowles jackson.knowles@mindpop.org

## PD Summaries

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To increase implementation and support the facilitation success of creative teaching after campus-wide professional development sessions, teachers receive PD One-Pager Summaries of the strategies they learn. During the PD sessions, teachers take notes on the back of these sheets for reference during future instruction. This section includes the one-pager summaries from the first three foundational years of the initiative.

### **Drama-based Strategies (Year 1)**

Artifact  
Bibbity Bop / Donkey  
Great Game of Power  
Hot Seating  
Minefield  
Narrative Pantomime  
Stage Picture / This Setting Needs  
Statues / Circle Sculpt  
Teacher in a Mess  
This is Not A...  
Town Hall Meeting  
Truth About Me

### **Visual Arts Strategies (Year 2)**

Art Talk  
Art Interview  
Collage  
Curate a Collection

Icon  
Look and Link  
Model Making  
Object as Metaphor  
Pass the Picture  
Visual Brainstorming

### **Movement-Based Strategies (Year 3)**

1 to 10  
Build-A-Phrase  
Idea and Movement  
Pathways

### **Music-Based Strategies (Year 3)**

Sound Collage  
Soundscape  
Songwriting  
Soundtrack

## PD Summaries for Elementary Campuses

### CLI Drama-Based Creative Teaching Strategies, Round 1

Strategy	Summary
Truth About Me	Invite students to stand in a circle and “go into role” as a thing, character, or event. One student in the middle says, “The truth about me is...” (and inserts a true statement about their role). Students sharing that truth must move to another place in the circle, leaving one person in the center each turn. Students reflect on why they did or didn’t move. Repeat process, changing cards every couple of rounds. Reflect.
This is Not a . . .	Going around the circle, invite students to transform an object into something it is not using words and gestures that are related to a specific curricular topic. (i.e., Student says, “This is not a scarf, it is a delta composed of deposited sediments” while moving the scarf into a triangular shape on the ground.) Require students to generate ideas and gestures that are different from their classmates.
Artifact	Invite students to curiously examine object(s) and use descriptive language to draw evidence-based conclusions as they pass the object(s) around a circle. Through open-ended questioning, help class collectively build narratives about the artifact(s). Reflect.
Hot Seating	Decide in advance or ask students who or what they would like to interview in connection to a curricular topic. Help the class generate open-ended questions related to the hot seated character/object/concept. Share your role with the class (i.e., talk show host) and invite at least 2 students to join you in the “hot seat.” If you’d like, give the rest of the class a role as well (i.e., journalists). Moderate questions and comments, inviting elaboration and lively debate where appropriate. Reflect in and out of role.
Statues	Remind students that statues are still, silent, and composed of artistic choices with multiple interpretations. Introduce a vocabulary word or concept. Ask the class to stand and make frozen, silent statues representing the word. Spotlight a student or group of students, asking the class to describe the statue(s), how it represents the word, and how it connects with learning objectives. (Optional: invite the class to stand and create the spotlighted statue.) Reflect.
Bippity, Bippity, Bop	Ask players to stand in a circle while a leader stands in the center. Show how three people can create an image to represent a vocabulary word or concept. When the leader points to a player and calls out a word, that player and the two players on either side of him/her must make the shape representing the word before the leader counts down “3-2-1.” When the leader points to a player and says “Bop,” the player freezes. When the leader points to a player and says “Bippity, Bippity, Bop,” the player must say “Bop” before the leader says “Bop.” Ask students to create 3-person images to represent additional vocabulary words. Continue playing with old and new words. Reflect.

\*This is a *selection*, not *all*, of the drama-based strategies offered in PD. See “Strategy Cards” in the Appendix for additional drama-based strategies.



## CLI Drama-Based Creative Teaching Strategies, Round 2

Strategy	Summary
Everybody Do	Invite students to stand in a circle. Explain that each person will have a chance to make suggestions about a word, movement, and/or sound that the whole group will do together. Proceed around the circle. Follow each participant's suggestion by an affirmation of, "Yes, let's!" Repeat, making statues or gestures for vocabulary words, characters, SEL skills, etc. Reflect.
In the Manner of the Adverb	A volunteer is selected and then leaves the room. The remaining players select an adverb (or character, vocabulary word, event, etc.). When the volunteer returns, he or she must guess the word by asking individual students or the entire class to perform actions that demonstrate the adverb (or character, vocabulary word, event, etc.). Reflect.
This Setting Needs (ver. of Stage Picture)	Students discuss what is important to include in a specific setting, scene, event, etc. One at a time, students enter the <i>stage</i> and say, "This setting needs (an object/person/animal)." Student then creates a Statue to represent that need. Students add to the scene until the prompt is collectively represented. Reflect.
Narrative Pantomime	Invite students to stand in their personal "space bubbles." Have students share what happened first in a story or sequence of events. Ask students to silently act out what happened in the story as you retell their responses. Have students "freeze," and ask them another question about the story (i.e., "What happened in the middle of the story?"). Again, ask students to silently act out the events as you retell their responses. Repeat the routine. Reflect.
Teacher in a Mess (version of Role Play)	Teacher goes into role as a character who needs help solving a specific problem. Guided by the teacher's probing questions, students step into role as the experts equipped to solve the problem. In role, the teacher calls on the students to analyze and solve the problem using evidence and reasoning. Ultimately, the students help the teacher save his or her job/the impossible challenge/the planet/etc. Reflect on the character and events <i>in</i> role and <i>out of</i> role.
Town Hall Meeting (version of Role Play)	Set up a scenario for students to step into role as characters to experience multiple perspectives and make decisions about a problem as a community. Invite students to consider the important stakeholders. Divide participants into two groups: one for and one against a proposition in question. Ask students to create a name, profession, and viewpoint for their characters. Engage students in an imaginary town meeting in role as a facilitator with a medium amount of power and limited decision-making capacity. Reflect on the characters and events in and out of role.

\*This is a *selection*, not *all*, of the drama-based strategies offered in PD. See "Strategy Cards" in the Appendix for additional drama-based strategies.

## CLI Visual Arts-Based Creative Teaching Strategies, Round 1

<b>Strategy</b>	<b>Summary</b>
Model Making	Ask students to brainstorm symbols that represent a vocabulary word, fictional/ historical figure, event, story, concept, or process. Have students create a physical model (out of foil, clay, etc.) of their symbol. Students may title or write about their model. Share in small groups or ask students to take a Gallery Walk* to observe and respond to models as a class. Reflect.
Art Talk	Show an image and let students silently reflect on what they notice. Ask students open-ended questions that lead to further inquiry. Remain neutral to encourage discussion between students. Reflect.
Art Interview	Show an image and let students silently reflect on what they notice. Ask students open-ended questions that lead to further inquiry. Remain neutral to encourage discussion between students. Draw focus to one part, aspect, object, or character in the image. Have students write down questions directed to that part of the image. Ask for student volunteers to pretend they are the selected piece of the image, and answer questions from the class. (Optional: form interview pairs to lower risk.) Reflect.
Look and Link	Select two (or more) images that relate to each other. Look quietly at the first image. Lead students in a discussion using open-ended questions. Repeat with additional image(s). Show both images together. Ask students to create drawings that link the two images together. Drawings may represent what happened before, between, and/or after the images. (Optional: Use a creative constraint, such as you are not allowed to lift your pencil.) Observe and reflect.
Curate a Collection	Ask students to create models, pictures, or choose an object from provided items in response to a prompt. Have students silently group their models or objects based on attributes. Ask students to discuss how their pieces relate to one another, and title the collections of their objects by arranging and displaying them intentionally. Reflect.

\*Gallery Walk: invite students to group sculptures, pictures, or other collections of items that relate to chosen words or topics. Remind students to travel quietly and respectfully as they look at each item or collection. Students should take note of anything that draws them in or prompts a question.

CLI Visual Arts-Based Creative Teaching Strategies, Round 2

Strategy	Summary
Visual Brainstorming	Fold paper into a given number of rows and columns. Give students a prompt and ask them to draw responses in each of the boxes on the top row of the paper. Allow approximately 1 minute per response. Invite students to share their responses with peers to clarify their thinking and collect additional ideas. After students have had a chance to elaborate, refine, and revise their ideas, ask students to draw their “deep dive responses” in each of the boxes on the second row. Reflect.
Icon	Introduce, discuss, or review a curricular topic. Ask students to generate multiple symbols that represent different parts or perspectives of the topic. Remind students that symbols have simple, clear lines. Have students share the thinking behind their drawings. Give students tracing paper (or any thin paper). Invite students to Gallery Walk around the room to look at their classmates’ symbols and trace the symbols that stand out or are missing from their initial brainstorm. On a new sheet of paper, ask students to choose the 3 or 4 symbols from their brainstorm and the symbols they traced that best represent the main idea of the topic. Ask students to combine all or part of these symbols into one Icon. (Teachers may also impose a creative constraint, such as choosing one color for the Icon.) Reflect.
Pass the Picture	Give each small group of students a collection of images about a given curricular topic. Individually or in pairs, direct students to observe and analyze each image for 30-60 seconds before passing the picture to their right. After students view all the images separately, ask students to examine the images collectively to infer connections, narratives, different or missing perspectives, and pose questions. Reflect using the images as evidence.
Collage	Discuss images that could represent a given curricular topic. Tell students they will be creating a collage about the topic using whole images, parts of images, literal images, and figurative representations. Inform students they must be able to justify their image selections. After a given amount of time, ask students to set their magazines aside. Then, direct students to add titles and descriptions by their images explaining their selections. If students feel an image is missing, they can write about that as well. Gallery Walk and reflect.

### CLI Movement-Based Creative Teaching Strategies

<b>Strategy</b>	<b>Summary</b>
Idea and Movement	Teacher asks students to create a gesture or movement based on a vocabulary word or curricular concept. "Spotlight" one or more movements, asking the class to describe what they see and explain how the movement(s) represents the word or concept. Encourage multiple interpretations. Ask all students to revise their original movements using a B.A.S.T.E. element to clarify and deepen the meaning behind their choices. Reflect.
Pathways	Use masking tape or string to create a pathway in the form of a shape or line on the floor. (Lines may be straight, curved, or wavy.) Students line up and take turns moving along the pathway following the shape or line. Encourage students to explore different types of movement as they follow the pathway, such as hopping, tiptoeing, or skipping. Have students explore more than one pathway. Compare and contrast the attributes of the pathways and reflect.
Build-A-Phrase	Students create a movement based on a vocabulary word, event in a sequence, stage of a cycle, character, etc. Invite all students to show their movements at the same time. Spotlight one student's movement. Ask the class to describe the movement and how it represents the topic. Have class mimic the movement. Ask all students to rehearse the movement again, intentionally using a B.A.S.T.E. element to clarify and deepen the meaning behind the movement. Reflect. Build the phrase one movement at a time by repeating the same process for the remaining parts of the phrase.
1 to 10	Model strategy: Ask one student to make a shape with his or her body and say, "One." Ask second student to look at that shape and make their own shape in relation to it and say, "Two." First student repeats process and says, "Three." Alternating turns, the student pair continues making shapes until "ten" is reached. Have class brainstorm or review a curricular topic. Reflect on topic in connection to the shapes students made. Ask students to repeat 1 to 10 process, intentionally creating shapes that reflect the topic. Split class in half. Half of class shows 1 to 10 while other half observes. Reflect. Repeat strategy switching "performers" and observers.

### CLI Music-Based Creative Teaching Strategies

<b>Strategy</b>	<b>Summary</b>
Soundscape	Ask students to reflect on a specific curriculum topic, text, or image. Have students use their bodies, classroom objects, and/or instruments to create sounds that dive into the subtleties and complexities of the topic, text, or image. Conduct the dynamics of the soundscape. Reflect.
Songwriting	Ask students to brainstorm information about a given curriculum topic and decide what words and phrases represent the “big picture” or main idea about the topic and which words and phrases represent the supporting details and examples. Introduce song or beat, or ask students to create their own. Write chorus using main ideas about the topic. Write verses using supporting details and examples. Rehearse and perform. Reflect.
Soundtrack	Play a piece of music before, during, or after lesson. Ask students open-ended questions to help them process what they hear in the music. Then ask students how the music does or does not connect to a fictional or real figure, an event, a problem, a process, or a story.

## PD Summaries for Secondary Campuses

### CLI Drama-Based Creative Teaching Strategies, Round 1

Strategy	Summary
Truth About Me	Invite students to stand in a circle and “go into role” as a thing, character, or event. One student in the middle says, “The truth about me is...” (and inserts a true statement about their role). Students sharing that truth must move to another place in the circle, leaving one person in the center each turn. Students reflect on why they did or didn’t move. Repeat process, changing cards every couple of rounds. Reflect.
Artifact	Invite students to curiously examine object(s) and use descriptive language to draw evidence-based conclusions as they pass the object(s) around a circle. Through open-ended questioning, help class collectively build narratives about the artifact(s). Reflect.
Hot Seating	Decide in advance or ask students who or what they would like to interview in connection to a curricular topic. Help the class generate open-ended questions related to the hot seated character/object/concept. Share your role with the class (i.e., talk show host) and invite at least 2 students to join you in the “hot seat.” If you’d like, give the rest of the class a role as well (i.e., journalists). Moderate questions and comments, inviting elaboration and lively debate where appropriate. Reflect in and out of role.
Statues	Remind students that statues are still, silent, and composed of artistic choices with multiple interpretations. Introduce a vocabulary word or concept. Ask the class to stand and make frozen, silent statues representing the word. Spotlight a student or group of students, asking the class to describe the statue(s), how it represents the word, and how it connects with learning objectives. (Optional: invite the class to stand and create the spotlighted statue.) Reflect.
Bippity, Bippity, Bop / Donkey	Ask players to stand in a circle while a leader stands in the center. Show how three people can create an image to represent a vocabulary word or concept. When the leader points to a player and calls out a word, that player and the two players on either side of him/her must make the shape representing the word before the leader counts down “3-2-1.” When the leader points to a player and says “Bop,” the player freezes. When the leader points to a player and says “Bippity, Bippity, Bop,” the player must say “Bop” before the leader says “Bop.” Ask students to create 3-person images to represent additional vocabulary words. Continue playing with old and new words. Reflect.

\*This is a *selection*, not *all*, of the drama-based strategies offered in PD. See “Strategy Cards” in the Appendix for additional drama-based strategies.

## CLI Drama-Based Creative Teaching Strategies, Round 2

Strategy	Summary
Minefield	Scatter objects in an indoor or outdoor place to represent the people, places, or obstacles important to a person, event, or situation. After establishing norms for giving instructions, have class verbally guide one or more students, whose eyes are closed or blindfolded, through the "minefield" of objects.
Data Processing	Give a prompt that requires students to organize themselves as data on a line. Invite students to share how they know if the group is successful. Give a new prompt that requires students to organize themselves in a new way with the same data. Reflect on connections between the prompts.
Stage Picture	Ask students to create a frozen image, one person at a time, that embodies a concept or event; or ask students to create frozen images collectively in small groups. Guide reflection on the stage picture(s) to discuss how it/they represent(s) the concept or event. Invite multiple perspectives.
Teacher in a Mess (version of Role Play)	Teacher goes into role as a character who needs help solving a specific problem. Guided by the teacher's probing questions, students step into role as the experts equipped to solve the problem. In role, the teacher calls on the students to analyze and solve the problem using evidence and reasoning. Ultimately, the students help the teacher save his or her job/the impossible challenge/the planet/etc. Reflect on the character and events <i>in role</i> and <i>out of role</i> .
Town Hall Meeting (version of Role Play)	Set up a scenario for students to step into role as characters to experience multiple perspectives and make decisions about a problem as a community. Invite students to consider the important stakeholders. Divide participants into two groups: one for and one against a proposition in question. Ask students to create a name, profession, and viewpoint for their characters. Engage students in an imaginary town meeting in role as a facilitator with a medium amount of power and limited decision-making capacity. Reflect on the characters and events in and out of role.

\*This is a *selection*, not *all*, of the drama-based strategies offered in PD. See "Strategy Cards" in the Appendix for additional drama-based strategies.

## CLI Visual Arts-Based Creative Teaching Strategies, Round 1

<b>Strategy</b>	<b>Summary</b>
Model Making	Ask students to brainstorm symbols that represent a vocabulary word, fictional/ historical figure, event, story, concept, or process. Have students create a physical model (out of foil, clay, etc.) of their symbol. Students may title or write about their model. Share in small groups or ask students to take a Gallery Walk* to observe and respond to models as a class. Reflect.
Art Talk	Show an image and let students silently reflect on what they notice. Ask students open-ended questions that lead to further inquiry. Remain neutral to encourage discussion between students. Reflect.
Art Interview	Show an image and let students silently reflect on what they notice. Ask students open-ended questions that lead to further inquiry. Remain neutral to encourage discussion between students. Draw focus to one part, aspect, object, or character in the image. Have students write down questions directed to that part of the image. Ask for student volunteers to pretend they are the selected piece of the image, and answer questions from the class. (Optional: form interview pairs to lower risk.) Reflect.
Look and Link	Select two (or more) images that relate to each other. Look quietly at the first image. Lead students in a discussion using open-ended questions. Repeat with additional image(s). Show both images together. Ask students to create drawings that link the two images together. Drawings may represent what happened before, between, and/or after the images. (Optional: Use a creative constraint, such as you are not allowed to lift your pencil.) Observe and reflect.
Curate a Collection	Ask students to create models, pictures, or choose an object from provided items in response to a prompt. Have students silently group their models or objects based on attributes. Ask students to discuss how their pieces relate to one another, and title the collections of their objects by arranging and displaying them intentionally. Reflect.

\*Gallery Walk: invite students to group sculptures, pictures, or other collections of items that relate to chosen words or topics. Remind students to travel quietly and respectfully as they look at each item or collection. Students should take note of anything that draws them in or prompts a question.



CLI Visual Arts-Based Creative Teaching Strategies, Round 2

Strategy	Summary
Visual Brainstorming	Fold paper into a given number of rows and columns. Give students a prompt and ask them to draw responses in each of the boxes on the top row of the paper. Allow approximately 1 minute per response. Invite students to share their responses with peers to clarify their thinking and collect additional ideas. After students have had a chance to elaborate, refine, and revise their ideas, ask students to draw their “deep dive responses” in each of the boxes on the second row. Reflect.
Icon	Introduce, discuss, or review a curricular topic. Ask students to generate multiple symbols that represent different parts or perspectives of the topic. Remind students that symbols have simple, clear lines. Have students share the thinking behind their drawings. Give students tracing paper (or any thin paper). Invite students to Gallery Walk around the room to look at their classmates’ symbols and trace the symbols that stand out or are missing from their initial brainstorm. On a new sheet of paper, ask students to choose the 3 or 4 symbols from their brainstorm and the symbols they traced that best represent the main idea of the topic. Ask students to combine all or part of these symbols into one Icon. (Teachers may also impose a creative constraint, such as choosing one color for the Icon.) Reflect.
Pass the Picture	Give each small group of students a collection of images about a given curricular topic. Individually or in pairs, direct students to observe and analyze each image for 30-60 seconds before passing the picture to their right. After students view all the images separately, ask students to examine the images collectively to infer connections, narratives, different or missing perspectives, and pose questions. Reflect using the images as evidence.
Collage	Discuss images that could represent a given curricular topic. Tell students they will be creating a collage about the topic using whole images, parts of images, literal images, and figurative representations. Inform students they must be able to justify their image selections. After a given amount of time, ask students to set their magazines aside. Then, direct students to add titles and descriptions by their images explaining their selections. If students feel an image is missing, they can write about that as well. Gallery Walk and reflect.

### CLI Movement-Based Creative Teaching Strategies

<b>Strategy</b>	<b>Summary</b>
Idea and Movement	Teacher asks students to create a gesture or movement based on a vocabulary word or curricular concept. "Spotlight" one or more movements, asking the class to describe what they see and explain how the movement(s) represents the word or concept. Encourage multiple interpretations. Ask all students to revise their original movements using a B.A.S.T.E. element to clarify and deepen the meaning behind their choices. Reflect.
Pathways	Use masking tape or string to create a pathway in the form of a shape or line on the floor. (Lines may be straight, curved, or wavy.) Students line up and take turns moving along the pathway following the shape or line. Encourage students to explore different types of movement as they follow the pathway, such as hopping, tiptoeing, or skipping. Have students explore more than one pathway. Compare and contrast the attributes of the pathways and reflect.
Build-A-Phrase	Students create a movement based on a vocabulary word, event in a sequence, stage of a cycle, character, etc. Invite all students to show their movements at the same time. Spotlight one student's movement. Ask the class to describe the movement and how it represents the topic. Have class mimic the movement. Ask all students to rehearse the movement again, intentionally using a B.A.S.T.E. element to clarify and deepen the meaning behind the movement. Reflect. Build the phrase one movement at a time by repeating the same process for the remaining parts of the phrase.
1 to 10	Model strategy: Ask one student to make a shape with his or her body and say, "One." Ask second student to look at that shape and make their own shape in relation to it and say, "Two." First student repeats process and says, "Three." Alternating turns, the student pair continues making shapes until "ten" is reached. Have class brainstorm or review a curricular topic. Reflect on topic in connection to the shapes students made. Ask students to repeat 1 to 10 process, intentionally creating shapes that reflect the topic. Split class in half. Half of class shows 1 to 10 while other half observes. Reflect. Repeat strategy switching "performers" and observers.

### CLI Music-Based Creative Teaching Strategies

<b>Strategy</b>	<b>Summary</b>
Soundscape	Ask students to reflect on a specific curriculum topic, text, or image. Have students use their bodies, classroom objects, and/or instruments to create sounds that dive into the subtleties and complexities of the topic, text, or image. Conduct the dynamics of the soundscape. Reflect.
Songwriting	Ask students to brainstorm information about a given curriculum topic and decide what words and phrases represent the “big picture” or main idea about the topic and which words and phrases represent the supporting details and examples. Introduce song or beat, or ask students to create their own. Write chorus using main ideas about the topic. Write verses using supporting details and examples. Rehearse and perform. Reflect.
Soundtrack	Play a piece of music before, during, or after lesson. Ask students open-ended questions to help them process what they hear in the music. Then ask students how the music does or does not connect to a fictional or real figure, an event, a problem, a process, or a story.

# Creative Teaching Instructional Cycle

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The process for designing an effective creative teaching lesson is naturally integrated into the typical creative teaching cycle.

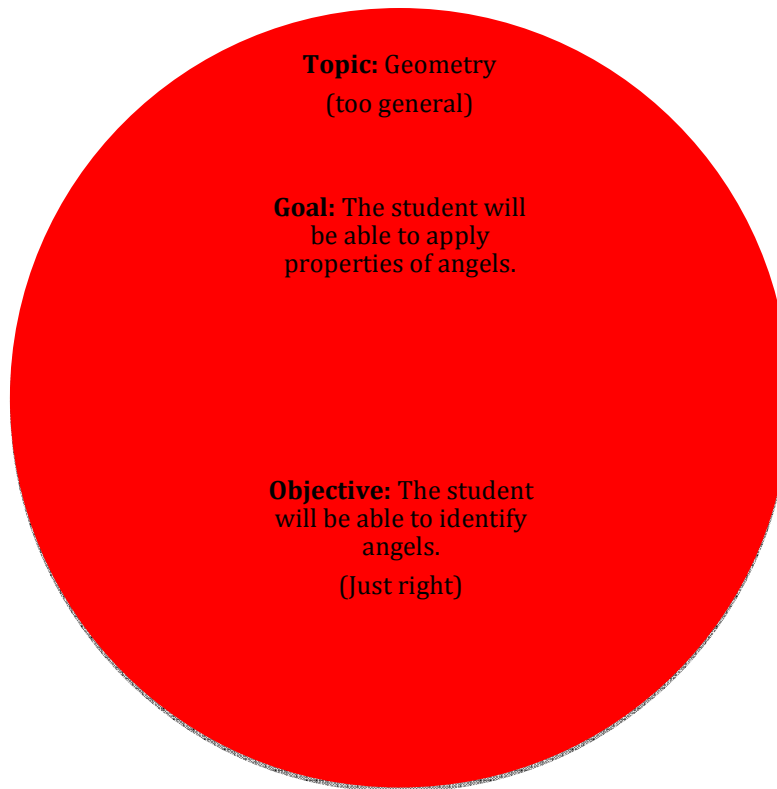
The creative teaching instructional cycle includes the following steps:

1. Identify curricular goals and objectives
2. Identify appropriate creative teaching strategies and design creative teaching lessons
3. Effectively facilitate creative teaching strategy to engage, create new understandings, and assess
4. Evaluate impact using student data
5. Reflect and redesign creative teaching strategy for future implementation



## 1. Identify Curricular Goals and Objectives

Identifying curricular goals and objectives is a common instructional task for teachers. Teachers must dive deep into curricular topics to determine which goals and objectives are best suited for creative teaching strategies. **Identifying these teaching goals and objectives is the first step when choosing a creative teaching strategy.**



Teachers identify curricular goals and objectives to begin the process of choosing a creative teaching strategy.

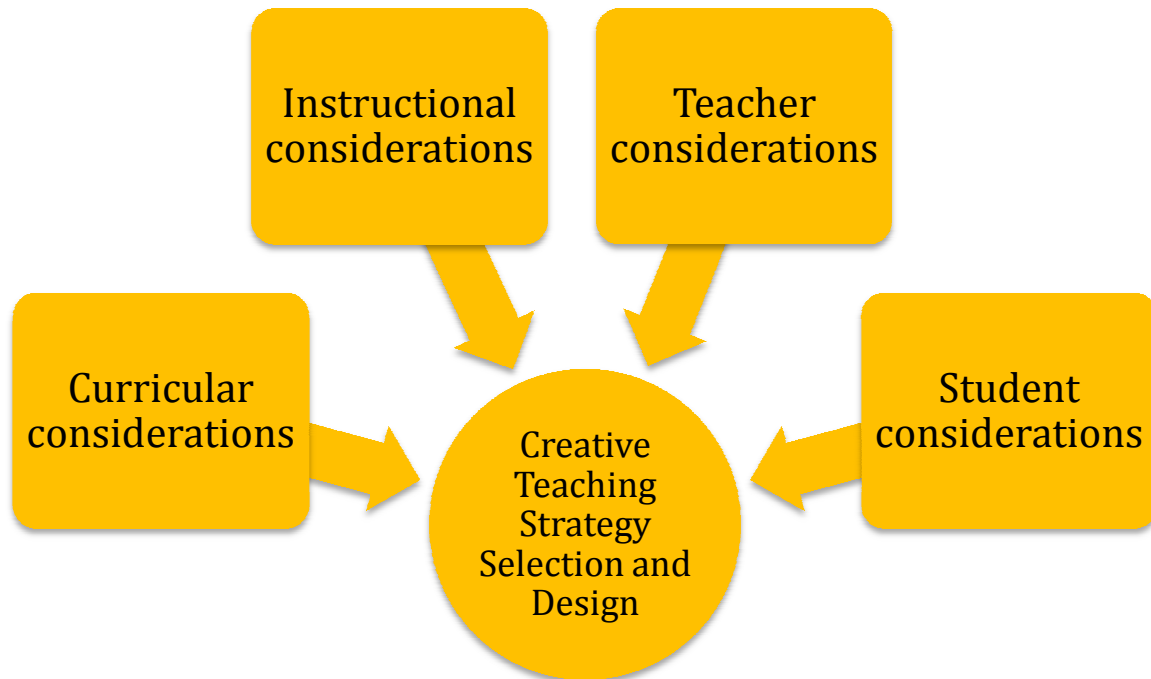
## 2. Identify Strategy & Design Creative Teaching Lesson

Choosing a strategy requires teachers to understand what a strategy does well, with whom, and when to use it within a lesson cycle. Teachers often think through multiple strategy frameworks and the choices involved within each to determine what serves the classroom's unique considerations and what misses the mark. This helps teachers envision the strategy play by play to ensure that the creative lesson:

- meets instructional goals and objectives;
- works with the teacher's instructional style and fine arts experience; and
- supports student learning styles, personalities, and interests.

When selecting strategies and designing creative teaching lessons, teachers must consider several factors:

- Curricular considerations
- Instructional considerations
- Teacher considerations
- Student considerations



The remainder of this section provides examples of creative teaching strategies that address these considerations. Remember, there are many other options for creative instruction not listed here!

### Curricular Considerations

As teachers think through the subjects they would like to activate with creative teaching strategies, they think through the skills they are building with their students. Although there are too many skills to list them all, the following examples offer a handful of strategies to support specific skills:

- **Cycles and patterns**
  - Strategies like Build-A-Phrase, Soundscape, and 1 to10 offer frameworks for students to explore sequences of events that either revise over time to reflect new information or remain consistent to show lack of variation.
- **Main Idea and supporting details**
  - Strategies like Look and Link, Icon, and Stage Picture allow students to identify and track specific details that, in collaboration, lead to bigger realizations.
- **Multiple Perspective-Taking**
  - Strategies like Art Interview, Hot Seating, and One-on-One Interview give students the opportunity to embody and witness alternate points of view in order to discover perspectives similar and different from their own.

## Instructional Considerations

As teachers express their instructional objectives, they think through strategies that provide specific frameworks for meeting these needs. The following research-based strategies were designed with these objectives in mind:

- **Generating ideas**
  - Strategies like Curate a Collection, Visual Brainstorming, and Soundtrack help students tap into prior knowledge and brainstorm new ways of thinking about something.
- **Modeling, Translating, and Transferring ideas**
  - Strategies like Art Interview, Build-A-Phrase, and Town Hall Meeting help students model, translate, and transfer understanding from one symbol system to another to process learning in different ways.
- **Analyzing and Synthesizing ideas**
  - Strategies like Icon, Look and Link, and Stage Picture help students make inferences to compare and contrast information and identify main ideas as evidenced by supporting details.

## Teacher Considerations

Receptivity is the greatest predictor of student achievement for teachers using creative teaching strategies. Teachers determine their comfort level and willingness to experiment and routinely use creative teaching strategies. Teachers may start using creative instruction with low risk high reward strategies to gain the necessary confidence to implement new techniques.

### Comfort and Willingness

- **Low Comfort and Willingness**
  - Strategies like Art Talk, Soundtrack, and Visual Brainstorming involve minimal movement and straight-forward instruction, which helps teachers manage student behavior.
- **High Comfort and Willingness**
  - Strategies like Narrative Pantomime, Town Hall Meeting, and Songwriting let students assume alternate identities, allowing for unpredictable creative expression.

Teachers' instructional styles vary from student-centered to teacher-centered. Rarely does a teacher assume one style all the time, but they may be more inclined towards one over the other. Creative Teaching Strategies accommodate both instructional styles. Some rely more heavily on student input to construct the lesson, while others require strong teacher facilitation. Creative Learning Instructional Coaches help teachers choose strategies that match their teaching styles, as well as explore new methods of creative instruction.

## Teaching Style

- **Student-centered**
  - Strategies like Songwriting, Town Hall Meeting, and Sculptor & Clay give students opportunities to make meaning together through creative collaboration.
- **Teacher-centered**
  - Strategies like Pass the Picture, Soundtrack, and Artifact have clearly defined structures for teachers wishing to guide student conversation in a specific direction.

Teachers with creative teaching experience or fine arts backgrounds may be more willing to take creative instructional risks with this approach to teaching. They may also enjoy using strategies that rely on a strong understanding of the art form or expressing ideas artistically.

## Experience

- **With creative teaching experience**
  - Strategies like Soundscape, 1 to 10, and Collage are typically used by teachers who feel comfortable having students represent understanding with abstract models.
- **Without creative teaching experience**
  - Strategies like This is Not A..., Art Talk, and Artifact provide low-risk entry-points into creative expression and interpretation.
- **In the art form**
  - Strategies like Icon, Town Hall Meeting, and Songwriting attract teachers who have a background in the arts because of the opportunities for students to demonstrate learning through intentional aesthetic choices.

## Student Considerations

In addition to teachers reviewing the strategies that work best with their instructional style, they must also consider the individual learning styles and personalities of their students. Creative teaching strategies offer multiple opportunities to support diverse student learning preferences. Experimenting with different creative teaching strategies allows students' hidden talents and inherent personalities to blossom. Below is sample of strategies paired with a few common learning styles.

## Learning Style

- **Kinesthetic**
  - Strategies like Narrative Pantomime, Donkey, and Build-A-Phrase have students up and moving from start to finish.
- **Visual**
  - Strategies like Idea and Movement, Model Making, and This Setting Needs help students make physical models to visualize abstract ideas.
- **Verbal**
  - Strategies like Art Interview, Town Hall Meeting, and Moderated Discussion allow students to discuss ideas and debate opinions.



Extroverted students often prefer working in groups, while introverted students lean toward individual tasks. Some students may work best in situations where the room is abuzz with conversation, others where the room provides silent space for individual contemplation.

### **Grouping Preferences**

- **Collaborative**
  - Strategies like Pass the Picture, Songwriting, and Stage Picture require students to work together to achieve success.
- **Individual**
  - Strategies like Collage, Soundtrack, and Model Making allow students to express themselves independent of classmates' ideas.

Occasionally teachers gravitate toward strategies of one art form over another based on personal preference and background. When teachers experiment with additional art forms, they often share that hidden artistic talents emerge from the woodwork of their classrooms. These artistic opportunities empower students who identify as artists and find themselves advancing academically because of creative learning.

### **Arts Interest**

- **Drama**
  - Town Hall Meeting, Hot Seating, and Stage Picture offer authentic opportunities to use drama skills for actors and actresses in the room.
- **Music**
  - Strategies like Soundscape, Songwriting, and Soundtrack rely on music listening and making skills for students to represent their understanding in a meaningful way.
- **Movement**
  - 1 to 10, Build-A-Phrase, and Idea and Movement allow students opportunities for creative choices using Body, Action, Space, Time, and Energy.
- **Visual Arts**
  - Curate a Collection, Icon, and Collage offer students creative learning moments rich in visual arts composition.
- **Digital Media**
  - Strategies like Architectural Frame, Digital Postcard, and Personal Monologue offer opportunities for students to experiment with media arts through artistic frameworks promoting individualistic expression.

The complexity of choosing creative teaching strategies demonstrates that there are multiple options for every situation. This selection becomes easier as teachers choose strategies and reflect on them throughout the school year.

## **3. Facilitate Creative Teaching**

After identifying goals, matching creative teaching strategies with classroom considerations, and designing lessons, teachers focus on positive learning impacts during instructional time. This includes:

- Seamless integration of strategy into flow of instruction
- Clear instructions and expectations
- Strong scaffolding and differentiation
- Student-led inquiry
- Equitable student participation
- Questions that lead to metacognition

## Seamless Integration

Creative teaching strategies naturally integrate into the flow of a lesson or unit – they are not add-on lessons. Rather, they are part of a teacher’s natural toolbox of instructional strategies. Teachers use creative teaching strategies in all content areas and in every stage of the lesson cycle. A lesson may include one strategy or may be composed of several strategies linked together. What is most important is that strategies are used intentionally to amplify learning, make it personal, and make it stick.

## Clear Instructions and Expectations

Effective creative teaching includes clear instructions and expectations for guiding students successfully through a lesson or project. As with most new instructional strategies, it is important for teachers to simplify instructions and provide exemplar models to set clear expectations. This allows students to practice the strategy and share their experiences in a safe space.

During facilitation, teachers may ask themselves:

- How am I communicating the steps and expectations of this strategy in multiple ways?
- How am I clearly modeling what success looks and sounds like with this strategy?
- What classroom management tools am I using to optimize learning?

## Strong Scaffolding and Differentiation

Teachers know scaffolding and differentiation is necessary to bring every learner into a place of academic excellence. The Strategy Curriculum Pages in the following section of this handbook provide specific scaffolding steps to assist with this process. Examples include: modeling a strategy with a few students before trying it with all students simultaneously; looking deeply at one image by itself before investigating multiple images at once; creating movements from seats and talking to a partner about them before creating movements while standing in front of the class.

One of the inherent strengths of creative teaching is that it naturally differentiates for a classroom of diverse learners. For example, when a teacher asks students to create an aluminum foil model of “citizenship,” students express their understanding in different ways. These original interpretations honor each student’s personal connection to and experience with the curriculum.

During facilitation, teachers may ask themselves:

- How am I breaking down the steps of this strategy into simple chunks?
- How am I accommodating this strategy for students of different abilities?
- How am I differentiating for various learning styles?
- How am I checking for student understanding, and what am I learning to guide my instruction?

## Student-led Inquiry

It is very often a student’s own inquiry that deepens academic understanding and socio-emotional development. Creative teaching strategies imbed this inquiry, which allows students to question their own thinking and that of their classmates. For example, when students interpret a work of art through the creative teaching strategies Art Talk or Look and Link, they share and debate ideas collectively, revising their opinions and understanding as a result of the conversation. As students engage in this conversation around a work of art, they are questioning both their own interpretations, as well as those of their classmates. This often occurs without much prompting, if any, from their teacher.

During facilitation, teachers may ask themselves:

- How am I helping students guide their own learning process?
- How are student responses guiding conversation and instruction?
- What opportunities am I providing for students to communicate and revise their interpretations and opinions?

## Equitable Student Participation

Creative Teaching Strategies invite the entire class to participate simultaneously in the learning process. They include students of all abilities and students who are shy, students who are comfortable in arts settings and those who are not. For example, when a teacher asks students to demonstrate understanding of a vocabulary word using Idea and Movement or Statues, s/he is asking every student to model their understanding, not just those who raise their hand.

During creative teaching, teachers may ask themselves:

- How am I ensuring every student feels safe to participate openly and honestly?
- What classroom management tools am I using to involve every student in the creative learning process?
- What frameworks am I creating that allow all students to express their understanding in culturally relevant, personal, and unique ways?

## Questions that Lead to Metacognition

Creative Teaching allows all students to show what they know, and then reflect on their academic learning and the connections it has to everyday situations in their own lives. It allows students to think about their learning process from an academic, socio-emotional, and artistic viewpoint. Questions that lead students to metacognition advance learning in the current, as well as the future context. Asking students a question, such as “*What was your thinking behind the sound you created to represent the Industrial Revolution?*” requires students to reveal their creative choice-making while connecting it to the academic content. As teachers encourage students to make their thinking visible through metacognition, they increase students’ awareness of their own learning and creative processes. This metacognitive awareness transfers to future learning and across content areas.

During creative teaching, teachers may ask themselves:

- How am I creating opportunities for students to make personal connections to their curriculum?
- How am I helping students process their cognitive, academic, socio-emotional, and artistic experiences?
- How am I helping students transfer what they have learned into new contexts?

## 4. Evaluate Impact using Student Data

Meaningful student reflection is often the hardest part of creative teaching – and in fact, of *all* teaching. Teachers understand the value of this component, but with the strenuous demands on a teacher’s time and the amount of material their class must address each day, let alone each year, reflection is often overlooked or dropped. The inherent reflective nature of creative instruction naturally invites assessment, which is imbedded throughout the lesson cycle. Over time, reflecting on learning objectives and the metacognitive experience of learning through creative teaching becomes second nature to creative teachers and their students.

Teachers evaluate the impact of their creative instruction during and after facilitating creative teaching strategies using informal and formal methods. Oftentimes, it is the student-led inquiry and questions leading to metacognition that provide strong evidence – or lack thereof – of authentic understanding.

At other times, teachers are gathering formative assessments through examples of student work. These can include works in progress, such as a collection of sketched ideas before the creation of an Icon or unfinished song lyrics en route to performance, as well as ephemeral products, such as statues that represent vocabulary words or movements that represent a sequence of events.

Teachers also evaluate the impact of their creative teaching using paper assessments generated by the teacher, the district, and the state. This latter category may assess student knowledge beyond that gained during one or two creative teaching strategies, but all student data provides helpful information to guide a teacher’s creative teaching

choices for the future. This data informs reflection and the redesigning of creative instruction for future instructional objectives.

To guide this process on evaluating impact through informal and formal data collection, teachers may ask themselves:

- How do I know students deepened their understanding?
- How do I know students met my teaching objectives?
- What actions or responses led me to modify or accommodate my facilitation to achieve my desired results?
- How did my modifications and accommodations impact my students' learning?
- What did my formative and summative assessments tell me about my students' academic progress?
- What did the formal data say about student understanding and the ability to see the complexities within my curricula?

## 5. Reflect and Redesign Creative Teaching

During the final stage of the Creative Instruction Lesson Cycle, teachers reflect on and redesign their creative teaching. Often, teachers know their strengths and areas for improvement. These teachers are constantly adjusting creative instructional choices for greater impact on student learning.

Teachers revise their instructional objectives and pair them with the most appropriate creative teaching strategy based on curricular, instructional, teacher, and student considerations. Teachers then use this creative teaching strategy to design a meaningful task with the greatest possible impact for all learners, which is evaluated through formative and summative assessment.

Teachers will naturally inquire how to build skills in the domains where their reflection shows them there are opportunities for professional growth. Creative Learning Leaders on campus are a valuable resource for this targeted support, as are Creative Learning Instructional Coaches, whose role is explained in the next chapter.

# Creative Teaching Across the Curriculum

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Powerful educators create the spark that unites students with their sense of wonder. This curiosity drives students to explore curricular topics they feel are meaningful and fun to learn. Creative Teaching Strategies provide the framework for this kind of student-empowered learning. Through creative learning students are offered opportunities to discover, show, and explain their personal thinking in ways that give them pride and ownership over their individual academic process and achievements.

This chapter provides example applications for several creative teaching strategies introduced during the foundational years of Creative Learning Initiative implementation on elementary and secondary campuses. The applications for each strategy meet curriculum objectives while establishing a classroom environment that inspires, challenges and invigorates our students. Teachers may follow the directions explicitly or use them as a springboard for their own unique implementation. On the back of the directions for a unique strategy application is a list of additional application ideas.

**Strategy:** Art Talk

**Topic:** Customs, Traditions, and Celebrations

**Subject:** Social Studies

*Art Talk requires students to use inferencing and communication skills to interpret an image that connects to curriculum content.*

<b>Scaffolding for Success</b>	<b>Instructions</b>
<p>Remind the class to respect each other's interpretations of the image.</p> <p>Ask students to think about one word that describes the main feeling of the image. Have students share their word with the class before engaging in the class discussion.</p> <p>Artwork can be viewed in small groups or as a class.</p> <p><b>Extensions</b></p> <p>After Art Talk, lead creative teaching strategy Pass the Picture with images that represent different versions of the same topic. Ask students to form a circle with a partner beside them. Give each pair of students a different image to describe for 30-60 seconds. At the end of each time period, ask students to pass their picture to the right. Have students continue passing pictures until everyone has viewed and reflected on each image.</p>	<ul style="list-style-type: none"><li>• Show image to the class. Give students time to silently reflect on what they notice.</li><li>• Use prompts to help students verbalize their interpretations of the image:<ul style="list-style-type: none"><li>○ <i>What's happening in this picture?</i></li><li>○ <i>What might the individuals be thinking/feeling?</i></li><li>○ <i>What do you predict might happen next?</i></li><li>○ <i>If this figure were to say one line of dialogue, what might it be?</i></li><li>○ <i>What can you infer about the individuals' relationships?</i></li><li>○ <i>What does this image communicate?</i></li><li>○ <i>What does this image say about this culture?</i></li><li>○ <i>What does this image remind you of? How is your culture similar or different?</i></li></ul></li></ul>

**Art Talk:** Additional Ways to Use the Strategy

<p><b>Reading</b></p>	<p><b>Main Idea and Supporting Details</b></p> <ul style="list-style-type: none"> <li>• Art Talk an image, then ask students to synthesize their ideas into a title that represents the main idea of the image. Require that students give supporting details from the image to provide the evidence that explains their main idea.</li> </ul> <p><b>Author’s Purpose / Theme</b></p> <ul style="list-style-type: none"> <li>• Investigate an image with the class. Ask students to contemplate the purpose behind the creation of the artwork/what the artist is trying to communicate. Transfer this conversation to the author’s purpose and theme of a specific text.</li> </ul>
<p><b>Writing</b></p>	<p><b>Figurative Language</b></p> <ul style="list-style-type: none"> <li>• Ask students to use figurative language, similes, metaphors, or specific vocabulary while they describe an image. Then have students write about the work of art using the language from the class discussion as a jumping off point.</li> </ul> <p><b>Poetry</b></p> <ul style="list-style-type: none"> <li>• Ask students to use sensory language and feelings to describe a work of art. Then have students write a poem in response to the piece.</li> </ul>
<p><b>Science</b></p>	<p><b>Energy, Astronomy, Natural Resources, Human Impact</b></p> <ul style="list-style-type: none"> <li>• Art Talk an image of the earth as viewed from space. Use the image as the start to a conversation on conservation, bodies of land and water, or renewable and nonrenewable resources.</li> </ul> <p><b>Biology</b></p> <ul style="list-style-type: none"> <li>• Art Talk an image of a cell to discuss cell parts and functions with or without infection or disease.</li> </ul>
<p><b>Social Studies</b></p>	<p><b>Culture, Government, History</b></p> <ul style="list-style-type: none"> <li>• Art Talk an image of a historical figure before launching a study on the individual’s influence on local, national, or world politics or culture.</li> </ul>
<p><b>Math</b></p>	<p><b>Math in Everyday Situations</b></p> <ul style="list-style-type: none"> <li>• Ask students to describe a situation involving a mathematical situation (i.e., an architect measuring a window, a father buying groceries). After describing what they see, ask students to write a word problem communicating a mathematical scenario that the image could represent. Invite students to share stories.</li> </ul>



**Strategy:** Artifact

**Topic:** Organisms and Their Environment

**Subject:** Science

*Artifact uses inquiry to pique student interest and tap into prior knowledge to make connections to and develop hypotheses about various curricular topics.*

<b>Scaffolding for Success</b>	<b>Instructions</b>
<p>Have the students sit in a circle and place the artifact in the center so that everyone can see it equally.</p> <p>Have the class tap, snap, or clap a slow steady rhythm. Pass the object around the circle to the beat of the rhythm to give every student an equal opportunity to hold and observe the artifact.</p> <p>Ask students to describe the artifact using only one word. To practice parts of speech, specify if the word should be a noun, adjective, or verb.</p> <p><b>Extensions</b></p> <p>Bring in multiple organisms to observe and compare.</p> <p>Ask students to make a model of a new plant that couldn't exist in the same environment as the artifact.</p>	<ul style="list-style-type: none"><li>• Explain that you have an organism you would like the students to observe as scientists.</li><li>• Present an organism to the class that represents a specific kind of environment. For example, bring in a small cactus to represent a desert environment.</li><li>• Pose questions that guide student thinking about how this organism's attributes relate to its environment:<ul style="list-style-type: none"><li>○ <i>What do you notice about this organism? How might you describe it to someone else?</i></li><li>○ <i>How do the organism's attributes help it survive?</i></li><li>○ <i>What do these characteristics tell you about its environment? What characteristics do you think other organisms in this environment might share?</i></li></ul></li></ul>

**Artifact: Additional Ways to Use the Strategy**

<b>Reading</b>	<b>Text Features</b> <ul style="list-style-type: none"><li>• Bring in multiple newspaper headlines and ask students what stories they might represent. What pictures might relate to the stories, and what might their captions be?</li></ul> <b>Characterization</b> <ul style="list-style-type: none"><li>• Create a “character bag” with objects that represent a character from a story to pique student interest before a read aloud.</li></ul>
<b>Writing</b>	<b>Personal Narrative</b> <ul style="list-style-type: none"><li>• Ask students to choose one artifact that represents them. Use the artifact to elicit feelings and sensory details for a personal narrative.</li></ul> <b>Creative Writing</b> <ul style="list-style-type: none"><li>• Present either a usual or unusual object. Ask students to imagine where the object originated, who owns it now, and what its purpose is. Ask students to write a story from the perspective of the object.</li></ul>
<b>Science</b>	<b>Matter</b> <ul style="list-style-type: none"><li>• Bring in a collection of objects and ask students to describe their properties. Invite students to imagine how the objects’ properties would change if the objects were heated, frozen, crushed, or combined with a specific chemical.</li></ul> <b>Astronomy</b> <ul style="list-style-type: none"><li>• Bring in artifacts that could relate to the solar system (i.e., a frying pan, plastic bag of air, light bulb, tennis ball). After students describe the objects, ask how they relate to the sun, earth, moon, or planets.</li></ul>
<b>Social Studies</b>	<b>Culture</b> <ul style="list-style-type: none"><li>• Bring in an artifact(s) from a local, national, or international ritual or tradition. Invite inquiry and hypotheses about the origin, usage, and story behind the artifact(s).</li></ul> <b>History and Government</b> <ul style="list-style-type: none"><li>• Invite class to examine a diary or historical document as though for the very first time. Require students to use specific evidence from the document to explain their thinking.</li></ul>
<b>Math</b>	<b>Fractions</b> <ul style="list-style-type: none"><li>• Ask students questions about a group of objects that each represent a different fractional amount to think about how much is present and missing, and what the story could be behind the missing pieces.</li></ul>

**Strategy:** Build-A-Phrase  
**Topic:** Problem Solving  
**Subject:** Math

*Build-A-Phrase requires students to craft a movement progression to define and remember a sequence, series of events, or steps in a cycle.*

<b>Scaffolding for Success</b>	<b>Instructions</b>
<p>Invite students to individually create a movement that has a beginning, middle, and end.</p> <p>Rather than spotlight one student at a time, spotlight half the class. After discussion, chose the movement the class focused on most to represent each step of the sequence.</p> <p><b>Extensions</b></p> <p>Develop a narrative to accompany the Build-A-Phrase using relevant vocabulary words.</p> <p>Develop a storyboard to illustrate the movements associated with each step.</p> <p>Review skills and strategies for successful collaboration and invite students to create their own Build-A-Phrase to represent the steps required to solve a specific math problem.</p>	<ul style="list-style-type: none"><li>• Review the steps for successful math problem solving (i.e., understand the problem, plan the strategy, solve the problem, check your work).</li><li>• Ask students to share what is essential during the first step. Invite students to simultaneously create a movement to represent the first step.</li><li>• Choose a movement to spotlight and reflect with the class:<ul style="list-style-type: none"><li>○ <i>How would you describe this movement?</i></li><li>○ <i>What does it represent in relation to what is most important about the first step when solving a math problem?</i></li><li>○ <i>What is an example of this step from a problem you've solved recently?</i></li></ul></li><li>• Repeat the same process with the second step of the math problem solving process.</li><li>• Invite students to join the movements for the first and second steps as parts one and two of the Build-A-Phrase, and rehearse the movements together.</li><li>• Repeat the process until the class Build-A-Phrase includes all the steps.</li><li>• Reflect with the class:<ul style="list-style-type: none"><li>○ <i>What steps did our movements represent, and what is essential about each step?</i></li><li>○ <i>Explain how your Build-A-Phrase will remind you about problem solving.</i></li></ul></li></ul>

### Build-A-Phrase: Additional Ways to Use the Strategy

<b>Reading</b>	<b>Main Idea, Sequencing</b> <ul style="list-style-type: none"><li>• Invite students to create a Build-A-Phrase representing the main ideas of the beginning, middle, and end of a text.</li></ul> <b>Characterization</b> <ul style="list-style-type: none"><li>• Create a Build-A-Phrase with the class to exemplify the important characteristics of or defining moments in a character's life.</li></ul> <b>Cause and Effect</b> <ul style="list-style-type: none"><li>• Ask students to create multiple Build-A-Phrases representing examples of cause and effect in a text.</li></ul>
<b>Writing</b>	<b>Plot Development</b> <ul style="list-style-type: none"><li>• Ask students to review their drafts by creating unique a Build-A-Phrase to show the elements of the rising action, conflict, falling action, and resolution of the story.</li></ul> <b>Creative Writing</b> <ul style="list-style-type: none"><li>• Use Build-A-Phrase to help students generate ideas for multiple subplots of a story.</li></ul>
<b>Science</b>	<b>Matter and Energy</b> <ul style="list-style-type: none"><li>• Ask students to think about the physical and/or chemical changes possible for a specific piece of matter. Create a Build-A-Phrase to represent the different stages.</li></ul> <b>Earth Cycles</b> <ul style="list-style-type: none"><li>• Use Build-A-Phrase to help students create sequences of movements that represent cycles in nature (i.e., the water cycle, life cycle, abiotic cycles, cell cycle, star cycle).</li></ul>
<b>Social Studies</b>	<b>History and Biographies</b> <ul style="list-style-type: none"><li>• Facilitate students' creation of a Build-A-Phrase about important events in history, including the lives of historical figures.</li></ul> <b>Government and Taxes</b> <ul style="list-style-type: none"><li>• Ask class to create a Build-A-Phrase explaining how a bill becomes law or how taxes are collected and used.</li></ul>
<b>Math</b>	<b>Financial Literacy</b> <ul style="list-style-type: none"><li>• Facilitate students creating Build-A-Phrase sequences showing positive and negative examples of financial literacy.</li></ul> <b>Equations and Relationships</b> <ul style="list-style-type: none"><li>• Ask students to create a Build-A-Phrase to remember formulas that represent various situations and relationships.</li></ul>

**Strategy:** Curate a Collection  
**Topic:** Geographical Landforms  
**Subject:** Social Studies

*Curate a Collection is a strategy that invites students to generate and categorize ideas around a topic.*

<b>Scaffolding for Success</b>	<b>Instructions</b>
<p>Teach students that museum curators intentionally collect, curate, and display art for public viewing. In the strategy Curate a Collection, students are acting as museum curators in a similar way.</p> <p>Students may use foil, Play-Doh, pipe cleaners, newspaper and tape, Wikki Stix or other materials to make their models.</p> <p>After students have grouped models according to attributes, assign an area of the room for curated collection displays.</p> <p><b>Extensions</b></p> <p>Have students combine all the models/images into one geographical map. Landforms should relate to each other to tell a geological and geographical narrative.</p>	<ul style="list-style-type: none"><li>• Have students create as many models of landforms as they can within the time constraint of 5 minutes.</li><li>• Ask students to share their models in small groups, explaining the patterns and characteristics associated with the landform each model represents.</li><li>• Ask students to discuss how their models relate to one another and then categorize them in the ways that make sense to the group (i.e., categories may involve the landforms' attributes, formation process, or geography).</li><li>• Invite students to arrange and display their curated collection in a specific space in the room. Optional: Ask students to write a title near each collection.</li><li>• Invite students to take a Gallery Walk to observe each group's collection, taking note of thoughts and questions that arise.</li><li>• Reflect on individual collections and/or all the groups' collections together:<ul style="list-style-type: none"><li>○ <i>What did you notice during your Gallery Walk? What do these collections communicate? Why?</i></li><li>○ <i>What do you see in this collection(s)? How do these items relate to one another?</i></li><li>○ <i>What did a collection remind you of? What other connections do you have?</i></li><li>○ <i>What does this process say about us as artists/as a classroom community?</i></li></ul></li></ul>

### Curate a Collection: Additional Ways to Use the Strategy

<b>Reading</b>	<b>Character Analysis</b> <ul style="list-style-type: none"><li>• Ask students to create as many models to represent a character as they can within 5 minutes. Invite students to share their models and curate their collections in the way that makes sense to them. For example, categories may include: similar and different traits, how the traits affected other characters in the story, or problem and solution.</li></ul>
<b>Writing</b>	<b>Brainstorming Ideas</b> <ul style="list-style-type: none"><li>• Give students a writing prompt. Invite students to create as many models as they can to brainstorm ideas in response to the prompt. Invite students to share ideas in pairs or small groups. Allow students to add models as new ideas arise. Invite students to categorize their ideas and give each collection a title. Host a Gallery Walk for students to continue collecting ideas from their classmates.</li></ul>
<b>Science</b>	<b>Organisms and their Environment</b> <ul style="list-style-type: none"><li>• Ask students to create models of as many animal adaptations as they can within a given time constraint. Invite students to share their models in small groups and curate their collection for display. For example, categories may include: habitat where adaptation is primarily found, location of adaptation on organism's body, or size of adaptation.</li></ul> <b>Periodic Table</b> <ul style="list-style-type: none"><li>• Ask students to create models representing as many elements on the periodic table as they can remember in 5 minutes. Ask students to share models and what they know about the elements the models represent. Invite students to curate their collection based on information they know from the periodic table. Invite students to take a Gallery Walk to compare and contrast the various collections.</li></ul>
<b>Social Studies</b>	<b>Science and Technology</b> <ul style="list-style-type: none"><li>• Ask students to create models to represent technological advances. Invite students to share their models and curate their collection as they see fit. For example, categories may include: historical time periods, number of people affected, or impacts on natural resources. Invite students to take a Gallery Walk to process and analyze thinking.</li></ul>
<b>Math</b>	<b>Data</b> <ul style="list-style-type: none"><li>• Give students magazines and ask them to cut out examples of data. Divide students into small groups to discuss data findings and categorize the information. Invite groups to curate and title their collection.</li></ul>

**Strategy:** Hot Seating

**Topic:** Biography

**Subject:** Reading / Writing / Social Studies

*Hot Seating requires students to empathize with multiple perspectives and transfer understanding into new contexts.*

<b>Scaffolding for Success</b>	<b>Instructions</b>
<p>Create a Character X-Ray to review details about the historical figure's motivations and feelings to generate questions before Hot Seating the character.</p> <p>Invite students to do Hot Seating in pairs before trying the strategy in front of the class.</p> <p>Remind Hot Seated students to act and respond like their character, not themselves.</p> <p>Record the brainstormed questions on the board for students to use during interviews.</p> <p>Give students time to write their own open-ended questions.</p>	<ul style="list-style-type: none"><li>• Ask students to brainstorm open-ended (not yes/no) questions they would like to ask a specific historical figure and other individuals affected by that figure's actions. The questions may be related to learned facts or fact related wonderings about the figure.</li><li>• Ask for volunteers to go into role in the "hot seat" as the historical figure and/or people s/he affected.</li><li>• Transition the class into role as journalists or talk show attendees by counting down, "3-2-1, Action."</li><li>• Call on students in the "audience" to ask questions of those in the hot seat, and invite hot seated students to answer. Encourage elaboration on short answers.</li><li>• Transition the class out of role, "1-2-3."</li><li>• Reflect with the class:<ul style="list-style-type: none"><li>○ <i>What information did _____ share about his/her life and role?</i></li><li>○ <i>What new information did we learn about her/him? What information from the text supports these responses?</i></li><li>○ <i>How are you similar or different from each of our panelists?</i></li></ul></li></ul>
<p><b>Extensions</b></p> <p>Ask students to write a journal entry from the perspective of the historical figure.</p>	

**Hot Seating:** Additional Ways to Use the Strategy

<p><b>Reading</b></p>	<p><b>Characterization</b></p> <ul style="list-style-type: none"> <li>Hot seat the main character of a text multiple times throughout the story to reflect on character development from beginning to middle to end.</li> </ul> <p><b>Cause and Effect</b></p> <ul style="list-style-type: none"> <li>Ask students for questions relating to the cause and effect of actions and events during the story. Require the hot seated character to explain his/her answers in this framework.</li> </ul>
<p><b>Writing</b></p>	<p><b>Point of View</b></p> <ul style="list-style-type: none"> <li>After hot seating a character, ask students to write a journal entry from that person's point of view.</li> </ul> <p><b>Elaboration</b></p> <ul style="list-style-type: none"> <li>Divide students into pairs. Invite students to hot seat each other in role as the main character in their own fictional or expository story. Ask students to take notes as new ideas and details come to mind that are not already included in their drafts.</li> </ul>
<p><b>Science</b></p>	<p><b>Matter</b></p> <ul style="list-style-type: none"> <li>Hot seat students in role as the different states of matter.</li> </ul> <p><b>Chemistry</b></p> <ul style="list-style-type: none"> <li>Hot seat students in role as different solutions. Invite students to ask the solutions questions about the factors and behaviors that influence them.</li> </ul> <p><b>Earth Science</b></p> <ul style="list-style-type: none"> <li>Hot seat students in role as experts on various earth cycles, patterns, or systems, or in role as people who experienced a rapid change to the earth's surface and <i>lived to tell about it</i>.</li> </ul>
<p><b>Social Studies</b></p>	<p><b>Community, Government</b></p> <ul style="list-style-type: none"> <li>Hot seat students in role as various local, state, or federally funded community helpers or as officials working for different branches of the government.</li> </ul> <p><b>Economics</b></p> <ul style="list-style-type: none"> <li>Hot Seat students in role as experts on economic patterns of early societies, supply and demand in the free enterprise system, or patterns of work and economic activities in the U.S.</li> </ul>
<p><b>Math</b></p>	<p><b>Problem Solving, Algebra, Pre-Cal, Calculus</b></p> <ul style="list-style-type: none"> <li>Invite volunteers to go into role as experts on a specific math topic. Ask students to question these experts according to their general knowledge and their knowledge specifically related to math problems the class is working on that week.</li> </ul>



**Strategy:** Icon

**Topic:** Culture and National Identity

**Subject:** History

*Icon helps students generate ideas about a multi-faceted topic, share ideas with classmates, and synthesize the main ideas into a symbolic representation.*

<p><b>Scaffolding for Success</b></p> <p>Before students draw, review key characteristics of symbols (i.e., simple lines and shape, few colors, memorable).</p> <p>Use color to represent the feeling and tone they are trying to express with their Icon.</p> <p><b>Extensions</b></p> <p>Ask students to choose one of the Elements and Principles of Design to better communicate their Icon's message.</p> <p><b>Elements:</b> Color, Shape, Line, Texture, Form</p> <p><b>Principles:</b> Unity, Balance, Contrast, Scale, Rhythm, Emphasis, Pattern</p> <p>Ask students to use their Icon to make a 3D model that communicates additional information or information that connects to another group identity.</p>	<p><b>Instructions</b></p> <ul style="list-style-type: none"><li>• Ask students to draw symbols that represent the United States of America's national identity. Questions to consider: <i>How do various racial, ethnic, gender, and religious groups contribute to American culture? How do politics, economics, and immigration contribute to national identity? What is the impact of globalization on popular American culture?</i></li><li>• Invite students to share their ideas with a classmate and continue adding symbols to their paper during the discussion.</li><li>• Give each student a piece of tracing or copy paper and ask students to take a Gallery Walk to look at their classmates' response to the same prompt. Invite students to trace symbols they find impactful or are missing from their initial drawings that they wish to include.</li></ul> <p>Ask students to return to their seats and look at their own drawings and what they traced as a collection. Invite students to choose 3-5 of the most important symbols that represent U.S. national identity.</p> <p>On a new sheet of paper, ask students to combine these symbols into one Icon that communicates what is most significant about U.S. identity. Students may make some symbols bigger than others, repeat the same symbol multiple times, and/or put a symbol inside another.</p> <p>Remind students to keep lines and shapes simple and to choose 1-3 colors to represent the feelings and/or tone of each symbol or the Icon as a whole.</p> <p>Reflect as a class:</p> <ul style="list-style-type: none"><li>○ <i>What did you include in your Icon and why?</i></li><li>○ <i>What did you not include and why?</i></li><li>○ <i>What new thinking occurred during your own drawing or while you were observing or talking about others' symbols?</i></li><li>○ <i>How would an Icon reflecting your personal national identity be similar or different from the Icon you created just now?</i></li></ul>
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**Icon:** Additional Ways to Use the Strategy

<b>Reading</b>	<p><b>Character Analysis</b></p> <ul style="list-style-type: none"><li>• Ask students to draw symbols that represent a character in a story or book. Invite student to take a Gallery Walk to observe and collect ideas from classmates. Have students choose which symbols represent what is most important about the character, and use those symbols to create a character Icon.</li></ul> <p><b>Theme</b></p> <ul style="list-style-type: none"><li>• Ask students to identify, create, and collect symbols that represent the major events in a story or book. Have students analyze the symbols to find the central theme, and create an Icon to communicate the theme as it relates to the story or the student’s life.</li></ul>
<b>Writing</b>	<p><b>Poetry</b></p> <ul style="list-style-type: none"><li>• Ask students to draw symbols representing the imagery of a poem. Invite students to take a Gallery Walk to observe and collect ideas from classmates. Ask students to combine the symbols into an Icon representing the imagery, theme, tone, or perspective of the poem.</li></ul>
<b>Science</b>	<p><b>Biological Systems</b></p> <ul style="list-style-type: none"><li>• Ask students to draw symbols that represent the functions of each biological system. After a Gallery Walk, ask students to create an Icon representing the vital functions of each.</li></ul> <p><b>Earth and Space</b></p> <ul style="list-style-type: none"><li>• Ask students to create symbols representing different environments or planets. After taking a Gallery Walk to view and discuss classmates’ ideas, create Icons representing the essential characteristics of these locations.</li></ul>
<b>Social Studies</b>	<p><b>Historical Events or Time Periods</b></p> <ul style="list-style-type: none"><li>• Ask students to create symbols that explore the cultural, social, and political attributes of a specific event or time. After taking a Gallery Walk to reflect with classmates and gather more ideas, ask students to create an Icon to represent what is most important, what was learned, or how life changed because of that event or period.</li></ul>
<b>Math</b>	<p><b>Expressions, Equations, Relationships</b></p> <ul style="list-style-type: none"><li>• Ask students to create an Icon showing equivalent expressions of the same number.</li></ul>

**Strategy:** Idea and Movement  
**Subject:** Reading  
**Topic:** Beginning letter sounds

*Idea and Movement invites students to translate and communicate their thinking as a movement to share and compare ideas with classmates.*

<b>Scaffolding for Success</b>	<b>Instructions</b>
<p>Work on creating movements in personal space. Spotlight one movement and have the whole class repeat it.</p> <p>Ask students open-ended questions that help them think about the kinds of movements they are creating and how and why they might revise them. For example: <i>What were you thinking about as you created your movement? How might you revise your movement after viewing your classmates' movements? Why?</i></p> <p><b>Extensions</b></p> <p>Pick 5 movements that represent the letter A and have students link them together in a Build-A-Phrase.</p> <p>Accompany movements with music. Discuss rhythm and tone of movements with music.</p>	<ul style="list-style-type: none"><li>• Introduce the letter and its sound.</li><li>• Brainstorm with students the various objects that start with the letter A. List on anchor chart.</li><li>• Ask students to close their eyes and visualize each object.</li><li>• Have students stand and find their own personal space around the room/carpet.</li><li>• Ask students to create a movement with a beginning, middle, and end representing one of the words on the chart.</li><li>• Spotlight a student's movement with reflection:<ul style="list-style-type: none"><li>○ <i>How could you describe this movement?</i></li><li>○ <i>What word from our list could this movement represent? Why</i></li><li>○ <i>What other words start with the same letter that we haven't mentioned? Tell me and show me those words through another movement.</i></li></ul></li><li>• Repeat for any letter of the alphabet.</li><li>• Reflect as a class.</li></ul>

## Idea and Movement: Additional Ways to Use the Strategy

<b>Reading</b>	<p><b>Character Traits</b></p> <ul style="list-style-type: none"><li>• Ask students to create a movement that represents the most important character trait of a fiction or expository figure, and ask the class to infer which character traits the movements represent.</li></ul> <p><b>Main Idea, Theme, Author's Purpose</b></p> <ul style="list-style-type: none"><li>• Ask students to create a movement that represents the main idea, theme, or author's purpose behind an essay, chapter, or book. Invite a conversation around these movements to discuss differing points of view.</li></ul>
<b>Writing</b>	<p><b>Character Motivation</b></p> <ul style="list-style-type: none"><li>• Ask students to create a movement that represents the character's motivation behind the conflict in a drama.</li></ul> <p><b>Persuasive Writing</b></p> <ul style="list-style-type: none"><li>• Ask students to create a movement that represents the key argument behind a piece of persuasive writing.</li></ul>
<b>Science</b>	<p><b>Periodic Table</b></p> <ul style="list-style-type: none"><li>• Ask students to create movements that represent groups on the periodic table to show how properties are used to classify elements.</li></ul> <p><b>Biology</b></p> <ul style="list-style-type: none"><li>• Ask students to create movements that represent the basic characteristics of an organism (i.e., prokaryotic, autotrophic).</li></ul>
<b>Social Studies</b>	<p><b>Social Justice Movements, National and World Wars</b></p> <ul style="list-style-type: none"><li>• In a movement that includes a beginning, middle, and end, ask students to capture the most important lesson(s) learned from a major local, national, or international event.</li></ul> <p><b>Economics</b></p> <ul style="list-style-type: none"><li>• Ask students to create movements that represent vocabulary, such as free enterprise system, mass production, specialization, and division of labor.</li></ul>
<b>Math</b>	<p><b>Operations</b></p> <ul style="list-style-type: none"><li>• Have students create movements for mathematical operations to show what the operation <i>means</i> (as opposed to the physical shape of the operation).</li></ul> <p><b>Algebra, Pre-Cal, Calculus</b></p> <ul style="list-style-type: none"><li>• Ask students to create movements that represent key vocabulary, especially words with multiple meanings and terms that students confuse with a similar concept.</li></ul> <p><b>Geometry</b></p> <ul style="list-style-type: none"><li>• Invite students to create movements representing the characteristics of different shapes. When students show their movements, have them name the shape at the same time.</li></ul>

**Strategy:** Look and Link  
**Topic:** Functions, Data Analysis  
**Subject:** Math

*Look and Link helps students make curricular and personal connections to one or more images through the process of drawing and reflection.*

<p><b>Scaffolding for Success</b></p> <p>Remind the class that the purpose behind the drawing is to process and communicate an idea through an image, not to create a beautiful work of art.</p> <p>Create a “shared drawing” with the class as you would a “shared write.”</p> <p><b>Extensions</b></p> <p>Give students a piece of paper that has a table with two rows and three columns big enough to draw inside (or use six Post-it notes). Have students continue the function by drawing their own images using the same mathematical relationship.</p> <p>Allow students to challenge each other by drawing two images and having another student draw the relationship. Ask students to write number and word sentences to explain the functions that their drawings illustrate.</p>	<p><b>Instructions</b></p> <ul style="list-style-type: none"> <li>• Select two images. The first image should reflect the input of the function. The second image should reflect the output of the function. For example, the first image is a whole pizza cut into eight slices. The second image shows four slices missing.</li> <li>• Show the first image. Once everyone has had time to look at the image quietly, lead a discussion with open-ended questions: <i>What do you see? How is it shaped?</i></li> <li>• Show second image and ask similar questions.</li> <li>• Next, show both images together. Allow the class time to compare and contrast the images.</li> <li>• Give each student a blank piece of paper. Ask them to draw a picture showing what might have happened between the two images.</li> <li>• Gallery Walk or post pictures for the class to see.</li> <li>• Discuss: <i>What happened from the first image to the last image? Where do you see that in our illustrations?</i></li> <li>• Repeat process with same function, different images.</li> <li>• Ask students what is similar between the first group of images and the next group of images. <i>Is there a math statement that can show the relationship between the images?</i></li> <li>• Write the function with numbers. For example:</li> </ul> <table border="1" style="margin-left: auto; margin-right: auto;"> <thead> <tr> <th>Input</th> <th>Relationship</th> <th>Output</th> </tr> </thead> <tbody> <tr> <td>8 slices of pizza</td> <td>-4</td> <td>4 slices of pizza</td> </tr> <tr> <td>10 balloons</td> <td>-4</td> <td>6 balloons</td> </tr> </tbody> </table> <ul style="list-style-type: none"> <li>• Reflect with the class: <ul style="list-style-type: none"> <li>○ <i>How did drawing what happened in between the two images help you understand the relationship between the input and output of our equation?</i></li> </ul> </li> </ul>	Input	Relationship	Output	8 slices of pizza	-4	4 slices of pizza	10 balloons	-4	6 balloons
Input	Relationship	Output								
8 slices of pizza	-4	4 slices of pizza								
10 balloons	-4	6 balloons								

**Look and Link: Additional Ways to Use the Strategy**

<b>Reading</b>	<p><b>Characterization</b></p> <ul style="list-style-type: none"><li>• Show an image of the main character at the beginning of a story/chapter/novel and at the end. Ask students to draw an event that transformed the character between the two images. Then have students draw an event that helped define the character before the first image and after the second image.</li></ul> <p><b>Cause and Effect, Prediction</b></p> <ul style="list-style-type: none"><li>• Show an image from a story/chapter/novel, and ask students to draw what caused that image and what they predict might occur as a result.</li></ul>
<b>Writing</b>	<p><b>Writing Process</b></p> <ul style="list-style-type: none"><li>• Invite students to look at the first draft and final copy of a piece of sample writing as though they are works of art. Ask students to write a list of revision strategies used to achieve the final copy.</li></ul>
<b>Science</b>	<p><b>Changes to the Earth's Surface, Human Impact on the Earth</b></p> <ul style="list-style-type: none"><li>• Show images before and after a slow change to the earth's surface. Have students draw what they infer happened before, between, and after the images.</li></ul> <p><b>Biology, Cell Cycles, Viruses</b></p> <ul style="list-style-type: none"><li>• Show two images that depict healthy and infected cell processes. Ask students to draw images of a cell or a person's choices that depict what may have happened before, between, and after these images.</li></ul>
<b>Social Studies</b>	<p><b>Culture, History, Biography</b></p> <ul style="list-style-type: none"><li>• Show images before and after major events in local or world history. Have students draw what they infer happened before, between, and after the two images. Ask students to write an essay from the perspective of someone/thing in one of the images or drawings.</li></ul>
<b>Math</b>	<p><b>Mathematical Operations</b></p> <ul style="list-style-type: none"><li>• Show students two images that depict a mathematical change that occurs in the real world. Direct students to write and draw an operation that could link the two images to form a true mathematical statement.</li></ul>

**Strategy:** Songwriting  
**Topic:** Forms of Energy  
**Subject:** Science

*Songwriting helps students translate learned information into song lyrics that reflects understanding of the main ideas, supporting details, and examples of a given topic.*

<b>Scaffolding for Success</b>	<b>Instructions</b>
<p>Consider using a template with sentence stems or creating fill-in-the-blank lyric frames.</p> <p>Remind students that song lyrics do not need to rhyme or match the syllabication in the original song. Students may sing sentences slowly or quickly to “fit” into a line of a verse or chorus.</p> <p><b>Extensions</b></p> <p>Use a student-created beat or free beat from Soundcloud instead of putting new lyrics to a song.</p> <p>Have students produce an original melody in the GarageBand App to pair with the lyrics of their song.</p>	<ul style="list-style-type: none"><li>• Ask students to brainstorm forms of energy. Include examples of each form. List on an anchor chart.</li><li>• Ask students to decide what words or phrases represent the “big picture” or main idea about energy.</li><li>• Introduce the song that will be used for activity and ask students to identify the chorus and verses. Tell students they will be writing new lyrics about energy.</li><li>• As a class, write the chorus of the song using the main ideas generated by the class. Rehearse the chorus a few times with or without the music.</li><li>• Divide students into small groups, and ask each to write a verse about one form of energy. Ask groups to write their verses big enough for the class to read.</li><li>• Invite groups to stand around the room with their verse. Have the class read each verse aloud to ensure everyone can read the words and knows the correct order of the verses.</li><li>• Play the karaoke version of the song, and sing the verses and chorus together as a class.</li><li>• Reflect with class:<ul style="list-style-type: none"><li>○ <i>What kinds of energy did we review today?</i></li><li>○ <i>What is similar and different about these forms of energy?</i></li><li>○ <i>What did you do to be successful during this Songwriting activity?</i></li></ul></li></ul>

**Songwriting:** Additional Ways to Use the Strategy

<p><b>Reading</b></p>	<p><b>Genres</b></p> <ul style="list-style-type: none"> <li>Write a chorus with the class about what distinguishes one genre from another. Students then write verses about different genres. The song could build over time as the class explores different genres.</li> </ul> <p><b>Plot Development</b></p> <ul style="list-style-type: none"> <li>Write a chorus with the class about the theme of a story or book. Divide the story into parts and ask groups of students to write a verse about each part. Sing in order.</li> </ul>
<p><b>Writing</b></p>	<p><b>Point of View</b></p> <ul style="list-style-type: none"> <li>Write a chorus with the class about the different points of view. Each verse could retell the same event from a different perspective, including 1<sup>st</sup>, 2<sup>nd</sup>, and 3<sup>rd</sup> points of view.</li> </ul>
<p><b>Science</b></p>	<p><b>Earth Science</b></p> <ul style="list-style-type: none"> <li>Write a chorus with the class about the generalities of slow and quick changes to the earth’s surface. Ask students to write verses about multiple geologic processes.</li> </ul> <p><b>Matter</b></p> <ul style="list-style-type: none"> <li>Write a chorus with the class about the structures and properties of matter. Ask students to write verses analyzing the physical and chemical changes in matter that we experience every day.</li> </ul>
<p><b>Social Studies</b></p>	<p><b>Government</b></p> <ul style="list-style-type: none"> <li>Write a chorus with the class about the purpose of government. Ask students to write verses on the structure, functions, or principals of government in the United States and/or around the world.</li> </ul> <p><b>History including wars, social movements, biographies</b></p> <ul style="list-style-type: none"> <li>Write a chorus with the class about the lessons learned from/the result of a major event or historical figure’s life work. Ask students to write verses explaining the story or significant parts of this event/work.</li> </ul>
<p><b>Math</b></p>	<p><b>Geometry</b></p> <ul style="list-style-type: none"> <li>Write a chorus about what makes shapes unique. Ask students to write verses about different shapes, include defining characteristics and how they function in the real world.</li> </ul> <p><b>Proportionality</b></p> <ul style="list-style-type: none"> <li>Write a chorus about how math exists all around us. Ask students to write verses defining and explaining various functions or formulas.</li> </ul>



**Strategy:** Soundscape  
**Topic:** Habitats  
**Subject:** Science

*Soundscape helps students identify and create sounds that link to a specific time, place, character or idea.*

<b>Scaffolding for Success</b>	<b>Instructions</b>
<p>Pictures can be used as a source material to help students think of sounds. <i>What do you see in this picture? What sounds might the different objects/elements make?</i></p> <p>Ask students to think about how the qualities of the sound (i.e., volume, pitch, timbre) can clarify different characteristics about their organism.</p> <p><b>Extensions</b></p> <p>Invite students to create a spontaneous habitat soundscape without predetermining sounds. Reflect on the differences between the habitats and the processes for creating the soundscape.</p> <p>Invite students to draw a visual representation of the soundscape they heard.</p>	<ul style="list-style-type: none"><li>• Brainstorm ideas for sounds and words associated with a specific habitat.</li><li>• Write students' ideas on the board for the group to see and reference.</li><li>• Invite students to choose an organism they feel is important to the survival of the rainforest, and to think about what sounds might be associated with that creature.</li><li>• Ask students to practice their sounds out loud. Optional: Ask students to stand in a circle.</li><li>• Inform students that you will be the conductor. Students should watch your hands for cues signaling get louder, softer, stop, etc.</li><li>• Ask students to listen actively to the sounds of others and think about how their organisms contribute to the overall soundscape.</li><li>• Bring students into the soundscape one by one or in small groups with hand gestures until all students are making their sounds together.</li><li>• Reflect with class:<ul style="list-style-type: none"><li>○ <i>What sounds did you hear?</i></li><li>○ <i>How did the sounds create a sense of place? What sounds were missing?</i></li><li>○ <i>What was your experience creating and listening to others' sounds?</i></li></ul></li><li>• Repeat the soundscape. Take out one organism. Ask students to revise their sound now that the organism is gone. Reflect with class:<ul style="list-style-type: none"><li>○ <i>What organism did I remove from our habitat?</i></li><li>○ <i>What happened when the biodiversity of the ecosystem was altered?</i></li><li>○ <i>What does that tell us about the relationship between organisms in an environment?</i></li></ul></li></ul>

**Soundscape: Additional Ways to Use the Strategy**

<p><b>Reading</b></p>	<p><b>Setting</b></p> <ul style="list-style-type: none"> <li>• Before reading a text, ask students to create a soundscape that represents a similar setting from their own lived experience. Then create a soundscape based on the text. Reflect on the similarities and differences between the two soundscapes.</li> </ul> <p><b>Linear Plot Development/Sequence of Events, Problem and Solution</b></p> <ul style="list-style-type: none"> <li>• Divide students into groups, and ask groups to create a soundscape to represent a different part of a story or book. Conduct the soundscapes to reflect on character development, problem and solution, and hypothesize about what could happen next.</li> </ul>
<p><b>Writing</b></p>	<p><b>Revising for Elaboration, Show Don't Tell, Details</b></p> <ul style="list-style-type: none"> <li>• Invite students to work in small groups to create soundscapes that represent parts of a student's writing (i.e., the rising action, conflict, or resolution) to generate details and elaborate on ideas.</li> </ul>
<p><b>Science</b></p>	<p><b>Earth Science</b></p> <ul style="list-style-type: none"> <li>• Divide students into small groups to create soundscapes that represent how plate tectonics cause major events (i.e., ocean basins, earthquakes, volcanic eruptions, mountain building).</li> </ul>
<p><b>Social Studies</b></p>	<p><b>Public Services, Branches of Government, Taxes</b></p> <ul style="list-style-type: none"> <li>• Invite students to create sounds that represent the key parts of a public system. Reflect on which parts directly affects the student and his or her classmates, family, and community.</li> </ul> <p><b>Sounds from History (Civil War vs. WWII)</b></p> <ul style="list-style-type: none"> <li>• Ask students to consider sounds that reflect the causes of a specific war (rather than war sounds themselves). Create a second soundscape reflecting the consequences of the war. Compare and contrast the two soundscapes and what they communicate about the different sides and perspectives on the war.</li> </ul>
<p><b>Math</b></p>	<p><b>Financial Literacy</b></p> <ul style="list-style-type: none"> <li>• Ask students to create sounds that reflect the actions they must take to manage one's resources effectively. Have students create a second soundscape reflecting what happens when one doesn't. Reflect on the choices and decisions involved in both soundscapes.</li> </ul>

**Strategy:** Stage Picture

**Topic:** Organisms and Their Environment

**Subject:** Science

*Stage Pictures require students to embody their curriculum and infer and interpret meanings based on individual and class understanding of concepts.*

<p><b>Scaffolding for Success</b></p> <p>Discuss the characteristics of a statue. Statues are still, silent, and use the whole body to communicate an idea.</p> <p>Call on students who feel they are strong enough to commit to their artistic choices. If students grow tired of holding their poses, allow them to <i>relax and refresh</i>.</p> <p>Remind students that they are playing characters, not themselves, and refer to each student in the Stage Picture as a character, not by the student's name.</p> <p>Use Post-its to label the Statues in the Stage Picture.</p> <p><b>Extension</b></p> <p>Ask students to create Stage Pictures of a similar word problem in small groups to embody the mathematical situation before solving it.</p>	<p><b>Instructions:</b></p> <ul style="list-style-type: none"><li>• Ask students to close their eyes and visualize a story problem as you read it aloud. Ask the students to retell the story, including the sequence of events, relevant numbers, and the problem to solve. (Students can look at the story as they retell it.)</li><li>• Call on one student to stand up and become a statue that represents a character, number, or place from the first sentence of the story. Call on students one at a time to add statues to the Stage Picture until the class thinks the picture shows an accurate representation of the first sentence.</li><li>• Reflect on the picture to help students verbalize their interpretations in connection to the word problem:<ul style="list-style-type: none"><li>○ <i>How does this picture represent the word problem?</i></li></ul></li><li>• Read the next sentence of the problem, and have the remaining students act as directors. Directors should change the picture to incorporate the new information either by adjusting the students already standing or adding new students to the picture.</li><li>• Reflect with the class:<ul style="list-style-type: none"><li>○ <i>What number sentence does this change represent?</i></li></ul></li><li>• If there are additional steps to the word problem, continue asking the class to modify the statues and the mathematical equations for each sentence of the word problem.</li><li>• Ask students to solve the problem and share out.</li><li>• Reflect with the class:<ul style="list-style-type: none"><li>○ <i>What question did the word problem ask you to solve?</i></li><li>○ <i>What words or clues helped you solve it?</i></li><li>○ <i>What similar situations have you experienced?</i></li></ul></li></ul>
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**Stage Picture:** Additional Ways to Use the Strategy

<b>Reading</b>	<p><b>Main Idea, Supporting Details, Inferencing</b></p> <ul style="list-style-type: none"><li>• Invite students to create a Stage Picture to represent the main idea of a text. Ask students to make inferences about the image based on evidence from the text, and include the supporting details that support their understanding.</li></ul> <p><b>Author’s Point of View, Compare and Contrast</b></p> <ul style="list-style-type: none"><li>• Invite students to create two Stage Pictures that represent the structure and viewpoint of two authors writing for the same purpose. Ask students to use the authors’ stated claims and supporting evidence to make inferences about the stage pictures in relation to the texts.</li></ul>
<b>Writing</b>	<p><b>Show Don’t Tell, Elaboration</b></p> <ul style="list-style-type: none"><li>• Ask students to create a Stage Picture of the rising action, turning point, or climax from a writing draft. Ask students to describe what they see, infer what characters are thinking and feeling, and imagine lines of dialogue. Write student responses on the board to show that even a moment frozen in time is full of details and opportunities for elaboration.</li></ul>
<b>Science</b>	<p><b>Ecosystems</b></p> <ul style="list-style-type: none"><li>• Invite students to create Stage Pictures of different ecosystems. Using these images as a visual anchor, ask students to describe the similarities and differences between ecosystems, what needs to be added to maintain balance in the ecosystem, and how the system would change if something disappeared.</li></ul>
<b>Social Studies</b>	<p><b>History, Citizenship, Government</b></p> <ul style="list-style-type: none"><li>• Invite students to create Stage Pictures displaying significant events in history or in a historical figure’s life to discuss not only those moments but the events that preceded / resulted from them.</li></ul>
<b>Math</b>	<p><b>Geometry</b></p> <ul style="list-style-type: none"><li>• Ask students to work in groups to represent different 3D shapes. During reflection, ask students to describe the attributes of the shape and where it occurs in everyday situations.</li></ul>

**Strategy:** Statues

**Topic:** Reading Comprehension, Vocabulary Development

**Subject:** Reading

*Statues requires students to translate their understanding into a physical representation.*

**Scaffolding for Success**

Discuss the characteristics of a statue. Statues are still, silent, and use the whole body to communicate an idea.

Only spotlight students who feel they are strong enough to commit to their artistic choices. If students grow tired of holding a pose, allow them to *relax and refresh*.

Remind students that they are playing characters, not themselves, and refer to each student as a character, not by student name.

Remind students that statues can be interpreted in multiple ways.

**Extensions**

For lower elementary students, use Statues to scaffold the creative teaching strategy Narrative Pantomime. After reading the text, ask students to stand up in their own “space bubbles” and act out the story in response to teachers’ questions, such as “*What happened first? What happened next? What problem occurred? How did the character solve the problem?*”

For upper elementary and secondary students, follow a similar routine as Narrative Pantomime, but allow students to close their eyes and visualize the answer rather than act it out.

**Instructions**

- Preview text to determine which vocabulary words, characters, and/or moments you would like students to physically represent.
- Throughout the story, ask students [seated or standing] to create statues that show examples of vocabulary words and character actions and reactions.
- Regularly spotlight a student or group of students to reflect on choices and meaning as a class:
  - *How would you describe this statue to someone who could not see it?*
  - *What does this statue symbolize?*
  - *How is this statue similar to or different than this other statue?*
  - *What does this statue remind you of? How does it connect to your life in or out of school?*
- Build a class bank of vocabulary statues by asking the entire class to replicate the spotlighted statues.
- Each time you say the word, ask students to stand and show the statue.
- Optional: Teach students to say “Bop” when you say “Bibbity, Bibbity, Bop” and to be still and silent when you say “Bop.” Intersperse “Bibbity, Bibbity, Bop” and “Bop” between vocabulary words as you call on students to show their statues.

**Statues:** Additional Ways to Use the Strategy

<p><b>Reading</b></p>	<p><b>Latin, Greek, Linguistic Roots and Affixes</b></p> <ul style="list-style-type: none"> <li>• Ask students to create statues to represent the definition or an example of the root or affix.</li> </ul> <p><b>Character Development</b></p> <ul style="list-style-type: none"> <li>• Ask students to create statues to represent the main character at the beginning, middle, and end of the text.</li> </ul>
<p><b>Writing</b></p>	<p><b>Antonyms, Multiple Meaning Words</b></p> <ul style="list-style-type: none"> <li>• Ask students to create “sister statues” that <i>flash</i> between different definitions of the same word or between antonyms. Allow students to say the definition of the word or the names of the antonyms as they transition into each statue.</li> </ul> <p><b>Parts of Speech</b></p> <ul style="list-style-type: none"> <li>• Ask students to create statues that show different parts of speech, such as adjectives, active verbs, and adverbs.</li> </ul>
<p><b>Science</b></p>	<p><b>Matter</b></p> <ul style="list-style-type: none"> <li>• Ask students to generate statues representing the states of matter and common property descriptions (i.e., flexible and rigid).</li> </ul> <p><b>Force, Motion, Energy</b></p> <ul style="list-style-type: none"> <li>• Invite students to create statues representing kinds of energy (i.e., kinetic and thermal) and forces (i.e., electrical and gravitational).</li> </ul>
<p><b>Social Studies</b></p>	<p><b>Citizenship</b></p> <ul style="list-style-type: none"> <li>• Ask students to create statues representing positive and negative examples of productive citizenship.</li> </ul> <p><b>Government and Economic Systems</b></p> <ul style="list-style-type: none"> <li>• Ask students to create statues representing the functions of the branches of government and different economic systems in the world.</li> </ul>
<p><b>Math</b></p>	<p><b>Operations</b></p> <ul style="list-style-type: none"> <li>• Invite students to create statues that represent the solutions to each operation, such as difference, product, and quotient.</li> </ul> <p><b>Geometry</b></p> <ul style="list-style-type: none"> <li>• Ask students to create statues that represent shapes and the vocabulary associated with them, such as translation and rotation.</li> </ul> <p><b>Algebra</b></p> <ul style="list-style-type: none"> <li>• Ask students to create statues that represent key attributes of a function, such as domain, range, and maxima.</li> </ul>

**Strategy:** Visual Brainstorming

**Topic:** Generating and Elaborating on Ideas for a Writing Prompt

**Subject:** Writing

*Visual Brainstorming invites students to access prior knowledge of existing content, generate ideas, and communicate ideas visually and verbally*

<p><b>Scaffolding for Success</b></p> <p>Remind students that a sketch in visual arts is often a rough or unfinished drawing. Each sketch should be focused on the idea more than the aesthetics.</p> <p><b>Extension</b></p> <p>Students can title each box or add lines of dialogue (for animate and inanimate objects) in each box.</p>	<p><b>Instructions</b></p> <ul style="list-style-type: none"><li>• Give students a piece of paper and ask them to fold it into 8 equal spaces.</li><li>• Tell students they will have 1 minute per box to sketch a response to a writing prompt. The objective is to get ideas on paper, not create works of art.</li><li>• Give students the prompt: <i>You are going to write a poem, dedication, or story about someone who is very special to you. Ask students to share their ideas on who that person could be and pick their top choice for the assignment.</i></li><li>• Starting with the top left box on their paper, direct students to sketch one reason why that person is so special.</li><li>• At the end of 1 minute, ask students to move to the second box. After another minute, ask students to do the same for the third box and then the fourth.</li><li>• Have students discuss their ideas with a partner – with or without sharing the sketches associated with the ideas – and ask them to pay attention to the details that arise that are not already depicted in their sketches.</li><li>• Tell students they are going to take a deeper dive into these reasons why their chosen person is so special. Invite students to refer to their first row of drawings and the conversation with their partner to elaborate on their reasons why their chosen person is so special.</li><li>• Ask students to start at the box on the bottom row, left side. Give students 1 minute to sketch additional, important details to further illustrate the value of this person in the student’s life. Follow this same routine for the next three boxes.</li><li>• Reflect with class:<ul style="list-style-type: none"><li>○ <i>How did your sketches change from the top to the bottom row of boxes?</i></li><li>○ <i>What did this process of revision require you to do?</i></li><li>○ <i>How did the time or space constraints impact your sketches?</i></li></ul></li></ul>
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**Visual Brainstorming:** Additional Ways to Use the Strategy

<p><b>Reading</b></p>	<p><b>Character Analyzes</b></p> <ul style="list-style-type: none"> <li>Ask students to think about the main character in a story or book. Time students as they draw a different significant character trait in each of the top boxes on their paper. In the bottom boxes, ask students to draw the evidence from the text that supports their thinking.</li> </ul> <p><b>Theme</b></p> <ul style="list-style-type: none"> <li>In the top row of boxes, ask students to draw the main events in a text (1 minute per sketch). In the bottom row, ask students to reflect on each event and draw (or write) how it relates to the overall theme of the text.</li> </ul>
<p><b>Writing</b></p>	<p><b>Parts of Speech</b></p> <ul style="list-style-type: none"> <li>Ask students to draw sketches that represent a specific part of speech. In the boxes below, invite students to write sentences with the words that their first row of pictures represents.</li> </ul> <p><b>Persuasive Writing</b></p> <ul style="list-style-type: none"> <li>Give students a persuasive writing prompt. Time students as they draw reasons to support and oppose the argument. Invite students to reflect with a classmate and decide on their position (e.g., for or against). In the bottom row of boxes, ask students to sketch pictures representing the arguments they feel best backup their opinion.</li> </ul>
<p><b>Science</b></p>	<p><b>Organisms and their Environment</b></p> <ul style="list-style-type: none"> <li>Ask students to draw a plant adaptation in each of the boxes on the top row. On the bottom row, invite students to draw the circumstances that caused each adaptation.</li> </ul>
<p><b>Social Studies</b></p>	<p><b>Citizenship</b></p> <ul style="list-style-type: none"> <li>Ask students to draw representations of effective leadership on the top row. After sharing these general characteristics, give students the name of a historical figure they're studying. In the second row of boxes, ask students to draw how that figure did or did not exhibit characteristics of effective leadership.</li> </ul>
<p><b>Math</b></p>	<p><b>Data</b></p> <ul style="list-style-type: none"> <li>Ask students to look at a given data set. In the first row of boxes, ask students to draw pictures that illustrate what the data set communicates to them. On the bottom row, ask students to recreate parts of the data to justify their thinking on the top row.</li> </ul>



# Creative Learning Leadership

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## Creative Learning Awards and Celebration

Creative Learning Initiative schools have the opportunity to participate in the Creative Learning Awards and Celebration. Principals submit names for their campus Creative Learning Ambassador and Creative Learning Leaders in the fall.

The Creative Learning Ambassador is chosen for his or her leadership capacity within the initiative. S/he models and promotes the three pillars of the Creative Learning Initiative (creative teaching, fine arts learning, and community arts partnerships) at a campus- and district-wide level. The Ambassador exhibits expertise in creative teaching and is willing to act as a demonstration classroom for teachers and administrators. S/he may also share creative teaching strategies at faculty meetings, help grade levels select arts field trips and residencies, or design community building events around the arts.

Three Ambassadors receive the opportunity to attend the Arts Integration Conference at the Kennedy Center for Performing Arts in Washington, DC to share the successes of the Creative Learning Initiative nationwide. In this capacity, they act as the initiative's Creative Learning National Ambassadors.

Creative Learning Leaders are teachers on campus who are actively using strategies and consistently experimenting with either multiple strategies or a singular strategy over multiple curricular areas. These leaders are creative teaching advocates during team meetings. They are also willing to take on additional responsibilities as determined by their principals to share their creative teaching expertise with colleagues and families. Oftentimes, the choice between Ambassador and Leader is a difficult one for principals to make!

## Leading Professional Development

MINDPOP invites Creative Learning Ambassadors and Leaders to facilitate a variety of professional development workshops for elementary, middle, and high school teachers during district-wide professional development days. These PD sessions typically include teachers from different schools who teach the same grade level. Ambassadors and Leaders often facilitate these sessions alongside a teaching artist from one of the arts organizations associated with the Creative Learning Initiative's community arts partners. This is a great opportunity to exemplify instructional leadership.

## Thank you!

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Thank you for playing a vital role in the Creative Learning Initiative collective impact! It is your creative classroom that is increasing student engagement, attendance, and academic and arts success in schools across Austin ISD!

# Appendix

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1. **Glossary of Terms**
2. **FAQs**
3. **Creative Teaching Strategy Cards**
4. **Strategy of the Month**
5. **Using Creative Teaching Strategies in a Novel Study**

## Glossary of Terms

**Access and Equity** - The Creative Learning Initiative exists to ensure that all AISD students have full access to sequential fine arts learning (in drama, dance, music, and visual arts); creative teaching across the curriculum; and Austin’s vibrant arts community regardless of school, vertical team, or location.

**Arts Integration** – The Kennedy Center defines Arts Integration as “*an approach to teaching in which students construct and demonstrate understanding through an art form. Students engage in a creative process which connects an art form and another subject area and meets evolving objects in both.*” Creative teaching is different in that it uses techniques drawn from the arts as instructional frameworks. These frameworks are designed to prioritize content and cognitive processes over the artistic product.

**Arts Partner** – Arts partners are the teaching artists and arts organizations who provide arts-based learning opportunities to young people in and out of school. Their work spans all arts disciplines and educational approaches. Some arts partners work in AISD schools, but there are many working in other contexts as well.

**Collective Impact** -Collective impact occurs when organizations from different sectors agree to solve a specific social problem using a common agenda, align their efforts, and use common measures of success. The CLI is a collective impact initiative between Austin area artists, the City of Austin, AISD, and MINDPOP.

**Creative Campus Leader** – A Creative Campus Leader works with their creative campus network to sustain and increase creative teaching, community arts partnerships, sequential arts learning, and community building through the arts after the initial three years of CLI foundational PD support and resources.

**Creative Learning Ambassador** - The Creative Learning Ambassador is the campus finalist who consistently demonstrates excellence in creative teaching and advocates for creative learning moments campus-wide. The Ambassador is chosen annually by the campus administration, faculty, and/or a Creative Learning Instructional Coach.

**Creative Learning National Ambassador** – A select number of Creative Learning *National* Ambassadors are chosen from the pool of Creative Learning Ambassadors to attend a national conference on behalf of the Creative Learning Initiative, all expenses paid.

**Creative Learning Instructional Coach** – A Creative Learning Instructional Coach works with teachers during planning and instructional time to effectively select and facilitate creative teaching strategies throughout their curriculum. The coach helps teachers think through how, when, and why to strategically use one creative teaching strategy over another.

**Creative Learning Leader** – A Creative Learning Leader is a semi-finalist who consistently demonstrates excellence in creative teaching and advocates for creative learning moments campus-wide. These teachers are chosen annually by campus administration, faculty, and/or a Creative Learning Instructional Coach.

**Creative Learning Specialist** – Creative Learning Specialists help fill the sequential fine arts gap in dance and drama at the elementary school level. Specialists use an arts integrated approach to instruction by connecting dance or drama skills to academic skills. They typically serve one or two grade levels per campus.

**Creative Teaching** - Creative Teaching requires students to actively blend their prior knowledge with creative judgment to develop physical and mental models that represent their understanding. Creative Teaching is often collaborative and relies on discussion and reflection to produce rigorous thinking and work products.

**Creative Teaching Elements** – The six elements of creative teaching define what creative teaching requires students to do: generate ideas, make creative choices, construct mental or physical models, analyze and synthesize, translate and transfer, and contribute points of view.

**Residency** -Teaching artists work in partnership with a classroom teacher over an extended period while focusing on a specific need as identified by the classroom teacher. The residency focuses on the same group of students and integrates arts into an academic subject area by developing critical thinking and creativity.

**Teaching Artist** - A teaching artist, by definition, is a two-career professional: a working artist and a working educator. Arts educator Eric Booth defines a teaching artist as “*a practicing professional artist with the complementary skills and sensibilities of an educator, who engages people in learning experiences in, through, and about the arts.*”

**Vertical Team** – A Vertical Team is categorized by the AISD high school and all middle and elementary campuses that feed into said campus. It pertains to the way in which the Creative Learning Initiative is rolled out to each campus (i.e., CLI accepts participants by vertical team).

## Frequently Asked Questions

### **Is the Creative Learning Initiative (CLI) an organization?**

The Creative Learning Initiative is a partnership among AISD, MINDPOP, the City of Austin, and over 50 arts and community organizations. CLI partners promote, support, and sustain creative instruction across all curricula in pre-K through 12th grade.

### **Is the Creative Learning Initiative new curriculum?**

The Creative Learning Initiative is not a one size fits all program. Teachers learn instructional strategies that are flexible across curriculum and lesson cycles. These strategies promote a method of best practice instruction that increases student engagement and innovation, establishes a classroom culture of collaboration and connections, and promotes critical thinking and the articulation of ideas.

### **How does the Creative Learning Initiative affect teaching time?**

Using Creative Teaching Strategies saves teachers time because students are more engaged and retain information longer. These strategies are instructional tools that make routine instruction more efficient and the instruction of challenging content more effective.

### **Is the Creative Learning Initiative only for teachers with a fine arts background?**

No, CLI creative teaching strategies appeal to a wide range of teaching styles so that everyone can add fun and useful tools to their professional toolbox.

### **Does the Creative Learning Initiative use only drama-based strategies?**

The Creative Learning Initiative works to increase students' access to all art forms: drama, dance, music, visual art, and digital media. The initiative also values the unique and powerful techniques these art forms offer teachers in every subject. Teachers learn drama-based Creative Teaching Strategies the first year, but it doesn't end there. The second year adds visual art-based teaching strategies, followed by movement and music in year three.

Creative Teaching Strategy Cards  
 Drama-Based Creative Teaching Strategies  
 Artifact

# ARTIFACT



**INSTRUCTIONS:**

- Choose an object that relates to a theme, character, or concept, and can pique student curiosity. (Can be a prop, a headline, or a picture.)
- Have students carefully pass the object, or place the object in the middle of the room. (Consider giving a time limit or ritual for viewing it.)
- Ask questions to help students verbalize observations, inferences, interpretations and connections.
- Encourage multiple readings by restating (not evaluating) students' interpretations.

**EXAMPLE REFLECTION QUESTIONS:**

Make Observations	Make Content Connections	Make Personal Connections
What do you notice about this object?	Can you think of a use, an owner or a background for this object?	What story could you tell with this object?
How might you describe this object to someone who cannot see it?	How might this object relate to what we are studying?	What does this object remind you of?

Modified by Drama for Schools from Jonathan Neelands and Tony Goode

Donkey/Bippity Bippity Bop

# DONKEY / BIPPITY BIPPITY BOP



**INSTRUCTIONS:**

- Ask players to stand in a circle with a leader in the center. Demonstrate how three people create a picture to represent a word like Elephant, Palm Tree, or Toaster, or show how to represent a vocab word using 3-person statues.
- When the leader points to a player and calls out a word, that player and the two players on either side of him/her rush to make the shape representing the word before the leader counts down "3-2-1." (Optional: If the leader gets to "0" before any of the players get into position, that player switches places with the leader to call the next shape.)
- When the leader points to a player and says "Donkey 3-2-1," the player freezes. If the player moves when "Donkey" is called, the player and leader switch places.
- When the leader points to a player and says "Bippity Bippity Bop," the player has to say "Bop" before the leader says "Bop."
- Reflect as a class.

**EXAMPLE REFLECTION QUESTIONS:**

Make Observations	Make Content Connections	Make Personal Connections
How would you describe each of our images?	How do our images represent our vocabulary?	How did it feel to work together?
How were our images similar or different?	How would you revise our images to make the meaning clearer?	How did it feel to be the leader?

Modified by Drama for Schools from various sources

## Hot Seating

# HOT SEATING

DRAMA

### INSTRUCTIONS:

- Choose a fictional or historical character, a real or abstract idea, or an object or collection of objects to interview.
- Have students create questions for that character.
- Select a student or a group of students to play the character, and ask them to sit in the Hot Seat chairs in front of the class.
- Using a ritual such as "3-2-1-Action," transform the class into their dramatic roles.
- Have the class ask questions to the character, and require evidence to back up responses if any answer is unclear or in dispute.
- Transition class out of their dramatic roles.
- Reflect as a class.

### EXAMPLE REFLECTION QUESTIONS:

Make Observations	Make Content Connections	Make Personal Connections
How did students accurately portray the character?	What did we review or learn about this character?	How did it feel to be in the Hot Seat?
What creative choices did you see?	What other issues or factors are affecting this character?	What was your favorite part?

Modified by Drama for Schools from Jonathan Neelands and Tony Goode

## Narrative Pantomime

# NARRATIVE PANTOMIME

DRAMA

### INSTRUCTIONS:

- Invite students to stand in their "space bubbles."
- Have students share what happened first in a story or sequence of events.
- Ask students to silently act out what happened in the story as you retell their responses. Have students "freeze" when you finish retelling.
- Ask students another question about the story (ie: "What happened in the middle of the story?")
- Again, ask students to silently act out the events as you retell their responses, and to "freeze" when finished.
- Repeat procedure until the end of the story or sequence.
- Reflect as a class.

### EXAMPLE REFLECTION QUESTIONS:

Make Observations	Make Content Connections	Make Personal Connections
What happened first/next/at the end of the story?	What problems did the character face? How could you tell?	Have you ever experienced something similar?
How did you pretend you were that character?	What emotions did the character feel? How could you tell?	What other stories have similar characters, events, settings, etc.?

Modified by Drama for Schools from Nellie McCaslin



## Sculptor & Clay

# SCULPTOR & CLAY

DRAMA

### INSTRUCTIONS:

- Pair up students and explain that one person will be the sculptor, and the other will be the clay.
- Tell the sculptors to sculpt their partner into a statue representing a specific idea, theme, word, or character relevant to your content.
- Sculptors may sculpt their partner in several ways:
  - Mirror: Sculptor takes on a pose and facial expression and the clay copies their position.
  - Puppet Strings: Pairs imagine that there are invisible strings on the parts of the clay's body so the sculptor can shape the statue without touching their partner.
  - Hands on Sculpting: Sculptor asks permission to respectfully touch the clay's body, manipulating their limbs to shape their statue.
- Have the sculptors reflect on each other's statues as a group or "spotlight" the statues individually.
- Switch roles and Reflect as a class.

### EXAMPLE REFLECTION QUESTIONS:

Make Observations	Make Content Connections	Make Personal Connections
What do you see?	How does this statue represent the idea/theme/word/character?	What else does this remind you of?
How are our statues different and similar?	How might we revise this statue to more clearly convey our idea?	What experiences have you had that relate to one of our statues?

Modified by Drama for Schools from Augusto Boal

## Stage Picture

# STAGE PICTURE

DRAMA

### INSTRUCTIONS:

- Give a prompt for stage picture that connects to your content. (Could be a concept, time period, etc.)
- As a class, brainstorm images that come to mind based on the prompt and write ideas on the board.
- Ask for a volunteer to start the picture by creating a statue in front of the class. Continue calling on students to build or elaborate on the first student's statue until a cohesive stage picture is created.
- Reflect on the stage picture as a class.
- Variations:
  - If students are reluctant to start the image alone, ask for a small group of volunteers to work together. Give them a minute to plan and then reveal their stage picture.
  - Divide students into small groups to create stage pictures based on related concepts. Share them with the group.
  - This Setting Needs (see Strategy Card for details).

### EXAMPLE REFLECTION QUESTIONS:

Make Observations	Make Content Connections	Make Personal Connections
What do you see?	What do you infer is happening in this image? Why?	What could we title this image? What might the characters say?
How could you describe the statues' relationships to each other?	How is the concept accurately represented in the stage picture?	When in your life have you experienced something similar?

Modified by Drama for Schools from Viola Spolin

## Statues

# STATUES

DRAMA

### INSTRUCTIONS:

- Ask students what they know about a given vocabulary word or concept to brainstorm images that represent it.
- Ask students to stand up and make frozen, silent statues to represent the word or concept. (Count down "3-2-1-Freeze" to help students create a "Statue" quickly.)
- Choose a strong example of the vocabulary word or concept to *spotlight*. (Ask one student to remain standing while everyone else sits down.)
- Reflect as a class.
- Ask all students to stand up and replicate the statue for the vocabulary word.
- Reflect as a class.

### EXAMPLE REFLECTION QUESTIONS:

Make Observations	Make Content Connections	Make Personal Connections
How would you describe this statue?	What could be happening in this statue?	What statues could you create to represent non-examples of ___?
How are our statues similar and different from each other?	How does this statue represent ___?	When in your life have you experienced ___?

Modified by Drama for Schools from Augusto Boal

## This is Not a...

# THIS IS NOT A...

DRAMA

### INSTRUCTIONS:

- Ask students to stand or sit in a circle.
- Inform students they will be using their imagination to transform an object into something imaginary using a gesture and a word or short phrase connected to a prompt.
- Model the activity, pretending that the object is something else, saying "This is not a \_\_\_\_\_, this is a \_\_\_\_\_" while gesturing to *show* the new object.
- Ask participants to give a thumbs up when they know how they will transform the object.
- Pass the object around the circle for everyone to participate.
- Reflect as a class.

### EXAMPLE REFLECTION QUESTIONS:

Make Observations	Make Content Connections	Make Personal Connections
What happened during this activity?	What gestures connected to our prompt in a memorable way?	How did it feel to transform our object into different things?
Which gestures expressed a similar idea in different ways?	What ideas were missing from our collection of gestures about ___?	How did your thinking about ___ change during this activity?

Modified by Drama for Schools from Viola Spolin

# THIS SETTING NEEDS



**INSTRUCTIONS:**

- Brainstorm characteristics of a setting connected to your curriculum.
- Have students offer suggestions of something that they would find in that setting by saying, "This setting needs a/an \_\_\_\_\_."
- After each student states what the setting needs, ask her/him to create a frozen image to show that person/place/thing.
- Continue taking suggestions and adding "Statues" to the setting image until the class decides the "Stage Picture" is complete.
- Reflect as a class.

**EXAMPLE REFLECTION QUESTIONS:**

Make Observations	Make Content Connections	Make Personal Connections
What do you see in this setting?	What could be happening in this image?	What could we title this image?
What is missing from our setting?	What do you think these characters are thinking, feeling, or saying?	What places in your life are similar, and in what ways?

Modified by Drama for Schools from various sources

# TRUTH ABOUT ME



**INSTRUCTIONS:**

- Ask students to make a standing circle.
- Offer each student an object, image, or word relating to a curricular topic, and request that they step into role as that thing/character/event. (More than one student may have the same object, image, or word.)
- Have one player stand in the middle of the circle and state something that is true about them according to what they are holding. (ie: "The truth about me is: When I build houses, my windows are usually this shape.")
- Ask students to move to another spot in the circle if the statement is true for them, too.
- Ask the player left without a spot to stand in the middle and state a different truth about what they are holding.
- After a couple rounds, ask students to switch what they are holding with another student; and continue playing a few more rounds.
- Reflect as a class.

**EXAMPLE REFLECTION QUESTIONS:**

Make Observations	Make Content Connections	Make Personal Connections
What truths did students state during this activity?	What similarities / differences did you notice between the things we held / characters we played?	What could you add to our collection that relates to the things we are holding?
What do people in this group have in common?	What other truths could we state about some of this collection?	What discoveries did you make about our topic?

Modified by MINDPOP and Drama for Schools from various sources

## TEACHER IN A MESS / TOWN HALL MEETING

DRAMA

### INSTRUCTIONS:

- In both of these strategies, select a scenario to explore or a problem to solve.
- Brainstorm the different stakeholders or characters involved.
- Inform students that you will take on a role different from yourself to facilitate a class conversation.
- For Teacher in a Mess, invite students to take on roles *if applicable*.
- For Town Hall Meeting, invite *all* students to also take on roles and points of view different from themselves.
- Act out the scenario or problem.
- Reflect on the characters and events in role and out of role.

### EXAMPLE REFLECTION QUESTIONS:

Make Observations	Make Content Connections	Make Personal Connections
What did you notice as you went into role?	What different viewpoints were represented?	What did you hear that helped you understand a new point of view?
What roles were easier or more challenging to play? Why?	What solutions did our characters conceive to solve our problem?	What other characters might you want to experience in role?

various sources

# Visual Arts-Based Creative Teaching Strategy Cards

## Art Talk



### ART TALK

#### INSTRUCTIONS:

- Show image, and let students silently reflect on what they notice.
- Ask students to choose one word to describe the image or a part of it.
- Ask open-ended questions to help students verbalize their interpretations and to drive further inquiry.
- Remain neutral to encourage conversation and multiple viewpoints.

#### EXAMPLE REFLECTION QUESTIONS:

Make Observations	Make Content Connections	Make Personal Connections
What do you see in the picture?	What does this image communicate? Why?	What does this image remind you of?
What's happening in this image?	What are some other connections to our topic?	What does this tell us about the world around us?

source unknown

## Art Interview



### ART INTERVIEW

#### INSTRUCTIONS:

- Show image and let students silently reflect on what they notice.
- Ask students to choose one word to describe the image or a part of it.
- Ask open-ended questions to help students verbalize their interpretations and to drive further inquiry.
- Remain neutral to encourage conversation and multiple viewpoints.
- Have students create questions for the image or parts of the image, and write them down.
- Ask class which part of the image is most compelling or curious.
- Have volunteers go into role as the selected part of the image.
- Ask class to interview students in role using their questions.
- Reflect with students in role *and* out of role.

#### EXAMPLE REFLECTION QUESTIONS:

Make Observations	Make Content Connections	Make Personal Connections
What do you notice first about the image?	What one word would you use to describe this image? Why?	What does this image make you think of?
What conclusions did you draw from the image? Why?	What is going on in this image? How do you know?	How did it feel to interview or be interviewed?

Modified by MINDPOP and The Contemporary from various sources

# COLLAGE


 VISUAL  
ARTS

## INSTRUCTIONS:

- Discuss images that could represent a given curricular topic.
- Tell students they will be creating a collage about the topic using whole and parts of images, and literal and figurative representations.
- Ask students to choose the *best* images to represent their thoughts related to the topic.
- Encourage students to creatively cut out images and arrange in a compelling manner to visually express their thinking.
- Have students add titles and descriptions by their images explaining their selections. Ask students to write about images that are missing as well.
- Gallery Walk.
- Reflect as a class.

## EXAMPLE REFLECTION QUESTIONS:

Make Observations	Make Content Connections	Make Personal Connections
What do you notice?	What new information on the topic revealed itself to you?	What was hard/easy about your image selection?
How do these different parts come together to explain the topic?	What could we add to our collages to communicate more about this topic?	What does the collage say about you as an artist?

Modified by MINDPOP from various sources

# CURATE A COLLECTION


 VISUAL  
ARTS

## INSTRUCTIONS:

- Students create models or pictures or choose objects based on a prompt.
- Ask students to group their models, pictures, or objects based on their attributes.
- Ask students to curate their collection by intentionally arranging and displaying their pieces.
- Invite students to create or add additional items if they feel something is missing from their collection.
- Have students title their collection.
- Ask students to observe each other's collections, taking note of anything that draws them in or prompts a question.
- Reflect as a class.

## EXAMPLE REFLECTION QUESTIONS:

Make Observations	Make Content Connections	Make Personal Connections
What do you see in this collection?	What does this collection communicate? Why?	What does this model/picture/object remind you of?
How do these items relate to one another?	What other objects could we add to this collection?	What does this collection say about us as artists?

various sources

# ICON


 VISUAL  
ARTS

## INSTRUCTIONS:

- Introduce, discuss, or review a curricular topic.
- Ask students to generate multiple symbols that represent different parts or perspectives of the topic.
- Have students share thinking behind their symbols.
- Invite students to take a Gallery Walk to look at their classmates' symbols and trace the symbols that stand out or are missing from their initial brainstorm.
- On a new sheet of paper, ask students to choose the 3 or 4 symbols from their own brainstorm and the symbols they traced that *best* represent the main idea of the topic.
- Ask students to combine all or part of these symbols into one icon.
- Reflect as a class.

## EXAMPLE REFLECTION QUESTIONS:

Make Observations	Make Content Connections	Make Personal Connections
What did you see in the icons?	What was similar/ different between the icons?	What did this icon remind you of?
How did students represent the same ideas in different ways?	How does this icon represent what is most important about our topic?	What concepts were difficult to express in a symbol?

Developed by MINDPOP and The Contemporary

# LOOK & LINK


 VISUAL  
ARTS

## INSTRUCTIONS:

- Select two or more images (they do not need to relate to each other).
- Show each image individually and lead an open-ended discussion based on observation of each.
- Lead a discussion about what events might have happened before, between, and after the two images.
- Ask students to sketch drawings to represent these events, giving a time limit of approximately 2 minutes per drawing.
- Display the images and drawings in sequence.
- Reflect as a class.

## EXAMPLE REFLECTION QUESTIONS:

Make Observations	Make Content Connections	Make Personal Connections
What's happening in this image?	Looking at our drawings, what may have happened before/between/after?	How did you connect the images?
What can you infer ____ is thinking/feeling?	What narrative do these images tell?	What other stories might describe what's happening in these images?

Developed by MINDPOP and The Contemporary



# MODEL MAKING

## INSTRUCTIONS:

- Create a prompt that guides students to think about objects or symbols that best represent a word, person, story, process, or concept.
- Ask students to visually or orally brainstorm objects/symbols that reflect the prompt.
- Hand out an art medium (foil, clay, newspaper, pipe cleaners, construction paper, etc.), and review all the ways the medium can be manipulated to create a sculpture.
- Give students a set time limit such as 2 minutes to create and revise a symbol to represent the prompt.
- Reflect as a class.

## EXAMPLE REFLECTION QUESTIONS:

Make Observations	Make Content Connections	Make Personal Connections
What kinds of objects/symbols did our classmates create?	What was similar and different between the models?	What story does your model tell?
What do you notice?	What are some connections to our topic that were not represented?	How did your thinking change as you built your model?

source unknown



# PASS THE PICTURE

## INSTRUCTIONS:

- Give each small group of students a collection of images about a given curricular topic.
- Individually or in pairs, students observe and analyze each image for 30-60 seconds before passing the picture to the next student(s) and examining a new image.
- Ask students to discuss the images as a group to infer and inquire about connections, narratives, and different and missing perspectives.
- Reflect as a class.

## EXAMPLE REFLECTION QUESTIONS:

Make Observations	Make Content Connections	Make Personal Connections
What do you notice?	What narrative do the images tell?	How did you feel looking at these images?
What is similar/different in the images?	What could we title this collection?	Why is it important to consider more than one point of view?

Modified by MINDPOP from Melanie Layne at The Kennedy Center



# VISUAL BRAINSTORMING



## INSTRUCTIONS:

- Fold paper into a given number of rows and columns.
- Give students a prompt and ask them to sketch responses in each of the boxes on the top row of the paper. Allow approximately 1 minute per response.
- Invite students to share their responses with peers to clarify their thinking and collect additional ideas.
- After students have had a chance to elaborate, refine, and revise their ideas, ask them to sketch their "deep dive responses" in each of the boxes on the second row.
- Reflect as a class.

## EXAMPLE REFLECTION QUESTIONS:

Make Observations	Make Content Connections	Make Personal Connections
How do your sketches relate to one another?	How could you elaborate your thinking in another sketch?	What does this sketch remind you of?
What does this sketch communicate?	What details are missing that you could focus on in another sketch?	How did your peers represent ideas similar and different to yours?

Modified by MINDPOP from various sources

# Movement-Based Creative Teaching Strategy Cards

1 to 10

## 1 TO 10



### INSTRUCTIONS:

- Model 1 to 10 with a student: Make a body shape and say “one.” Ask the student to look at the teacher’s shape, make her own shape in relation to the first shape, and say “two.” (Shapes can be the same or different, close or far away, higher or lower.) Alternate turns until “ten.”
- Have students pair up, decide who will go first, and count out loud as the students create their shapes from 1 to 10.
- Give students a prompt, and ask students to create shapes from 1 to 10 based on that prompt.
- Split the class in half, and ask half of class to perform with partners while the other half observes and reflects. Switch roles.
- Reflect as a class.

### EXAMPLE REFLECTION QUESTIONS:

Make Observations	Make Content Connections	Make Personal Connections
What did you notice about the movements we created?	How did our movements connect to what we are learning?	What did you see or experience that surprised you?
How did our classmates represent the prompt in different ways?	What new thinking did you discover as you moved according to the prompt?	Did any of our movements remind you of something else?

Modified by Forklift Danceworks from Dance Exchange Toolbox

## Build-A-Phrase

## BUILD-A-PHRASE



### INSTRUCTIONS:

- Participants create movements based on a prompt.
- Invite all students to show their movement at the same time.
- Spotlight one student’s movement, reflect, and have class repeat that movement.
- Invite students to create a movement for the next prompt.
- Link together movements from each prompt to build a sequence.
- Repeat the same process for remaining prompts to create a class-generated movement phrase.
- Rehearse the phrase with or without music.
- Reflect as a class.

### EXAMPLE REFLECTION QUESTIONS:

Make Observations	Make Content Connections	Make Personal Connections
What did you observe when the class created their movements?	How do the movements represent our subject matter?	Which was the hardest part of the sequence for you to make?
How did our class represent the prompt in different ways?	How could you revise our movements to better represent this topic?	Did any of our movements remind you of something else?

Modified by Forklift Danceworks from Dance Exchange Toolbox

# IDEA & MOVEMENT



**INSTRUCTIONS:**

- Simultaneously have students create their own repeatable gesture or movement based on a prompt, word, or concept.
- Ask students to intentionally revise their movement based on at least one dance element (using BASTE, such as making movements bigger or smaller) to represent ideas more clearly.
- *Spotlight* one or more students' movements by asking the class to describe and analyze them, encouraging multiple interpretations.
- Have the class repeat the spotlighted movement(s).
- Reflect as a class.

**EXAMPLE REFLECTION QUESTIONS:**

Make Observations	Make Content Connections	Make Personal Connections
How would you describe this movement to someone who could not see it?	How does each movement represent our subject matter?	What was challenging when asked to create a movement?
How did your classmates represent the prompt in different ways?	How could you revise our movement to better represent your thinking?	Did any of our movements remind you of something else?

Modified by Forklift Danceworks from various sources

## Pathways

# PATHWAYS



**INSTRUCTIONS:**

- Use masking tape or string to create a pathway in the form of a shape or line on the floor. Lines may be straight, curved, wavy, etc.
- Ask students to line up and take turns moving along the pathway, following the shape or line.
- Encourage students to explore different types of movements as they follow the pathway: hopping, tip toeing, skipping, etc.
- Have students explore more than one pathway.
- Reflect as a class.

**EXAMPLE REFLECTION QUESTIONS:**

Make Observations	Make Content Connections	Make Personal Connections
What did you notice as you were following the path?	Which pathways had similar attributes? How?	Where do we see similar pathways (shapes/lines) in our world?
What did you notice as your classmates were moving along the paths?	Which pathways' attributes were different? How?	How were your movements inspired by your pathway?

Developed by Forklift Danceworks

## Music-Based Creative Teaching Strategy Cards

### Songwriting

# SONGWRITING

A curved orange banner with the word "MUSIC" written in white, slanted upwards.

#### INSTRUCTIONS:

- Brainstorm and write up important ideas about a topic.
- Ask students to decide what words or phrases represent the main ideas and which represent the supporting details and examples. Categorize the responses.
- Introduce a melody or beat, or ask the class to generate its own.
- Collectively write the chorus using the main ideas.
- Divide class into groups to write verses using the supporting details and examples.
- Ask groups to rehearse their verses.
- Sing your new class song, with each group leading their verse.
- Reflect as a class.

#### EXAMPLE REFLECTION QUESTIONS:

Make Observations	Make Content Connections	Make Personal Connections
What part of the song stood out to you most? Why?	What important information did we include in our lyrics?	What was your favorite part of songwriting, and why?
What was challenging about writing your verse and how did you overcome that challenge?	What additional information could we include if we revised our song?	What life skills did you use to write your song collaboratively?

Modified by MINDPOP from various sources

### Sound Collage

# SOUND COLLAGE

A curved orange banner with the word "MUSIC" written in white, slanted upwards.

#### INSTRUCTIONS:

- Ask students to reflect on a specific curriculum topic, text, or image.
- Divide class into small groups, and ask students to use their bodies, classroom objects, and/or instruments to create sounds that dive into the subtleties and complexities of a topic, text, or image.
- Have groups rehearse their sound collages at the same time.
- Reflect on what students heard during the rehearsal.
- Ask groups to revise their collages to include and clarify their most important ideas about the topic, text, or image.
- Have students rehearse again.
- Ask students to perform, one group at a time.
- Reflect as a class.

#### EXAMPLE REFLECTION QUESTIONS:

Make Observations	Make Content Connections	Make Personal Connections
What sounds do you hear?	What do our sounds tell us about _____?	What was challenging to communicate through sound?
What sounds stood out to you? Why?	How did your revised sound collage communicate a clearer message?	What sounds reminded you of other topics we have studied?

Modified by MINDPOP from Imani Gonzales & Rachel Gartside

## Soundscape

# SOUNDSCAPE

MUSIC

### INSTRUCTIONS:

- Give a prompt, and ask students to brainstorm sounds and words that represent possible responses.
- Ask students to choose a sound they can repeat that represents their best answer to the prompt. Have students rehearse their sounds out loud at the same time.
- Inform students that you will be the conductor and to watch your hands for signals. Ask students to listen to the sounds of others, and think about how each sound contributes to the overall soundscape.
- Have students make sounds one person at a time, layering students' sounds one over the other until everyone participates.
- Reflect as a class.
- Variation:
  - Conduct small groups to perform sounds in a specific order to represent that sequence or cycle.

### EXAMPLE REFLECTION QUESTIONS:

Make Observations	Make Content Connections	Make Personal Connections
What sounds do you hear?	What do our sounds tell us about _____?	What sounds stand out to you? Why?
Which sounds do you think should be the loudest? Softest?	How did the sounds change through our sequence?	How does it feel to hear our soundscape?

Modified by MINDPOP from Imani Gonzales & Rachel Gartside

## Soundtrack

# SOUNDTRACK

MUSIC

### INSTRUCTIONS:

- Play piece(s) of music before, during, or after a lesson, discussion, or story.
- Ask students to describe the piece(s) of music in general and then in relation to a curriculum topic such as a historical figure, event, conflict, resolution, etc.
- If playing more than one piece of music, have students choose which piece of music *best* describes the curriculum focus.
- Reflect as a class.

### EXAMPLE REFLECTION QUESTIONS:

Make Observations	Make Content Connections	Make Personal Connections
What sounds or instruments stood out to you? Why?	Which part of the song best represents _____?	What does this song remind you of?
How did the music change over time?	Which song best describes _____?	What did you picture when you heard this piece of music?

Modified by MINDPOP from various sources

## Digital Media-Based Creative Teaching Strategy Cards

### 3-Sentence Story

# 3-SENTENCE STORY



#### INSTRUCTIONS:

- Ask students to read a story.
- Invite teams of two or three students to write one main idea sentence to describe the beginning, one sentence for the middle and one sentence for the end.
- Ask students to capture an image for each sentence. If students want a title page, they can take an extra picture and create a title.
- Invite students to record audio voice of the story lines that partners with the images.
- Reflect as a class.

#### EXAMPLE REFLECTION QUESTIONS:

Make Observations	Make Content Connections	Make Personal Connections
What did you notice about the images?	What was your process to express this story in three sentences?	How did the vocal choices change your relationship to the images?
What stories stood out to you?	What was your process to express this story in three images?	How will these stories stay with you after this class?

Modified by Megan Alrutz from various sources

### Digital Postcard

# DIGITAL POSTCARD



#### INSTRUCTIONS:

- Create a prompt that guides students to think about which objects or symbols represent a word, person, story or process.
- Ask students to capture an image using a digital camera that reflects the prompt.
- Invite students to add text to the image (title, one word, quote from selected reading, or three-words to add to the content).
- Remind students:
  - Audience - Who are you sending the message and image to? How do you communicate your ideas to a particular audience?
  - Interplay of Text/Image - How do text and image work with and against one another?
  - Design - How can font choices and placement impact the message?
- Reflect as a class.

#### EXAMPLE REFLECTION QUESTIONS:

Make Observations	Make Content Connections	Make Personal Connections
What kinds of objects/symbols did our classmates select?	What do you notice about individual images or the images collectively?	How did it feel to create your postcard?
What is similar or different between images?	What story does your image tell?	What did your classmates' images remind you of?

Modified by Megan Alrutz from various sources

# IMAGE CAPTURE



**INSTRUCTIONS:**

- Ask students to silently read the same or different poem(s) or text(s) and underline words that create images for the reader.
- Invite students to share with a partner how the imagery supports the intention of the poem.
- In pairs or small groups, ask students to capture 4-5 photographs to visually represent ideas from the poem or other text. Remind students to think about the different perspectives the text offers.
- Have each group share their pictures in connection with the writing.
- Reflect as a class.

**EXAMPLE REFLECTION QUESTIONS:**

Make Observations	Make Content Connections	Make Personal Connections
What images do you notice?	What images and ideas from the text do you see reflected?	How did capturing images alter your understanding of the text?
What images stuck out to you?	What narratives do these images tell you?	What concepts were difficult to capture?

Modified by Megan Alrutz from various sources

# MODERATED DISCUSSION



**INSTRUCTIONS:**

- Form groups of 5-7 students (including 1 host and 1 recording technician, the rest are panelists).
- Present discussion topics (allow time for research, if desired).
- Ask host to select topics of discussion for the panelists to discuss.
- Record the podcast and upload. Make sure the podcast starts with a clear introduction of the subject and the speakers. Finish with a wrap-up of what was said and thank students.
- Share podcasts or parts of podcasts.
- Reflect as a class.

**EXAMPLE REFLECTION QUESTIONS:**

Make Observations	Make Content Connections	Make Personal Connections
What part of the live event stood out to you? Why?	How did each student, in their role, add to the conversation?	What was challenging about the activity?
What did you hear?	How did the live event convey the content we are studying?	What role did you prefer?

Modified by Texas Folklife from various sources



# ONE-ON-ONE INTERVIEW

## INSTRUCTIONS:

- Invite students listen to several interviews.
- Ask students to share what they notice, and analyze what makes an monologue effective.
- Give students a prompt. Allow time for research, if needed.
- Pair students, and decide who will be the interviewer and interviewee.
- Ask pairs to create a 3-5 minute interview based off the prompt. Instruct students to start with a clear introduction of the subject and the speakers, and to conclude with summarizing thoughts and thanking the interviewee.
- Have students record, edit, and upload their podcast interviews.
- Have class to listen to the interviews.
- Reflect as a class.

## EXAMPLE REFLECTION QUESTIONS:

Make Observations	Make Content Connections	Make Personal Connections
What part of the interview stood out to you? Why?	How did each student, in their role, move the interview forward?	Was it difficult transforming the subject into an interview?
What did you hear?	How did the interview convey the content we are studying?	Which perspective did you prefer, the interviewer or interviewee?

Modified by Texas Folklife from various sources



# PERSONAL MONOLOGUE

## INSTRUCTIONS:

- Invite students listen to several monologues.
- Ask students to share what they notice, and analyze what makes a monologue effective.
- Ask students to create a 2-3 minute monologue from a prompt.
- Record monologues preferably using an *app* that has imbedded editing software.
- Have students edit their monologues, checking for clarity, quality, and delivery.
- Invite students to share their monologues.
- Reflect as a class.

## EXAMPLE REFLECTION QUESTIONS:

Make Observations	Make Content Connections	Make Personal Connections
What monologues stood out to you? Why?	What did our monologues tell us about the prompt?	How did your feeling about the prompts influence your message?
How did the monologue change from beginning to end?	What did students do to influence the audience?	How did it feel to hear our monologues?

Modified by Texas Folklife from various sources



## Creative Teaching Instructional Cycle Rubric

Stage of Creative Teaching Cycle	0 - Not Using	1 - Beginning	2 - Developing	3 - Applying	4 - Adapting and Innovating
<b>Identify Instructional Goals and Objectives</b>	I never identify goals and objectives that are well suited for creative teaching strategies.	With support, I identify goals and objectives that are well suited for creative teaching strategies.	With minimal support, I identify goals and objectives that are well suited for creative teaching strategies.	I can identify goals and objectives that are well suited for creative teaching strategies.	I easily identify goals and objectives that are well suited for creative teaching strategies because my teaching objective is furthered if the students generate multiple ideas about a topic, analyze multiple facets of an issue, synthesize information, make inferences, or translate or transfer learning from one context to another.
<b>Identify Creative Teaching Strategy and Design Creative Teaching Lesson</b>	I never identify strategies for creative teaching lessons.	With support, I choose a creative teaching strategy to meet some of my instructional goals.  I design strategy facilitation with reflection questions.	With minimal support, I choose a creative teaching strategy to meet some of my instructional goals.  I design effective strategy facilitation with questions that lead to further inquiry, and I define ways to assess learning.	To choose the most appropriate creative teaching strategy, I apply my knowledge of the cognitive and instructional impacts of strategies, how a strategy will meet my instructional goals, and how the strategy fits into the phase of the lesson cycle.  As I design my creative teaching lesson, I outline effective facilitation of each step of the strategy, create questions that lead to further inquiry, gather resources for the lesson, and define ways to assess rigor of learning.	To choose the most appropriate creative teaching strategy, I apply my knowledge of the cognitive and instructional impacts of strategies, how a strategy will meet my instructional goals, how different students will respond to the strategy, and how the strategy fits into the phase of the lesson cycle.  As I design my creative teaching lesson, I outline effective facilitation of each step of the strategy, create compelling questions that lead to further inquiry, gather the appropriate resources for the lesson, define ways to assess rigor of learning, and decide how to scaffold and differentiate the strategy to maximize every student's participation and learning outcomes.

<p><b>Facilitate Creative Teaching</b></p>	<p>I never facilitate creative teaching.</p>	<p>With support, I facilitate creative teaching that engages students in a learning process that promotes deeper understanding.</p>	<p>With minimal support, I facilitate creative teaching that engages and differentiates for some students in a learning process that promotes student-led inquiry and deeper understanding.</p>	<p>I facilitate creative teaching that engages and differentiates for most students in a learning process that promotes student-led inquiry and deeper understanding.</p>	<p>I facilitate creative teaching that engages and differentiates for all students equitably in a rigorous learning process that requires students to generate ideas, make creative choices, analyze or synthesize content, translate or transfer understanding, construct mental and physical models, and/or express personal viewpoints that promote student-led inquiry, metacognition, and deeper understanding.</p>
<p><b>Evaluate Impact using Student Data</b></p>	<p>I never use student data to evaluate the impact of my creative teaching.</p>	<p>With support, I evaluate student learning during and/or after facilitating creative teaching strategies using informal methods.</p>	<p>With minimal support, I evaluate student learning during and/or after facilitating creative teaching strategies using informal and/or formal methods.</p>	<p>I consistently evaluate student learning during and/or after facilitating creative teaching strategies using informal and/or formal methods. I use this data to inform future instruction.</p>	<p>I continuously evaluate student learning during and after facilitating creative teaching strategies using informal and formal methods. Evaluations may include student-led inquiry, the process and products of creative teaching instructional tasks, and paper assessments. I use this data to identify and target learning gaps to inform future instruction.</p>
<p><b>Reflect and Redesign Creative Teaching</b></p>	<p>I never reflect or redesign my creative teaching.</p>	<p>With support, I use my reflection on my instructional design, my facilitation, student achievement and engagement to redesign my creative learning lessons and my creative teaching skills to achieve greater impact.</p>	<p>With minimal support, I use my reflection on my instructional design, my facilitation, student achievement and engagement to redesign my creative learning lessons and my creative teaching skills to achieve greater impact.</p>	<p>I consistently reflect on the instructional design and my facilitation to redesign my creative learning lessons and my creative teaching skills to achieve greater impact.</p>	<p>I intrinsically use my reflection on my instructional design, my facilitation, student achievement and engagement to redesign my creative learning lessons and my creative teaching skills to achieve greater impact.</p>

## Suggested Strategy of the Month

One effective way to review and promote creative instruction is to practice strategies together at monthly faculty meetings. Creative Campus Leaders and other creative instructional leaders might choose to model a strategy with the faculty, then divide teachers into small groups (e.g., by grade level or departmental teams) to practice integrating the strategy with upcoming curriculum.

Each strategy could also serve as the campus “Strategy of the Month” to promote aligned conversation around creative teaching strategies. Strategy instructions and photographs of students in action could be posted on a bulletin board, social media, or campus newsletters.

In the following examples, strategies are aligned with a relevant topic for each month of the school year. However, each strategy is designed to be flexible across curriculum and lesson cycle. The strategies are ordered by skill level, with the simplest strategies coming early in the year.

<b>Month</b>	<b>Topic / Skill</b>	<b>Creative Teaching Strategy</b>
<b>September</b>	Building Community	Model Making
<b>October</b>	Deepening Vocabulary	Statues
<b>November</b>	Visualizing Abstract Concepts	Stage Picture
<b>December</b>	Inferencing and Justifying Opinions	Art Talk
<b>January</b>	Cycles and Sequences	Composition
<b>February</b>	Investigating Multiple Viewpoints	Character X-Ray / Hot Seating
<b>March</b>	Reviewing Content	Cover the Space / PSAs
<b>April</b>	Predicting and Drawing Conclusions	Look and Link
<b>May</b>	Main Ideas and Supporting Details	Songwriting

## Using Creative Teaching Strategies in a Novel Study

The following example shows how a teacher could use creative teaching strategies throughout a novel study. (Created by Mary Ann Simmons, AISD CLI Coach)

Novel: *Number the Stars* by Lois Lowry

**Art Talk-** Put up a photo from WW II and have students reflect on the image. Discuss power dynamics and symbolism. Great as a hook before reading the book.

Find National Archives WW II Photos:

<https://www.archives.gov/research/military/ww2/photos/images/thumbnails>

**Artifact-** Bring in an item that is significant to the story, such as a boot, handkerchief, cupcake, or Star of David.

**Hot Seating-** Put a character or theme in the Hot Seat. Could do this after each chapter or after every few chapters.

**Build-A-Phrase-** Students map out the story's plot, identifying rising action, climax, falling action, and resolution. Invite students to make a movement that represents each event. Keep going back to the first person and through each added event as a way to review for a test or to model summary.

**Icon-** Have students draw a symbol to represent significant moments from a chapter or chapters. Students walk around and view each other's work, then combine symbols to create an icon that represents the main idea of the chapter.

**Stage Picture-** Assign students to a chapter. Group members will decide what scene is most significant in the chapter and portray it as a frozen image. Other groups will interpret.

**This Setting Needs...**- Pick a scene from the book and have students initiate elements and details that build that setting. Examples: the apartment, the country house, Henrick's boat.

**Exploding Atom-** Pose philosophical statements that deal with the issues from the story and have students move on a continuum to show agreement, disagreement, or anywhere in between. Possible statements: *It is okay to lie.* *It is okay to break rules.*