Culturally & Linguistically Responsive Arts Teaching and Learning in Action

Strategies that Increase Student Engagement and Achievement

CALIFORNIA COUNTY SUPERINTENDENTS ARTS INITIATIVE

CALIFORNIA COUNTY SUPERINTENDENTS EDUCATIONAL SERVICES ASSOCIATION (CCSESA) ARTS INITIATIVE

“Only through art can we get outside of ourselves and know another’s view of the universe which is not the same as ours and see landscapes which would otherwise have remained unknown to us like the landscapes of the moon.”

– Marcel Proust

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Introduction

The California County Superintendents Educational Services Association (CCSESA) Statewide Arts Initiative has been working to build and expand arts learning in California schools. We believe that the visual and performing arts are an integral part of a comprehensive curriculum and essential for learning in the 21st century. All California students—from every culture, language, geographic region and socio-economic level—deserve quality arts learning in dance, music, theatre, visual, and media arts as part of the core curriculum. Through CCSESA's regional infrastructure and the work of the Curriculum and Instruction Steering Committee/Visual and Performing Arts Subcommittee, the county arts leads, and the collaborative work with CREATE CA,[1] the CCSESA Arts Initiative has been providing a wealth of curriculum and professional development resources to help California students, including English Learners, students of color, students with special needs, and under-resourced students, to achieve success in our schools. This publication is a result of a yearlong process undertaken by the CCSESA/CISC Regional Arts Leads who are the Visual and Performing Arts Subcommittee representatives. Through generous funding from the Stuart Foundation and The William and Flora Hewlett Foundation, we were able to work on this publication as part of CCSESA's *Creativity at the Core* initiative in recognition of the transformative power of the arts in the lives of our students as they develop critical thinking skills and capacities that ensure success in our complex, multifaceted, globalized world.

This handbook focuses on CULTURALLY AND LINGUISTICALLY RESPONSIVE PEDAGOGY (CLRP) and how CLRP approaches and strategies can be translated in the arts with the intent of expanding educators' repertoire of powerful, interactive instructional strategies. This resource features a set of interactive classroom strategies designed to be used by both generalist and specialist teachers, administrators, and other arts and education leaders to engage students in a variety of problem solving and critical thinking activities that will be used across the curriculum and at different grade levels. Through these strategies students will be engaging in in the 4 C's mentioned in the *Framework for 21st Century Learning* developed by the Partnership for 21st Century Skills:[2] critical thinking, communications, collaboration, and creativity. It is our hope that educators and other leaders will use these strategies in a variety of learning environments and especially in the development of standards-based lessons and units that will yield many positive outcomes for students.

When using this resource, we also encourage you to keep a companion journal to jot down questions, comments, and ideas as they are triggered during classroom explorations. We invite you to think about the following four key questions regarding how to dramatically accelerate student access to and success in high-powered and significant arts learning:

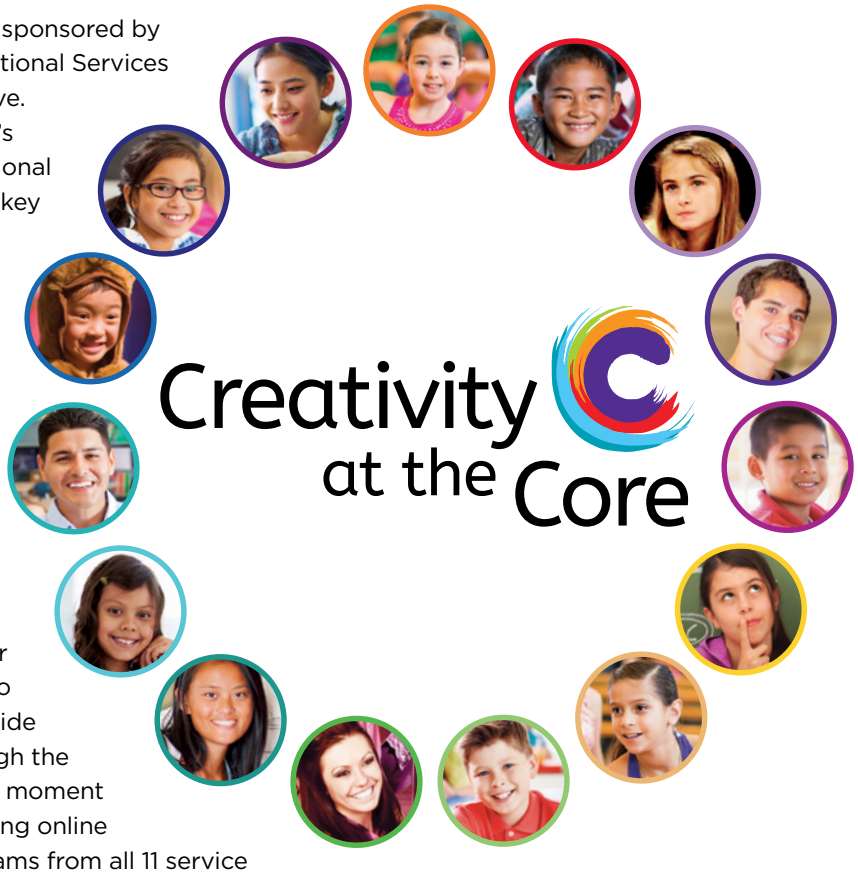
- Who are my students and how can I build on the rich language, culture, and experiences they bring to the classroom to create new learning success?
- In what ways can I acknowledge my students as assets that bring a wealth of positive attributes to the classroom?
- What standards best support this work, and how can I expand/extend learning in subject matter across the curriculum to include one or more of these strategies?
- In what ways can I utilize community and county resources to deepen culturally and linguistically responsive arts learning?

By understanding and valuing the cultural and linguistic backgrounds of our students, we learn how to foster connections between students' background and experience and school learning. As we consider the critical role of educators to establish environments that build trust and relationships with students and the greater community, we recognize the complexities of meeting the individual needs of all of our diverse students. We hope that you will be empowered to create new opportunities for students to explore, question, make meaning, and observe the world through multiple perspectives using culturally and linguistically responsive arts learning. The possibilities are limitless!

***Sarah Anderberg**, Director, CCSESA Statewide Arts Initiative*

Creativity at the Core

Our purpose is: To make visible and accessible paths to 21st century learning for California's diverse learners through a focus on powerful arts teaching and learning that builds on, and supports, learning in the California State Standards.



Creativity at the Core is a statewide program sponsored by the California County Superintendents Educational Services Association (CCSESA) Statewide Arts Initiative. CCSESA convened a core group of California's arts leaders represented by the CCSESA Regional Arts Leads from county offices of education, key regional arts education leaders from across California with expertise in the arts and the Common Core State Standards, and other respected partners knowledgeable about particular underserved student populations, such as English Learners. Regional Arts Leads who serve as the state Visual and Performing Arts Subcommittee for the Curriculum and Instruction Steering Committee and arts organization leaders, have worked for over three years to design, implement, and disseminate professional learning modules for powerful arts teaching and learning aligned to California State Standards as part of a statewide effort to deepen teaching and learning through the arts in K-12 classrooms during this opportune moment of education reform. This process of developing online resources and tools involved collaborative teams from all 11 service regions of California as they accomplished the following key goals:

- Design customizable professional learning modules for administrators, teachers, and others that demonstrate powerful arts teaching and learning in the Common Core.
- Pilot the professional learning modules in all 11 CCSESA service regions of California.
- Contribute to an online repository to house these professional learning modules (www.ccsesaarts.org).
- Participate in statewide arts convenings and colloquia to share the modules.

This cutting-edge work builds on our collective knowledge and research about the power of arts learning to transform lives. In this time when California is making many education reforms, we thank all the contributors that have been building leadership capacity in providing quality arts professional learning for educators, parents, school board members, and community members. For years, schools have been restricted in their ability to include the arts in robust ways in all classrooms. As Common Core architects have explicitly articulated that the arts play a critical role in K-16 Common Core implementation, more school districts are designating resources to provide sequential arts learning in K-12 classrooms to meet the needs of our diverse students in California. With the generous support of the California Arts Council, The William and Flora Hewlett Foundation, and the Stuart Foundation, CCSESA and partners continue to develop modules to support arts learning in California schools.

To find out more about the Creativity at the Core, go to: ccsesaarts.org/creativity-at-the-core

How To Use This Document

“I believe it is impossible to make sense of life in this world except through art.”

– Daniel Pinkwater

How to Use This Document

AUDIENCE

This handbook is designed with two primary users in mind.

Administrators/Other Leaders

Administrators and other arts and educational leaders can use this handbook to help them in designing professional development services, especially as those are focused on expanding teacher's repertoire of culturally and linguistically responsive, interactive instructional strategies. Not only will the information in this handbook provide administrators and teacher leaders with a concise overview of key aspects of culturally and linguistically responsive pedagogy, but it will also provide an approach or template for thinking about how to select specific instructional strategies that translate that culturally and linguistically responsive pedagogy into classroom practice. By providing arts-specific examples of these strategies in action, teachers will be able to identify those that are most appropriate for their own settings. What's more, the strategies and examples are likely to prompt leaders to recall other strategies already in their repertoires that they can revive, and to create new strategies of their own design.

Classroom Teachers/Teaching Artists/ Arts Specialists

Classroom teachers, teaching artists, and arts specialists can use this handbook to help them design learning experiences for their students. The organization of each instructional strategy allows for teachers to understand the objectives and processes, and to adapt them to their own settings and students by customizing the content of the activities. As teachers make decisions about which strategies to incorporate into their learning plans, they will be able to construct sophisticated learning sequences designed to engage students actively in the learning, to build new learning opportunities that take full advantage of students' languages, cultures, and prior experiences/ knowledge, and to invite students into reflection and metacognitive activities that can spiral their learning to new levels.

STRATEGY TEMPLATE *(See Figure 1)*

Each strategy featured in this handbook is organized according to a format that includes the following:

Introductory Information

- Strategy Name
- Strategy Source
- Targeted Objectives
- Applicable Grade(s)
- Time Required
- Materials Required
- Grouping Recommendations

VAPA Connection

- Rationale for Use of the CLRP Strategy in VAPA Classroom Settings

Implementation Process

- Steps for Using the Strategy with Students
- Synthesis, Reflection/Debriefing Suggestions

How to Use This Document

STRATEGIES IN ACTION

(See Figure 2)

This handbook also provides examples of each strategy as it might be used in one of the arts disciplines (dance, music, theatre arts, visual arts, media arts, or integrated arts). These examples are organized according to a consistent format. This format includes:

Introductory Information

- Strategy Name
- VAPA Discipline Targeted
- Creativity at the Core Module Alignment
- Applicable Grade(s)
- Time Required
- Materials Required
- Grouping Recommendations
- Required Student Prior Preparation

Planning Information

- Theme/Big Idea
- Performance-Based Assessment
- Teacher Resources
- Learning about the Students

Implementation Process

- Assessing & Building Background Knowledge
- Engaging in the Activity
- Synthesis, Reflection, & Debriefing
- Applying Learning in New Contexts

Pedagogical Principles & Specific CLRP Practices

- Targeted Principles and Practices & How Addressed
  - Language & Culture
  - Learning Community
  - Student Agency, Voice, and Mindset
  - Stretching & Bridging

USING THE STRATEGIES

Teachers can make the best use of these strategies by thinking of them as instructional planning resources. Once a teacher has identified the big rational (the actual work to be accomplished) and experiential (the experience we want students to have as they work) outcomes, s/he can review the available strategies and determine which is most likely to address those outcomes. The teacher can then select from that subset of strategies the one that is the best fit for the target students (age, grade, language proficiency, background knowledge) and the content.

Educators can either select a particular strategy to use as part of a larger learning sequence, or they can create an extended learning sequence (unit of study, for example), by ordering/sequencing and integrating a series of strategies.

One recommendation we make to educators is that the first time they introduce a strategy to students, they do so with low-demand content so that students don't have to manage both learning the strategy and addressing cognitively demanding content at the same time. Over time, if a teacher recycles a strategy with different content, students will become expert at the strategy and will be able to carry it out more smoothly. In fact, students can become so expert at the strategies that as new students come into the classroom, students themselves can induct new students into how the strategies work. The fact that the strategies are LEARNABLE by students supports the development of autonomous, self-confident, and efficacious learners.

CONNECTION TO THE CREATIVITY AT THE CORE MODULES

Each strategy in action is tied to a particular *Creativity at the Core* module housed on the CCSESA Arts website at **www.ccsesaarts.org**. This connection is indicated in the introductory information provided for each strategy in action. A particular strategy can be used in the context of a *Creativity at the Core* module but also used independently as it's integrated it into other curricula. As teachers become more familiar with the strategies, not only will they find new ways of using the strategies in their own arts disciplines, but they will also find themselves creating new versions of the "strategy in action".

In the strategies in action, the arts learning has been integrated in each strategy to create a classroom interaction that will not only provide learning in the arts, but present that learning in a way the enhances students' confidence and academic mindset.

FIGURE 1: STRATEGY TEMPLATE

NAME OF STRATEGY A CLRP STRATEGY			
Brief Introduction to Strategy and Its CLRP Connections			
OBJECTIVES		**MATERIALS**	
GRADE(S)	**GROUPING**	**SOURCE**	**TIME NEEDED**
PROCESS			
Using the Strategy			
Synthesis, Reflection/Debriefing			

FIGURE 2: ACTIVITY TEMPLATE

(This is directly tied to a specific STRATEGY, and should explain how to use a particular STRATEGY in an actual classroom with real arts content.)

NAME OF STRATEGY A CLRP STRATEGY CONNECTED TO DANCE			
Brief Introduction to the Arts Activity			
VAPA DISCIPLINE	**CONTRIBUTING REGION/ ARTS LEAD**	**SOURCE**	**MODULE ALIGNMENT**
TARGET GRADE(S)	**GROUPING**	**TIME NEEDED**	**MATERIALS**

THEME/BIG IDEA	**ARTS DISCIPLINE OJECTIVE**
LEARNING ABOUT THE STUDENTS	**TEACHER RESOURCES**
STUDENT PRIOR PREPARATION OR REQUISITE SKILLS/ KNOWLEDGE	**PERFORMANCE-BASED ASSESSMENT**

ASSESSING & BUILDING BACKGROUND KNOWLEDGE
PROCESS

SYNTHESIS, REFLECTION/DEBRIEFING	**APPLYING LEARNING IN NEW CONTEXTS**

FIGURE 2: ACTIVITY TEMPLATE *(continued)*

PEDAGOGICAL PRINCIPLES AND PRACTICES ADDRESSED BY THE STRATEGY		
✓ *Check if addressed in the strategy.*	**SPECIFIC PEDAGOGICAL PRINCIPLES** *These essential pedagogical principles should inform our specific classroom practice. (Adopted by Creativity at the Core from Jackson's Pedagogy of Confidence)*	**HOW ADDRESSED BY STRATEGY?** *This strategy addresses and enacts these essential pedagogical principles, which operationalize our values around cultural and linguistic responsiveness.*
	Identifying and building on student strengths.	
	Establishing powerful relationships that nurture success.	
	Eliciting high intellectual performance.	
	Engaging students actively in the learning process.	
	Creating environments of enrichment rather than remediation.	
	Situating learning in the lives of students.	
	Addressing the prerequisites for learning.	
✓ *Check if addressed in the strategy.*	**SPECIFIC CLRP PRACTICES** *How will this strategy contribute to creating a culturally and linguistically responsive learning environment?*	**HOW ADDRESSED BY STRATEGY?** *How does this strategy addresses, contributes to, and/or enacts one or more of these features of culturally and linguistically responsive learning environments?*
LANGUAGE/CULTURE		
	Asserting the legitimacy of students' languages and dialects and using students' languages, cultures, experiences, and skills to create new successes.	
	Building a broad array of language/literacy, crosscultural, and multimedia communication skills.	
	Celebrating, respecting, and appreciating our language and cultural diversity.	
	Taking advantage of cultural traditions to help students process information more efficiently and effectively.	
	Being responsive to the lives of our students and families.	

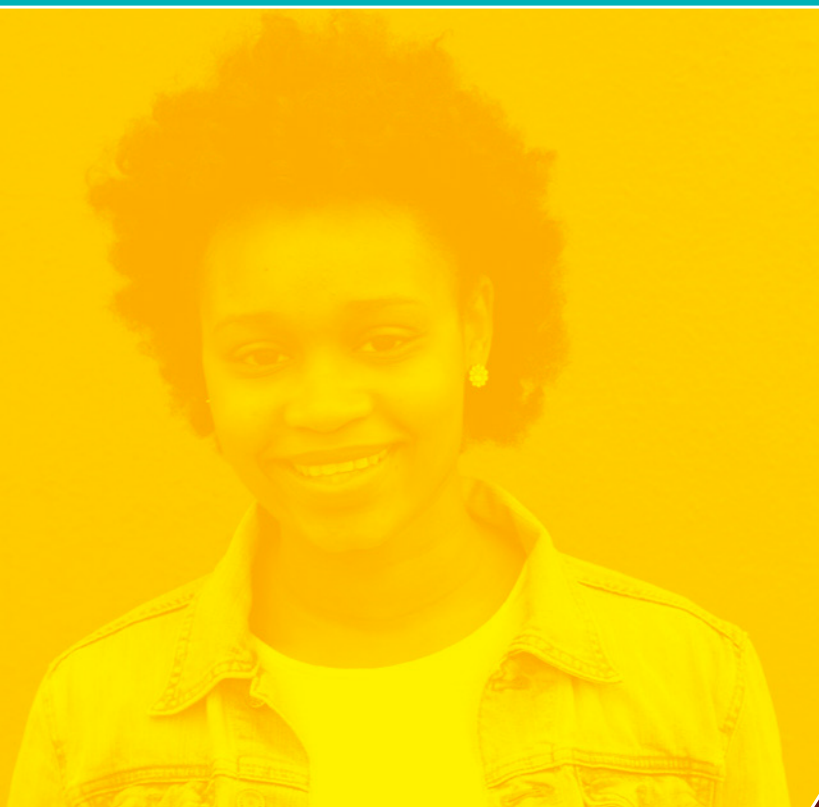
FIGURE 2: ACTIVITY TEMPLATE *(continued)*

✓ *Check if addressed in the strategy.*	**SPECIFIC CLRP PRACTICES** *How will this strategy contribute to creating a culturally and linguistically responsive learning environment?*	**HOW ADDRESSED BY STRATEGY?** *How does this strategy addresses, contributes to, and/or enacts one or more of these features of culturally and linguistically responsive learning environments?*
LEARNING COMMUNITY		
	Developing a sense of community, self-determination, trust, and democracy.	
	Providing affirmation, mutual respect, and validation.	
	Minimizing social threats, and maximizing opportunities to connect with others in community.	
	Creating a safe learning environment and modeling high expectations for learning.	
	Promoting assets-based rather than deficit-focused perspectives and behaviors.	
	Explicitly addressing the impact of the context in which students of color live and helping them develop counter-narratives to the resulting negative portrayals of them and their families.	
STUDENT AGENCY, VOICE, & MINDSET		
	Honoring students' voices and creating environments where student voice permeates the classroom instruction.	
	Helping students create a counter-narrative about their identity as learners.	
	Providing students with the language to talk about their learning and thinking (metacognition) and to mark/assess their progress.	
	Supporting students in using their learning to create new knowledge, art, and understanding.	
	Activating students' ability to direct their attention to their own learning.	
	Providing a clear process for reflecting and acting on teacher/peer feedback.	
STRETCHING & BRIDGING		
	Intentionally connecting new learning to students' background knowledge and experiences. Helping students bridge from prior knowledge/learning to new learning.	
	Challenging students and providing opportunities for them to "stretch," expanding their potential to do more complex thinking and learning.	

“All art is an individual’s expression of a culture. Cultures differ, so art looks different.”

– Henry Glassie

Why Are CLRP Strategies Critical?



WHY ARE CULTURALLY AND LINGUISTICALLY RESPONSIVE PEDAGOGY (CLRP) STRATEGIES CRITICAL AND CONNECTED TO LEARNING IN THE ARTS?

When we look at the research on the value of the visual and performing arts in the curriculum, we see that learning in the arts supports these very same qualities we want to nurture in our students.[3] Correlative studies show a strong relationship between arts education and positive emotional development. The arts require a deep engagement in learning. Students gain in self-awareness, self-concept, and self-expression as well as self-efficacy and confidence when they participate in dance, music, theatre, media arts, and the visual arts. In her book, *The Artistic Edge*, Lisa Phillips explores how the arts promote and reinforce experientially and interactively the important skills that young people need most to be successful in life. Her top ten include the following: creativity, confidence, problem solving, perseverance, focus, non-verbal communication, receiving constructive feedback, collaboration, dedication, and accountability.

In a similar vein, Zaretta Hammond, Yvette Jackson, Pedro Noguera, James Cummins and others have underscored what Paulo Freire taught us: that education can be a tool for either liberation or oppression.[4] Through what we do in schools, including how we organize our classrooms and how we orchestrate student engagement and interaction, we can mentor our students into becoming independent, active, confident, and capable learners, or we can teach them that their role is to depend on authority (i.e., teachers) to determine how, what, and when they must learn and to conform to the status quo. That is why becoming adept at strategically selecting specific culturally and linguistically responsive strategies is so critical to our students' development as autonomous and powerful learners, able to do complex thinking and independent learning. These strategies help us put into action our beliefs and values about the unlimited intellectual potential[5] of our students and the responsibility we have as teachers and educators to unleash that potential through how we choose to teach.

When we use what we know about CLRP and the arts to design powerful classroom strategies and activities, we build on a robust knowledge base. Some of us already have extensive professional repertoires of powerful interactive classroom strategies that support students in developing the linguistic, cognitive, and cultural knowledge, processes, and skills that will lead them from depending on teachers and schools to learn to becoming independent learners. Others of us may need to expand our repertoires. This handbook will provide you with examples from which you can draw to help expand those repertoires. Remember, it's not about the strategies as much as it's about having access to tools for putting our beliefs and values into action so that what happens in classrooms with students accurately reflects our values and beliefs in the most powerful manner possible, thereby leading to the types of results that we would expect if we lived in a world where our values and beliefs were more than simply aspirational.

These strategies, and culturally and linguistically responsive teaching, rely on a foundation of key concepts and ideas about learning, teaching, and the relationships between teachers and students. In Appendix A, you will find a brief summary of some of these key concepts and how they are promoted through arts education. It's important for us to understand these concepts because they help us understand why all of our students, but particularly our under-served or school-dependent students, need for us to make sure our classroom life is organized in particular ways that facilitate scaffolded learning and student success. Hammond directly addresses the characteristics of dependent learners that call for us to incorporate strategies such as those offered in this handbook.

Why Are CLRP Strategies Critical?

FIGURE 3: DEPENDENT LEARNER CHARACTERISTICS VS. INDEPENDENT LEARNER

(Hammond, Z. Culturally Responsive Teaching & the Brain, p. 14)

The Dependent Learner	The Independent Learner
» Is dependent on the teacher to carry most of the cognitive load of a task always » Is unsure how to tackle a new task » Cannot complete a task without scaffolds » Will sit passively and wait if stuck until teacher intervenes » Doesn't retain information well or "doesn't get it"	» Relies on the teacher to carry some of the cognitive load temporarily » Utilizes strategies and processes for tackling a new task » Regularly attempts new tasks without scaffolds » Has cognitive strategies for getting unstuck » Has learned how to retrieve information from long-term memory

What are Strategies?[6]

It's useful to make a distinction between STRATEGIES and ACTIVITIES. Strategies are really the framework that allows teachers to give specificity to classroom activities by adding the content.

Strategies are:

- Content-Generic
- Grade-Generic
- Recyclable
- Learnable
- Strategic

Strategies and activities, however, share a close relationship. Strategies, for instance, become activities once specific content information is poured into them. For example, jigsaw reading is a strategy because it doesn't have any inherent content, nor is it inherently better suited to one grade or content area rather than another. Jigsaw reading can BECOME an activity, though, if we define the content to be used and the target grade. So, if we ask 8th grade students to do a jigsaw reading using an article on the elements of visual design, or using a set of art posters, each of which exemplifies a particular visual design element, we have turned the jigsaw reading strategy into a specific jigsaw reading activity.

A key difference is that while we probably wouldn't ask the same students to repeat the jigsaw reading activity with its specific content, we would very likely ask them to participate in the jigsaw reading strategy many times over a school year. And once students have learned the form and process of the jigsaw reading strategy, they can apply this learning to participation in future jigsaw reading activities. Furthermore, students can also learn to determine when it would be strategic to use jigsaw reading to enhance their own learning and thinking, as opposed to relying on some other less well-suited strategy.

On the following pages, we provide you with descriptions of 22 interactive strategies. Most of these strategies can be used for a variety of instructional purposes: introducing new content, tapping prior knowledge, delving more deeply into content, reviewing content, synthesizing learnings, and applying learnings to novel situations. You'll need to make the decision about when it would be most appropriate to use a particular strategy, given who your students are, their linguistic, academic, and cultural strengths and needs, and the linguistic, academic, and cultural goals and objectives you have planned.

Through the use of strategies such as these, we help our students develop autonomy as smart and successful learners. We help them develop the sorts of social, cognitive, linguistic, artistic, and metacognitive learning strategies that help them figure out how to be better learners. And we help them become better learners in and outside of the school so that they can become the key players in their own lives and in the life of their community.

Featured CLRP Strategies

“The arts are an essential part of American culture as a whole. It is very important that every young person come into direct contact with the arts — not only as a passive observer, but also as an active participant.”

– Derek E. Gordon, Executive Director, Lincoln Center

Featured CLRP Strategies

In the following pages, we describe 22 featured CLRP strategies.

STRATEGIES AT-A-GLANCE

STRATEGY	FOCUS	TARGET GRADES	CONTRIBUTING REGION
Academy Awards	This strategy asks students to identify elements of quality in a product or performance and to rate their own and others' products and performances based on those elements and criteria. The strategy serves to extend analytical and metacognitive skills.	6-8	3
Altered Texts	This art-centered literacy strategy allows participants to make a deep personal connection with complex text prior to having to engage in any other kind of analysis and builds the capacity for participants to connect with the words of others. This is an important skill moving forward with making text-to-text connections, text-to-self connections, & text-to-world connections.	K-Adult	4
Big Words for Big Minds	This vocabulary enrichment strategy allows students to add more elaborated vocabulary to their repertoire and to deepen their understanding of the targeted vocabulary by exploring those words from a variety of perspectives in a way that brings personal meaning to the words.	3-12	11
Clippings Poem	This strategy serves to structure application, synthesis of learning in a creative, nonlinear manner that allows students to explore novel ways of using language and while attending to the visual aesthetics of the student product.	4-Adult	CCSESA
Collaborative Poems	This strategy provides a collaborative process that helps students process and synthesize information/learning they are experiencing by transforming that learning into an experience that combines artistry, oracy, and literacy.	K-12	7
Dancing Phrases	The strategy is designed to expand students' listening through the creative process to their own bodies and movement voices.	7-12	10
Discussion Method	This strategy provides a conversation protocol for students to reflect on the significance of information that's been shared or explored so far and to identify questions, concerns, confusions, and think about how to resolve them. This strategy also serves to surface common ground where there may be significant diversity of perspectives or opinions.	4-Adult	11
Face-to-Face	This strategy allows students to apply what they have learned to draw conclusions and make inferences. Students "read between the lines" and engage orally, sharing their thinking with their peers.	3-Adult	2
Fishbowl	This strategy provides a protocol to allow a small subset of a larger group to engage deeply in a conversation from which new, deeper learnings emerge as well as possible next steps. The protocol allows a larger group to witness, and through the empty chair, be part of the smaller conversation.	4-Adult	3

STRATEGIES AT-A-GLANCE *(continued)*

STRATEGY	FOCUS	TARGET GRADES	CONTRIBUTING REGION
Fortunately/ Unfortunately/But All of a Sudden	This strategy provides opportunities for every student in the classroom to exchange information orally while practicing the skill of making language choices that fit the context of the story and actively listening to spoken language. The strategy allows students to understand the power word choice has in determining the direction of a story.	6-12	9
Genre Transformation	This strategy asks students to reconceptualize and transform their learning by re-creating it in a different genre.	3-Adult	1
Jigsaw	The strategy uses a cooperative process to teach interdependence and accountability. It provides a protocol to deepen understanding of a part of a text while gaining an understanding of the whole text.	3-12	8
Listening Bodies	This strategy provides an opportunity for students to explore their learnings and experiences through kinesthetic movement, dance in particular, in order to connect their learning to muscle memory and to experience their learning/ knowledge through a different sensory dimension.	4-12	10
Memory Moves	This strategy allows students to connect language to movement, supporting deepened understanding of the language and content both, and allowing students to demonstrate their understanding of the concept as well as create a richer context in which to engage with the language.	K-12	7
Poet as Radio	This art-centered literacy strategy offers an anxiety-free opportunity to draw personal meaning from complex text by creating and performing a complete finished poem from other text genres, including expository text.	K-Adult	4
SCOPE	This strategy assists students in developing the knowledge and skills to engage in an inquiry process that uses cultural artifacts to deepen their observation and critical thinking capacities and that allows them to apply these to novel situations.	3-12	8
Snowball	This strategy provides an opportunity for students to review, corroborate with evidence, and research questions related to their learning, in a low-risk setting.	3-Adult	2
Tableau	This strategy engages students in a kinetic experience as a means to more deeply understand concepts being learned and then demonstrate their learnings.	K-Adult	1
Text Detectives	This strategy provides opportunities for every student in the classroom to work collaboratively in reading, analyzing, and making decisions based on evidence found in a text. The focus is on the difference between what a given phrase “means” and what it “says.” Students explore how to interpret meaning and where understanding comes from.	6-12	9

STRATEGIES AT-A-GLANCE *(continued)*

STRATEGY	FOCUS	TARGET GRADES	CONTRIBUTING REGION
Think Pair Share	This strategy provides a protocol for reflecting on a topic or learning, identifying highlights, sharing that reflection/those highlights with a partner, and then identifying expanded learning or questions that emerge as a result of the reflection and sharing.	K-Adult	6
Visual Thinking	This strategy provides a protocol to help students further develop observational and literacy skills through viewing visual texts or graphics. It provides scaffolding for discovering context clues, inferring, and observing when reading.	K-Adult	6
Who Am I?	In this strategy, by using their own lives as the source, students learn to tell a compelling story, augment the story with discipline-specific props and effects, and then share their story against a backdrop of a discipline-specific context. The strategy stresses teamwork and collaboration so important to today's innovative and creative careers. It also enables students to participate in another student's story and thereby have a much better appreciation for different cultural and linguistic modes of expression.	7-12	5

ACADEMY AWARDS

A CLRP STRATEGY

This strategy helps contextualize the concept of "quality" in disciplines/areas that matter to students. By providing opportunities for students to focus directly on quality criteria in their own work and for students to receive feedback from peers about that quality, the strategy brings a sense of "real life" to students' work.

OBJECTIVES	MATERIALS
• Reflect on content-specific techniques/strategies • Extend analytical and metacognitive skills • Structure debriefing	• Student Evaluation Portfolios

GRADE(S)	GROUPING	SOURCE	TIME NEEDED
5-Adult	Individual	Adapted from Linda Christiansen	120 Minutes

PROCESS

Using the Strategy

- Teacher asks students to brainstorm what they know about how people who are really good in their fields get recognized by their peers. Teacher/students can mention awards like the Academy Awards, the Emmys, Tonys, etc., as well as prizes like the Pulitzer, the Nobel prizes, and perhaps others that are more relevant to the students themselves. The conversation can move into how and why the judges make the choices they make. What criteria do they use?
- Teacher asks students to write a list telling what they know about some key aspect of their discipline that most people would agree represent "quality" achievement in that area.
- Then, students check two items on their lists.
- Now students elaborate on how they learned these two techniques/strategies or how they currently use them in their area of focus. (In the arts, this might be: dance, music, acting, visual arts, media arts. In a writing class, it might be scientific writing, personal memoirs, poetry, and so forth.)
- Students also tell how knowing these two strategies is going to influence their next product/performance.
- Next, students select one piece of their product/performance.
- They imagine for a moment that they have been recognized as one of the state's outstanding people in their field and have been asked to write/speak about this product/performance.
- Students:
  - » Tell how they "got" this piece: what was the inspiration? They discuss why they created/performed it the way they did.
  - » Tell what this piece demonstrates about their ability in that discipline. They use an effective introduction, development of a powerful argument, use of imagery and rhythm, or expansion of character through dialogue.
  - » Note the changes they made during revision. They mark them on their drafts/versions and number their drafts/versions. They number their changes so the teacher and student both can follow the evolution of the work. How do these changes reflect new knowledge about their discipline?
  - » Discuss the role their classmates played in improving their product/performance/knowledge/expertise.
  - » Write their observations about their production/performance habits: what they've noticed helps them get started on a piece/product/performance or helps them revise it.
  - » Discuss their observations about what "good" or "quality" is in their discipline, by using examples from their work, the work of their peers, or the work of professionals in their field.
- Students record their work, observations, and feedback from others in their evaluation portfolios.

Synthesis, Reflection/Debriefing

- What was the most challenging or rewarding part of this task?
- How did this activity help you remember what you already knew about what it means to do "quality" work in your field/discipline?
- How did this activity help you improve your own work?
- How did this task help you (1) build stronger relationships and connections with your peers; (2) develop respect for your peers' perspectives; (3) take responsibility for your learning; and/or (4) connect to learning that is important/interesting to you?
- How will you be able to use what you did/learned today to help you in future learning tasks?
- What helped you succeed at the task? What kept you from being as successful as you would have liked?
- Did you feel that you and your classmates cooperated and listened well and communicated effectively?

ALTERED TEXTS

A CLRP STRATEGY

This is an art-centered literacy strategy that is truly tied to integrated learning. This activity allows participants to enter a text first, and make a deep connection with it personally, prior to having to engage in any other kind of analysis. This strategy is proven to increase engagement and can be utilized in any subject area. The important part of this is that it offers an anxiety-free opportunity to create a completed artwork. It also builds the capacity for participants to connect with the words of others. This is an important skill moving forward with making text-to-text connections, text-to-self connections, and text-to-world connections. For younger participants, this strategy allows them to engage in texts they may have thought were over their heads.

OBJECTIVES

- Allow participants to engage with language creatively
- Allow participants to find themselves in the voice of others
- Build on prior knowledge
- Engage in creative expression
- Introduce students to authors

MATERIALS

- A Text (Usually something related to what students will be studying or learning about)
- Colored Pens/Markers/Pencils

GRADE(S)	GROUPING	SOURCE	TIME NEEDED
K-Adult	Individual	Derek Fenner	60-90 Minutes

PROCESS

Using the Strategy

- Provide each participant with a written text. This can be a chapter or an article, and students do not need to have the same page. They also do not have to have read the text, but the content of the text should be something related to what students will be studying or learning about. You can also choose text that brings up important issues you want to discuss. It is a good idea to offer texts in every language represented in your setting. This allows non-native English speakers full expression.
- Ask them to circle with a pencil words or phrases that they are drawn to.
- Then show Tom Phillips, "Humument" http://www.tomphillips.co.uk/humument/slideshow/1-50
- Let them explore his work.
- Use some Visual Thinking Strategies to discuss the work: https://vtshome.org/
  - What is going on in this picture?
  - What do you see that makes you say that?
  - What more can we find?
- Then ask them to look back at their text and create a Tom Philips inspired work of art.
- Have them hang up their artwork.
- Engage the students in a discussion of their work, in the same way that they discussed Phillips' work. What surprised them about the process?
- Discuss what they know about the text just by the process and looking at the artwork.
- Make sure to allow those who speak all of the languages a chance to talk about what they saw/experienced to those who only speak English.
- At this point, ask students to read the actual text. They will find comfort when they get to the part of the text that they altered. This will allow them to feel like an expert in at least one part of the text.

Synthesis, Reflection/Debriefing

- What was the most challenging or rewarding part of this task?
- How did this activity help you remember what you already knew about the topic as well as learn something new?
- How did this activity help you get into a text that you perhaps thought was too difficult at first?
- How did this activity help you relate to someone else's writing/thinking?
- How did this task help you (1) develop respect for your peers' perspectives; and/or (2) connect to learning that is important/interesting to you?
- How will you be able to use what you did/learned today to help you in future learning tasks?
- What helped you succeed at the task? What kept you from being as successful as you would have liked?
- Did you feel that you and your classmates cooperated and listened well and communicated effectively?

BIG WORDS FOR BIG MINDS

A CLRP STRATEGY

This strategy allows students to draw from what they know, both in terms of language and experience, to expand their own vocabulary in a meaningful and personal way that models for them an effective strategy that they'll be able to use in many other learning contexts. It's most effective when it's used with the vocabulary that's connected to something specific students are using, and when students themselves identify the words they need to define.

OBJECTIVES

- Expand and deepen academic vocabulary knowledge
- Introduce a variety of text resources and reference materials
- Make a personal connection to new vocabulary
- Gain academic vocabulary while simultaneously linking it to a new concept or idea
- Teach words as tools used to understand or express something else, much like the way young children increase their lexicon

MATERIALS

- Vocabulary Lists
- Dictionaries and Other Reference/Resource Materials

GRADE(S)	GROUPING	SOURCE	TIME NEEDED
K-Adult	Flexible	James Cummins	40 Minutes

PROCESS

Using the Strategy

- Students work in pairs as language detectives to extend their academic vocabulary learning. Either they identify the vocabulary words to work with, or the teacher provides them. These could also be key words from their content text or focus.
- For each word, students identify:
  - » Meaning
  - » First or Second Language Equivalent
  - » Synonyms
  - » Antonyms
  - » Examples of
  - » Form (Grammatical Category/Comparatives)
  - » Use
- Students add these words and the related information as entries in their individual and/or class dictionaries. As students encounter these words in various contexts, they continue to expand on their entries to capture additional aspects or nuances of the words.
- EXAMPLES

WORD	BIG	TEMPO
MEANING	large in dimensions, quantity, number, or amount	music's speed or pace; beat or rhythm; beats per minute
SPANISH*	grande	tempo (m)
SYNONYMS	large, huge	cadence, pace, rhythm, beat, pulse, stroke, measure, bounce, rate, velocity
ANTONYMS	small	NONE
EXAMPLES OF	sun, an elephant	andante grazioso, presto, allegro
FORM	adjective big, bigger, biggest	noun
USES	LITERAL: I live in a big house. It has five bedrooms. FIGURATIVE: He has a big heart. He is very generous.	LITERAL: The song had an upbeat, jazzy tempo that made me want to dance. METAPHORIC: The tempo of life in a small town is too slow for me.

Synthesis, Reflection/Debriefing

- What was the most challenging or rewarding part of this task?
- How did this activity help you remember what you already knew about the vocabulary words? How did this activity help you learn new things about these words?
- How did this task help you (1) build stronger relationships and connections with your partner; (2) develop respect for your partner's perspectives; (3) take responsibility for your/your partner's learning; and/or (4) connect to learning that is important/interesting to you?
- How will you be able to use what you did/learned today to help you in future learning tasks?
- What helped you/your team of two succeed at the task? What kept you/your team of two from being as successful as you would have liked?
- Did you feel that you and your partner cooperated and listened well and communicated effectively?

CLIPPINGS POEM

A CLRP STRATEGY

Poetry, in general, is a vehicle for tapping into the limbic region, that part of the brain that connects emotion and cognition. Because it often creates an emotional response, poetry is a useful point of entry for helping students experience emotionally what they are experiencing cognitively. It can help students create powerful positive counter-narratives. For example, poems can offer a different view of a student's cultural or linguistic characteristics in a way that contrasts with how the student's culture or language is depicted in the mainstream media.

Poetry is also heavily oral and visual in nature. In traditional cultures, there is often a focus on oracy, where knowledge is taught and processed through story, song, movement, repetitions, chants, rituals, and dialogic talk. Poetry shares many of these features and can be a culturally and linguistically responsive way of helping students process information. Poetry also is a format that by its nature requires synthesis. It can be useful to help students synthesize the arts learning they are experiencing by transforming that learning into an experience that combines artistry, oracy, and literacy. By using magazine clippings, the Clippings Poem strategy also brings in an aspect of contemporary culture and creates opportunities for students to apply their linguistic and metalinguistic knowledge to create a work that both reflects and consciously, for artistic value, breaks those rules.

OBJECTIVES

- Use communication and listening skills
- Develop language/critical thinking skills
- Structure application/synthesis/creativity
- Elicit students' voice/perspectives

MATERIALS

- Magazine Clippings
- Glue Sticks
- Scissors
- Poster Board
- Colored Pencils
- Oil Pastels
- High Quality Black and Colored Marker Pens/Pencils

GRADE(S)	GROUPING	SOURCE	TIME NEEDED
4-Adult	Individual or Small Groups	Francisca Sánchez	45+ Minutes

PROCESS

Using the Strategy

- The teacher provides the class with a topic or focus question. This will be the prompt to which students will respond in creating their poems.
- Each group of students receives a baggie of magazine clippings, some glue sticks, a pair of scissors, and a sheet of poster board.
- Students work in small groups to create one Clippings Poem per group about the topic under study, using words and phrases clipped from magazines. (An alternative is to have students work individually to each create their own poem.)
- Students begin by opening their baggie of clippings, spreading them out, and reading through them.
- They think about how the ideas expressed in the clippings relate to their topic/prompt and move the clippings around to connect existing ideas and craft new ideas.
- They begin organizing their clippings to form a poem that makes sense and captures important aspects of the topic.
- Each poem must have a title and a minimum of 10 lines.
  - Students don't have to use all their clippings. Unused clippings should be returned to the baggie.
  - By mutual agreement, groups can trade or share clippings.
  - Students may also cut up their clippings to form new words/phrases or use extra magazine pages to find additional lines, connecting words, punctuation marks, or additional words needed to complete a phrase or thought.
- Once the group is satisfied with the "poem," the students trim their clippings, if necessary, and glue them onto the poster board.
- OPTIONAL: Students can create a border for their poem, using markers and other art supplies.
- They identify the members of their group on the back. Students prepare to share their poem with the class.

Synthesis, Reflection/Debriefing

- What words/phrases most called to you and why?
- What was the most challenging or rewarding part of this task? Why?
- How did this activity help you remember what you already knew about the topic?
- How did this activity help you improve your own work and thinking?
- How did this task help you (1) build stronger relationships and connections with your peers; (2) develop respect for your peers' perspectives; (3) take responsibility for your learning; and/or (4) connect to learning that is important/interesting to you? (5) How will you be able to use what you did/learned today to help you in future learning tasks? (6) What helped you succeed at the task? (7) What kept you from being as successful as you would have liked? (8) Did you feel that you and your classmates cooperated and listened well and communicated effectively?

COLLABORATIVE POEMS

A CLRP STRATEGY

Collaborative or group poetry is a creative approach for writing poetry by more than one person. The goal of collaborative poetry is to create poems with multiple ideas that combine into a unified voice while maintaining diverse perspectives. These can focus on a subject, a theme, a current/historical event, unit of study, or cultural experience. Collaborative poems can be created after reading any piece of fiction or nonfiction. With fiction, students are able to write from the point of view of a character or particular point in a story. With nonfiction, the point of view will depend on the content of the text; it might be an historical figure, an animal, a building, a place, or an event.

By working in collaborative groups and utilizing the close reading techniques listed above, the Collaborative Poem strategy provides opportunities for students to participate at the level that their linguistic ability will allow. By connecting the performance of the poems to theatre skills, students are able to engage on a deeper level to extract meaning from the text.

OBJECTIVES

- Engage in productive oral and written group work with peers
- Participate in effective oral and written interactions with teachers
- Explain and demonstrate knowledge using emerging complex language and other communicative strategies in different settings
- Extract meaning from complex written sources

MATERIALS

- Artwork Related to Chosen Topic
- Grade Level Appropriate Written Text
- Sentence Strips
- Markers
- Tape
- Theatre Checklist

GRADE(S)	GROUPING	SOURCE	TIME NEEDED
K-Adult	Small Group or Whole Class	Initial Origin Unknown Reframed by Fresno & Tulare COEs	45-60 Minutes

PROCESS

Using the Strategy

- As a whole class, students will silently observe the selected artwork.The teacher facilitates student discussion of the artwork using a strategy such as, “Visual Thinking Strategies” (vtshome. org) or “See, Think, Wonder” (pz.harvard.edu/resources/see-think-wonder).
- During discussion, students generate a list of descriptive words and phrases on chart paper, notebooks, sticky notes, or any digital device that the students are familiar with (e.g. Padlet, Google docs, etc.).
- Students read the selected written text, and use text coding to note the following:
  - S – A rich sensory description that captures an observation of some aspect of the artwork
  - ! – A reflection using one of the memorable words or phrases in the informational text
  - # – A thought-provoking connection between the written text and the visual arts text
- Using their list from the discussion around the artwork and their text coding, students will write at least one each of the following on the blank sentence strips provided (these may be words or phrases):
  - S – A rich sensory description that captures an observation of some aspect of the artwork
  - ! – A reflection using one of the memorable words or phrases in the informational text
  - # – A thought-provoking connection between the written text and the visual arts text
- Students form groups of 4-6 for the rest of the strategy and read their sentence strips to the rest of the group.
- Students now compose their collaborative poem by selecting at least one sentence strip per student and placing the sentence strips in an order that expresses their understanding of both pieces of text (artwork and informational text). They revise their sentence strips as needed to make the language more poetic (e.g. repeating lines, adding articles [the, and, a, an, etc.], rhyming words, etc.)
- Next, students will use the theatre checklist to create a spoken word performance of their collaborative poem.
- Finally, students share their collaborative poem through their newly developed spoken word performance. Students may wish to utilize classroom instruments or everyday objects in the classroom to create soundscapes, sound effects, or musical accompaniment for their spoken word performance.

Synthesis, Reflection/Debriefing

- How are the writing process and the artistic process similar and different? What skills and techniques do both artists and writers use in their work? What was the most challenging or rewarding part of this task? Why?
- How did this task help you (1) build stronger relationships and connections with other students; (2) develop respect for others’ perspectives; (3) take responsibility for your/others’ learning; and/or (4) connect to learning that is important/interesting to you? How will you be able to use what you did/learned in this task to help you in future learning tasks?

DANCING PHRASES

A CLRP STRATEGY

The strategy is designed to expand the students' awareness of their own bodies as forms of communication – body language – that can often communicate meaning as or more effectively than simply words. The students are given opportunities to engage in the creative process as dancer and choreographer both of their messages.

OBJECTIVES

- Build a sense of community among the learners
- Identify non-linguistic communication modes
- Apply creative thinking to movement
- Engage the whole body in learning
- Explore and share voice and meaning through physical movement

MATERIALS

- Movement Space
- Sentence Strips
- Markers
- Word Cards

GRADE(S)	GROUPING	SOURCE	TIME NEEDED
4-12	Individual to Whole Group	Francisca Sánchez	90 Minutes

PROCESS

Using the Strategy

- TEACHER NOTE: This strategy borrows the concept of DANCE PHRASE from dance vocabulary. DANCE PHRASE refers to a small choreographic unit (a gesture, movement or phrase) that is the main reference from which a bigger choreography (or dance piece) is built and composed.
- In preparation for what follows in the next bullet, the teacher should provide a warm-up on exploring various type of emotions using their bodies to demonstrate. This provides the students with ideas of what it feels and looks like in their bodies. This allows students to pull from prior knowledge to create their own gestures or movements asked in bullet two
- The teacher asks students to work in pairs. She provides each pair with a set of cards. Each card has one descriptive word (can be any part of speech) on it, i.e., delighted, puzzled, destroyed, abandoned, refreshed).
- The teacher then asks students to think about how they could communicate the ideas on their cards without words, by using gestures or movement. She asks students to think about how they can listen to their own bodies and how their bodies might provide a movement that communicates the message of their words.
- The pairs then work on identifying gestures and movements to communicate each of their words.
- The pairs become groups of four (two pairs joining together) to share/perform their gestures, trying to guess which words are being performed. Together, they fine-tune their gestures/movements to be more precise and communicative.
- The teacher sets the curricular context now by explaining that while they have been studying/learning about topic X, they are now going to try to view their learnings from a different perspective, creating a different sensory experience.
- The students work in their groups of four to identify one to three key learnings or big ideas from what they have been studying. They record their learnings/big ideas on separate sentence strips.
- The teacher then asks students to think about how they could communicate their ideas without words, by using gestures or movement. She asks students to think about how they can listen to their own bodies and how their bodies might provide a movement that communicates the message of their idea.
- Student groups then create a movement or dance phrase for each of their big ideas. They practice these in order to be able to perform them for the rest of the class.
- Each group shares its big ideas, performing the related dance movement/gesture with each.
- Other students provide feedback using a simple rubric that addresses how well the selected movements communicated the big idea.

Synthesis, Reflection/Debriefing

- Journal Reflection: Individually, students reflect in their journal in response to the following prompt: How did having to translate your learnings/big ideas into the language of movement deepen your understanding of the content topic? Why do you think this happened?
- Group Conversation: Students work in small groups to respond to the following prompts: What happened here? What did we actually do/accomplish? What did we learn as a result? How might we apply what we learned to the way we approach new content in order to more fully understand and/or communicate it?
- Whole Class Sharing: A representative from each small group shares out one or two highlights from the group conversations.

DISCUSSION METHOD

A CLRP STRATEGY

The Discussion Method is a powerful guided conversation structure that also provides a way to deal with perceptions as well as realities, and it moves whatever the issue is forward to action. Sometimes, we ask our students to have a discussion or a conversation, but we don't provide them with a structure or the parameters that will allow them to have a safe and productive interaction. And parameters are critical to effective conversations. The Discussion Method works best when in the planning you identify both rational (What's the product?) and experiential (What do we want students to experience in this conversation?) outcomes.

OBJECTIVES	MATERIALS
• Reflect on the significance of information that's been shared or explored so far • Focus directly on the learning so far • Identify questions, concerns, confusions and think about how to resolve them	Discussion Method Questions

GRADE(S)	GROUPING	SOURCE	TIME NEEDED
3-Adult	Groups of 3 or 4	Adapted from Steve Zuieback	20-30 Minutes

PROCESS

Using the Strategy

- In a group of three or four, students discuss the following questions in this order:
  - » Objective: What stood out to you from the information you've explored thus far?
  - » Reflective: How does this information match or not match your life experiences?
  - » Interpretive: What is the significance of this information for your work as a learner, artist, and leader in this school? In your community?
  - » Decisional: (a) What questions, if any, does your group have about this information? Individually, or as a group, think about how you might go about finding an answer or deeper insight to your questions. (b) What specific next step(s) will you take as a result of your new insights/learnings? What will be your evidence of success?

Rational Objective
What do the students need to accomplish - specific work?

Experiential Objective
What experiences do we want to create for students?

Opening
Set the Context

Closing
Comments & Reflections

Objective	Reflective	Interpretive	Decisional
Get the Facts & Focus Attention Questions solicit what students: • see • hear • touch • smell • taste	Emotions, Feelings & Associations Questions illuminate: • Emotional responses • Reactions - what excites, intrigues, or frightens • Past associations	Values, Meaning & Purpose Questions highlight: • Layers of meaning and purpose • The significance students attach to a subject • Students' interpretation	Future Resolves & Next Steps Questions identify: • What's next? • What still needs to be addressed? • Learning and new understandings
WHAT	**GUT**	**SO WHAT**	**NOW WHAT**

Synthesis, Reflection/Debriefing

- What was the most challenging or rewarding part of this task?
- How did this activity help you put your knowledge and learning into action?
- How did this task help you (1) build stronger relationships and connections with your team; (2) develop respect for your team's perspectives; (3) take responsibility for your/your team's learning; and/or (4) connect to learning that is important/interesting to you?
- How will you be able to use what you did/learned today to help you in future learning tasks?
- What helped you/your team succeed at the task? What kept you/your team from being as successful as you would have liked?
- Did you feel that you and your team cooperated and listened well and communicated effectively?

FACE-TO-FACE

A CLRP STRATEGY

This strategy provides students with opportunities to explore more deeply what they have learned and to make connections with other students and the content. Students must attend to context, and this process of contextualizing and articulating their learnings and knowledge helps students develop greater confidence in their own judgments. By focusing students on identifying different voices and perspectives, this strategy also creates a space for students to think more profoundly about the nature of voice in general and of their own voice more specifically.

OBJECTIVES

- Use communication and listening skills
- Introduce new perspectives on topics/learnings under study
- Make a personal connection to the new learnings

MATERIALS

- Excerpt Pages

GRADE(S)	GROUPING	SOURCE	TIME NEEDED
3-Adult	Small & Whole Group	Francisca Sánchez	Varies

PROCESS

Using the Strategy

- Teacher prepares brief excerpts from the text being studied, so that there is one excerpt per page. Each page has a different excerpt. (Historical or literary speeches are good choices.)
- Each student receives one of the excerpts.
- With the page in hand, each student goes to someone from another table or part of the room and reads the excerpt to him/her. Then, the other student reads his/her excerpt.
- Students repeat this process with 4 or 5 other people, making sure that they approach people with whom they don't usually interact.
- When time is called, students return to their tables/desks.
- With their table group, students have a conversation about the following:
  a. Whose speech/text is this? Put the speech and the orator in historical (or literary, political, social - depending on the text) context.
  b. What was your experience as you read your part and as you listened to others' parts?
  c. Did anything surprise you?
  d. How did this activity help you connect to others in the class?

Synthesis, Reflection/Debriefing

- What was the most challenging or rewarding part of this task?
- How did this activity help you remember what you already knew about the text? How did this activity help you learn new things about the text/events?
- How did this task help you (1) build stronger relationships and connections with your peers; (2) develop respect for your peer's perspectives; (3) take responsibility for your/other student's learning; and/or (4) connect to learning that is important/interesting to you?
- How will you be able to use what you did/learned today to help you in future learning tasks?
- What helped you/the class succeed at the task? What kept you/your class from being as successful as you would have liked?
- Did you feel that you and your peers cooperated and listened well and communicated effectively?

FISHBOWL

A CLRP STRATEGY

This strategy provides a protocol to allow a small subset of a larger group to engage deeply in a conversation from which new, deeper learnings emerge as well as possible next steps. The protocol allows a larger group to witness, and through the empty chair, be part of the smaller conversation.

OBJECTIVES	MATERIALS
• Deepen and extend understanding • Engage in conversation from which new learnings emerge • Identify next steps to engage a whole group in a conversation inside of which new learning can emerge as well as possible next steps • Structure a focused conversation	• Student Journals or Logs • Facilitator's Questions (To Be Developed by Teacher and/or Teacher and Students) • Chart Paper/Markers

GRADE(S)	GROUPING	SOURCE	TIME NEEDED
4-Adult	Small Group/Whole Group	Adapted from Steven Zuieback	45 Minutes

PROCESS

Using the Strategy

- A circle of chairs (6-14) is placed in the middle of the room. This is surrounded by all other chairs to form concentric circles. Two additional chairs are included in the center circle (fishbowl) – an "empty chair" and a facilitator chair.
- A recorder and a facilitator are identified. The facilitator's role is to:
  - » Convene the Fishbowl.
  - » Frame the outcomes of the process.
  - » Establish the roles and rules of engagement.
  - » Lead and manage the conversation through a series of questions directed at deepening insight and building new strategies and approaches.
  - » Assure that the recorder is charting key responses by category.
  - » Summarize the work of the group and close the process.
- The facilitator invites students to self-select into the fishbowl by inviting those people to the center who feel that they have significant insights regarding the selected conversation topic. These people form the inside fishbowl. All other people surrounding the inner fishbowl will have an opportunity to contribute by using the "empty chair".
- The facilitator leads the conversation through a series of areas of focus by asking directed questions. The objective is to keep the energy flowing in the fishbowl and the group as a whole. It is also essential that the facilitator and recorder pre-arrange the areas to be charted and that the recorder visually captures key responses by category. They can enlist a couple of students to assist with the task if necessary.
- After 5 minutes or so, the facilitator opens the empty chair(s), and students in the outer circle are now able to move to one of the empty chairs, one at a time. Their role while in the empty chair is to make a provocative comment, ask a pertinent question, or offer insight into any aspect of the conversation to that moment, including pointing out areas that the conversation has not yet touched on. Once the comment/question is posed, the student leaves the empty chair and returns to the outer circle, and another student can mov into the empty chair. The fishbowl participants do not have to respond to the question or comment, but they may if they want.
- After about 15-20 minutes of conversation, the facilitator closes the fishbowl by asking participants for a final brief comment, and then offering a summary or synthesis statement, referring back to what the recorder has charted.
- Once the fishbowl conversation has concluded, the teacher asks all students to do some journal reflection about what they heard, what they learned (insights, ahas!), and what might be next steps.
- After the journal reflection, the teacher facilitates a debriefing session where all students are able to offer their thoughts/reflections on the content and process. The teacher charts the key learnings/insights and the next steps.

Synthesis, Reflection/Debriefing

- What was the most challenging or rewarding part of this task?
- How did this activity help you remember what you already knew about the topic?
- How did this activity help you improve your own work, approach, or thinking?
- How did this task help you (1) build stronger relationships and connections with your peers; (2) develop respect for your peers' perspectives; (3) take responsibility for your learning; and/or (4) connect to learning that is important/interesting to you?
- How will you be able to use what you did/learned today to help you in future learning tasks?
- What helped you succeed at the task? What kept you from being as successful as you would have liked?
- Did you feel that you and your classmates cooperated and listened well and communicated effectively?

FORTUNATELY/UNFORTUNATELY/BUT ALL OF A SUDDEN

A CLRP STRATEGY

This strategy provides opportunities for every student in the classroom to exchange information orally while practicing the skill of making language choices that fit the context of the story and actively listening to spoken language. These skills provide students, especially those who may be more reticent to speak, practice with listening and speaking skills present across standards in all disciplines. The strategy allows students to understand the power word choice has in determining the direction of a story. It also has the potential to expose students to the use of slang terms, idioms, hyperbole, and a variety of vocabulary they might not otherwise encounter in textbooks.

The adaptations provided in this document give educators the ability to select components of the strategy that are most appropriate to meet the needs of their specific students. The ability to adapt the strategy increases the likelihood of engaging all students in the class and using this increased engagement to build a strong classroom community where all students are willing to take risks and fully participate in the learning.

OBJECTIVES

- Listen and respond
- Develop awareness of the notion of ensemble
- Identify elements of a good story
- Learn a story building strategy

MATERIALS

- Soft, Round, Non-Bouncing Object (Optional)

GRADE(S)	GROUPING	SOURCE	TIME NEEDED
6-12	Small Group or Whole Class	Adapted by Steve McCormick from Well-Known Theatre Exercises	15-30 Minutes

PROCESS

Using the Strategy

- All players sit in a circle.
- The leader asks the players, “What are the elements of a good story?” Allow players to respond in a “popcorn-style” where anyone may speak and offer an idea. Leader may choose to write the responses on a chalkboard or on large post-it paper. Responses should/may include: beginning/middle/end, characters, location, situation, rising action, climax, conclusion.
- The leader informs the players that they are going to be telling a story together as an ensemble. The story will start with the leader and then travel around the circle with each participant contributing only one sentence at a time. Remind the players that it is important that everyone contributes to the story as it would not be complete without the involvement of the entire group. The story will start with the leader, be added to as it travels around the circle, and then must conclude once it arrives back at the leader when she/he states the final sentence.
- Leader may choose to practice one story with the group to assess comprehension of the concept. If it is awkward for the players to think of things to say, the leader may start the story again using a nursery rhyme or a story all the players already know.
- For the second round, the leader should ask the players if they all know what the words “fortunately” and “unfortunately” mean. Which word is positive and which is negative?
- Once all players are comfortable with the terms, the leaders starts another story by saying a complete sentence. The player to the left of the leader continues the story, but they must begin their sentence with “Fortunately...”
- The next player then contributes a sentence to the story, but it must begin with “Unfortunately...”
- These two beginnings continue to alternate around the circle until the leader finishes the story with a final sentence.

Adaptation I - Student Choice

- The leader informs the group that they will be telling another story, but with an added twist. As the story travels around the circle, each player may choose for themselves whether they what to start their sentence with “Fortunately...” or “Unfortunately...”
- If they start their sentence with “Fortunately...” the story continues to travel to their left (clockwise) to the next player. If the player starts their sentence with “Unfortunately...” the path of the story reverses, and the next sentence should be contributed by the person on that player’s right (counterclockwise).

FORTUNATELY/UNFORTUNATELY/BUT ALL OF A SUDDEN *(continued)*

A CLRP STRATEGY

Adaptation II - Student Choice Plus Inclusion

- The leader informs the group that they will be telling another story, but with another added twist. As before, the story travels around the circle, each player choosing to start their sentence with "Fortunately..." (story continues to player's left or clockwise) or "Unfortunately..." (story continues to the player's right or counterclockwise).
- This round, however, the player has a third choice they can make. They now have the option to say "But all of a sudden..." and then they point to a player across the circle from them.
- The player that gets pointed at must then finish a sentence where something surprising or unexpected happens in the story. *Note: this player does not start their sentence with "Fortunately..." or "Unfortunately..." they just finish a sentence that started with the previous player saying, "But all of a sudden..."
- After the selected player completes the "But all of a sudden..." sentence, the story continues to that player's left or clockwise. This player continues the story with "Fortunately..." "Unfortunately" or "But all of a sudden..."
- Having this third choice is important as it allows for the story to not get "stuck" on one side of the circle. The mindful player will recognize that the players on the opposite side of the circle might be feeling left out, or they might not be paying attention, therefore the player has the option to be inclusive by sending the story across the circle so that all players may feel involved. It also keeps everyone on their toes as they never know if they will be selected or not.
- You may choose to use a soft, round, non-bouncing object to help provide a visual marker for this adaptation. The object gets passed around the circle until a player chooses to say, "But all of a sudden..." when they will gently toss or roll the object across the circle to another player instead of pointing at them. This device is very helpful in a large group where it might be difficult to tell who is being pointed to.

Synthesis, Reflection/Debriefing

- What did you find to be the challenging part of this exercise?
- How are active listening skills important to making this exercise successful?
- What skills did you employ to ensure you were ready to continue the story when it was your turn to speak?
- How did this task help you (1) build stronger relationships and connections with your peers; (2) develop respect for your peers' perspectives; (3) take responsibility for your learning; and/or (4) connect to learning that is important/interesting to you?
- How will you be able to use what you did/learned today to help you in future learning tasks?
- What helped you succeed at the task? What kept you from being as successful as you would have liked?

GENRE TRANSFORMATION

A CLRP STRATEGY

Genre transformation engages groups of students in solving the same communication problem and allows them to bring in all of their linguistic, cultural, and experiential knowledge to generate new knowledge and art. It involves students in deeply analytical examinations of what they know and have learned in order to apply that knowledge/learning in creative ways in a new context.

OBJECTIVES

- Use communication and listening skills, and how the form of communication can vary based on topic, purpose, and audience
- Structure synthesis and creative thinking.
- Explore application of learning in a new context
- Connect with student expertise and competencies
- Expand students' understanding of "genre" and genre-related features

MATERIALS

- Samples (print, visual, video, etc.) of the various genres being considered

GRADE(S)	GROUPING	SOURCE	TIME NEEDED
3-Adult	Group and Whole Class	Aída Walqui/Francisca Sánchez	60 Minutes

PROCESS

Using the Strategy

Note: The content/topics/examples will be very different depending on the age/grade of the students. The teacher will need to pay special attention to this in order to make this activity accessible and meaningful to the students.

- The teacher and students focus on a particular text (print, visual, dance, etc.) and engage in a conversation about the features of that text. The concept of "genre" is surfaced, and students explore what makes this text part of this genre. Within writing, different genres might include essay, memoir, poetry, drama, and so forth. Within dance, different genres might include ballet, hip hop, ballroom, and so forth. The genres that will be the focus of this activity will depend on the focus of the class or topic under study.
- Students explore how this text/genre is designed to communicate particular content to a specific audience, and how the form/genre of the text might change with a different topic, communication purpose, or audience.
- The teacher provides at least one example of how a text might change when the genre changes. It's most effective to select examples that are relevant to students. For example, students might look at an excerpt from a history book on Hamilton and compare it with the musical, Hamilton. Another example might be a historical text about the Spanish civil war and Picasso's painting Guernica. Yet another might be how Lexie Lazear recreates aspects of Picasso's Weeping Woman on her own face.
- The teacher then asks students to think about how to communicate a particular text (again, defining text in its broadest form) in a different genre.
- Students then work in small groups to identify other possible genres and how the original text would need to change to respect the features of the new genre, and how the new genre might appeal to a different audience, or even how the purpose of the communication would call for a particular genre over another.
- Once the groups have identified the new genre, they work to transform the content of their original text using the features and requirements of the new genre.
- Each group then shares/presents their new creation.
- After each presentation, the presenting group leads a conversation with their "audience" to discuss the features of their selected genre that they focused on, and to elicit audience reaction/response.

Synthesis, Reflection/Debriefing

- What was the most challenging or rewarding part of this task?
- How did this activity help you remember what you already knew about the topic(s) and genre(s)? How did this activity help you learn new things about these?
- How did this task help you (1) build stronger relationships and connections with your classmates; (2) develop respect for your classmates' perspectives; (3) take responsibility for your/your classmates' learning; and/or (4) connect to learning that is important/interesting to you?
- How will you be able to use what you did/learned today to help you in future learning tasks?
- What helped you/your team succeed at the task? What kept you/your team from being as successful as you would have liked?

JIGSAW

A CLRP STRATEGY

This strategy allow students to access longer and more complex text by first chunking the text, then providing students opportunities to enter and discuss the text in a safe space with other peers, and finally, teach the text to peers, taking a teacher or facilitator role that helps them cement their own understanding of the text. This strategy positions the students as experts, increasing their self-confidence.

OBJECTIVES

- Develop cooperative and organizational skills
- Build group inclusion and team cohesiveness
- Use communication and listening skills
- Develop oral language and critical thinking skills
- Structure learning/review about specific topics
- Organize information for presentation

MATERIALS

- Divided Text (Reading/Article/Artwork/Musical Compositon, etc.)
- Pens/Pencils/Markers
- Possible Adaptations: Graphic Organizer, Notecards, Posterboard

GRADE(S)	GROUPING	SOURCE	TIME NEEDED
3-Adult	Each student is in two groups: Home group-3-4 students; Expert groups-3-4 students (In a class of 30 you would have 10 home groups and 10 expert groups of 3 students each.)	Eliot Aronson	30-60 Minutes (Depending on length and complexity of reading)

PROCESS

Using the Strategy

- Home groups of 3-4 students are established by the teacher. Teacher is explicit in grouping to ensure success and supports are in place for all students.
- Each home group member is assigned a chunked text (defining text in the broadest terms) to analyze that is connected to the Enduring Understanding and Essential Question for the unit of study. Each student will be expected to teach the other members of the home group.
- Once assigned their materials to learn, students have an opportunity to independently read/analyze the material. A reading comprehension or annotation strategy should be used as a scaffold.
- Once students had the opportunity to make meaning on their own, students are formed in "expert" groups where all students have the same information. The group comes to a shared understanding of the text and supports each other on how to teach it to their home group. A possible adaptation might be a graphic organizer to fill out or a shared summary that the students may use to guide their conversation. Their graphic organizer might include the following:
  - Key ideas
  - Graphic representation of the ideas
  - Indication of how the information confirms, illustrates, or contradicts some personal experience of the group
  - Suggestion for how the group will be able to apply these learnings.
- The group plans its "teaching" strategies for sharing their information with the class, as well as an "assessment" strategy to determine whether they are successful, i.e., whether the class LEARNS what they teach.
- The "experts" return to their home groups, where the group engages in a discussion of the whole reading, each person contributing his/her "expertise."

Synthesis, Reflection/Debriefing

- A teacher might require the home groups to write a summary of all parts and conduct a "whip around" where all groups present. Possible adaptation might be that the group demonstrates their understanding through a visual collage.
- What was the most challenging or rewarding part of this task?
- How did this activity help you put your knowledge and learning into action?
- How did this task help you (1) build stronger relationships and connections with your team; (2) develop respect for your team's perspectives; (3) take responsibility for your/your team's learning; and/or (4) connect to learning that is important/interesting to you?
- How will you be able to use what you did/learned today to help you in future learning tasks?
- What helped you/your team succeed at the task? What kept you/your team from being as successful as you would have liked?
- Did you feel that you and your team cooperated and listened well and communicated effectively?

LISTENING BODIES: KINESTHETIC AND SPATIAL-PERCEPTUAL LISTENING

A CLRP STRATEGY

This strategy provides an opportunity for students to explore their learnings and experiences through kinesthetic movement, dance in particular, in order to connect their learning to muscle memory and to experience their learning/knowledge through a different sensory dimension. By anchoring the strategy to students' cultures, languages, lives, and experiences, the strategy creates opportunities to bring students' lives into the classroom and to build on and validate who they are.

OBJECTIVES

- Build a sense of community among the learners.
- Identify rhythmic patterns, moods, and influences.
- Apply creative thinking to movement.
- Engage the whole body in learning.
- Explore and share voice through physical movement.

MATERIALS

- Dance Video Clip
- Movement Space
- Music
- Sentence Strips/Markers

GRADE(S)	GROUPING	SOURCE	TIME NEEDED
4-12	Individual to Whole Group	Francisca Sánchez	90 Minutes

PROCESS

Using the Strategy

- The teacher sets the context by explaining that while they have been studying/learning about topic X, they are now going to try to view their learnings from a different perspective, creating a different sensory experience.
- The students work in pairs to identify one key learning or big idea from what they have been studying. They record their learning/big idea on a sentence strip.
- The teacher shows a brief video clip of a dancer. The video clip should be one that tells a fairly well-known "story" (i.e., Swan Lake, Nutcracker, or a more contemporary "story"). The teacher asks students in their pairs to try to figure out what "story" the dancer is telling through his/her movements. How does the dancer "listen" to both his/her body and to the music to influence the dance movements? [Because this will be a very short video clip, the "story" will most likely actually be an idea rather than a full story.]
- In pairs, the teacher asks students to think about what specific movements the dancer(s) in the video used to communicate his/her "story". The teacher guides the students into thinking of movement, such as dance, as a language that communicates emotion and meaning just as much as spoken language.
- Have students try a movement from the video. In pairs, they share the movement that they remember form the video with each other.
- The teacher then plays a musical selection. The teacher asks students to think about the mood that is created by the music.
- In pairs, the teacher asks students to think about their big idea/learning and to create a movement that communicates that idea. Students are also prompted to think about the "mood" they want to create and what rhythm music might communicate that mood.
- Students then work in their pairs to create a series of movements, incorporating rhythm/music, to dance their learning/big idea.
- Pairs take turns performing their big idea dance.
- Other students describe the big idea/mood based on what they see while watching their peers. They provide feedback using a simple rubric that addresses how well the selected movements and rhythm/music communicated the big idea.

Alternative Process

The teacher can have the class as a whole come up with a series of learnings/big ideas, sequence these, and then assign each pair or small group one of the ideas. When the pairs/groups dance their ideas, they do so in sequence. The teacher can videotape the whole production so that students can view the entire "danced story". They then provide feedback.

Synthesis, Reflection/Debriefing

- Journal Reflection: Individually, students reflect in their journal in response to the following prompt: How did having to translate your learnings/big ideas into the language of movement deepen your understanding of the content topic? Why do you think this happened?
- Group Conversation: Students work in small groups to respond to the following prompts: What happened here? What did we actually do/accomplish? What did we learn as a result? How might we apply what we learned to the way we approach new content in order to more fully understand it?
- Whole Class Sharing: A representative from each small group shares out one or two highlights from the group conversations.

MEMORY MOVES

A CLRP STRATEGY

"Exercise boosts brain activity, and helps executive function such as concentration, impulse control, foresight, and problem solving. Exercise improves cognition for two reasons: 1) Exercise increases oxygen flow into the brain, which reduces brain-bound free radicals. One of the most interesting findings of the past few decades is that an increase in oxygen is always accompanied by an uptick in mental sharpness. 2) Exercise acts directly on the molecular machinery of the brain itself. It increases neurons' creation, survival, and resistance to damage and stress." John Medina http://www.brainrules.net/exercise?scene.

Connecting language to movement supports for all students. The movements that the students create allow them to demonstrate their understanding of the concept as well as create a richer context in which to engage with the language.

OBJECTIVES

- Engage in productive oral group work with peers
- Participate in effective oral interactions with teachers
- Explain and demonstrate knowledge using emerging complex language and other communicative strategies in different settings

MATERIALS

- Instrumental Music, Any Genre

GRADE(S)	GROUPING	SOURCE	TIME NEEDED
K-Adult	Small Group or Whole Class	Fresno & Tulare COEs	15-20 Minutes

PROCESS

Using the Strategy

- Teacher and students determine a topic to use for the dance (e.g., 4C's, algebra formula, list of facts, diagram, etc.).
- Students reduce the topic to smaller words, phrases, or segments (e.g., Distributing two binomials: First, Outer, Inner, Last).
- Students create an eight-count movement to represent each word, phrase, or segment.
- Repeat the process until a movement has been created for each word, phrase, or segment.
- Students combine their eight-count movements to choreograph a dance.
- Teacher keeps a steady beat and counts as students practice the dance. Since students created eight-count movements, teacher should count up to eight and then repeat (e.g. 1-2-3-4-5-6-7-8, 1-2-3-4-5-6-7-8,-1-2...).
- Students attempt to perform their choreographed sequence to music. Music can be selected by students or by the teacher. Students should start in a frozen position, perform their choreography, and end in a frozen position (Freeze-Move-Freeze).
- After practicing their choreography with the music, students should perform their dance for another group in the class and elicit feedback through the following questions:
  - Do our movements clearly represent the topic?
  - Can you tell when one movement ends and another begins?
  - How did our movements relate to the words/phrases/segments they were supposed to be representing?
  - How might we change our movement to better represent the words/phrases/segments?
  - Did everyone in the group participate with the same level of energy?
- Students should take the feedback from their classmates to revise their choreographed dance sequence.
- Finally, students perform their dance for the entire class.

Synthesis, Reflection/Debriefing

- How did your movement represent the fact?
- How did your dance help you remember or synthesize the information?
- What was the most challenging or rewarding part of this task? Why?
- How did this task help you (1) build stronger relationships and connections with other students; (2) develop respect for others' perspectives; (3) take responsibility for your/others' learning; and/or (4) connect to learning that is important/interesting to you?
- How will you be able to use what you did/learned in this task to help you in future learning tasks?

POET AS RADIO

A CLRP STRATEGY

This is an art-centered literacy strategy that is truly tied to integrated learning. Poetry would be the dominant art form highlighted, though this strategy could also be used to write lyrics and songs. This strategy is called "Poet as Radio," which is inspired from the poet Jack Spice, who thought of the role of the poet as a conduit or transmitter, which the world flows through. This strategy is proven to increase engagement and can be utilized in any subject area. The important part of this is that it offers an anxiety-free opportunity to create a complete finished poem. It also builds the capacity for participants to connect with the words of others. This is an important skill moving forward with making text-to-text connections, text-to-self connections, & text-to-world connections. For younger participants, this strategy allows them the opportunity to practice building sentences through a highly creative and fun process.

OBJECTIVES

- Allow participants to engage with language creatively
- Allow participants to find themselves in the voice of others
- Build on prior knowledge
- Engage in creative expression
- Introduce students to authors
- Explore content in a novel way
- Deepen listening skills
- Create interest in an upcoming topic of study

MATERIALS

- 1-3 Audio Pieces (Maximum of 6-10 minutes each) (The pieces should reflect topics/issues that are coming up in the curriculum or that represent something of interest/importance to the students.)
- Speakers
- Long Paper Strips (6 inches wide)
- Pens/Markers
- Poster Paper
- 8.5 x 11 Paper

GRADE(S)	GROUPING	SOURCE	TIME NEEDED
K-Adult	Individual or Group	Derek Fenner	60-90 Minutes

PROCESS

Using the Strategy

- Give each participant a long piece of paper that is 6 inches wide. Ask them to fold it in half, lengthwise.
- Tell them that you are going to play 1-3 audio pieces for them. Let them how long each piece is. If there are participants who speak more than one language in the room, consider playing them pieces in those languages as well.
- Tell them that you want them to free write the entire time. They should try to keep writing the entire time.
  - » They can write anything that comes into their head.
  - » They can write the words/phrases they hear.
  - » They can write what they remind them of.
  - » They can write about other things.
  - » They can even write, "I don't know what to write," over and over.
- They should try writing down the skinny folded page and filling one side and then flipping it over to fill the other side. If they run out of room, they can then write on the remaining two sides.
- When the audio pieces are finished, ask them to unfold their paper and look at what they wrote. Tell them to circle 7-10 phrases or words that they are drawn to.
- Ask each person to then choose one word or phrase to write on a piece of poster paper or the board. Tell them they can write it any way and anywhere they like.
- Tell them that you are now going to facilitate the creation of a group poem.
- Approach the list of words/phrases, and ask the group to pick a good word/phrase to start with.
- Then ask what the group would like to connect that word/phrase to, and draw a line. Ask them if they would like to add any words in-between those two items. Example: They choose "This machine" and "Against humanity" and they choose to add "seems to be", resulting in "This machine seems to be against humanity."
- Now ask them what they want to connect the last word/phrase to next. Example: They choose to connect "against humanity" to "banana." Ask them if they would like to add any words in-between those two items. They choose to add, "No wonder we all feel" in between and add an "s" to "banana resulting in, "against humanity. No wonder we all feel bananas."
- Do this until every word/phrase is connected. Note: They do not have to add words in-between if they like the way they flow as is.
- Ask someone to read the resulting poem from beginning to end.

POET AS RADIO *(continued)*

A CLRP STRATEGY

- Engage the students in a discussion of the poem and how it was created. What do we like about it? What does it evoke? What surprised us about the process?
- Then, have students discuss what they were listening to, and how this might be related to what they will be studying.
- If you had a bilingual experience, it is good to allow those who speak all of the languages a chance to talk about what they heard to those who only spoke one of those languages.
- If you are working with pre-writers, you can ask them to draw the whole process.
- If there is time left, you can now ask them to return to their initial list and use the process they learned in the group experience to complete a longer poem of their own to include in a group poetry reading.

Synthesis, Reflection/Debriefing

- What was the most challenging or rewarding part of this task?
- How did this activity help you remember what you already knew about the topic as well as learn something new?
- How did this activity help you get into a topic that you perhaps thought was too difficult or uninteresting at first?
- How did this activity help you relate to someone else's writing/thinking?
- How did this task help you (1) develop respect for your peers' perspectives; and/or (2) connect to learning that is important/interesting to you?
- How will you be able to use what you did/learned today to help you in future learning tasks?
- What helped you succeed at the task? What kept you from being as successful as you would have liked?
- Did you feel that you and your classmates cooperated and listened well and communicated effectively?

S.C.O.P.E.
Scan, Connect, Originator, Purpose, Effect
A CLRP STRATEGY

This strategy engages students in an inquiry process that uses cultural artifacts to help them better understand a people, time, event, or accomplishment. Because the strategy provides a learnable protocol for the process, students are able to add the protocol to their repertoire of learning strategies for use in novels situations, expanding their academic expertise. This strategy also provides opportunities for students to identify connections, relationships, and perspectives that may provide insight to their own lives and circumstances.

OBJECTIVES

- Develop the knowledge and skills to engage in an inquiry process
- Use cultural artifacts to deepen observation and critical/creative thinking capacities
- Help students connect their knowledge across disciplines, topics, and time periods
- Develop awareness of perspectives and points of view, and how these determine/influence our own understanding of peoples and events
- Apply these capacities to novel situations

MATERIALS

Copies of the artifact* to be analyzed/ researched by teacher.

(*Artifact is defined in the broadest terms to include, for example, documents, musical compositions, art work, and so forth.)

S.C.O.P.E. Protocol http://ccsesaarts.org/wp-content/uploads/2016/03/Module-8-4a-Handout-SCOPE-Protocol.pdf
http://ccsesaarts.org/wp-content/uploads/2016/03/Module-8-4b-Handout-SCOPE-Protocol.pdf
http://ccsesaarts.org/wp-content/uploads/2016/03/Module-8-4c-Handout-SCOPE-Protocol.pdf

Marzano Vocabulary Sheet to Build Discipline-Specific Vocabulary http://ccsesaarts.org/wp-content/uploads/2014/11/Module-8-3-Marzano-Vocabulary-Sheet.pdf

Adapted Think Sheet
http://ccsesaarts.org/wp-content/uploads/2016/03/Module-8-8a-Handout-Lincoln-Think-Sheet-Side-1.pdf

http://ccsesaarts.org/wp-content/uploads/2016/03/Module-8-8b-Handout-Lincoln-Think-Sheet-Side-2.pdf

GRADE(S)	GROUPING	SOURCE	TIME NEEDED
3-Adult	Individual, Small Group, or Whole Class	Unknown	2-5 Instructional Days

PROCESS

Using the Strategy

Scan

- Silently, students look at the artifact for 30 to 60 seconds.
- Students write down their first impressions of the artifact.
- Teacher might engage in some vocabulary development connecting to background knowledge of the artifact medium.
- In writing, students add to their initial impression and add questions to for further inquiry. This step may be completed as partners or collaborative teams.

S.C.O.P.E.
Scan, Connect, Originator, Purpose, Effect *(continued)*
A CLRP STRATEGY

Connect
- Depending upon the purpose of exploring the artifact, the instructor might provide additional information for students to make connections OR students may conduct their own research based upon their questions of inquiry from the preliminary scan.
- Students will explore all aspects of life during the artifact time period, including landscape, technology, human interaction, and significant events as seen through the eyes of the people of the time.
- Students make connections to similar artifacts in their own culture, or other cultures and time periods to deep their analysis of the artifact.
- Connections can also be made between the artifacts created by the same person or group.

Originator
- Students research the originator. They may want to consider the following:
  - Who created the artifact?
  - What do you think the writer/photographer/artist/speaker/maker thought was the most important to convey? Why?
  - What might the artifact imply? Is there a message?
  - What was the point of view? Is it objective or biased? Explain.
  - What relationship does the originator have with the audience? How can you tell?
  - Who owned the artifact after it was created?

Purpose
- Students explore the purpose of the artifact
- Teachers, like in the "Connect" and "Originator" stages, may use a variety of instructional approaches to facilitate student knowledge.

Effect
- The final stage is to determine the ultimate effect/consequence the artifact had on the society; this stage will directly reference the enduring understanding of the unit. The teacher may want to use a chalk talk, Socratic seminar, or philosophical chairs to facilitate a discussion of the effect of the artifact. Or the teacher may assign an analysis essay or presentation to determine if students are able to define the ultimate effect of the artifact.

Additional Notes
- The "Connect", "Originator", and "Purpose" stages may be completed in any order that complements the unit of study. To deepen knowledge in the "Connect", "Originator", "Purpose", and "Effect" stages, teachers may use a variety of multimedia including documents, photographs, videos, newspaper articles, etc.

Synthesis, Reflection/Debriefing
- What questions may inspire further research?
- What was the most challenging or rewarding part of the S.C.O.P.E. process? Why?
- How did this activity help you remember what you already knew about this topic? How did this activity help you learn new things about this topic? How did this task help you become a better learner?
- How did this task help you (1) build stronger relationships and connections with other students; (2) develop respect for others' perspectives; (3) take responsibility for your/others' learning; and/or (4) connect to learning that is important/interesting to you?
- How will you be able to use what you did/learned in this task to help you in future learning tasks?

SNOWBALL

A CLRP STRATEGY

This strategy provides an opportunity for students to review, corroborate with evidence, and research questions related to their learning. By anchoring the strategy to students' questions, curiosities, and needs to know, the strategy creates opportunities to bring students' lives into the classroom and to build on and validate who they are.

OBJECTIVES

- Review a topic that has been studied
- Employ literacy for real purposes
- Utilize critical thinking, synthesis, research, and problem-solving skills

MATERIALS

- Paper
- Pens/Pencils
- Rope/Ribbon

GRADE(S)	GROUPING	SOURCE	TIME NEEDED
3-Adult	Pairs & Whole Group	Francisca Sánchez	40 Minutes (May Vary)

PROCESS

Using the Strategy

- Each student finds a partner.
- In each pair, students pose and answer a question or problem related to the topic they have studied. One person writes the question. The other person writes the answer on a separate sheet of paper.
- The students ball up their papers.
- The "question" students line up on one side of a line, rope, or ribbon.
- The "answer" students line up on the other side. Both lines should be facing each other.
- On the teacher's signal, the students throw their "snowballs" across the line.
- At the teacher's stop signal, everyone picks up one snowball and tries to find the partner snowball.
- In their new pairs, students read their question and answer, then use their resources (textbook, other print material available, posters, etc.) to verify the answer and to provide evidence (sources) that the answer is correct. If necessary, the students revise the answer.
- Students can also use their work to create group or class resource books for that topic.

Note

The initial part of this activity is best used in a large open area, such as a cafeteria or a playground.

Synthesis, Reflection/Debriefing

- What was the most challenging or rewarding part of this task?
- How did this activity help you remember what you already knew about the topic? How did this activity help you learn new things about the topic?
- How did this task help you progress in your language development? How did this task help you become a better learner?
- How will you be able to use what you did/learned in this task to help you in future learning tasks?
- Did you feel that the people in your class cooperated and listened well, communicated effectively, included all members, and helped everyone learn and grow?
- What helped you/your group/the class succeed at the task? What kept you/your group/the class from being as successful as you would have liked? What might you/your group/the class try next time to be more successful in a similar task?

TABLEAU

A CLRP STRATEGY

Students are kinetic and visceral beings and this mode of teaching can tap into strengths and understandings that supersede the written word. Allowing students to demonstrate physically their knowledge assists those with communication needs and is inclusive in nature. Creating opportunities for students to determine and design other content areas to mime present using tableau brings cross-disciplinary learning and expands the probability that students will be able to draw from their own home/community learning and knowledge to establish deeper learning connections.

OBJECTIVES

- Connect with student expertise and competencies
- Build learning partnerships
- Develop oral language, artistic, and cognitive skills
- Develop cooperative and organization skills
- Develop critical thinking skills
- Structure application/synthesis, creativity
- Use communication and listening skills

MATERIALS

- Tableau Topic Descriptions/Handouts
- Role Descriptions
- Map/Chart
- Sentence Strips (for Plaque Descriptions)
- Markers

GRADE(S)	GROUPING	SOURCE	TIME NEEDED
K-Adult	Group and/or Whole Class	Unknown – Late 17th Century	60 Minutes

PROCESS

Using the Strategy

- Students work in groups of four. Each group is responsible for creating a "tableau" using their bodies that represents an important aspect of the topic/theme they have been studying. The tableau includes a "plaque" or sign that has one descriptive phrase or sentence that captures the heart of the topic of the tableau.
- All group members participate in the tableau. Each group member also takes on a specific role, i.e., sculptor, plaque writer, spokesperson, graphic designer.
- Group members read their handout. Each group gets a different handout. For example, if the topic of study is patterns, the handouts might be: patterns in nature, the environment, and works of art. If the topic of study is the life cycle of a butterfly, then the handouts might be: egg, caterpillar, chrysalis, butterfly.
- As an alternative, every group can focus on the same aspect of the topic. The result will be different interpretations of the same topic, rather than different aspects of the same topic.
- Group members brainstorm ideas for the tableau; decide what the tableau's plaque should say.
- The teacher can also provide a map or chart and ask each group to use the map/chart to place the tableau geographically, historically, biologically, artistically, etc.
- Group members "build" their tableau, and then "perform" by "freezing" and letting the other students guess the nature of their tableau. Then the group chorally recites its plaque statement.
- The audience takes notes while watching other tableaux and asks questions about the other groups' interpretations of their assignment.

Synthesis, Reflection/Debriefing

- What was the most challenging or rewarding part of this task?
- How did this activity help you remember what you already knew about your topic? How did this activity help you learn new things about this topic?
- How can we use this same strategy (tableau) to help us learn/teach other things we are studying?
- How did this task help you (1) build stronger relationships and connections with your team/class; (2) develop respect for your team's/class' perspectives; (3) take responsibility for your/your team's learning; and/or (4) connect to learning that is important/interesting to you?
- How will you be able to use what you did/learned today to help you in future learning tasks?
- What helped you/your team succeed at the task? What kept you/your team from being as successful as you would have liked?
- Did you feel that you and your classmates cooperated and listened well and communicated effectively?

TEXT DETECTIVES

A CLRP STRATEGY

This strategy provides opportunities for every student in the classroom to work collaboratively in reading, analyzing, and making decisions based on evidence found in the text of the poem, providing students, especially those who may be more reticent to speak, the chance to practice the reading, listening, and speaking skills present across standards in all disciplines.

The scaffolding provided by this strategy gives educators the ability to select components of the strategy that are most appropriate to meet the needs of their specific students. The ability to adapt the strategy increases the likelihood of engaging all students in the class and using this increased engagement to build a strong classroom community where all students are willing to take risks and fully participate in the learning.

OBJECTIVES

- Develop skills in ensemble work towards shared decision making
- Explore meaning of text through physical gesture and vocal exploration
- Speak and listen in an authentic context
- Engage in problem solving through inquiry

MATERIALS

- Copies of a Poem, Separated into Six Stanzas
- Six Envelopes

GRADE(S)	GROUPING	SOURCE	TIME NEEDED
6-12	Small Groups, Building to Whole Class	Steve McCormick	30-45 Minutes

PROCESS

Using the Strategy

- [Teacher Preparation: Separate the selected poem* into six parts or stanzas. Place each stanza in an envelope. Do not number the stanzas or otherwise indicate their order in the poem.]
- Review the concept of a mystery with the students as necessary by activating the student's prior knowledge of connection words.
- Display one connector word at a time and ask the students to use the word in a sentence to demonstrate meaning. If the students are not able to use it in a sentence, demonstrate how the word is used in a sentence by offering an example to the class. The connector words include: evidence, clues, problem, solve, magnifying glass, discover, and detective.
- Ask the students, what one magic word could connect these words together. This is when you reveal the word "Mystery".
- Inform the class that they are going to work together to solve a mystery. Let them know that you have received six envelopes, but you are not sure what they contain, nor are you sure who may have sent them. Brainstorm a bit about what you should do about this curious situation. They will, of course, want to open the envelopes, so reinforce their choice by letting them know that that is exactly what you were thinking too. The best way to solve a mystery is to break it into smaller parts and work with others to piece together clues.
- Divide the class into six groups. Take special care to mix students so that each group is unique and not just groups of friends who always work together. You may facilitate this by having numbers on Post-Its stuck under their chairs before they enter the room, or by having them count off from 1 - 6. Either way, this strategy works best if the class is mixed into unexpected groups of individuals who do not normally work together.
- Tell the class that each group will be receiving one of the six envelopes. It will be the group's challenge to work together and see if they can determine the meaning of what is inside. Allow the groups a few minutes to open their envelopes and read the phrase or phrases they have been given. Encourage each group to read through the text multiple times (perhaps having each member of the group read it aloud as the paper is passed around the group). *Note all groups are doing this at the same time, so it can be noisy. That is perfectly fine as long as you have a way of getting their attention back to you when you need everyone to move onto the next step (a bell, a series of claps, etc.).
- Once you have everyone's attention, ask if anyone can tell you what their group discovered in the envelope they were given. Go around the room and ask each group to read aloud the words that have been printed on their cards. As the groups are sharing, you may choose to pause a few times and ask the class to brainstorm some common words that appear on each card. After all groups have shared the words on their cards, pretend to have difficulty in understanding what is on the cards. You may say something like, "There are a lot of words on these cards, I don't know if I can remember what everyone said."
- As a next step in piecing together the mystery, share with the groups that you are a VISUAL learner and perhaps they can assist you in understanding the words on their cards if they turn the words into movement or physical shapes. Ask each group to work together to create a series of movements that makes physical the words that are on their cards. They may create a movement or gesture for each word on their card that they can perform together. IMPORTANT: encourage LITERAL thinking at this point. The groups should be acting out the exact words that are on their cards, word-for-word. Unlike charades, they are not trying to get anyone to guess what word each movement represents, they are merely expressing each word in physical way as a group.

TEXT DETECTIVES *(continued)*

A CLRP STRATEGY

- After a reasonable enough time has passed, ask each group to perform their movements while speaking aloud the words that are on their card. After each group performs, ask the rest of the class what they noticed in the piece they just saw. Do not ask them what they liked. We are not making judgments, we are making observations. Suggested conversation starters are: "What did you see?" "What do you think?" "What do you wonder?"
- Let the group know that you are beginning to better understand the big mystery represented on the cards, but you have an idea that will help you understand it perfectly. Suggest to the group, that perhaps it is not what each card says in words that is important; perhaps it is what each card means that will solve the mystery.
- Lead a brief discussion about the difference between what a given phrase says and what it may mean. Examples:
  - When someone says "It is raining cats and dogs," do they mean that there are cats and dogs falling from the sky? What does that person mean when they say it is raining cats and dogs?
  - When someone says, "I have butterflies in my stomach," do they mean that there are actual butterflies inside them? What does this person mean when they say they have butterflies in their stomach?
  - Ask for some other examples from the class. *You may choose to introduce these statements as idioms or not.
- Now ask each group to have their own conversation about what they feel the phrase on their card means. As part of this same assignment, ask them to start exploring how they might communicate the meaning of the words on their cards in a physical way. This time they are not to act out each word, but instead create something more abstract that demonstrates the meaning of the phrase.
- Side Coaching: Let them know that it is okay to select a few words within their phrase that they feel are important and that they may reuse the same movement or gesture as before, but now they need to figure out how to best transition from one gesture to the next. Remember that the best way to solve a mystery is to break it down into smaller parts and work with others to piece together clues.
- Allow the groups to decide on a way that they want to present their phrase to the rest of the class. Each group will need to make sure that the phrase they have been given is both heard and seen. They need to decide if one person speaks the phrase aloud while the rest of the group moves or if they all speak and move in unison. Do they want to break it up and have each person say a part of it? It is entirely up to them. Remind them that their goal is to present the meaning of the phrase they have been given.
- When all groups are ready, have each group perform the piece that they have created for the rest of the class. Each group will perform their piece twice. They should perform in any random order as they don't yet know how the pieces of the puzzle fit together. After each performance, process with the class: "What did you see?" "What do you think?" "What do you wonder?"
- After the last group has performed, pose the question to the group, "Do you think that these phrases fit together into one message?" Allow the class to brainstorm and figure out if there is an order in which the six phrases should go together that makes the most sense. There will be much opinion and debate and that is welcome. They are solving a mystery, after all.
- Once the class decides on the order that each phrase should be performed in order to create the full message, have them perform the pieces one after the other in the sequence that they have chosen. There is no right or wrong order for these phrases. It is up to the class to decide on the order they like best. Not everyone will agree, of course, but part of being an ensemble is to communicate with each other and let the best choice be discovered.
- Have the class present the phrases in as many different orders as they like, if time permits.
- As a cool down exercise, return to the central question of this mystery: "What does this message mean?" They are free to interpret it as they like. The success of this strategy is not found in discovering a single answer. It is discovered in the ways in which the students utilize their creativity to collaborate and communicate ideas and demonstrate critical thinking skills along the way.

Teacher Note

- Instead of using a poem, teachers can also use a brief narrative story, or even a scientific or historical process that has a sequential structure. Teachers can even use a sequence of visual texts.

Synthesis, Reflection/Debriefing

- In what ways did this activity utilize creativity, collaboration, communication, and critical thinking?
- In ways did your group work to determine the meaning of the phrase that you had been given?
- How were you able to determine the order that each of the phrases went in?
- How is this message relevant to this group of students today?
- What did you find to be the challenging part of this exercise?
- How did this task help you (1) build stronger relationships and connections with your peers; (2) develop respect for your peers' perspectives; (3) take responsibility for your learning; and/or (4) connect to learning that is important/interesting to you?
- How will you be able to use what you did/learned today to help you in future learning tasks?

THINK PAIR SHARE

A CLRP STRATEGY

Think Pair Share is a strategy that can be utilized in any subject, by any teacher, and by any student. It lends itself to rich and meaningful discussions about any topic of the teacher's discretion. It enables teachers wishing to align across subjects, to develop questions about subject-specific topics and/or to develop questions that are relevant to subject-specific topics AND those of another subject. Because it draws on students' own thinking, reflection, and imagining, it helps teachers easily build on students' prior knowledge and experiences and build bridges/connections to new learning to come.

OBJECTIVES	MATERIALS
• Develop thinking skills • Use communication and listening skills • Develop language and art skills • Structure reflection about specific topics	• Reflection Materials • Writing/Picture Creating Materials

GRADE(S)	GROUPING	SOURCE	TIME NEEDED
K-Adult	Pairs	Spencer Kagan	5+ Minutes (Depending on the Number of Sharing Opportunities)

PROCESS

Using the Strategy

- A question is posed to students. (The QUESTION can be an image, a recording, a video clip, or anything else that allows for students to reflect and imagine.)
- Each student THINKS about the question and jots down a few thoughts, completes a graphic organizer, or uses some other way of capturing the thinking in writing or drawing.
- Each student PAIRS with a partner.
- Partners take turns SHARING their thinking/reflection/writing drawing.
- Pairs can then partner with another pair to expand the sharing.
- Students can do additional writing/drawing after each sharing.
- Paris/groups can REPORT OUT and RECORD their ideas to build a whole class record.

Synthesis, Reflection/Debriefing

- What was the most challenging or rewarding part of this task?
- How did this activity help you remember what you already knew about this topic? How did this activity help you learn new things about this topic? How did this task help you become a better learner?
- How did this task help you (1) build stronger relationships and connections with other students; (2) develop respect for others' perspectives; (3) take responsibility for your/others' learning; and/or (4) connect to learning that is important/interesting to you?
- How will you be able to use what you did/learned in this task to help you in future learning tasks?

VISUAL THINKING

A CLRP STRATEGY

Visual Thinking is based on Housen's Theory of Aesthetic Development, which identifies five patterns of thinking that correlate to the amount of art the subjects have observed. The strategy was originally developed to help students further develop observational and literacy through viewing artwork and helping students by providing scaffolding for discovering context clues, inferring, and observing when reading.

Visual Thinking is a powerful strategy because it draws on students' cultural, linguistic, and experiential knowledge to facilitate their growth both in visual skills AND another subject. The strategy can be used in any subject area as long as the teacher can find a related image. For example, the image could be a photograph of a volcano, a classical painting of ballerina, or a graphic about water conservation. In every instance, when the instructor utilizes Visual Thinking, s/he enables the students to deeply develop visual skills, language skills, and skills relating to another subject.

OBJECTIVES

- Use communication and listening skills
- Facilitate rigorous classroom discussion
- Increase student engagement, performance, and enjoyment of learning
- Help students develop a growth mindset about learning
- Increase student observational and inferring skills

MATERIALS

- Images the Whole Class Can View

GRADE(S)	GROUPING	SOURCE	TIME NEEDED
K-Adult	Group or Whole Class	Abigail Housen, Philip Yenawine, and Museum of Modern Art, New York	10-45 Minutes

PROCESS

Using the Strategy

- Group students into small groups or use the whole class. It helps students to understand the strategy to perform the task as a whole class, first.
- Show students an image; the whole class must be able to easily view the same image. It can be an artwork, a photograph, or a graphic.
- Ask students, "What is going on in this picture?"
  - » Provide students with at least ten seconds to consider the question.
  - » Ask and/or solicit for responses from students.
  - » Repeat what the students say, but do not confirm or deny their statements.
- Ask students, "What do you see that makes you say that?"
  - » Ask and/or solicit for responses from students.
  - » Repeat what the students say, but do not confirm or deny their statements.
- Ask students, "What more can we find?"
  - » Repeat the process from the first ask.
  - » Repeat the process until you feel students have some answers about the image.

Synthesis, Reflection/Debriefing

- [Repeat back to students what they discovered about the image. Discuss the image at length. Help students identify key points about the image.]
- How does what you identified about the image tie into the key points about the image?
- What do you think about how much information you discovered just by looking?
- How will you look at an image next time, based on what you have just learned? [Explain to students that reading is similar to looking; we are always trying to find information that helps us understand the "story".]
- What was the most challenging or rewarding part of this task?
- How did this activity help you improve your own work?
- What helped you succeed at the task? What kept you from being as successful as you would have liked?
- Did you feel that you and your classmates cooperated and listened well and communicated effectively?

WHO AM I?

A CLRP STRATEGY

In this strategy, by using their own lives as the source, students learn to tell a compelling story, augment the story with discipline-specific props and effects, and then share their story against a backdrop of a discipline-specific context. The strategy stresses teamwork and collaboration so important to today's innovative and creative careers. It also enables students to participate in another student's story and thereby have a much better appreciation for different cultural and linguistic modes of expression.

OBJECTIVES

- Develop language and critical thinking skills
- Elicit students' voices/perspectives
- Use communication and listening skills
- Develop empathy for different cultures and languages
- Develop a set of compelling storytelling strategies
- Experiment with discipline-specific media to share their stories

MATERIALS

- Dependent on Storytelling Medium

GRADE(S)	GROUPING	SOURCE	TIME NEEDED
7-12	Small Groups	Francisca Sánchez & Hamish Tyler	3-4 Class Periods

PROCESS

Using the Strategy

- The teacher introduces the project: Tell your story in a compelling way so that an audience can deeply understand who you are, and select a discipline-specific medium for communicating that story. For example, in a history class, the student might use elements of historical narrative, memoirs, or chronicles. In a visual arts class, the student might select a visual arts genre to illustrate the story. In a science, the student might use an expository text genre, or a science report /scientific article format.
- Teacher explains that students may tell their stories in any language they wish.
- Teacher and students review the elements of a compelling story, as well as the elements of the particular medium the students will use to share their stories.
- Students work in small groups. Each group will collaborate to help each member create his/her story.
- In their groups, students create different job descriptions for each team member for the production phase. For example, if the medium students are using is film/video production, possible job descriptions might include director, camera, manager, script writer, costume/site, sound/lighting technician.
- Each team develops an understanding of how to tell each member's story.
- Individual members then develop their 7-10 minute stories, considering such questions as: Where does your story come from? How did they get here? Where are they now?
- Team members then collaborate to help each team member develop a working story board.
- Team members collect supporting photos, family memorabilia, newspaper clippings, and other "props".
- Team members "produce" their stories, using their selected medium.
- The teacher works with students to identify elements of powerful feedback. Students will all play the role of critical friend, using their identified feedback elements to guide their critique.
- Finally, a showcase is organized to share the stories. Depending on the medium used, the showcase might be a film festival, an art gallery, a book reading, and so forth.
- During the showcase, students play the role of critical friend and capture feedback to be shared later with the groups.

Synthesis, Reflection/Debriefing

- What stories really stand out? Why?
- What was the most challenging or rewarding part of this project? Why?
- How did this activity help you improve your own work?
- What did you learn about group collaboration, and how could this process be approved?
- How did this task help you (1) build stronger relationships and connections with your peers; (2) develop respect for your peers' perspectives; (3) take responsibility for your learning; and/or (4) connect to learning that is important/interesting to you?

Using the Featured CLRP Strategies with Arts Content

"Creativity is now as important in education as literacy."

– Sir Ken Robinson

Using the Featured CLRP Strategies with Arts Content

In the following pages, we describe how each of our featured strategies might be used in a classroom with specific arts content. These strategies in arts learning action are examples of how educators might use the generic strategy featuring visual and performing arts content. They are illustrative in nature. We hope that you will explore how to use the strategies in your own learning context and expand the examples available in this publication.

The arts provide students with opportunities for creative expression, critical analysis, and problem solving. They are a perfect setting for implementing CLRP strategies such as these that strive to engage students in fruitful interactions that lead to learning successes.

ARTS LEARNING EXAMPLES AT-A-GLANCE

FEATURED CLRP STRATEGY	ARTS DISCIPLINE/ TARGET GRADES	ARTS OBJECTIVE
Academy Awards	Musical Theatre Grades 6-8	Discuss the skills considered for a musical theatre presentation referencing award criteria such as for the Tony, Emmy, and Grammy, and apply these criteria when reviewing a musical theatre performance.
Altered Texts	Visual Arts Grades K-Adult	Create a finished artwork on a page of text, and discuss the themes of the author or the text with which students engage.
Big Words for Big Minds	Arts Integration – Visual Arts and Mathematics Grade 3	Draw a bilaterally symmetrical design, and describe and classify different types of quadrilaterals (and/or triangles) in their own and others' art.
Clippings Poem	Visual Arts Grades 4-Adult	Create a work of visual art using a group clippings poem with a title and at least 10 lines that uses English and Spanish. The artwork reflects at least three visual art elements; and the poem and the art respond to the prompt: The Power of We to Change Our World. Collaboratively share the poem and art with the class and provide a self-analysis of the poetic and visual arts choices used in creating them.
Collaborative Poem	Theatre Arts Grades K-12	Use discussions of artwork to develop lists of descriptive words and phrases. Use these to write sentence strips then compose a collaborative poem and do a spoken word performance.
Dancing Phrases	Dance Grades 7-12	Demonstrate in groups a given dance phrase and then their own interpretation of the phrase followed by a whole group discussion on being both a performer and an observer.
Discussion Method	Arts Integration – Visual Arts and Mathematics Grade 3	Create a bilaterally symmetrical design with various types of quadrilaterals and use a print making technique to repeatedly print their design to create radial symmetry.
Face-to-Face	Theatre Arts Grades 4-5	Perform a play incorporating music and dance to demonstrate and share their knowledge of selected historical figures and specifically that character's motivation.
Fishbowl	Visual Arts Grades 6-8	Use historical, cultural, and other contextual information about an artist and a particular artwork to make hypotheses about the artist's intent; craft inquiries that are likely to allow us to know more definitively the artist's intent. Engage in an "artful conversation" to more deeply understand a particular artist and his/her work.

ARTS LEARNING EXAMPLES AT-A-GLANCE *(continued)*

FEATURED CLRP STRATEGY	ARTS DISCIPLINE/ TARGET GRADES	ARTS OBJECTIVE
Fortunately/ Unfortunately/ But All of a Sudden	Theatre Arts Grades 6-12	Explore the elements of a good story or script, noting the beginning/ middle/end, characters, location, situation, rising action, climax, conclusion. Then tell the story together as an ensemble one sentence at a time.
Genre Transformation	Dance Grades 3-6	Identify key vocabulary in a dance unit, and demonstrate understanding by choreographing a dance in two (or more) styles such as ballet and hip hop.
Jigsaw	Visual Arts Grades 3-12	Read and analyze art through inquiry and effectively communicate or teach the concepts described in the reading or articulate the use of the elements of art to group members.
Listening Bodies: Kinesthetic and Spatial-Perceptual Listening	Dance Grade 9-12	Explore the way a dancer "listens" and how that influences how a dancer moves and makes movement choices and then, individually and in groups, generates dance movements from different source material: music, instruction, internal influence, external influence.
Memory Moves	Dance Grades K-12	Choreograph a dance with 8-count phrases to represent a given topic, and perform it to music.
Poet as Radio	Visual Arts Grades K-Adult	Work together as a group to create and perform a collaborative poem that models a process for how they then create an individual poem. Students will then be able to discuss the themes of the author or text they engaged with as well as the theatre/performance features/criteria that contribute to a powerful performance.
S.C.O.P.E.	Visual Arts Grades 3-12	Engage in an artistic and historic inquiry process that uses cultural artifacts to deepen observation and critical thinking capacities and apply these skills to novel situations.
Snowball	Visual Arts Grades 3-Adult	Identify the traits used in creating Japanese Notan that are found in the artwork of other cultures by analyzing the use of art elements and principles of design.
Tableau	Theatre Arts Grades K-2	Create a skit or tableau to demonstrate understanding of the "life cycle" of paper (from tree to the recycle bin).
Text Detectives	Theatre Grades 6-12	Participate in shared decision-making through choral ensemble work, exploring meaning in text through physical gesture and voice exploration.
Think Pair Share	Visual Arts Grade K	Use language and their own drawn picture to describe the artwork, define what the image is about, and describe how it might be changed or done differently next time.
Visual Thinking	Visual Arts Grades K-Adult	Recognize and describe patterns found in the environment and in works of art.
Who Am I?	Media Arts Grades 7-12	Produce a 5-10-minute video that connects students' own individual story based on family history to the human story.

ACADEMY AWARDS

A CLRP STRATEGY CONNECTED TO THEATRE ARTS

This strategy asks students to identify elements of quality in a product or performance and to rate their own and others' products and performances based on those elements and criteria. The strategy serves to extend analytical and metacognitive skills.

VAPA DISCIPLINE	CONTRIBUTING REGION/ ARTS LEAD	SOURCE	MODULE ALIGNMENT
Theatre Arts (Musical Theatre)	3 – Steven Winlock	Adapted from Linda Christiansen by Francisca Sánchez	3 – Common Core & 4 Cs
TARGET GRADE(S)	**GROUPING**	**TIME NEEDED**	**MATERIALS**
6 -8	Whole Group	Two 30-40 Minute Periods	• Student Evaluation Portfolios

THEME/BIG IDEA

How Performance Reflects Quality, Skill, and Preparation

Every performance reflects certain levels of quality, skill, and preparation. To the extent that we know what those criteria are, we can use them to refine both our performance and our judgment of such performances.

THEATRE ARTS OJECTIVE

Discuss the skills considered for a musical theatre presentation ref terencing award criteria such as for the Tony, Emmy, Grammy, and apply these criteria when reviewing a musical theatre performance.

LEARNING ABOUT THE STUDENTS

- Assessment of students' understanding, knowledge, and rationale for recognition of the presentation that warranted an award.

TEACHER RESOURCES

- Creativity at the Core: Module 3 Common Core: Implementing Arts through Communication, Collaboration, Critical Thinking, and Creativity K-12
- Arts Learning Leadership: Strategies for Success Inspiring Voices

STUDENT PRIOR PREPARATION OR REQUISITE SKILLS/ KNOWLEDGE

Students should have prior knowledge of understanding of the "awards" that can be presented in each of the arts disciplines (i.e., Tony, Emmy, Grammy.) This knowledge should align with the purpose of the award and the types of elements that are considered for each of the awards. For example, the Tony focuses on live theater production. Elements taken into consideration for this award are in the areas of best actors, best music, best costumes, best stage productions, etc. This award focuses on the production and presentation of theater.

This strategy will align to the lesson in Module 3 - *Common Core: Implementing Arts through Communication, Collaboration, Critical Thinking, and Creativity*, especially on the lesson using the musical selection of "Defying Gravity" from the musical Wicked.

PERFORMANCE-BASED ASSESSMENT

Assessment will be through the evaluation of the student portfolios. Students will reflect on the understanding they have of these awards and the purpose. The awards also assist with the presentation and performing of their art discipline, in this case musical theatre. The connection of understanding the level of presentation can be directly connected to the understanding of what is delivered and what will also be assessed of the student understanding as they reflect in their student portfolios.

ASSESSING & BUILDING BACKGROUND KNOWLEDGE

- Teacher should work on aligning students' understanding of the level of presentation skills with the criteria that warranted recognition of an award.
- Examples: Tony Awards, the Academy Awards, the Grammys, can all be shown to give students an understanding of the awards. (These are available on youtube).

ACADEMY AWARDS *(continued)*

A CLRP STRATEGY CONNECTED TO THEATRE ARTS

PROCESS

- Teacher asks students to brainstorm what they know about how people who are really good in their fields get recognized by their peers. Teacher/students can mention awards like the Academy Awards, the Emmys, Tonys, etc. The conversation can move into how and why the judges make the choices they make. What criteria do they use?
- Students outline the key aspect of performance in the disciplines of Theater and Music. Teacher assists to make sure the key qualities/criteria are included on the students' lists.
- Then, students check two items on their lists that are most important to them. Students elaborate on how they learned these two techniques/strategies or how they currently use them in musical theatre. Students also tell how knowing these two strategies will influence their next product/performance.
- Students review the musical selection of "Defying Gravity" and discuss what elements of the presentation of performance of the song would be noted for recognition and where their two elements fit in. They consider how they would focus on these elements in their own performance of "Defying Gravity".
- Students select a group of judges who will be judging the performances based on the performance criteria students have identified and personally selected.
- Next, students prepare to perform their version of "Defying Gravity", using the criteria outlined previously -- elements to support their presentation of the musical selection.
- The judges apply the criteria and select the awards recipients, noting specifically how the performances met the criteria for excellence.
- Students then imagine that that they have been recognized as one of the state's outstanding people in musical theatre and have been asked to write/speak about their performance of "Defying Gravity".
- Students:
  - Tell how they "got" this piece: what was the inspiration? They discuss why they performed it the way they did.
  - Tell what this piece demonstrates about their ability in musical theatre. They use an effective introduction, development of a powerful argument, use of imagery and rhythm, or expansion of character through dialogue.
  - Talk about how their performance evolved through practice and rehearsal: What changed and why? How do these changes reflect their growing knowledge about their discipline?
  - Discuss the role their classmates/colleagues played in improving their performance.
  - Write their observations about their performance habits: what they've noticed helps them get started on a performance or helps them improve it.
  - Discuss their observations about what "good" or "quality" is in musical theatre, by using examples from their work, the work of their peers, or the work of professionals in their field.
- Students record their work, observations, and feedback from others in their evaluation portfolios.

SYNTHESIS, REFLECTION/DEBRIEFING

The teacher engages students in a discussion around the following questions:

- How did the elements that are being judged impact your performance?
- Did it impact the quality of your presentation? How did it help/hinder? How did the judging process assist or not in the presentation?
- Students will reflect on this process in their portfolio. The reflection will focus on what knowledge they have gained around the "award" processes in the arts, and how it has had an impact on the presentation of the artist.

APPLYING LEARNING IN NEW CONTEXTS

- Students will build an understanding of the connection of awards to the development of skills such as quality of performance; building of skills, and goal setting.

ACADEMY AWARDS *(continued)* A CLRP STRATEGY CONNECTED TO THEATRE ARTS		
PEDAGOGICAL PRINCIPLES AND PRACTICES ADDRESSED BY THE STRATEGY		
✓ *Check if addressed in the strategy.*	**SPECIFIC PEDAGOGICAL PRINCIPLES** *These essential pedagogical principles should inform our specific classroom practice. (Adopted by Creativity at the Core from Jackson's Pedagogy of Confidence)*	**HOW ADDRESSED BY STRATEGY?** *This strategy addresses and enacts these essential pedagogical principles, which operationalize our values around cultural and linguistic responsiveness.*
✓	Identifying and building on student strengths.	The lesson will focus on identifying the skills that are needed to have an impact on the quality of performance. Through this process students will identify their skills and level of those skills and assess the level of the skills as they relate to a strength.
	Establishing powerful relationships that nurture success.	
✓	Eliciting high intellectual performance.	The lesson assists with identifying what is a high level of performance that supports recognition and also establishes goals to obtain that level of performance. The lesson includes assessment of where students are in their performance level, and guides them in outlining what is needed to get to that high level of intellectual performance.
	Engaging students actively in the learning process.	
	Creating environments of enrichment rather than remediation.	
	Situating learning in the lives of students.	
	Addressing the prerequisites for learning.	
✓ *Check if addressed in the strategy.*	**SPECIFIC CLRP PRACTICES** *How will this strategy contribute to creating a culturally and linguistically responsive learning environment?*	**HOW ADDRESSED BY STRATEGY?** *How does this strategy addresses, contributes to, and/or enacts one or more of these features of culturally and linguistically responsive learning environments?*
LANGUAGE/CULTURE		
✓	Asserting the legitimacy of students' languages and dialects and using students' languages, cultures, experiences, and skills to create new successes.	Every culture has criteria for quality of performance. The activity focuses on using students' languages to identify the relevant high levels of performance.
	Building a broad array of language/literacy, crosscultural, and multimedia communication skills.	
	Celebrating, respecting, and appreciating our language and cultural diversity.	
	Taking advantage of cultural traditions to help students process information more efficiently and effectively.	
	Being responsive to the lives of our students and families.	

ACADEMY AWARDS *(continued)* A CLRP STRATEGY CONNECTED TO THEATRE ARTS		
LEARNING COMMUNITY		
	Developing a sense of community, self-determination, trust, and democracy.	
✓	Providing affirmation, mutual respect, and validation.	This activity focuses on identifying the agreed upon areas in judging quality performances and the use of these skills to create a community that has mutual respect and understanding of these skills.
	Minimizing social threats, and maximizing opportunities to connect with others in community.	
✓	Creating a safe learning environment and modeling high expectations for learning.	This activity focuses on the ability to perform and to be judged on the skills needed to be recognized as a high level of performance, all while in a supportive environment. In addition, students will develop knowledge and understanding of the overall concept of awards.
	Promoting assets-based rather than deficit-focused perspectives and behaviors.	
	Explicitly addressing the impact of the context in which students of color live and helping them develop counter-narratives to the resulting negative portrayals of them and their families.	
STUDENT AGENCY, VOICE, & MINDSET		
	Honoring students' voices and creating environments where student voice permeates the classroom instruction.	
	Helping students create a counter-narrative about their identity as learners.	
	Providing students with the language to talk about their learning and thinking (metacognition) and to mark/assess their progress.	
	Supporting students in using their learning to create new knowledge, art, and understanding.	
✓	Activating students' ability to direct their attention to their own learning (awakening the RAS).	Students will build knowledge of the skills they have and those needed for high level performance.
✓	Providing a clear process for reflecting and acting on teacher/peer feedback.	Throughout the lesson, students will have an opportunity to reflect and respond to feedback.
STRETCHING & BRIDGING		
✓	Intentionally connecting new learning to students' background knowledge and experiences. Helping students bridge from prior knowledge/learning to new learning.	The activity helps students understand concepts around "awards," the understanding and purpose of the award, along with the use of how these awards can strengthen students' performance and quality of performance as well as develop the skills needed to strengthen performance and learning.
✓	Challenging students and providing opportunities for them to "stretch," expanding their potential to do more complex thinking and learning.	Throughout the lesson, students will gain understanding of the complexity of awards and the impact the strategies have in assisting in their own skills and development.

ALTERED TEXTS

A CLRP STRATEGY CONNECTED TO VISUAL ARTS

This art-centered literacy strategy allows participants to make a deep personal connection with complex text prior to having to engage in any other kind of analysis and builds the capacity for participants to connect with the words of others. This is an important skill moving forward with making text-to-text connections, text-to-self connections, & text-to-world connections.

VAPA DISCIPLINE	CONTRIBUTING REGION/ ARTS LEAD	SOURCE	MODULE ALIGNMENT
Visual Arts	4 – Derek Fenner	Derek Fenner	4 – Court/Community Schools 5 – Culturally Responsive Arts Learning
TARGET GRADE(S)	**GROUPING**	**TIME NEEDED**	**MATERIALS**
4 - Adult	Individual	60-90 Minutes	• A Text • Pens, Markers, Colored Pencils

THEME/BIG IDEA	VISUAL ARTS OBJECTIVE
Finding yourself in the voice of others. How can you connect to an author or text?	Create a finished artwork on a page of text, and discuss the themes of the author or the text with which students engage.
LEARNING ABOUT THE STUDENTS	**TEACHER RESOURCES**
If the classroom has second-language learners, the activity should allow for more than one language in both the expression and in the content of the activity.	Module 4 has a few slides on this in a screencast video on art-centered literacy strategies.
STUDENT PRIOR PREPARATION OR REQUISITE SKILLS/ KNOWLEDGE	**PERFORMANCE-BASED ASSESSMENT**
Though this strategy can be scaffolded for younger, pre-writing participants, it is best utilized with participants who can already write.	Students will create a finished artwork on a text. Students will then be able to discuss the themes of the author or text they engaged with.

ASSESSING & BUILDING BACKGROUND KNOWLEDGE

This strategy directly surfaces prior knowledge of students. It then extends that prior knowledge into new understandings.

PROCESS

- Provide each participant with a written text. This can be a chapter or an article, and students do not need to have the same page. They also do not have to have read the text, but the content of the text should be something related to what students will be studying or learning about. You can also choose text that brings up important issues you want to discuss. It is a good idea to offer texts in every language represented in your setting. This allows non-native English speakers full expression.
- Ask them to circle with a pencil words or phrases that they are drawn to.
- Then show Tom Phillips, "Humument" http://www.tomphillips.co.uk/humument/slideshow/1-50
- Let them explore his work.
- Use some Visual Thinking Strategies to discuss the work: https://vtshome.org/
  - What is going on in this picture?
  - What do you see that makes you say that?
  - What more can we find?
- Then ask them to look back at their text and create a Tom Philips inspired work of art.
- Have them hang up their artwork.
- Engage the students in a discussion of their work, in the same way that they discussed Phillips' work. What surprised them about the process?
- As part of the discussion, have students reflect on and share the design/visual arts elements that they incorporated into their artwork. How do these make the artwork more powerful?
- Discuss what they know about the text just by the process and looking at the artwork.
- Make sure to allow those who speak all of the languages a chance to talk about what they saw/experienced to those who only speak English.
- At this point, ask students to read the actual text. They will find comfort when they get to the part of the text that they altered. This will allow them to feel like an expert in at least one part of the text.

ALTERED TEXTS *(continued)*

A CLRP STRATEGY CONNECTED TO VISUAL ARTS

SYNTHESIS, REFLECTION/DEBRIEFING	APPLYING LEARNING IN NEW CONTEXTS
The teacher engages students in a discussion around the following questions: • What was the most challenging or rewarding part of this task? • How did this activity help you remember what you already knew about the topic as well as learn something new? • How did this activity help you get into a text that you perhaps thought was too difficult at first? • How did this activity help you relate to someone else's writing/thinking? • How did this task help you (1) develop respect for your peers' perspectives; and/or (2) connect to learning that is important/interesting to you? • How will you be able to use what you did/learned today to help you in future learning tasks? • What helped you succeed at the task? What kept you from being as successful as you would have liked? • Did you feel that you and your classmates cooperated and listened well and communicated effectively?	Students will build an understanding of the connection of awards to the development of skills such as quality of performance; building of skills; goal setting.

PEDAGOGICAL PRINCIPLES AND PRACTICES ADDRESSED BY THE STRATEGY

✓ *Check if addressed in the strategy.*	**SPECIFIC PEDAGOGICAL PRINCIPLES** *These essential pedagogical principles should inform our specific classroom practice. (Adopted by Creativity at the Core from Jackson's Pedagogy of Confidence)*	**HOW ADDRESSED BY STRATEGY?** *This strategy addresses and enacts these essential pedagogical principles, which operationalize our values around cultural and linguistic responsiveness.*
✓	Identifying and building on student strengths.	Builds on student's prior knowledge of poetry and effective communication.
	Establishing powerful relationships that nurture success.	
✓	Eliciting high intellectual performance.	Builds on students own sense of self as a powerful learner.
✓	Engaging students actively in the learning process.	Students actively engage in creating new art.
✓	Creating environments of enrichment rather than remediation.	Students are seen as capable learners and do-ers who can access complex text.
	Situating learning in the lives of students.	
	Addressing the prerequisites for learning.	

✓ *Check if addressed in the strategy.*	**SPECIFIC CLRP PRACTICES** *How will this strategy contribute to creating a culturally and linguistically responsive learning environment?*	**HOW ADDRESSED BY STRATEGY?** *How does this strategy addresses, contributes to, and/or enacts one or more of these features of culturally and linguistically responsive learning environments?*
LANGUAGE/CULTURE		
✓	Asserting the legitimacy of students' languages and dialects and using students' languages, cultures, experiences, and skills to create new successes.	Students are provided with texts in their own languages and encouraged to use their languages throughout the process.
✓	Building a broad array of language/literacy, crosscultural, and multimedia communication skills.	Students are encouraged to explore multiple uses of language to communicate their own experiences, thoughts, and ideas.

ALTERED TEXTS *(continued)* A CLRP STRATEGY CONNECTED TO VISUAL ARTS		
LANGUAGE/CULTURE *(continued)*		
✓	Celebrating, respecting, and appreciating our language and cultural diversity.	The languages and cultures of every student are respected and used.
	Taking advantage of cultural traditions to help students process information more efficiently and effectively.	
✓	Being responsive to the lives of our students and families.	The activity helps students draw on their own lives and experiences.
LEARNING COMMUNITY		
✓	Developing a sense of community, self-determination, trust, and democracy.	*Students work as a community to share their work.*
✓	Providing affirmation, mutual respect, and validation.	Students' work and ideas are accepted as valid and valuable.
✓	Minimizing social threats, and maximizing opportunities to connect with others in community.	The classroom becomes a safe space for all students to participate fully.
✓	Creating a safe learning environment and modeling high expectations for learning.	This activity encourages students to take risks without penalty.
✓	Promoting assets-based rather than deficit-focused perspectives and behaviors.	Students are seen as capable and bringing rich experiences and language.
	Explicitly addressing the impact of the context in which students of color live and helping them develop counter-narratives to the resulting negative portrayals of them and their families.	
STUDENT AGENCY, VOICE, & MINDSET		
✓	Honoring students' voices and creating environments where student voice permeates the classroom instruction.	Students draw from their own languages and experiences to create new art.
✓	Helping students create a counter-narrative about their identity as learners.	Students are expected to see themselves as learners and to voice their own identities.
	Providing students with the language to talk about their learning and thinking (metacognition) and to mark/assess their progress.	
✓	Supporting students in using their learning to create new knowledge, art, and understanding.	This activity guides students in creating new art based on their ideas and experiences.
	Activating students' ability to direct their attention to their own learning (awakening the RAS).	
✓	Providing a clear process for reflecting and acting on teacher/peer feedback.	Students engage in personal reflection and debriefing.
STRETCHING & BRIDGING		
✓	Intentionally connecting new learning to students' background knowledge and experiences. Helping students bridge from prior knowledge/learning to new learning.	This activity intentionally asks students to draw from their own experiences and knowledge to create new learning and art.
✓	Challenging students and providing opportunities for them to "stretch," expanding their potential to do more complex thinking and learning.	Students are guided in moving from their own ideas to accessing complex text.

BIG WORDS FOR BIG MINDS

A CLRP STRATEGY CONNECTED TO ARTS INTEGRATION

This vocabulary enrichment strategy allows students to add more elaborated vocabulary to their repertoire and to deepen their understanding of the targeted vocabulary by exploring those words from a variety of perspectives in a way that brings personal meaning to the words.

VAPA DISCIPLINE	CONTRIBUTING REGION/ARTS LEAD	SOURCE	MODULE ALIGNMENT
Arts integration	11 – Shannon Wilkins	Shannon Wilkins	11 – Assessing Arts Integration
TARGET GRADE(S) 3rd Grade	**GROUPING** This is a whole-class lesson. Students also work in small groups during the PRE-SESSION MATH LESSON, and in pairs during LESSON ONE.	**TIME NEEDED** 40 minutes needed for PRE-SESSION MATH LESSON 90 Minutes needed for LESSON ONE: DISCUSS ART, CREATE DESIGN	**MATERIALS** PRE-SESSION MATH LESSON • Angle-legs mathematics manipulatives for creating quadrilaterals, and/or examples of different types of quadrilaterals LESSON ONE: DISCUSS ART, CREATE DESIGN • Ebony or Charcoal Pencils, (or any soft pencil) • Blank Paper or Student Journals • Photocopied Template of a 4.5-inch Square on Plain Paper • Rulers • Colored Pencils • Angle-Legs Mathematics Manipulatives (for creating quadrilaterals, and/or examples of different types of quadrilaterals) • Examples of Bilateral Symmetry (search online for images displaying bilateral symmetry)

THEME/BIG IDEA	VISUAL ARTS OJECTIVE
During this lesson sequence (PRE-LESSON, LESSON ONE, AND LESSON TWO), students learn to create a bilaterally symmetrical design with various types of quadrilaterals and repeatedly print their design to create radial symmetry. During the PRE-SESSION MATH LESSON, students learn about the attributes of quadrilaterals. During LESSON ONE: DISCUSS ART, CREATE DESIGN, students learn about bilateral symmetry, create a bilaterally symmetrical design, and describe and classify different types of quadrilaterals in their own and others' art.	Draw a bilaterally symmetrical design, and describe and classify different types of quadrilaterals (and/or triangles) in their own and others' art.
LEARNING ABOUT THE STUDENTS Know who your English Learners are so that you can form pairs, trios, and/or small groups that include both English Learners and fluent English speakers.	**TEACHER RESOURCES** • Videotaped introduction to the Polygon Radial Prints lessons. Focus on PRE-SESSION MATH LESSON (2:48 on the video) and LESSON ONE: DISCUSS ART, CREATE DESIGN (4:09 on the video). http://armoryarts.org/art-education-the-armory/artful-connections-with-math/grade-3-polygon-radial-prints/ • Lesson plan for the Polygon Radial Prints lesson. Focus on PRE-SESSION MATH LESSON and LESSON ONE: DISCUSS ART, CREATE DESIGN. http://armoryarts.org/assets/math-art-lessons/polygonradialprintv1.pdf • Online images of bilateral symmetry. Google "bilateral symmetry", "bilateral symmetry in nature", and "bilateral symmetry in art and design" and look for appropriate, illustrative images.

BIG WORDS FOR BIG MINDS *(continued)*

A CLRP STRATEGY CONNECTED TO ARTS INTEGRATION

STUDENT PRIOR PREPARATION OR REQUISITE SKILLS/ KNOWLEDGE	PERFORMANCE-BASED ASSESSMENT
• Students should be familiar with basic geometric shapes. • Students must be able to work productively in small groups on an art activity. • Students must be able to engage in pair, trio, and/or small group discussions with classmates, sharing their ideas and listening respectfully to others. • With attention to grouping practices by the teacher, students of multiple proficiency levels will successfully learn and engage in this lesson.	Each student creates a bilaterally symmetrical design that utilizes quadrilaterals.

ASSESSING & BUILDING BACKGROUND KNOWLEDGE

NOTE:

These lessons focus on quadrilaterals. However, lessons could be adapted to focus on quadrilaterals and triangles, or only on triangles.

PRE-SESSION MATH LESSON

- As you prepare for the lesson, plan for whole-class instruction, with students working in small groups during the lesson. Assure that English Learners are grouped with students who are more fluent in English.
- As you prepare for the lesson, be sure to review the lesson plan, watch the lesson video, review the Big Words for Big Minds strategy, and prepare materials for the Pre-Session Math Lesson.
- Ask students these two focus questions:
  - » What are the attributes of shapes?
  - » How does knowing the attributes of different types of quadrilaterals help you tell the difference between them?
- Review the Big Words for Big Minds approach to expand and deepen academic vocabulary knowledge. Look at Procedures listed for this strategy, and be sure that as you discuss vocabulary related to quadrilaterals, you talk about word meaning, first language equivalents, form (grammatical category), use, etc.
- Share examples of quadrilaterals using angle-legs or other manipulatives or graphic representations of these quadrilaterals. Make sure to rotate manipulatives of so that students learn to identify them by their attributes as opposed to memorizing how they look in a certain position.
- Introduce or review the key terms for quadrilaterals - rectangle, square, rhombus, and trapezoid – and/or the key terms for triangles - scalene, isosceles, equilateral, and right triangle.
- Discuss the attributes of each shape, and use these terms in context.
- Ask students to identify examples of these shapes in the environment.
- Use the Big Words for Big Minds strategy of building individual and/or class dictionaries. Add the key terms to the dictionary. Include a sketch of each figure.
- In small groups, have students create a circle map focused on quadrilaterals. Have students include shapes that are quadrilaterals inside the circle, and shapes that are not quadrilaterals outside the circle.
- Create a classroom circle map with all groups contributing. If groups have the same (or similar) brainstorms, place a check by that idea/thought on the circle map.
- Use the Big Words for Big Minds Reflection activities to guide students in reflecting on the activity. Ask students questions such as:
  - » What was the most challenging or rewarding part of making the circle chart?
  - » How did this activity help you remember what you already knew about the topic? How did this activity help you learn new things about the topic? How did this task help you become a better learner?
  - » How will you be able to use what you did/learned in this task to help you in future learning tasks?
- Use the Big Words for Big Minds Process Debriefing activities to guide students in reflecting on the activity. Ask students questions such as:
  - » Did you feel that people in your group/class cooperated? Listened well? Communicated effectively? Included all learners?

LESSON ONE: DISCUSS ART, CREATE DESIGN

- As you prepare for the lesson, plan for whole class instruction, with students working in pairs during the lesson. Assure that English Learners are paired with students who are more fluent in English.

BIG WORDS FOR BIG MINDS *(continued)*

A CLRP STRATEGY CONNECTED TO ARTS INTEGRATION

- As you prepare for the lesson, be sure to review the lesson plan, watch the lesson video, and prepare materials for the lesson. Select images of bilateral symmetry that you will share with students. There is one image in the lesson plan, and there are additional images on the video. Other images are readily available online. Consider using some images from nature, and some from art or design.
- Begin the lesson by assessing prior knowledge about quadrilaterals. Ask students what they know about quadrilaterals. Review different kinds of quadrilaterals, rotating the quadrilaterals to assure that students can identify them by their attributes rather than memorizing how they look in a certain position.
- Ask students what they know about symmetry, and draw from that knowledge as you continue the lesson.

PROCESS

- Show students the art images from the lesson plan. Ask the following questions as you discuss the images:
  - What do you see?
  - What kind of quadrilaterals do you notice?
  - What do you notice about the size of the quadrilaterals?
  - Why do you think the artist placed the quadrilaterals where he/she did?
  - Where is the positive and negative space?
  - How does your eye move across the page?
  - What patterns do you recognize?
  - Which lines or shapes seem to be moving?
- Introduce the term bilateral symmetry, and show students multiple images of bilateral symmetry. Ask students to identify examples of bilateral symmetry.
- Have students use either a journal page or a blank paper to create a bilaterally symmetrical design. Direct them to do the following:
  - Fold a corner of a page in their journal (or paper) over to create a right triangle and open it up again.
  - Draw shapes in charcoal on the part of the paper that was folded over.
  - Fold paper over and rub so charcoal transfers to the other side of the paper.
- Then, give each student a copy of the page with the 4.5-inch square pattern.
  - Use a ruler to divide the 4.5-inch square in half horizontally or diagonally, creating two equal rectangles. Trace over this line with a colored pencil. This will be the line of symmetry.
  - Draw a quadrilateral on the line of symmetry and an identical one on the other side of the line of symmetry. Repeat for other types of quadrilaterals.
  - Have students continue to fill their square with quadrilaterals, making sure to have at least one of each kind of quadrilateral and to vary the sizes of quadrilaterals. Remind them to make a mark on one side of the line of symmetry and immediately repeat the same mark on the other side, rather than creating a design on one side and replicating it on the other.
  - Fill in the space with as many quadrilaterals as possible, but do not fill the entire page as there needs to be some negative space.
  - Students who finish early can use colored pencils to color code each different kind of quadrilateral.
- Important: Save students' 4.5-inch square designs; these designs will be used during the printmaking process in the next lesson.

SYNTHESIS, REFLECTION/DEBRIEFING

Have students work in pairs.

- Ask students to look at their partner's work and identify one of each kind of quadrilateral in it.
- Ask students to look at their partner's work and identify parts of the design that are symmetrical in it.

APPLYING LEARNING IN NEW CONTEXTS

- Students will apply learning from today's pre-session mathematics lesson and lesson in a new context during LESSON TWO: CREATE PRINT, REFLECT.
- Ask students to look for examples of quadrilaterals and bilateral symmetry in their home and environment. Ask them to make a list of examples. Have students bring that list to LESSON TWO: CREATE PRINT, REFLECT.
- Extension Activity: Show students how rotating their designs through the line of symmetry can create movement.

BIG WORDS FOR BIG MINDS *(continued)* A CLRP STRATEGY CONNECTED TO ARTS INTEGRATION		
PEDAGOGICAL PRINCIPLES AND PRACTICES ADDRESSED BY THE STRATEGY		
✓ *Check if addressed in the strategy.*	**SPECIFIC PEDAGOGICAL PRINCIPLES** *These essential pedagogical principles should inform our specific classroom practice. (Adopted by Creativity at the Core from Jackson's Pedagogy of Confidence)*	**HOW ADDRESSED BY STRATEGY?** *This strategy addresses and enacts these essential pedagogical principles, which operationalize our values around cultural and linguistic responsiveness.*
	Identifying and building on student strengths.	
	Establishing powerful relationships that nurture success.	
✓	Eliciting high intellectual performance.	Students learn key terms and attributes of geometric shapes, and characteristics and examples of bilateral symmetry. Students utilize this knowledge to better understand art, design, and nature, and to utilize this knowledge in creating their own art.
✓	Engaging students actively in the learning process.	Students participate in a variety of learning activities, including an art activity that requires them to apply knowledge for a productive and creative purpose.
✓	Creating environments of enrichment rather than remediation.	Students build conceptual knowledge, increase vocabulary, and identify/examine examples of quadrilaterals and bilateral symmetry in art, design, nature, and the environment. Examples from visual arts and design enrich and deepen learning.
✓	Situating learning in the lives of students.	Students look for examples of quadrilaterals and symmetry in their own environment.
✓	Addressing the prerequisites for learning.	Understanding of key terms is key to student success in this lesson, and key terms are taught directly and explicitly, using multiple modalities, assuring that all students have prerequisite knowledge required for success in the lesson.
✓ *Check if addressed in the strategy.*	**SPECIFIC CLRP PRACTICES** *How will this strategy contribute to creating a culturally and linguistically responsive learning environment?*	**HOW ADDRESSED BY STRATEGY?** *How does this strategy addresses, contributes to, and/or enacts one or more of these features of culturally and linguistically responsive learning environments?*
LANGUAGE/CULTURE		
	Asserting the legitimacy of students' languages and dialects and using students' languages, cultures, experiences, and skills to create new successes.	
✓	Building a broad array of language/literacy, crosscultural, and multimedia communication skills.	*Students use their own language as they discuss their own work and the work of others during small group and partner discussions with peers.*
	Celebrating, respecting, and appreciating our language and cultural diversity.	
	Taking advantage of cultural traditions to help students process information more efficiently and effectively.	
	Being responsive to the lives of our students and families.	

BIG WORDS FOR BIG MINDS *(continued)* A CLRP STRATEGY CONNECTED TO ARTS INTEGRATION		
LEARNING COMMUNITY		
	Developing a sense of community, self-determination, trust, and democracy.	
✓	Providing affirmation, mutual respect, and validation.	Learning approaches are focused on exploring and examining big ideas through a structured progression of activities in which all students collaborate as equal partners in sharing, creating, and discussing their work.
	Minimizing social threats, and maximizing opportunities to connect with others in community.	
✓	Creating a safe learning environment and modeling high expectations for learning.	This lesson reflects ambitious expectations for student learning and performance in a safe and productive learning environment.
✓	Promoting assets-based rather than deficit-focused perspectives and behaviors.	Teaching activities and lesson design are predicated on strong, positive beliefs about student capability, capacity, agency, and assets.
	Explicitly addressing the impact of the context in which students of color live and helping them develop counter-narratives to the resulting negative portrayals of them and their families.	
STUDENT AGENCY, VOICE, & MINDSET		
	Honoring students' voices and creating environments where student voice permeates the classroom instruction.	
	Helping students create a counter-narrative about their identity as learners.	
	Providing students with the language to talk about their learning and thinking (metacognition) and to mark/assess their progress.	
✓	Supporting students in using their learning to create new knowledge, art, and understanding.	Students use their new knowledge to create their own bilaterally symmetric art, and discuss that work with a partner.
	Activating students' ability to direct their attention to their own learning (awakening the RAS).	
	Providing a clear process for reflecting and acting on teacher/peer feedback.	
STRETCHING & BRIDGING		
✓	Intentionally connecting new learning to students' background knowledge and experiences. Helping students bridge from prior knowledge/learning to new learning.	This lesson begins with questions to evoke prior knowledge, followed by direct instruction to assure that all students know/learn key concepts. All students then apply this learning to different contexts (creating dictionary entries; making a circle chart with examples and non-examples of quadrilaterals; identifying quadrilaterals in the environment; examining examples of symmetry; creating two drawings that display symmetry; discussing their work with others).
✓	Challenging students and providing opportunities for them to "stretch," expanding their potential to do more complex thinking and learning.	Conceptual learning progresses to creative endeavor, informed by examples from accomplished artists and their art.

CLIPPINGS POEM

A CLRP STRATEGY CONNECTED TO VISUAL ARTS

This strategy serves to structure application and synthesis of learning in a creative, nonlinear manner that allows students to explore novel ways of using language, while attending to the visual aesthetics of the student product.

VAPA DISCIPLINE	CONTRIBUTING REGION/ARTS LEAD	SOURCE	MODULE ALIGNMENT
Visual Arts	CCSESA Headquarters	Francisca Sánchez	15 – Building Arts Literacy
TARGET GRADE(S) 6th Grade	**GROUPING** Small Groups of 5 Students Each	**TIME NEEDED** 110 Minutes (Two Class Periods)	**MATERIALS** • 6 Baggies of English & Spanish Magazine Clippings • 12 Glue Sticks • 6 Pairs of Scissors • 6 Poster Boards • Colored Pencils • Oil Pastels • High Quality Black and Colored Marker Pens/Pencils

THEME/BIG IDEA

The Power of We

Students have been exploring how communities have collaborated to change some part of their world and the role the visual arts (and theatre and poetry) have played in how communities have collaborated to change some part of their world.

VISUAL ARTS OBJECTIVE

Create a work of visual art using a group clippings poem with a title and at least 10 lines and that uses English and Spanish. The artwork reflects at least three visual art elements; and the poem and the art respond to the prompt: The Power of We To Change Our World. Collaboratively share the poem and art with the class and provide a self-analysis of the poetic and visual arts choices used in creating them.

LEARNING ABOUT THE STUDENTS

- Know who your English Learners are (and other Spanish speaking students) so that you can form groups that include both native English speakers and native Spanish speakers.
- Ask students/parents to contribute Spanish-language magazines, if they have some in their homes.
- Survey students about their interests. Use this information to identify magazines from which to gather the clippings.

TEACHER RESOURCES

- Spanish language magazines are available in most bookstores and even grocery stores.
- Design Elements/Principles: https://en.wikipedia.org/wiki/Visual_design_elements_and_principles
- Collage: https://en.wikipedia.org/wiki/Collage
- Free Verse: http://www.familyfriendpoems.com/poems/other/
- Found Poems: https://www.poets.org/poetsorg/text/foundpoem-poetic-form
- Google "community collaboration murals" for examples of how artists have worked with communities.

STUDENT PRIOR PREPARATION OR REQUISITE SKILLS/ KNOWLEDGE

Visual Arts:
Students have been learning about the various elements of art: Line, Color, Shape, Form, Value, Space, Texture; as well as the intersection between visual arts and poetry, such as the similarity of pop art and found poetry.
http://www.theartstory.org/movement-pop-art.htm
https://en.wikipedia.org/wiki/Collage

Language/Literacy:
Students have been studying free verse and found poetry. They have been studying about figurative language (metaphors, similes) and their poetic uses.
http://www.familyfriendpoems.com/poems/other/
https://www.poets.org/poetsorg/text/found-poempoetic-form

PERFORMANCE-BASED ASSESSMENT

Students will contribute to the creation of a group clippings poem with a title and at least 10 lines; that uses English and Spanish that appropriately reflects at least three basic visual art elements; and that responds to the prompt: The Power of We To Change Our World. Students will collaboratively share their poem with the class, and provide a self-analysis of their own poetic and artistic (visual arts) choices in creating their poem.

CLIPPINGS POEM *(continued)*

A CLRP STRATEGY CONNECTED TO VISUAL ARTS

English Learners: The English Learners are at the bridging stage of English Language Development and are all Spanish speakers.	

ASSESSING & BUILDING BACKGROUND KNOWLEDGE

- Students work in small groups. (Teacher: Make sure that each group has both native English and native Spanish speakers.) Each group identifies a team leader.
- Before beginning the activity, the teacher prepares cards or popsicle sticks, each with one of the major concepts written on it. (i.e., line, texture, metaphor, free verse). These are in a box or container so they can be drawn randomly.
- Each group is given a letter (A, B, C, etc.), and each student within each group is given a number (1, 2, 3, etc.). The teacher will use the letter/number combinations to call on groups/students.
- The teacher randomly selects a letter to begin. The group with that letter has its team leader come forward to select one of the popsicle sticks and read what is on it to the class.
- Each group has 2 minutes to consider everything they know about that concept, and to identify a question they still have about the concept.
- When time is called, the teacher randomly calls a number/letter combination (i.e., C4). That student stands and shares what his/her group discussed about the concept, ending with the group's question.
- Then, the teacher opens it up to any other teams who want to contribute additional information or respond to the question.
- The final step is for the teacher to clarify any misinformation or gaps in information.
- This process is repeated until all the concepts have been reviewed.

PROCESS

- Students work in their small groups to create one Clippings Poem per group on their theme, The Power of We, using words and phrases clipped from magazines. Each group gets one ziplock baggie of magazine clippings (which include both English and Spanish words and phrases), 2 glue sticks, one pair of scissors, and a poster board.
- Each finished poem must include a title and at least 10 lines, and must include some visual arts elements in the background or border design (using the art supplies provided); at least two lines each in English and Spanish; and examples of metaphors and similes. The way the poem is arranged on the poster board and the added illustrations, designs, or enhancements must also demonstrate the use of at least three of the visual arts basic elements and must emphasize the message of the poem.
- Students begin by spreading their clippings on their tables and reading through them.
- They think about how the ideas expressed in the clippings relate to the theme, The Power of We, and move the clippings around to connect existing ideas and craft new ideas.
- They begin organizing their clippings to form a poem that makes sense and captures important aspects of the theme.
- Once the group is satisfied with the "poem," and how they have used their selected art elements and/or principles of design to create a visually striking and compelling piece of art, they trim their clippings, if necessary, and glue them onto the poster board, and use the art supplies of their choice to add their enhancements or illustrations to emphasize the message of the poem. For example, the types of lines added may suggest peacefulness or anger. The colors can be bright or cool, or could transition from cool to bright. Shapes can be very organic and flowing, or symmetrical, solid, or isolated.
- After completing their poem, group members prepare a brief "artist's statement" that explains/analyzes the artistic and poetic choices they made in creating their poem. They attach this statement and their names to the back of the poster board.
- Students prepare to present their poem to the class. Every group member must participate in the presentation.

ADDITIONAL NOTES:

- Students don't have to use all their clippings. Unused clippings should be returned to the baggie.
- By mutual agreement, groups can trade or share clippings.
- Students may also cut up their clippings to form new words/phrases or use extra magazine pages to find additional lines, connecting words, punctuation marks, or additional words needed to complete a phrase or thought.

CLIPPINGS POEM *(continued)*

A CLRP STRATEGY CONNECTED TO VISUAL ARTS

SYNTHESIS, REFLECTION/DEBRIEFING	APPLYING LEARNING IN NEW CONTEXTS
The teacher engages students in a discussion around the following questions: • What words/phrases most called to you and why? • What was the most challenging or rewarding part of creating your poem? Why? • What might you/your group/the class try next time to be (even) more successful in a similar task?	• The teacher previews for students how some of what they have learned during this activity will facilitate their learning as they tackle upcoming concepts or units of study. As much as possible, the teacher helps students "name" some of the learning strategies they used that helped them succeed at the task. These are recorded and displayed on charts in the classroom. • Students capture final thoughts and reflections in their journals.

PEDAGOGICAL PRINCIPLES AND PRACTICES ADDRESSED BY THE STRATEGY

✓ *Check if addressed in the strategy.*	**SPECIFIC PEDAGOGICAL PRINCIPLES** *These essential pedagogical principles should inform our specific classroom practice. (Adopted by Creativity at the Core from Jackson's Pedagogy of Confidence)*	**HOW ADDRESSED BY STRATEGY?** *This strategy addresses and enacts these essential pedagogical principles, which operationalize our values around cultural and linguistic responsiveness.*
✓	Identifying and building on student strengths.	This activity builds on students' prior knowledge and experiences to create new learning and art. In a group setting, students are able to collaborate and contribute their strongest skills.
	Establishing powerful relationships that nurture success.	
✓	Eliciting high intellectual performance.	The teacher is able to select magazine clippings that use a variety of interesting and powerful language. Clippings can also be in any target language, including the home languages of the students. Students are able to pool their knowledge and experiences to create a more compelling and/or advanced product. This strategy requires students to synthesize their learning to create new art and knowledge.
✓	Engaging students actively in the learning process.	This is a hands-on strategy that requires that students make decisions about the content, form, and sharing of the end product. Students bring their prior linguistic, cultural, and academic/cognitive knowledge to the task. Additionally, the teacher can ask that each student in the group contribute at least a certain number of clippings.
✓	Creating environments of enrichment rather than remediation.	Poetry and creating poetry is in itself an enrichment activity. By having confidence that the students can create something powerful and beautiful, the teacher sets a certain expectation of the students and communicates a belief that the students are capable of doing this type of work.
	Situating learning in the lives of students.	
	Addressing the prerequisites for learning.	

CLIPPINGS POEM *(continued)* A CLRP STRATEGY CONNECTED TO VISUAL ARTS		
✓ *Check if addressed in the strategy.*	**SPECIFIC CLRP PRACTICES** *How will this strategy contribute to creating a culturally and linguistically responsive learning environment?*	**HOW ADDRESSED BY STRATEGY?** *How does this strategy addresses, contributes to, and/or enacts one or more of these features of culturally and linguistically responsive learning environments?*
LANGUAGE/CULTURE		
✓	Asserting the legitimacy of students' languages and dialects and using students' languages, cultures, experiences, and skills to create new successes.	This strategy welcomes the use of multiple languages. The teacher is able to strategically select clippings that reflect the languages of the students as well as their cultural knowledge and experiences. Students themselves can be invited to contribute clippings for future activities.
✓	Building a broad array of language/literacy, crosscultural, and multimedia communication skills.	In order to create a powerful poem, students must apply their knowledge of how languages work (syntax, lexicon, morphology, and pragmatics), as well as how to organize language to communicate their message in a powerful and compelling way.
✓	Celebrating, respecting, and appreciating our language and cultural diversity.	By using multiple languages, the teacher communicates respect and appreciation of those languages, and a belief that those languages have a place in both the classroom and students' academic learning, as well as in the creation of art and beauty.
✓	Taking advantage of cultural traditions to help students process information more efficiently and effectively.	This strategy builds on features of oral tradition, including recitation, repetition, and chanting, characteristic features of poetry.
✓	Being responsive to the lives of our students and families.	By collecting clippings from magazines that reflect the lives and communities of our students, this strategy can create a sense of connection.
LEARNING COMMUNITY		
	Developing a sense of community, self-determination, trust, and democracy.	
✓	Providing affirmation, mutual respect, and validation.	This strategy calls for students to work in small groups and to contribute their ideas to create a greater whole. When students then share their product, they are able to enjoy the positive reactions of their audience, which affirms their skills and creative power.
	Minimizing social threats and maximizing opportunities to connect with others in community.	
	Creating a safe learning environment and modeling high expectations for learning.	
✓	Promoting assets-based rather than deficit-focused perspectives and behaviors.	This strategy calls for the teacher to view the students as capable of engaging in a complex task. Through this strategy, the teacher can call out the specific strengths students bring to the task.
	Explicitly addressing the impact of the context in which students of color live and helping them develop counter-narratives to the resulting negative portrayals of them and their families.	

CLIPPINGS POEM *(continued)* A CLRP STRATEGY CONNECTED TO VISUAL ARTS		
STUDENT AGENCY, VOICE, & MINDSET		
✓	Honoring students' voices and creating environments where student voice permeates the classroom instruction.	This strategy relies on students' bringing their own voices and perspectives to the task. The completed products/poems are a direct reflection of those voices and perspectives, and to the extent that these products are showcased or displayed, they become a testament to the value of those voices and perspectives.
	Helping students create a counter-narrative about their identity as learners.	
	Providing students with the language to talk about their learning and thinking (metacognition) and to mark/assess their progress.	
✓	Supporting students in using their learning to create new knowledge, art, and understanding.	This strategy calls for the creative application and synthesis of student learning to produce something new.
	Activating students' ability to direct their attention to their own learning (awakening the RAS).	
	Providing a clear process for reflecting and acting on teacher/peer feedback.	
STRETCHING & BRIDGING		
	Intentionally connecting new learning to students' background knowledge and experiences. Helping students bridge from prior knowledge/learning to new learning.	
✓	Challenging students and providing opportunities for them to "stretch," expanding their potential to do more complex thinking and learning.	This strategy calls for a type of genre transformation, a powerful strategy that helps students understand genre conventions, and how conventions differ depending on the social action of the genre. By moving from a variety of texts (including narrative, visual, and kinesthetic texts) to a poetic text genre, students are challenged to function at a meta-level, stretching their thinking and learning.

COLLABORATIVE POEMS

A CLRP STRATEGY CONNECTED TO THEATRE ARTS

This strategy provides a collaborative process that helps students process and synthesize information/learning they are experiencing by transforming that learning into an experience that combines artistry, oracy, and literacy.

VAPA DISCIPLINE	CONTRIBUTING REGION/ ARTS LEAD	SOURCE	MODULE ALIGNMENT
Theatre Arts	7 – Aaron Bryan	Initial Origin Unknown Reframed by Fresno & Tulare COEs	14 – Arts Integration
TARGET GRADE(S)	**GROUPING**	**TIME NEEDED**	**MATERIALS**
K-12	Small Group or Whole Class	45-60 Minutes	• Artwork Related to Chosen Topic • Grade Level Appropriate Written Text • Sentence Strips • Markers • Tape • Theatre Checklist

THEME/BIG IDEA

How can we effectively use language to communicate?

THEATRE ARTS OJECTIVE

Use discussions of artwork to develop lists of descriptive words and phrases. Use these to write sentence strips then compose a collaborative poem and do a spoken word performance.

LEARNING ABOUT THE STUDENTS

Students may struggle when performing the poem. Some may be uncomfortable with public speaking. EL students may need support in choosing the words or phrases for the poem.

TEACHER RESOURCES

- Visual Thinking Strategies: http://www.vtshome.org/what-is-vts/method-curriculum--2

STUDENT PRIOR PREPARATION OR REQUISITE SKILLS/ KNOWLEDGE

- Working collaboratively in groups
- Public speaking
- Silently analyzing artwork

PERFORMANCE-BASED ASSESSMENT

Students will use artwork and text on a given topic. Students will discuss and share what they learned about the topic. Students will create and perform a collaborative poem about the given topic.

ASSESSING & BUILDING BACKGROUND KNOWLEDGE

- As a whole class, students will silently observe the selected artwork.
- The teacher facilitates student discussion of the artwork using a strategy such as, “Visual Thinking Strategies” (vtshome.org) or “See, Think, Wonder” (pz.harvard.edu/resources/see-think-wonder).
- During discussion, students will generate a list of descriptive words and phrases on chart paper, notebooks, sticky notes, or any digital device that the students are familiar with (e.g. Padlet, Google docs, etc.).
- Students read the selected written text and use text coding to note the following:
  - S – A rich sensory description that captures an observation of some aspect of the artwork
  - ! – A reflection using one of the memorable words or phrases in the informational text
  - # – A thought-provoking connection between the written text and the visual arts text
- Using their list from the discussion around the artwork and their text coding, students will write at least one each of the following on the blank sentence strips provided (these may be words or phrases):
  - S – A rich sensory description that captures an observation of some aspect of the artwork
  - ! – A reflection using one of the memorable words or phrases in the informational text
  - # – A thought-provoking connection between the written text and the visual arts text

COLLABORATIVE POEMS *(continued)*

A CLRP STRATEGY CONNECTED TO THEATRE ARTS

PROCESS

- Students form groups of 4-6 for the rest of the strategy.
- Students will read their sentence strips to the rest of the group.
- Students will now compose their collaborative poem by...
  - » Selecting at least one sentence strip per student .
  - » Placing the sentence strips in an order that expresses their understanding of both pieces of text (artwork and informational text).
  - » Revising their sentence strips as needed to make it more poetic (e.g. repeating lines, adding articles [the, and, a, an, etc.], rhyming words, etc.) .
- Next, students will use the theatre checklist to create a spoken word performance of their collaborative poem.
- Finally, students share their collaborative poem through their newly developed spoken word performance.
  - » Students may wish to utilize classroom instruments or everyday objects in the classroom to create soundscapes, sound effects, or musical accompaniment for their spoken word performance.

SYNTHESIS, REFLECTION/DEBRIEFING

The teacher engages students in a discussion around the following questions:

- How are the writing process and the artistic process similar and different?
- What skills and techniques do both artists and writers use in their work?
- What was the most challenging or rewarding part of this task? Why?
- What might you/your group/the class try next time to be (even) more successful in a similar task?

APPLYING LEARNING IN NEW CONTEXTS

- Repeat the process with another topic.
- Create new groups.
- Add instruments, music, or singing to the next poem.
- Translate the poem into another language, and perform it again.

PEDAGOGICAL PRINCIPLES AND PRACTICES ADDRESSED BY THE STRATEGY

✓ *Check if addressed in the strategy.*	**SPECIFIC PEDAGOGICAL PRINCIPLES** *These essential pedagogical principles should inform our specific classroom practice. (Adopted by Creativity at the Core from Jackson's Pedagogy of Confidence)*	**HOW ADDRESSED BY STRATEGY?** *This strategy addresses and enacts these essential pedagogical principles, which operationalize our values around cultural and linguistic responsiveness.*
✓	Identifying and building on student strengths.	Some students may feel comfortable discussing the artwork. Others will enjoy the writing and arranging the sentence strips to create the poem, while others will thrive when it comes to the performance.
✓	Establishing powerful relationships that nurture success.	Students collaborate in discussions, in the writing process and in the final performance. Being in groups allows for "safety in numbers".
	Eliciting high intellectual performance.	
✓	Engaging students actively in the learning process.	Students have choice as when writing and performing the piece.
✓	Creating environments of enrichment rather than remediation.	Doing this process before being assessed on the topic will allow students to engage with the text in a different way.
	Situating learning in the lives of students.	
	Addressing the prerequisites for learning.	

COLLABORATIVE POEMS *(continued)* A CLRP STRATEGY CONNECTED TO THEATRE ARTS		
✓ *Check if addressed in the strategy.*	**SPECIFIC CLRP PRACTICES** *How will this strategy contribute to creating a culturally and linguistically responsive learning environment?*	**HOW ADDRESSED BY STRATEGY?** *How does this strategy addresses, contributes to, and/ or enacts one or more of these features of culturally and linguistically responsive learning environments?*
LANGUAGE/CULTURE		
	Asserting the legitimacy of students' languages and dialects and using students' languages, cultures, experiences, and skills to create new successes.	
✓	Building a broad array of language/literacy, crosscultural, and multimedia communication skills.	Creating poetry and presenting it using spoken word and theatre skills allows students to further develop their public speaking skills.
	Celebrating, respecting, and appreciating our language and cultural diversity.	
	Taking advantage of cultural traditions to help students process information more efficiently and effectively.	
	Being responsive to the lives of our students and families.	
LEARNING COMMUNITY		
	Developing a sense of community, self-determination, trust, and democracy.	
✓	Providing affirmation, mutual respect, and validation.	Giving honest and reflective feedback using the Theatre Checklist allows for respectful discussions and valuable feedback.
	Minimizing social threats and maximizing opportunities to connect with others in community.	
✓	Creating a safe learning environment and modeling high expectations for learning.	Working collaboratively and performing for one another helps to create a safe space.
	Promoting assets-based rather than deficit-focused perspectives and behaviors.	
	Explicitly addressing the impact of the context in which students of color live and helping them develop counter-narratives to the resulting negative portrayals of them and their families.	
STUDENT AGENCY, VOICE, & MINDSET		
	Honoring students' voices and creating environments where student voice permeates the classroom instruction.	
	Helping students create a counter-narrative about their identity as learners.	
	Providing students with the language to talk about their learning and thinking (metacognition) and to mark/assess their progress.	

COLLABORATIVE POEMS *(continued)* A CLRP STRATEGY CONNECTED TO THEATRE ARTS		
STUDENT AGENCY, VOICE, & MINDSET *(continued)*		
✓	Supporting students in using their learning to create new knowledge, art, and understanding.	Using a piece of artwork, text, and theatre checklist encourages students to view the subject through multiple lenses.
	Activating students' ability to direct their attention to their own learning (awakening the RAS).	
✓	Providing a clear process for reflecting and acting on teacher/peer feedback.	Giving honest and reflective feedback using the Theatre checklist promotes respectful discussions.
STRETCHING & BRIDGING		
	Intentionally connecting new learning to students' background knowledge and experiences. Helping students bridge from prior knowledge/learning to new learning.	
✓	Challenging students and providing opportunities for them to "stretch," expanding their potential to do more complex thinking and learning.	Publicly performing a piece that was written as a group provides a very "real world" opportunity for students to further develop their public speaking skills.

DANCING PHRASES

A CLRP STRATEGY CONNECTED TO DANCE

The strategy is designed to expand students' listening through the creative process to their own bodies and movement voices.

VAPA DISCIPLINE	CONTRIBUTING REGION/ ARTS LEAD	SOURCE	MODULE ALIGNMENT
Dance	10 – Armalyn De La O	Nicole Robinson/Sue Roginski	10 – Dance Technique
TARGET GRADE(S)	**GROUPING**	**TIME NEEDED**	**MATERIALS**
7-12	Whole to Group to Individual	2 Class Periods	• Dance Space • Music

THEME/BIG IDEA

Listening through the Creative Process

DANCE OBJECTIVE

In groups, demonstrate a given danced phrase and then their own interpretation of the phrase followed by a whole group discussion on being both a performer and an observer.

LEARNING ABOUT THE STUDENTS

Understand their students dance levels and physical capabilities to tailor a movement phrase for student success.

TEACHER RESOURCES

Articles:
Developing Listening Bodies in the Dance Technique Class; Teaching to the Whole Dancer: Synthesizing Pedagogy, Anatomy and Psychology

STUDENT PRIOR PREPARATION OR REQUISITE SKILLS/KNOWLEDGE

- Student's experience with dance technique class in any genre.
- Ability to understand a dance phrase
- Ability to replicate a given dance phrase by instructor

PERFORMANCE-BASED ASSESSMENT

- Students are divided into groups, can be half and half or if large class, can be multiple groups of five or more.
- Groups are directed to demonstrate the original given phrase and their own interpretation of the phrase.
- Each group demonstrates while peers observe in immediate succession.
- Instructor engages students in whole group discussion on both being the performer and the observer.
- Guiding questions: What did you notice in the doing of the two phrases in a row? What did you observe about the various interpretations through individual movement voices?
- Personal reflection in their dance journal: What did you learn about your own listening body to interpret the movement in the moment using your movement voice?

ASSESSING & BUILDING BACKGROUND KNOWLEDGE

- Spend a few weeks getting to know students in the dance class through various dance learning activities.
- Spend a few weeks teaching traditional technique classes to gain knowledge of student's dance levels, physical dance capabilities.
- Fine tune various movement phrases in various genres to establish student comfort and confidence.
- Build a dance community for respecting each others' dance abilities.
- Build student confidence in giving and receiving feedback from dance instructor and peers.

PROCESS

- Explore the question: How can you listen to your own body and interpret the movement in the moment using your movement voice?
- Repeat a given phrase with this question in mind to listen to their own body facing away from the mirrors.
- Instructor asks students several questions: What happened to the movement phrase? What did you notice while dancing this phrase? What stood out to you this first time? Were you aware of another dancer next to you? Did that inform your movement response?
- Instruct students to repeat their movement phrase with attention to what remained, what changed, and how?
- After 2nd time, students engage in small group dialogue on what remained, what changed and how or why it changed?
- After small group discussion lead whole group discussion allowing students to share their ideas, thinking and responses to peers small group discussions.
- Above activity can be repeated as many times as necessary to provide time for all students to gain confidence in developing their own interpretations of movement phrases, movement voice, and dialoguing with peers and instructor about their own learning through the creative process.

DANCING PHRASES *(continued)*

A CLRP STRATEGY CONNECTED TO DANCE

SYNTHESIS, REFLECTION/DEBRIEFING	APPLYING LEARNING IN NEW CONTEXTS
• Students are divided into groups, can be half and half or if large class, can be multiple groups of five or more. • Groups are directed to demonstrate the original given phrase and their own interpretation of the phrase. • Each group demonstrates while peers observe in immediate succession. • Instructor engages students in whole group discussion on both being the performer and the observer. • Guiding questions: What did you notice in the doing of the two phrases in a row? What did you observe about the various interpretations through individual movement voices? • Personal reflection in their dance journal: What did you learn about your own listening body to interpret the movement in the moment using your movement voice?	• Apply the attention of their individual movement voice to new choreographic phrases. • Apply their understanding of creating dance phrases to my own choreography allowing for individual voice and interpretations.

PEDAGOGICAL PRINCIPLES AND PRACTICES ADDRESSED BY THE STRATEGY

✓ *Check if addressed in the strategy.*	**SPECIFIC PEDAGOGICAL PRINCIPLES** *These essential pedagogical principles should inform our specific classroom practice. (Adopted by Creativity at the Core from Jackson's Pedagogy of Confidence)*	**HOW ADDRESSED BY STRATEGY?** *This strategy addresses and enacts these essential pedagogical principles, which operationalize our values around cultural and linguistic responsiveness.*
✓	Identifying and building on student strengths.	This activity builds on student's prior knowledge of dance technique, abilities and understanding of dance phrases in various genres.
✓	Establishing powerful relationships that nurture success.	This activity builds an atmosphere of trust and respect in the dance classroom.
✓	Eliciting high intellectual performance.	This activity builds on students own body awareness and individual movement choices.
✓	Engaging students actively in the learning process.	Students are continually moving, responding, listening and demonstrating throughout the entire activity.
✓	Creating environments of enrichment rather than remediation.	Students are offered the opportunity to interpret movement and rhythmic phrase through their own bodies and physical responses.
✓	Situating learning in the lives of students.	Students are given agency to bring their own interpretations and movement choices to the technique class.
✓	Addressing the prerequisites for learning.	Students are provided with weeks of instruction to build comfort and confidence in the various dance techniques, learning from peers and receiving feedback from instructor and peers.
✓ *Check if addressed in the strategy.*	**SPECIFIC CLRP PRACTICES** *How will this strategy contribute to creating a culturally and linguistically responsive learning environment?*	**HOW ADDRESSED BY STRATEGY?** *How does this strategy addresses, contributes to, and/or enacts one or more of these features of culturally and linguistically responsive learning environments?*
LANGUAGE/CULTURE		
	Asserting the legitimacy of students' languages and dialects and using students' languages, cultures, experiences, and skills to create new successes.	

DANCING PHRASES *(continued)* A CLRP STRATEGY CONNECTED TO DANCE		
LANGUAGE/CULTURE *(continued)*		
✓	Building a broad array of language/literacy, crosscultural, and multimedia communication skills.	Students communicate their ideas about dance and their reflections about their dance practices to peers and teacher. Students use dance specific language and terms to articulate their ideas.
✓	Celebrating, respecting, and appreciating our language and cultural diversity.	Students use their "voices" in movement and in conversation to support their opinions and ideas. These "voices" are influenced by their own cultural and personal experiences. In giving feedback, students are able to appreciate and acknowledge the differences and similarities among their peers.
	Taking advantage of cultural traditions to help students process information more efficiently and effectively.	
	Being responsive to the lives of our students and families.	
LEARNING COMMUNITY		
✓	Developing a sense of community, self-determination, trust, and democracy.	During the first few weeks of class students are engaged in dance activities that develop these things.
✓	Providing affirmation, mutual respect, and validation.	Students use dance journals to personally reflect and respond to dance learning and provided various whole and small group discussions to gain confidence in working with peers to learn to offer feedback to affirm learning, and validate learning successes.
✓	Minimizing social threats and maximizing opportunities to connect with others in community.	This activity supports teachers in maintaining classroom order and verifying students are actively engaged and participating in classroom activities. Students and teacher work to create a positive community in the classroom so that students feel valued. The teachers create lessons that support the development of this community.
✓	Creating a safe learning environment and modeling high expectations for learning.	This activity helps ensure students understand standards for success in formative and summative assessment. It allows for the creation of adequate time for lessons and units with frequent informal assessments to evaluate student progress.
✓	Promoting assets-based rather than deficit-focused perspectives and behaviors.	This activity helps support students in their development by asking open ended questions about their progress. Students are full participants in their assessment by viewing their work on film and receiving feedback from many sources. Students receive clear and detailed feedback on what is working as opposed to what is not working.
✓	Explicitly addressing the impact of the context in which students of color live and helping them develop counter-narratives to the resulting negative portrayals of them and their families.	Through this activity, students work within the art form to create counter-narratives to these negative portrayals. Giving students rich and valuable experiences within and outside of their community changes perspectives about their lives and the possibility for their lives.

DANCING PHRASES *(continued)* A CLRP STRATEGY CONNECTED TO DANCE		
STUDENT AGENCY, VOICE, & MINDSET		
✓	Honoring students' voices and creating environments where student voice permeates the classroom instruction.	Students are asked to explore the question: How does the way a dancer "listens" influence how the dancer moves and makes movement choices?
✓	Helping students create a counter-narrative about their identity as learners.	Students learn to access their own movement choices as dancers while understanding the influence of other's movement choices.
✓	Providing students with the language to talk about their learning and thinking (metacognition) and to mark/assess their progress.	Students are provided with guiding questions throughout the activity to engage in their own learning and thinking about their listening body and movement choices.
✓	Supporting students in using their learning to create new knowledge, art, and understanding.	The strategy is replicated as many times as needed to develop confidence in interpretations and movement choices.
✓	Activating students' ability to direct their attention to their own learning (awakening the RAS).	Students explore the guiding questions: What do you notice about the rhythmic phrasing of this song? How does it influence how you move? How does the instructor's choreography influence your choices about movement?
✓	Providing a clear process for reflecting and acting on teacher/peer feedback.	Students engage in personal reflection in their dance journal: What did you learn about the collaboration of music and other's ideas in making movement choices?
STRETCHING & BRIDGING		
✓	Intentionally connecting new learning to students' background knowledge and experiences. Helping students bridge from prior knowledge/learning to new learning.	The strategy is designed to expand the students listening through the creative process to their own listening bodies and in their movement choices.
✓	Challenging students and providing opportunities for them to "stretch," expanding their potential to do more complex thinking and learning.	The students are given opportunities to engage in the creative process as the dancer and as the choreographer.

DISCUSSION METHOD

A CLRP STRATEGY CONNECTED TO ARTS INTEGRATION

This vocabulary enrichment strategy allows students to add more elaborated vocabulary to their repertoire and to deepen their understanding of the targeted vocabulary by exploring those words from a variety of perspectives in a way that brings personal meaning to the words.

VAPA DISCIPLINE	CONTRIBUTING REGION/ ARTS LEAD	SOURCE	MODULE ALIGNMENT
Arts Integration	11 – Shannon Wilkins	Shannon Wilkins	11 – Assessing Arts Integration
TARGET GRADE(S)	**GROUPING**	**TIME NEEDED**	**MATERIALS**
3rd Grade	This is a whole-class lesson. Students also work in small groups during the lesson.	90 Minutes needed for LESSON TWO: CREATE PRINT, REFLECT	• Colored Construction Paper Cut in 9" Squares. Dark, Rich Colors Work Best. • Masking Tape • Foam Printmaking Sheets Cut in 4.5" Squares • Colored Pencils • Block Printing Inks in Primary Colors Plus White • Brayers • A surface that will be used for applying ink with the brayer for printmaking. You may use gallon-size zip lock bags (one for each ink color). • Examples of Radial Symmetry (search online for images displaying radial symmetry) • Examples of Bilateral Symmetry (search online for images displaying bilateral symmetry)

THEME/BIG IDEA	VISUAL ARTS OJECTIVE
During this lesson sequence (PRE-LESSON, LESSON ONE, AND LESSON TWO), students learn to create a bilaterally symmetrical design with various types of quadrilaterals and repeatedly print their design to create radial symmetry. During LESSON TWO: CREATE PRINT, REFLECT, students learn about radial symmetry, use the bilaterally symmetrical design they created during LESSON ONE to create a print that displays radial symmetry, and reflect on their learning and learning process.	Draw a bilaterally symmetrical design, and describe and classify different types of quadrilaterals (and/or triangles) in their own and others' art.
LEARNING ABOUT THE STUDENTS	**TEACHER RESOURCES**
Know who your English Learners are so that you can form pairs, trios, and/or small groups that include both English Learners and fluent English speakers.	• Videotaped introduction to the Polygon Radial Prints lesson. Focus on LESSON TWO: CREATE PRINT, REFLECT (7:17 on the video). http://armoryarts.org/art-education-the-armory/artful-connections-with-math/grade-3-polygon-radial-prints/ • Lesson plan for the Polygon Radial Prints lesson. Note the Radial Prints Rubric on the last page. Focus on LESSON TWO: CREATE PRINT, REFLECT. http://armoryarts.org/assets/math-art-lessons/polygonradialprintv1.pdf

DISCUSSION METHOD *(continued)*

A CLRP STRATEGY CONNECTED TO ARTS INTEGRATION

STUDENT PRIOR PREPARATION OR REQUISITE SKILLS/ KNOWLEDGE

- Students should be familiar with basic geometric shapes.
- Students must be able to work productively in small groups on an art activity.
- Students must be able to engage in small group discussions with classmates, sharing their ideas and listening respectfully to others. With attention to grouping practices by the teacher, students of multiple proficiency levels will successfully learn and engage in this lesson.

PERFORMANCE-BASED ASSESSMENT

Each student creates a radially symmetrical print from the bilateral design created during LESSON ONE.

ASSESSING & BUILDING BACKGROUND KNOWLEDGE

- As you prepare for the lesson, plan for whole-class instruction, with students working in small groups during the lesson. Assure that English Learners are grouped with students who are more fluent in English.
- As you prepare for the lesson, review the lesson plan, watch the lesson video, review the Discussion Method strategy, and prepare materials for the lesson. Select images of radial symmetry that you will share with students. Images are readily available online; search for “radial symmetry in design and art”.
- Decide how you will organize the room and materials to conduct the printmaking process, assuring that all students have an opportunity to create a four-quadrant print.
- Ask students to think back to the previous lesson. Have students share:
  - What did we do? What do you remember about quadrilaterals and/or bilateral symmetry? Share examples of quadrilaterals or bilateral symmetry that you found in your home and/or environment.
  - What surprised you?
  - What new things did you learn?
  - How do you think what you learned will lead to new learning, or help you in the future?
- Ask students what they know about printmaking. Share brief information about the printmaking process that students will use during this lesson. Introduce/review printmaking tools, terminology, and processes that may be new to students.

PROCESS

- Introduce the term radial symmetry, and show students multiple images of radial symmetry.
- Show examples of radial symmetry and bilateral symmetry, and ask students to correctly name each.
- Tell students that they will use rotation to create radial symmetry. Discuss the meaning of the word rotation, and demonstrate rotation.
- Have students transfer their designs from previous session to printing foam by placing drawing paper face down on top of the foam and using a dull, colored pencil to trace over all lines. Students may need to retrace lines in the printing foam to make sure they are deep enough.
- Have students mark an x in one corner on the back of the printing foam.
- Demonstrate how to print the square four times, rotating the square each time so that the x stays in the center of the page. Show students an example of one that’s printed correctly and one that is not.
- Allow students to choose the color of construction paper to print on and color of ink to use. (Make sure to mix some white ink with the colored ink to ensure it is light enough to show up on the colored construction paper).
- Have students print their square four times with the same color ink, rotating their square to create radial symmetry.
- While students are waiting for their turn to print, they can use colored pencils to continue color coding the quadrilaterals in the design they created on the paper in the previous session.
- Students can also make a print on the back of their journals.

DISCUSSION METHOD *(continued)*

A CLRP STRATEGY CONNECTED TO ARTS INTEGRATION

SYNTHESIS, REFLECTION/DEBRIEFING	APPLYING LEARNING IN NEW CONTEXTS
• Review the Discussion Method approach. By using questioning/reflection strategies, thinking critically, and using information creatively, students can learn more about their own learning processes, and begin to organize their learning strategies. • Ask the students these questions: » What type of quadrilaterals do you see? » Were you surprised by something that happened through repeatedly printing? » Can you find any new triangles that were created by the process of repeatedly printing? » What other shapes did you create with your quadrilaterals? » How did you choose where to place your shapes? » Is there anything about the artists Sven or Lapinski that inspired you? » How does your eye move across your print? • Invite students to reflect on their learning process as you ask these questions: » What stood out to you from the information you've explored thus far? » If you were going to do this project again, how would you do it differently? » What was the most challenging or rewarding part of this task? » How did this task help you (1) build stronger relationships and connections with other students; (2) develop respect for others' perspectives; (3) take responsibility for your/others' learning; and/or (4) connect to learning that is important/interesting to you? » How will you be able to use what you did/learned in this task to help you in future learning tasks? » What helped you/your group/the class succeed at the task? What kept you/your group/the class from being as successful as you would have liked?	• This same activity can be done with various types of triangles (scalene, isosceles, equilateral, right) instead of quadrilaterals. • Fractions can be discussed during or after this lesson (as students are creating quarters). • Multiplication arrays can be explored, when all images are displayed next to each other as a grid. Students can find how many times the entire class printed by calculating how many quadrants there are in each row and column. • Students can identify other examples of quadrilaterals, bilateral symmetry, and radial symmetry in the environment, nature, art, design, architecture, or other areas. • Students can create additional prints or artwork that display bilateral or radial symmetry, and/or incorporate quadrilaterals into the design. • Using angle-legs or other manipulatives, students can build and then draw rectangles, squares, rhombus, parallelograms, and trapezoids, labeling the attributes to prove their drawings are accurate.

PEDAGOGICAL PRINCIPLES AND PRACTICES ADDRESSED BY THE STRATEGY

✓ *Check if addressed in the strategy.*	**SPECIFIC PEDAGOGICAL PRINCIPLES** *These essential pedagogical principles should inform our specific classroom practice. (Adopted by Creativity at the Core from Jackson's Pedagogy of Confidence)*	**HOW ADDRESSED BY STRATEGY?** *This strategy addresses and enacts these essential pedagogical principles, which operationalize our values around cultural and linguistic responsiveness.*
	Identifying and building on student strengths.	
	Establishing powerful relationships that nurture success.	
✓	Eliciting high intellectual performance.	Students learn about radial symmetry. Students utilize this knowledge to better understand art, design, and nature, and to utilize this knowledge in creating their own art.
✓	Engaging students actively in the learning process.	Students participate in a variety of learning activities, including a print-making activity that requires them to apply knowledge for a productive and creative purpose.

DISCUSSION METHOD *(continued)* A CLRP STRATEGY CONNECTED TO ARTS INTEGRATION		
✓	Creating environments of enrichment rather than remediation.	Students build conceptual knowledge, increase vocabulary, and identify/examine examples of quadrilaterals and bilateral and radial symmetry in art, design, nature, and the environment. Examples from visual arts and design enrich and deepen learning.
✓	Situating learning in the lives of students.	Students look for examples of quadrilaterals, and bilateral and radial symmetry in their own environment. Students develop their own capacities as learners and artists.
✓	Addressing the prerequisites for learning.	Understanding of key terms is key to student success in this lesson, and key terms are taught directly and explicitly, using multiple modalities, assuring that all students have prerequisite knowledge required for success in the lesson.
✓ *Check if addressed in the strategy.*	**SPECIFIC CLRP PRACTICES** *How will this strategy contribute to creating a culturally and linguistically responsive learning environment?*	**HOW ADDRESSED BY STRATEGY?** *How does this strategy addresses, contributes to, and/or enacts one or more of these features of culturally and linguistically responsive learning environments?*
LANGUAGE/CULTURE		
	Asserting the legitimacy of students' languages and dialects and using students' languages, cultures, experiences, and skills to create new successes.	
✓	Building a broad array of language/literacy, crosscultural, and multimedia communication skills.	Students use their own language as they discuss their own work and the work of others during small group and partner discussions with peers.
	Celebrating, respecting, and appreciating our language and cultural diversity.	
	Taking advantage of cultural traditions to help students process information more efficiently and effectively.	
	Being responsive to the lives of our students and families.	
LEARNING COMMUNITY		
	Developing a sense of community, self-determination, trust, and democracy.	
✓	Providing affirmation, mutual respect, and validation.	Learning approaches are focused on exploring and examining big ideas through a structured progression of activities in which all students collaborate as equal partners in sharing, creating, and discussing their work.
	Minimizing social threats and maximizing opportunities to connect with others in community.	
✓	Creating a safe learning environment and modeling high expectations for learning.	This lesson reflects ambitious expectations for student learning and performance in a safe and productive learning environment.
✓	Promoting assets-based rather than deficit-focused perspectives and behaviors.	Teaching activities and lesson are predicated on strong, positive beliefs about student capability, capacity, agency, and assets.
	Explicitly addressing the impact of the context in which students of color live and helping them develop counter-narratives to the resulting negative portrayals of them and their families.	

DISCUSSION METHOD *(continued)* A CLRP STRATEGY CONNECTED TO ARTS INTEGRATION		
STUDENT AGENCY, VOICE, & MINDSET		
	Honoring students' voices and creating environments where student voice permeates the classroom instruction.	
	Helping students create a counter-narrative about their identity as learners.	
	Providing students with the language to talk about their learning and thinking (metacognition) and to mark/assess their progress.	
✓	Supporting students in using their learning to create new knowledge, art, and understanding.	Students use their new knowledge to create their own art, and discuss that work with a partner.
✓	Activating students' ability to direct their attention to their own learning (awakening the RAS).	At the conclusion of the lesson, students reflect on their learning and learning processes, using the Discussion Method strategy.
	Providing a clear process for reflecting and acting on teacher/peer feedback.	
STRETCHING & BRIDGING		
✓	Intentionally connecting new learning to students' background knowledge and experiences. Helping students bridge from prior knowledge/learning to new learning.	This lesson begins with questions to evoke prior knowledge/ learning from the previous lesson, followed by direct instruction to assure that all students learn key concepts regarding radial symmetry and printmaking. All students then apply this learning in their own artistic creation.
✓	Challenging students and providing opportunities for them to "stretch," expanding their potential to do more complex thinking and learning.	Students learn important concepts, along with the tools and skills of printmaking, and then draw from their new learning as they create an artistic project.

FACE TO FACE

A CLRP STRATEGY CONNECTED TO THEATRE ARTS

This strategy provides a collaborative process that helps students process and synthesize information/learning they are experiencing by transforming that learning into an experience that combines artistry, oracy, and literacy.

VAPA DISCIPLINE	CONTRIBUTING REGION/ ARTS LEAD	SOURCE	MODULE ALIGNMENT
Theatre Arts	2 – Susan Davis	Susan Davis	8 – Language, Arts, & History 13 – English Learners & Theatre Arts
TARGET GRADE(S)	**GROUPING**	**TIME NEEDED**	**MATERIALS**
4-5	This activity involves pairs of students sharing information, and then sharing with both a small and then larger group.	Variable. This activity can be shortened or lengthened as time allows.	• Excerpts from Play (Historical Hysteria or similar, with one excerpt per page, focusing on a historical figure.) • Chart Paper

THEME/BIG IDEA

Students have been learning about state and national history. They will ultimately perform a play incorporating music and dance to demonstrate and share their knowledge of select historical figures.

THEATRE ARTS OJECTIVE

Perform a play incorporating music and dance to demonstrate and share their knowledge of selected historical figures and specifically that character's motivation.

LEARNING ABOUT THE STUDENTS

Know who your EL students are and their levels of fluency.

TEACHER RESOURCES

- www.bbbpress.com/teaching-drama-to-kids-lesson-plans
- dramaresource.com/drama-for-writing

STUDENT PRIOR PREPARATION OR REQUISITE SKILLS/ KNOWLEDGE

Students have been studying state and national history. They are familiar with the real-life stories and contributions of the main characters of the play from which the Face to Face excerpts are taken.

Students are accustomed to giving and receiving feedback in pairs and small groups. They know and can practice the effective elements of both speaking and listening, and can provide appropriate feedback as well as ask basic probing questions.

PERFORMANCE-BASED ASSESSMENT

- Teacher Observation
- Class Discussion
- Self-Evaluation

ASSESSING & BUILDING BACKGROUND KNOWLEDGE

- First, students work in pairs (teacher initially strategically partners students to match learning and linguistic abilities for maximum effectiveness/learning).
- Teacher provides each student with an excerpt from the play to be performed (performance at a later date). Each excerpt focuses on a particular historical figure.
- In each pair, one student is A and the other is B.
- First, student A reads his/her excerpt to student B. Then B reads his/her excerpt to student A. Each excerpt takes less than one minute to read.
- Upon a predetermined signal from the teacher, partners change and engage with up to four other students in this same manner.

PROCESS

- After the Face to Face activity is completed, students return to their small groups.
- Teacher assigns each of the small groups one of the questions below:
  - » Which historical figures did you recognize, and how were you able to identify them?
  - » What contributions did each of these figures make?
  - » What do you think this person would think if s/he were to visit us today?
  - » How would things be different if this person had not made the contributions that s/he made?
- Students use their Cooperative Learning strategies to address their group's question. The recorder in the group takes notes on chart paper.
- In turn, the Reporter in each group shares his/her group's question and responses.

FACE TO FACE *(continued)*

A CLRP STRATEGY CONNECTED TO THEATRE ARTS

SYNTHESIS, REFLECTION/DEBRIEFING	APPLYING LEARNING IN NEW CONTEXTS
After each group has reported, the teacher facilitates a whole group conversation using the following prompts: • Which were some of the most challenging and rewarding parts of this task? • How did this task help you remember what you already knew about these historical figures? • How did this task help you to appreciate other students' contributions to your learning? • How did using excerpts from this play and the following discussions make learning more or less effective for you?	• The teacher explains how some of what students learned in this activity will help them to better understand and convey the historical figures they will portray in their later performances. • The teacher also explains that speaking and listening first in pairs, then in small groups, then in the class as a whole will help build their confidence for the upcoming performances.

PEDAGOGICAL PRINCIPLES AND PRACTICES ADDRESSED BY THE STRATEGY

✓ *Check if addressed in the strategy.*	**SPECIFIC PEDAGOGICAL PRINCIPLES** *These essential pedagogical principles should inform our specific classroom practice. (Adopted by Creativity at the Core from Jackson's Pedagogy of Confidence)*	**HOW ADDRESSED BY STRATEGY?** *This strategy addresses and enacts these essential pedagogical principles, which operationalize our values around cultural and linguistic responsiveness.*
	Identifying and building on student strengths.	
✓	Establishing powerful relationships that nurture success.	By initially partnering students strategically and by using cooperative learning roles, the teacher ensures each student will maximize the learning experience.
	Eliciting high intellectual performance.	
✓	Engaging students actively in the learning process.	All students are engaged throughout this lesson with a partner, in a small group, and as a whole group. This creates a rich and affirming environment for participatory and inclusive learning.
	Creating environments of enrichment rather than remediation.	
	Situating learning in the lives of students.	
	Addressing the prerequisites for learning.	
✓ *Check if addressed in the strategy.*	**SPECIFIC CLRP PRACTICES** *How will this strategy contribute to creating a culturally and linguistically responsive learning environment?*	**HOW ADDRESSED BY STRATEGY?** *How does this strategy addresses, contributes to, and/or enacts one or more of these features of culturally and linguistically responsive learning environments?*
LANGUAGE/CULTURE		
✓	Asserting the legitimacy of students' languages and dialects and using students' languages, cultures, experiences, and skills to create new successes.	All students are engaged throughout this lesson with a partner, in a small group, and as a whole group. This creates a rich and affirming environment for participatory and inclusive learning.
	Building a broad array of language/literacy, crosscultural, and multimedia communication skills.	
✓	Celebrating, respecting, and appreciating our language and cultural diversity.	All students are engaged throughout this lesson with a partner, in a small group, and as a whole group. This creates a rich and affirming environment for participatory and inclusive learning.
	Taking advantage of cultural traditions to help students process information more efficiently and effectively.	

FACE TO FACE *(continued)* A CLRP STRATEGY CONNECTED TO THEATRE ARTS		
LANGUAGE/CULTURE *(continued)*		
	Being responsive to the lives of our students and families.	
LEARNING COMMUNITY		
✓	Developing a sense of community, self-determination, trust, and democracy.	The learning strategies support more dependent learners to engage more independently.
✓	Providing affirmation, mutual respect, and validation.	Students working in pairs and in small groups contribute their learning experiences to enrich the whole group.
	Minimizing social threats and maximizing opportunities to connect with others in community.	
	Creating a safe learning environment and modeling high expectations for learning.	
	Promoting assets-based rather than deficit-focused perspectives and behaviors.	
	Explicitly addressing the impact of the context in which students of color live and helping them develop counter-narratives to the resulting negative portrayals of them and their families.	
STUDENT AGENCY, VOICE, & MINDSET		
✓	Honoring students' voices and creating environments where student voice permeates the classroom instruction.	Because every student participates in each phase of the activity, their knowledge and contributions become part of the group learning.
	Helping students create a counter-narrative about their identity as learners.	
✓	Providing students with the language to talk about their learning and thinking (metacognition) and to mark/assess their progress.	All students participate in the reflection/debriefing and are honored for their contributions.
	Supporting students in using their learning to create new knowledge, art, and understanding.	
	Activating students' ability to direct their attention to their own learning (awakening the RAS).	
	Providing a clear process for reflecting and acting on teacher/peer feedback.	
STRETCHING & BRIDGING		
✓	Intentionally connecting new learning to students' background knowledge and experiences. Helping students bridge from prior knowledge/learning to new learning.	Students use prior learning about historical figures, expand on it through the Face to Face strategy, then expand their language skills through a series of culminating performances. The culminating performances are a powerful tool for fostering family connections and community engagement.
	Challenging students and providing opportunities for them to "stretch", expanding their potential to do more complex thinking and learning.	

FISHBOWL

A CLRP STRATEGY CONNECTED TO VISUAL ARTS

This strategy provides a protocol to allow a small subset of a larger group to engage deeply in a conversation from which new, deeper learnings emerge as well as possible next steps. The protocol allows a larger group to witness, and through the empty chair, be part of the smaller conversation.

The use of this strategy assists with development of artful discussion as it relates to building students' questioning skills that will assist them with a deeper understanding of the visual art. Understanding the work of the artist, the intent gives more insight to the work. The Visual and Performing Arts Strands such as Aesthetic Valuing assist in making meaning of the visual art. The Strand of Historic and Cultural Context is used to assist with understanding of different cultural and historical perspectives by observing and analyzing works of art and those who created the work.

VAPA DISCIPLINE	CONTRIBUTING REGION/ARTS LEAD	SOURCE	MODULE ALIGNMENT
Visual Arts	3 – Steven Winlock	Steven Winlock	3 – Common Core & 4 Cs
TARGET GRADE(S) 6-8	**GROUPING** Whole Group & Small Group	**TIME NEEDED** 45 Minutes	**MATERIALS** • Module 3 Common Core PPT • Facilitator Questions • Student Reflective Journal

THEME/BIG IDEA

The students will develop artful discussions through their understanding and analysis of the artist intent that guides the visual art. The types of questions developed for review with the artist interview will give a understanding of the visual art.

VISUAL ARTS OBJECTIVE

Use historical, cultural, and other contextual information about an artist and a particular artwork to make hypotheses about the artist's intent; craft inquiries that are likely to allow us to know more definitively the artist's intent. Engage in an "artful conversation" to more deeply understand a particular artist and his/her work.

LEARNING ABOUT THE STUDENTS

Know who your English Learners are and the levels of English language proficiency to assist with the formation of the groups to support discussion and conversation.

TEACHER RESOURCES

Creativity at the Core, Module 3 Common Core:
- Implementing Arts through Communication,
- Collaboration, Critical Thinking, and Creativity

Assessment of EL Student Language Levels

STUDENT PRIOR PREPARATION OR REQUISITE SKILLS/ KNOWLEDGE

Students should have an understanding of Artist Intent, the concept of what directed the artist in the making of the visual art, i.e., the inspiration, the message by the artist, the rationale for the visual art.

Students should have an understanding of "Artful Discussions" to assist with developing their understanding and analysis of visual art.

PERFORMANCE-BASED ASSESSMENT

The reflections in the student journal will serve as the performance-based assessment. The questions that students are to reflect on are: Did this process assist you in having an artful discussion and how? Did the focus of understanding of the artist intent give a deeper understanding of the painting? Why?

ASSESSING & BUILDING BACKGROUND KNOWLEDGE

- Students will build knowledge and understanding of how the "artist intent" has direct impact on the visual art produced.
- Students will build how the visual and performing Arts Strands of Historic and Cultural Context and Aesthetic Valuing, and how they play a role in the development and impact of the visual art display.

PROCESS

- A circle of 6-10 chairs is placed in the middle of the room. This is the fishbowl circle. Students are chosen or volunteer to be part of the fishbowl circle. The fishbowl conversation will happen among these students. The facilitator ensures that 1 or 2 chairs remain empty.
- An outer circle of chairs is placed around the center circle of chairs. The remaining students sit in the outer circle. Their role is as observers, and they will pay close attention to the fishbowl conversation, making notes about the content of the conversation as well as the dynamics/interactions within the fishbowl. Students in the outside circle will serve as observers and will debrief interactions noted with those in the inner circle. If there is something in particular that the teacher/facilitator wants the observers to note, s/he makes it clear.

FISHBOWL *(continued)*

A CLRP STRATEGY CONNECTED TO VISUAL ARTS

- Facilitator (teacher) presents the picture from the Module 3 PPT - Shoemakers, 1999 by Hung Liu, so that everyone in the inner and outer circles are able to see it clearly.
- The fishbowl conversation will focus on the intent of the artist in painting this picture. The facilitator opens the fishbowl conversation by asking the center circle participants to imagine that they are the artist (Hung Liu). The facilitator provides a 30-60 second description of the artist's background. Then the facilitator asks students to share what the artist's motivation or intent must have been, given what they see in the picture and what they know about the artist.
- After a few minutes of this sharing, the facilitator asks the fishbowl participants to think of what questions they might want to ask the artist to find out more definitively the artist's intent, and why those questions would be important.
- The fishbowl participants offer their thoughts in response to the question.
- After 5 minutes or so, the facilitator opens the empty chair(s), and students in the outer circle are now able to move to one of the empty chairs, one at a time. Their role while in the empty chair is to make a provocative comment, ask a pertinent question, or offer insight into any aspect of the conversation to that moment, including pointing out areas that the conversation has not yet touched on. Once the comment/question is posed, the student leaves the empty chair and returns to the outer circle, and another student can mov into the empty chair. The fishbowl participants do not have to respond to the question or comment, but they may if they want.
- After about 15-20 minutes of conversation, the facilitator closes the fishbowl by asking participants for a final brief comment, and then offering a summary or synthesis statement.
- Once the fishbowl conversation has concluded, the teacher asks all students to do some journal reflection about what they heard, what they learned (insights, ahas!), and what might be next steps.
- After the journal reflection, the teacher facilitates a debriefing session where all students are able to offer their thoughts/reflections on the content and process. The teacher charts the key learnings/insights and the next steps.

TEACHER NOTE:

- Possible questions that will surface during the fishbowl conversation (about how to discover the artist's intent) might include: Why did you choose this subject to paint? What was your inspiration? Do you have a personal connection? Was there any historical significance? Does your use of the media have any reflection on your intent? Do the different generations depicted in the picture have any significance?

SYNTHESIS, REFLECTION/DEBRIEFING	APPLYING LEARNING IN NEW CONTEXTS
The teacher engages students in a discussion around the following questions: • What happened in how the fishbowl participants communicated and/or interacted that helped us gain new learning and insights? • What content surfaced that increased our understanding of both the notion of ARTIST INTENT and the specific intent of this artist? • How did this process of the "fishbowl" artful discussions help us more deeply understand the painting and why? • What do you think the artist might have said if he had been listening to the fishbowl conversation and our subsequent debriefing?	The use of this strategy assists with development of artful discussion as it relates to building students' questioning skill that will assist them with a deeper understanding of the visual art. Understanding the work of the artist, how the artist's intent guides the visual art, will give more insight to the painting and will also guide their artful discussion skills. The Visual and Performing Arts Strands such as Aesthetic Valuing assist in making meaning of visual art. The strand of Historic and Cultural Context is used to assist with understanding of different cultural and historical contexts and perspectives by observing and analyzing works of art and those who created the work.

PEDAGOGICAL PRINCIPLES AND PRACTICES ADDRESSED BY THE STRATEGY

✓ *Check if addressed in the strategy.*	**SPECIFIC PEDAGOGICAL PRINCIPLES** *These essential pedagogical principles should inform our specific classroom practice. (Adopted by Creativity at the Core from Jackson's Pedagogy of Confidence)*	**HOW ADDRESSED BY STRATEGY?** *This strategy addresses and enacts these essential pedagogical principles, which operationalize our values around cultural and linguistic responsiveness.*
✓	Identifying and building on student strengths.	Because the conversation starts in and draws from students' own knowledge and experience, it builds directly on their strengths.

FISHBOWL *(continued)* A CLRP STRATEGY CONNECTED TO VISUAL ARTS		
	Establishing powerful relationships that nurture success.	
✓	Eliciting high intellectual performance.	The conversation asks students to think deeply about the topic and to draw inferences and make conclusions, all higher order thinking skills.
✓	Engaging students actively in the learning process.	The students and their thinking is at the center of this activity. They are active participants in the learnings that emerge.
✓	Creating environments of enrichment rather than remediation.	This activity assumes that students are capable and skilled and draws on those capacities and skills, rather than assuming that they need to be fixed.
	Situating learning in the lives of students.	
	Addressing the prerequisites for learning.	
✓ *Check if addressed in the strategy.*	**SPECIFIC CLRP PRACTICES** *How will this strategy contribute to creating a culturally and linguistically responsive learning environment?*	**HOW ADDRESSED BY STRATEGY?** *How does this strategy addresses, contributes to, and/or enacts one or more of these features of culturally and linguistically responsive learning environments?*
LANGUAGE/CULTURE		
	Asserting the legitimacy of students' languages and dialects and using students' languages, cultures, experiences, and skills to create new successes.	
	Building a broad array of language/literacy, crosscultural, and multimedia communication skills.	
✓	Celebrating, respecting, and appreciating our language and cultural diversity.	Students learn to value diverse perspectives and traditions through the understanding of the artist intent and how the cultural aspect influenced the visual art.
✓	Taking advantage of cultural traditions to help students process information more efficiently and effectively.	Cultural traditions will be noted and the influence on the artist.
	Being responsive to the lives of our students and families.	
LEARNING COMMUNITY		
	Developing a sense of community, self-determination, trust, and democracy.	
✓	Providing affirmation, mutual respect, and validation.	The activity will demonstrate respect as it guides students to more deeply understand artist intent.
	Minimizing social threats and maximizing opportunities to connect with others in community.	
✓	Creating a safe learning environment and modeling high expectations for learning.	This activity helps organize a safe environment to support discussions.
	Promoting assets-based rather than deficit-focused perspectives and behaviors.	
✓	Explicitly addressing the impact of the context in which students of color live and helping them develop counter-narratives to the resulting negative portrayals of them and their families.	The discussion around the cultural or historical influence that shaped artist intent will assist with positive portrayals of students and families of color.

FISHBOWL *(continued)* A CLRP STRATEGY CONNECTED TO VISUAL ARTS		
STUDENT AGENCY, VOICE, & MINDSET		
	Honoring students' voices and creating environments where student voice permeates the classroom instruction.	
	Helping students create a counter-narrative about their identity as learners.	
✓	Providing students with the language to talk about their learning and thinking (metacognition) and to mark/assess their progress.	The ability to have discussions will assist with the development of speaking and communication skills.
	Supporting students in using their learning to create new knowledge, art, and understanding.	
	Activating students' ability to direct their attention to their own learning (awakening the RAS).	
	Providing a clear process for reflecting and acting on teacher/peer feedback.	
STRETCHING & BRIDGING		
✓	Intentionally connecting new learning to students' background knowledge and experiences. Helping students bridge from prior knowledge/learning to new learning.	Students will draw on their cultural knowledge and experiences to support their discussion of the historical and cultural aspect of the art as it influenced the artist intent.
✓	Challenging students and providing opportunities for them to "stretch", expanding their potential to do more complex thinking and learning.	The concepts in artful discussion will assist with more complex thinking and learning.

FORTUNATELY, UNFORTUNATELY, BUT ALL OF A SUDDEN

A CLRP STRATEGY CONNECTED TO THEATRE ARTS

This strategy provides opportunities for every student in the classroom to exchange information orally while practicing the skill of making language choices that fit the context of the story and actively listening to spoken language. The strategy allows students to understand the power word choice has in determining the direction of a story.

VAPA DISCIPLINE	CONTRIBUTING REGION/ ARTS LEAD	SOURCE	MODULE ALIGNMENT
Theatre Arts	9 – Pauline Crooks	Pauline Crooks & Steve McCormick	9 – Problem Solving through Theatre
TARGET GRADE(S)	**GROUPING**	**TIME NEEDED**	**MATERIALS**
6-12	Small Groups or Whole Class	15-30 Minutes	• Soft, Round, Non-Bouncing Object (Optional)

THEME/BIG IDEA

Students have the opportunity to explore spoken improvisation skills in a safe, welcoming environment, which will build their confidence in using the English language and allow them to increase their level of participation in all aspects of the school experience.

THEATRE ARTS OJECTIVE

Explore the elements of a good story or script, noting the beginning /middle/ end, characters, location, situation, rising action, climax, conclusion. Then tell the story together as an ensemble one sentence at a time.

LEARNING ABOUT THE STUDENTS

Identify the English Learners in the class and where they are in the process of moving toward reclassification. Identify any specific situations where specific students tend to struggle as well as opportunities to provide the necessary scaffolding to help these students become more proficient in using the English language.

TEACHER RESOURCES

Additional resources are available on the CCSESA Creativity @ the Core website for Module 9 here: http://ccsesaarts.org/modules/problem-solving-theatre-learning-21st-century-skills-via-dramatic-arts-grades-6-12/

STUDENT PRIOR PREPARATION OR REQUISITE SKILLS/ KNOWLEDGE

Understand the definitions of the following words/phrases:

- Fortunately
- Unfortunately
- But all of a sudden...

Know the elements of a story:

- Character
- Setting or location
- Beginning / middle / end
- Rising action / climax / conclusion
- Conflict

PERFORMANCE-BASED ASSESSMENT

All students in the class will actively participate in the listening and speaking tasks throughout the lesson. Appropriate word choice and exchange of information will be demonstrated by the students. The skills learned in this lesson will continue past the implementation of this lesson.

ASSESSING & BUILDING BACKGROUND KNOWLEDGE

- Students are asked to work in one large group and may need to be reminded of classroom etiquette pertaining to listening and responding respectfully to one another.
- The teacher should prepare a whiteboard, chalkboard or large post-it paper and writing implements, as well as a soft, round, non-bouncing object.
- The same process can be repeated to review the elements of a story including character, setting, location, beginning, middle, end, rising action, climax, conclusion, and conflict.
- If the elements of a story need to be reviewed further, the teacher can select a story the students are familiar with from another lesson, a nursery rhyme, etc. to until everyone is comfortable moving on with the activity.
- The teacher can review, and post in writing if needed, the terms fortunately and unfortunately, as well as the phrase but all of a sudden as needed.

FORTUNATELY, UNFORTUNATELY, BUT ALL OF A SUDDEN *(continued)*

A CLRP STRATEGY CONNECTED TO THEATRE ARTS

PROCESS

- All players sit in a circle.
- The leader asks the players, "What are the elements of a good story?" Allow players to respond in a "popcorn-style" where anyone may speak and offer an idea. Leader may choose to write the responses on a chalkboard or on large post-it paper. Responses should/may include: beginning/middle/end, characters, location, situation, rising action, climax, conclusion.
- The leader informs the players that they are going to be telling a story together as an ensemble. The story will start with the leader and then travel around the circle with each participant contributing only one sentence at a time. Remind the players that it is important that everyone contributes to the story as it would not be complete without the involvement of the entire group. The story will start with the leader, be added to as it travels around the circle, and then must conclude once it arrives back at the leader when she/he states the final sentence.
- Leader may choose to practice one story with the group to assess comprehension of the concept. If it is awkward for the players to think of things to say, the leader may start the story again using a nursery rhyme or a story all the players already know.
- For the second round, the leader should ask the players if they all know what the words "fortunately" and "unfortunately" mean. Which word is positive and which is negative?
- Once all players are comfortable with the terms, the leaders starts another story by saying a complete sentence.
- The player to the left of the leader continues the story, but they must begin their sentence with "Fortunately..."
- The next player then contributes a sentence to the story, but it must begin with "Unfortunately..."
- These two beginnings continue to alternate around the circle until the leader finishes the story with a final sentence.

Adaptation I - Student Choice

- The leader informs the group that they will be telling another story, but with an added twist.
- As the story travels around the circle, each player may choose for themselves whether they what to start their sentence with "Fortunately..." or "Unfortunately..." If they start their sentence with "Fortunately..." the story continues to travel to their left (clockwise) to the next player. If the player starts their sentence with "Unfortunately..." the path of the story reverses and the next sentence should be contributed by the person on that player's right (counterclockwise).

Adaptation II - Student Choice Plus Inclusion

- The leader informs the group that they will be telling another story, but with another added twist.
- As before the story travels around the circle, each player choosing to start their sentence with "Fortunately..." (story continues to player's left or clockwise) or "Unfortunately..." (story continues to the player's right or counterclockwise).
- This round, however, the player has a third choice they can make. They now have the option to say "But all of a sudden..." and then they point to a player across the circle from them.
- The player that gets pointed at must then finish a sentence where something surprising or unexpected happens in the story. *Note: this player does not start their sentence with "Fortunately..." or "Unfortunately..." they just finish a sentence that started with the previous player saying, "But all of a sudden..."
- After the selected player completes the "But all of a sudden..." sentence, the story continues to that player's left or clockwise. This player continues the story with "Fortunately..." "Unfortunately" or "But all of a sudden..."
- Having this third choice is important as it allows for the story to not get "stuck" on one side of the circle. The mindful player will recognize that the players on the opposite side of the circle might be feeling left out, or they might not be paying attention, therefore the player has the option to be inclusive by sending the story across the circle so that all players may feel involved. It also keeps everyone on their toes as they never know if they will be selected or not.
- You may choose to use a soft, round, non-bouncing object to help provide a visual marker for this adaptation. The object gets passed around the circle until a player chooses to say, "But all of a sudden..." when they will gently toss or roll the object across the circle to another player instead of pointing at them. This device is very helpful in a large group where it might be difficult to tell who is being pointed to.

FORTUNATELY, UNFORTUNATELY, BUT ALL OF A SUDDEN *(continued)*

A CLRP STRATEGY CONNECTED TO THEATRE ARTS

SYNTHESIS, REFLECTION/DEBRIEFING	APPLYING LEARNING IN NEW CONTEXTS
• In what ways did this activity utilize creativity, collaboration, communication and critical thinking? • In ways did your group work to determine the meaning of the phrase that you had been given? • How were you able to determine the order that each of the phrases went in? • How is this message relevant to this group of students today?	• The teacher can review the student answers to the reflection questions and determine the degree of understanding of the elements of a story as well as the terms "fortunately" and "unfortunately" and the phrase "but all of a sudden." • Prior to future lessons involving stories, the teacher can check for retention of the elements of a story and refer back to this activity as needed to reinforce the concepts. • Through formal and informal observation, the teacher can monitor the speaking and listening skills of English Learners to determine if an increase in the willingness of these students to speak in class as well as an increase in appropriate word choice in storytelling has occurred following this lesson.

PEDAGOGICAL PRINCIPLES AND PRACTICES ADDRESSED BY THE STRATEGY

✓ *Check if addressed in the strategy.*	**SPECIFIC PEDAGOGICAL PRINCIPLES** *These essential pedagogical principles should inform our specific classroom practice. (Adopted by Creativity at the Core from Jackson's Pedagogy of Confidence)*	**HOW ADDRESSED BY STRATEGY?** *This strategy addresses and enacts these essential pedagogical principles, which operationalize our values around cultural and linguistic responsiveness.*
	Identifying and building on student strengths.	
✓	Establishing powerful relationships that nurture success.	The strategy provides opportunities for every student and the teacher to interact with one another in a non-threatening, non-judgemental environment and build relationships that will last long after this lesson.
	Eliciting high intellectual performance.	
✓	Engaging students actively in the learning process.	The consistent opportunities for student choice throughout this lesson as well as the ability for students to speak as frequently as they feel comfortable will keep students actively engaged in the learning process. Additionally, because of the spontaneous nature of this storytelling strategy, all students will need to be actively listening throughout the entire lesson.
	Creating environments of enrichment rather than remediation.	
✓	Situating learning in the lives of students.	Students have complete autonomy over all aspects of the group storytelling taking place and are likely to select topics that pertain to their lives rather than a topic selected solely by adults.
	Addressing the prerequisites for learning.	

FORTUNATELY, UNFORTUNATELY, BUT ALL OF A SUDDEN *(continued)* A CLRP STRATEGY CONNECTED TO THEATRE ARTS		
✓ *Check if addressed in the strategy.*	**SPECIFIC CLRP PRACTICES** *How will this strategy contribute to creating a culturally and linguistically responsive learning environment?*	**HOW ADDRESSED BY STRATEGY?** *How does this strategy addresses, contributes to, and/or enacts one or more of these features of culturally and linguistically responsive learning environments?*
LANGUAGE/CULTURE		
	Asserting the legitimacy of students' languages and dialects and using students' languages, cultures, experiences, and skills to create new successes.	
	Building a broad array of language/literacy, crosscultural, and multimedia communication skills.	
	Celebrating, respecting, and appreciating our language and cultural diversity.	
	Taking advantage of cultural traditions to help students process information more efficiently and effectively.	
✓	Being responsive to the lives of our students and families.	The nature of this storytelling strategy allows students to select topics that pertain to their lives and the lives of their families.
LEARNING COMMUNITY		
✓	Developing a sense of community, self-determination, trust, and democracy.	Students will be expected to treat one another with respect throughout the storytelling and if someone strays from this expectation, the lesson will be paused to review how to act in a way that is respectful to all and honor classroom community. expectations.
✓	Providing affirmation, mutual respect, and validation.	Students will be expected to treat one another with respect throughout the storytelling and if someone strays from this expectation, the lesson will be paused to review how to act in a way that is respectful to all and honor classroom community expectations.
✓	Minimizing social threats and maximizing opportunities to connect with others in community.	Students will be expected to treat one another with respect throughout the storytelling and if someone strays from this expectation, the lesson will be paused to review how to act in a way that is respectful to all and honor classroom community expectations.
✓	Creating a safe learning environment and modeling high expectations for learning.	Students will be expected to treat one another with respect throughout the storytelling and if someone strays from this expectation, the lesson will be paused to review how to act in a way that is respectful to all and honor classroom community expectations.
	Promoting assets-based rather than deficit-focused perspectives and behaviors.	
	Explicitly addressing the impact of the context in which students of color live and helping them develop counter-narratives to the resulting negative portrayals of them and their families.	

FORTUNATELY, UNFORTUNATELY, BUT ALL OF A SUDDEN *(continued)* A CLRP STRATEGY CONNECTED TO THEATRE ARTS		
STUDENT AGENCY, VOICE, & MINDSET		
✓	Honoring students' voices and creating environments where student voice permeates the classroom instruction.	Students will be expected to treat one another with respect throughout the storytelling and if someone strays from this expectation, the lesson will be paused to review how to act in a way that is respectful to all and honor classroom community expectations.
	Helping students create a counter-narrative about their identity as learners.	
	Providing students with the language to talk about their learning and thinking (metacognition) and to mark/assess their progress.	
✓	Supporting students in using their learning to create new knowledge, art, and understanding.	Students will be building on prior knowledge in the elements of a story and related vocabulary to create a series of new stories.
	Activating students' ability to direct their attention to their own learning (awakening the RAS).	
	Providing a clear process for reflecting and acting on teacher/peer feedback.	
STRETCHING & BRIDGING		
	Intentionally connecting new learning to students' background knowledge and experiences. Helping students bridge from prior knowledge/learning to new learning.	
✓	Challenging students and providing opportunities for them to "stretch", expanding their potential to do more complex thinking and learning.	This strategy provides opportunities for students to move beyond their comfort zone in speaking in front of one another. The strategy can be repeated in different contexts to extend the learning and provide settings for students to create more complex stories in groups or as individuals.

GENRE TRANSFORMATION

A CLRP STRATEGY CONNECTED TO DANCE

This strategy asks students to reconceptualize and transform their learning by re-creating it in a different genre.

VAPA DISCIPLINE	CONTRIBUTING REGION/ ARTS LEAD	SOURCE	MODULE ALIGNMENT
Dance	1 – Stacy Young	Stacy Young	1 – Dance/STEAM
TARGET GRADE(S)	**GROUPING**	**TIME NEEDED**	**MATERIALS**
3-6	Whole Class and/or Small Groups	60 Minutes	• Access to Streaming Music and Speakers

THEME/BIG IDEA	DANCE OBJECTIVE
Building Learning Partnerships – helping students connect with their current expertise and competencies	Identify key vocabulary in a dance unit, and demonstrate understanding by choreographing a dance in two (or more) styles such as ballet and hip hop.
LEARNING ABOUT THE STUDENTS	**TEACHER RESOURCES**
Opening activity should be a class discussion or vote with stickers on butcher paper of brainstormed dance genres.	http://www.ithaca.edu/wise/hip_hop/ http://www.takepart.com/article/2013/11/20/hip-hop-education-sam-seidel/
STUDENT PRIOR PREPARATION OR REQUISITE SKILLS/KNOWLEDGE	**PERFORMANCE-BASED ASSESSMENT**
Students will have completed the module, having created a choreographed piece.	Students will identify key vocabulary in the dance unit, and demonstrate understanding by dancing it in two (or more) styles: Ballet as examples are given in the module's videos, and then the dance style of their choice (ie: hip hop).

ASSESSING & BUILDING BACKGROUND KNOWLEDGE

- Brainstorm list of dance genres on white board.
- Place dances on posters around the room.
- Give students two stickers each to vote for the one they wish to study (comparing to ballet).
- Ask for students to either demonstrate or research videos of demonstrations.
- You may choose to have students group by like dances if you wish to select more than one genre.

PROCESS

- The teacher engages students in comparing and contrasting the different dance genres selected. S/he encourages students to incorporate the use of specific dance-related vocabulary.
- Students discuss whether it's possible to choreograph the same dance in different genres (i.e., ballet and hip hop).
- Students explore how the particular dance genres being considered are designed to communicate particular content to a specific audience, and how a dance might change if choreographed in a different genre. For example, would the audience be different?
- The teacher then asks students to think about the ballet dance they saw. What's the story being communicated?
- Students then work in small groups to choreograph the same dance (story) communicated through the ballet example, but using a new dance genre (one of the genres selected during the sticker voting process). As they work, they talk about how the dance will need to change to respect the features of the new genre, and how the new genre might appeal to a different audience.
- The groups work to transform the content of their original (ballet) dance using the features and requirements of the new genre.
- The groups practice their new dance and prepare to perform it for their classmates.
- Each group then presents their new creation.
- After each presentation, the presenting group leads a conversation with their "audience" to discuss the features of their selected genre that they focused on, and to elicit audience reaction/response.

GENRE TRANSFORMATION *(continued)*

A CLRP STRATEGY CONNECTED TO DANCE

SYNTHESIS, REFLECTION/DEBRIEFING	APPLYING LEARNING IN NEW CONTEXTS
Students reflect in their journals on the differences and similarities between the dance genres they just observed. The teacher engages students in a discussion around the following questions: • What did our dances have in common? What were the differences? • What did we learn about using different dance genres to communicate our message? • What was the most challenging or rewarding part of this task? • How did this activity help you remember what you already knew about dance and the different dance genres? About communicating a story? • How can we use this same strategy (genre transformation) to help us learn/teach other things we are studying? • Did you feel that you and your classmates cooperated and listened well and communicated effectively?	• Teacher will lead discussion about how student expertise helps them understand and access content. • Students will lead discussion in how collaboration and shared knowledge enrich understanding and expertise.

PEDAGOGICAL PRINCIPLES AND PRACTICES ADDRESSED BY THE STRATEGY

✓ *Check if addressed in the strategy.*	**SPECIFIC PEDAGOGICAL PRINCIPLES** *These essential pedagogical principles should inform our specific classroom practice. (Adopted by Creativity at the Core from Jackson's Pedagogy of Confidence)*	**HOW ADDRESSED BY STRATEGY?** *This strategy addresses and enacts these essential pedagogical principles, which operationalize our values around cultural and linguistic responsiveness.*
✓	Identifying and building on student strengths.	
	Establishing powerful relationships that nurture success.	By asking students to assert their expertise on dance genres they have connection to, allows them to be the teacher which increases engagement and content depth. Having students state and share their expertise, stimulates those regions of the brain related to self-concept and competency.
✓	Eliciting high intellectual performance.	Analyzing, synthesizing and creating something new is the highest form of learning in Bloom's Taxonomy.
✓	Engaging students actively in the learning process.	Having students choreograph a new dance in the new genre will require critical thinking, communication, creativity and collaboration. Highly engaging.
	Creating environments of enrichment rather than remediation.	
	Situating learning in the lives of students.	
✓	Addressing the prerequisites for learning.	Students have to successfully complete the module before they can do this activity. Drawing on pre-learning teaches this strategy.

GENRE TRANSFORMATION *(continued)* A CLRP STRATEGY CONNECTED TO DANCE		
✓ *Check if addressed in the strategy.*	**SPECIFIC CLRP PRACTICES** *How will this strategy contribute to creating a culturally and linguistically responsive learning environment?*	**HOW ADDRESSED BY STRATEGY?** *How does this strategy addresses, contributes to, and/or enacts one or more of these features of culturally and linguistically responsive learning environments?*
LANGUAGE/CULTURE		
✓	Asserting the legitimacy of students' languages and dialects and using students' languages, cultures, experiences, and skills to create new successes.	Students can choose any dance genre; it can be preference – expertise, or it could be cultural – which legitimizes and validates their cultures and experiences.
	Building a broad array of language/literacy, crosscultural, and multimedia communication skills.	
✓	Celebrating, respecting, and appreciating our language and cultural diversity.	Students can choose any dance genre, it can be preference – expertise, or it could be cultural – which legitimizes and validates their cultures and experiences.
✓	Taking advantage of cultural traditions to help students process information more efficiently and effectively.	Students can choose any dance genre, it can be preference – expertise, or it could be cultural – which legitimizes and validates their cultures and experiences.
	Being responsive to the lives of our students and families.	
LEARNING COMMUNITY		
✓	Developing a sense of community, self-determination, trust, and democracy.	Choreography meets these skills.
✓	Providing affirmation, mutual respect, and validation.	Choreography meets these skills.
	Minimizing social threats and maximizing opportunities to connect with others in community.	
	Creating a safe learning environment and modeling high expectations for learning.	
✓	Promoting assets-based rather than deficit-focused perspectives and behaviors.	Students can choose any dance genre, it can be preference – expertise, or it could be cultural – which legitimizes and validates their cultures and experiences.
	Explicitly addressing the impact of the context in which students of color live and helping them develop counter-narratives to the resulting negative portrayals of them and their families.	

GENRE TRANSFORMATION *(continued)* A CLRP STRATEGY CONNECTED TO DANCE		
STUDENT AGENCY, VOICE, & MINDSET		
✓	Honoring students' voices and creating environments where student voice permeates the classroom instruction.	Students can choose any dance genre, it can be preference – expertise, or it could be cultural – which legitimizes and validates their cultures and experiences.
	Helping students create a counter-narrative about their identity as learners.	
	Providing students with the language to talk about their learning and thinking (metacognition) and to mark/assess their progress.	
✓	Supporting students in using their learning to create new knowledge, art, and understanding.	Students can choose any dance genre, it can be preference – expertise, or it could be cultural – which legitimizes and validates their cultures and experiences.
	Activating students' ability to direct their attention to their own learning (awakening the RAS).	
	Providing a clear process for reflecting and acting on teacher/peer feedback.	
STRETCHING & BRIDGING		
✓	Intentionally connecting new learning to students' background knowledge and experiences. Helping students bridge from prior knowledge/learning to new learning.	Students can choose any dance genre, it can be preference – expertise, or it could be cultural – which legitimizes and validates their cultures and experiences.
	Challenging students and providing opportunities for them to "stretch", expanding their potential to do more complex thinking and learning.	

JIGSAW

A CLRP STRATEGY CONNECTED TO VISUAL ARTS

The strategy uses a cooperative process to teach interdependence and accountability. It provides a protocol to deepen understanding of a part of a text while gaining an understanding of the whole text.

VAPA DISCIPLINE	CONTRIBUTING REGION/ ARTS LEAD	SOURCE	MODULE ALIGNMENT
Visual Arts	8 – Stephanie Enríquez	Stephanie Enríquez & Victoria Weiss	8 – Language, Arts, & History
TARGET GRADE(S)	**GROUPING**	**TIME NEEDED**	**MATERIALS**
3-12	Small Groups	30-60 Minutes, Depending on Reading/Artwork	http://ccsesaarts.org/wp-content/uploads/2014/11/Module-8-19-Handout-Culturally-Responsive-Teaching-Think-Sheet.pdf

THEME/BIG IDEA

The selected reading or artwork should be connected to the Enduring Understanding designed by the teacher. A jigsaw activity is an opportunity to be culturally responsive in that it allows for the teacher to choose an article, artwork, or artist to explore more deeply.

VISUAL ARTS OBJECTIVE

Read and analyze art through inquiry and effectively communicate or teach the concepts described in the reading or articulate the use of the elements of art to group members.

LEARNING ABOUT THE STUDENTS

Teachers need to know each student's language proficiency level as well as cultural background as this is an opportunity to be culturally and linguistically responsive.

TEACHER RESOURCES

http://notebook.lausd.net/pls/ptl/docs/PAGE/CA_LAUSD/LAUSDNET/ABOUT_US/INITIATIVES/AEMP/CAG_HOME/PROFESSIONAL%20DEVELOPMENT/GLC%202%20PROTOCOLS.PDF

http://www.eworkshop.on.ca/edu/pdf/Mod36_lp_jigsaw.pdf

STUDENT PRIOR PREPARATION OR REQUISITE SKILLS/KNOWLEDGE

Visual Arts:
Students have been learning about various artists and elements of art.

Cooperative Learning:
The students have a lot of experience using some cooperative learning strategies and working in groups.

Students have engaged in observation strategy such as S.C.O.P.E.

PERFORMANCE-BASED ASSESSMENT

Students will have been able to effectively communicate the concepts described in the reading or articulate the desired art elements.

ASSESSING & BUILDING BACKGROUND KNOWLEDGE

- Select appropriate informational text connected to Enduring Understandings of your unit design.
- The students will need to: recall the qualities of effective group work and know how to work cooperatively in groups.
- Teacher provides background on language; give students the language to access the text, the language to participate in the activity; and teach how English works within the context of the text and activity.
- In addition to providing a purpose for reading/analyzing art through inquiry, teacher should provide a method of annotating the reading as support.
- Ensure that students have had opportunities to ask questions.

PROCESS

- Home groups of 3-4 students are established by the teacher. Teacher is explicit in grouping to ensure success and supports are in place for all students.
- Each home group member is assigned a chunked reading or artwork to analyze that is connected to the Enduring Understanding and Essential Question for the unit. Each student will be expected to teach the other members of the home group.

JIGSAW *(continued)*

A CLRP STRATEGY CONNECTED TO VISUAL ARTS

- Once assigned their materials to learn, students have an opportunity to independently read/analyze the material. A reading comprehension or annotation strategy should be used as a scaffold.
- Once students had the opportunity to make meaning on their own, students are formed in "expert" groups where all students have the same information. The group comes to a shared understanding of the article/artwork and support each other on how to teach it to their home group. A possible adaptation might be a graphic organizer to fill out or a shared summary that the students may use to guide their conversation.
- After practice in their "expert" groups, students return to their home groups to teach their unique material/article/artwork to the group. While information is being shared, the expectation is that the other students are completing the graphic organizer or taking notes and asking clarifying questions.

SYNTHESIS, REFLECTION/DEBRIEFING

A teacher might require the home groups to write a summary of all parts and conduct a "whip around" where all groups present. Possible adaptation might be that the group demonstrates their understanding through a visual collage.

After each group has reported, the teacher facilitates a whole group conversation using the following prompts:

- Which were some of the most challenging and rewarding parts of this task?
- How did this task help you remember what you already knew about our topic?
- How did this task help you to appreciate other students' contributions to your learning?

APPLYING LEARNING IN NEW CONTEXTS

- Jigsaws can be used for additional texts throughout the unit, or with future units. The teacher must remember to provide the language supports for the students: the language to access the text; the language to participate in the activity; and teach how English works within this context.

PEDAGOGICAL PRINCIPLES AND PRACTICES ADDRESSED BY THE STRATEGY

✓ *Check if addressed in the strategy.*	**SPECIFIC PEDAGOGICAL PRINCIPLES** *These essential pedagogical principles should inform our specific classroom practice. (Adopted by Creativity at the Core from Jackson's Pedagogy of Confidence)*	**HOW ADDRESSED BY STRATEGY?** *This strategy addresses and enacts these essential pedagogical principles, which operationalize our values around cultural and linguistic responsiveness.*
✓	Identifying and building on student strengths.	The teacher groups students together who will be able to challenge each other in an appropriate manner. The teacher also might differentiate through the selection of the reading/art and assigning the students the most appropriate section.
	Establishing powerful relationships that nurture success.	
	Eliciting high intellectual performance.	
✓	Engaging students actively in the learning process.	Each student is assigned a specific piece of information (article/artwork) that is carefully assigned by the teacher to honor the proficiency level of the student. They then collaborate with "expert" group members on the salient points to teach. Lastly, they re-group with their "home" group to teach and work together to synthesize all information presented.
✓	Creating environments of enrichment rather than remediation.	The students are engaged in the process and are not reliant on the teacher to tell them what they should believe or find.
	Situating learning in the lives of students.	
	Addressing the prerequisites for learning.	

JIGSAW *(continued)* A CLRP STRATEGY CONNECTED TO VISUAL ARTS		
✓ *Check if addressed in the strategy.*	**SPECIFIC CLRP PRACTICES** *How will this strategy contribute to creating a culturally and linguistically responsive learning environment?*	**HOW ADDRESSED BY STRATEGY?** *How does this strategy addresses, contributes to, and/or enacts one or more of these features of culturally and linguistically responsive learning environments?*
LANGUAGE/CULTURE		
✓	Asserting the legitimacy of students' languages and dialects and using students' languages, cultures, experiences, and skills to create new successes.	By providing an opportunity for students to teach each other, students are making meaning using their own language, rather it be their home language or dialect, to effectively communicate ideas.
	Building a broad array of language/literacy, crosscultural, and multimedia communication skills.	
✓	Celebrating, respecting, and appreciating our language and cultural diversity.	By participating in this reading and jigsaw activity, teachers will have a better understanding of how to celebrate the diversity in their classrooms and serve their student populations.
	Taking advantage of cultural traditions to help students process information more efficiently and effectively.	
✓	Being responsive to the lives of our students and families.	The specific article that is used in Module 8: and is learned through the jigsaw strategy, gives teachers an overview of Culturally Responsive Teaching.
LEARNING COMMUNITY		
✓	Developing a sense of community, self-determination, trust, and democracy.	The jigsaw strategy provides equity of voice for students and provides multiple opportunities to converse with varying peer groups.
✓	Providing affirmation, mutual respect, and validation.	Each student has a specific job within the strategy, therefore every student is valuable to the process.
	Minimizing social threats and maximizing opportunities to connect with others in community.	
	Creating a safe learning environment and modeling high expectations for learning.	
✓	Promoting assets-based rather than deficit-focused perspectives and behaviors.	Through the multiple grouping and teaching of others, the students' skills and communication style are considered an asset.
	Explicitly addressing the impact of the context in which students of color live and helping them develop counter-narratives to the resulting negative portrayals of them and their families.	

JIGSAW *(continued)* A CLRP STRATEGY CONNECTED TO VISUAL ARTS		
STUDENT AGENCY, VOICE, & MINDSET		
	Honoring students' voices and creating environments where student voice permeates the classroom instruction.	
	Helping students create a counter-narrative about their identity as learners.	
✓	Providing students with the language to talk about their learning and thinking (metacognition) and to mark/assess their progress.	Each group member is considered an "expert" of their section and then teaches the information to their "home" group. This provides voice to the students. Considering the language proficiency of the students, supports such as language frames or identifying the function, will allow for the metacognition and opportunity to practice language that will push their proficiency level.
	Supporting students in using their learning to create new knowledge, art, and understanding.	
✓	Activating students' ability to direct their attention to their own learning (awakening the RAS).	By first collaborating in their "expert" groups, student are able to assess their understanding of the reading/art with that of their peers.
✓	Providing a clear process for reflecting and acting on teacher/peer feedback.	In their "expert" groups, communication is required to ensure that all members have a shared understanding. This is an authentic and in the moment opportunity for teacher/peer feedback.
STRETCHING & BRIDGING		
	Intentionally connecting new learning to students' background knowledge and experiences. Helping students bridge from prior knowledge/learning to new learning.	
✓	Challenging students and providing opportunities for them to "stretch", expanding their potential to do more complex thinking and learning.	A Jigsaw increases communication skills and critical thinking of the students since they must be active listeners, effective communicators, and problem-solvers. With careful planning and practice, a teacher might use the jigsaw activity to continue to stretch both cognitive and language skills.

LISTENING BODIES

A CLRP STRATEGY CONNECTED TO DANCE

The strategy is designed to expand the students' listening through the creative process to their own listening bodies and in their movement choices. The students are given opportunities to engage in the creative process as the dancer and as the choreographer.

VAPA DISCIPLINE	CONTRIBUTING REGION/ ARTS LEAD	SOURCE	MODULE ALIGNMENT
Dance	10 – Armalyn De La O	Nicole Robinson/Sue Roginski	10 – Dance Technique
TARGET GRADE(S)	**GROUPING**	**TIME NEEDED**	**MATERIALS**
7-12	Individual to Whole Group	2-3 Class Periods	• Dance Space • Music

THEME/BIG IDEA

Kinesthetic and Spatial-Perceptual Listening

DANCE OBJECTIVE

Explore the way a dancer "listens" and how that influences how a dancer moves and makes movement choices; then, individually and in groups, generate dance movements from different source material: music, instruction, internal influence, external influence.

LEARNING ABOUT THE STUDENTS

Understand their students dance levels and physical capabilities to tailor a movement phrase for student success.

TEACHER RESOURCES

Articles:
Developing Listening Bodies in the Dance Technique Class; Teaching to the Whole Dancer: Synthesizing Pedagogy, Anatomy and Psychology

STUDENT PRIOR PREPARATION OR REQUISITE SKILLS/KNOWLEDGE

- Student's experience with dance technique class in any genre
- Ability to understand a dance phrase
- Ability to replicate a given dance phrase by instructor

PERFORMANCE-BASED ASSESSMENT

- Students are divided into groups, can be half and half or if large class, can be multiple groups of five or more.
- Groups are instructed to perform instructor taught phrase and their locomotor inserted phrase.
- Each group demonstrates while peers observe in immediate succession.
- Instructor engages students in whole group discussion on both being the performer and the observer.
- Guiding questions: What did you notice in the rhythmic and movement choices? What did you observe about the various interpretations through individual movement voices?
- Personal reflection in their dance journal: How does the way a dancer "listens" influence how the dancer moves and makes movement choices?

ASSESSING & BUILDING BACKGROUND KNOWLEDGE

- Spend a few weeks getting to know students in the dance class through various dance learning activities.
- Spend a few weeks teaching traditional technique classes to gain knowledge of student's dance levels, physical dance capabilities.
- Fine-tune various movement phrases in various genres to establish student comfort and confidence.
- Build a dance community for respecting each other's dance abilities.
- Build student confidence in giving and receiving feedback from dance instructor and peers.
- Provide opportunities for movement invention.

PROCESS

- Explore the question: How does the way a dancer "listens" influence how the dancer moves and makes movement choices?
- Instructor gives a phrase and a time frame within rhythmic phrasing of the music.
- Students are prompted to manipulate the locomotor phrasing in response to rhythmic patterns, mood and internal influence.
- Students demonstrate their individual movement choices as whole class and in small groups.
- Students observe, identify and discuss the patterns in their own choices and in their peer's choices.
- Instructor teaches movement phrase focused on rhythm, mood and internal and external influences.
- Students are prompted to insert their own locomotor movement phrase into the instructor taught phrasing considering the influence of the phrase given and their own influences.

LISTENING BODIES *(continued)*

A CLRP STRATEGY CONNECTED TO DANCE

- The preceding steps can be repeated as many times as necessary to provide time for all students to gain confidence in developing their own interpretations of movement phrases, movement voice, and dialoguing with peers and instructor about their own learning through the creative process.
- Students are divided into groups, can be half and half or if large class, can be multiple groups of five or more.
- Groups are instructed to perform instructor taught phrase and their locomotor inserted phrase.
- Each group demonstrates while peers observe in immediate succession.

SYNTHESIS, REFLECTION/DEBRIEFING	APPLYING LEARNING IN NEW CONTEXTS
• Instructor engages students in whole group discussion on both being the performer and the observer. • Guiding questions: What did you notice in the rhythmic and movement choices? What did you observe about the various interpretations through individual movement voices? • Personal reflection in their dance journal: How does the way a dancer "listens" influence how the dancer moves and makes movement choices?	• Apply the attention of their individual movement voice to new choreographic phrases. • Apply their understanding of creating dance phrases to my own choreography allowing for individual voice and interpretations.

PEDAGOGICAL PRINCIPLES AND PRACTICES ADDRESSED BY THE STRATEGY

✓ *Check if addressed in the strategy.*	**SPECIFIC PEDAGOGICAL PRINCIPLES** *These essential pedagogical principles should inform our specific classroom practice. (Adopted by Creativity at the Core from Jackson's Pedagogy of Confidence)*	**HOW ADDRESSED BY STRATEGY?** *This strategy addresses and enacts these essential pedagogical principles, which operationalize our values around cultural and linguistic responsiveness.*
✓	Identifying and building on student strengths.	This activity builds on student's prior knowledge of dance technique, abilities and understanding of dance phrases in various genres.
✓	Establishing powerful relationships that nurture success.	This activity builds an atmosphere of trust and respect in the dance classroom.
✓	Eliciting high intellectual performance.	This activity builds on students own body awareness and individual movement choices.
✓	Engaging students actively in the learning process.	Students are continually moving, responding, listening and demonstrating throughout the entire activity.
✓	Creating environments of enrichment rather than remediation.	Students are offered the opportunity to interpret movement and rhythmic phrase through their own bodies and physical responses.
✓	Situating learning in the lives of students.	Students are given agency to bring their own interpretations and movement choices to the technique class.
✓	Addressing the prerequisites for learning.	Students are provided with weeks of instruction to build comfort and confidence in the various dance techniques, learning from peers and receiving feedback from instructor and peers.
✓ *Check if addressed in the strategy.*	**SPECIFIC CLRP PRACTICES** *How will this strategy contribute to creating a culturally and linguistically responsive learning environment?*	**HOW ADDRESSED BY STRATEGY?** *How does this strategy addresses, contributes to, and/or enacts one or more of these features of culturally and linguistically responsive learning environments?*
LANGUAGE/CULTURE		
	Asserting the legitimacy of students' languages and dialects and using students' languages, cultures, experiences, and skills to create new successes.	

LISTENING BODIES *(continued)* A CLRP STRATEGY CONNECTED TO DANCE		
LANGUAGE/CULTURE *(continued)*		
✓	Building a broad array of language/literacy, crosscultural, and multimedia communication skills.	Students communicate their ideas about dance and their reflections about their dance practices to peers and teacher. Students use dance specific language and terms to articulate their ideas.
✓	Celebrating, respecting, and appreciating our language and cultural diversity.	Students use their "voices" in movement and in conversation to support their opinions and ideas. These "voices" are influenced by their own cultural and personal experiences. In giving feedback, students are able to appreciate and acknowledge the differences and similarities among their peers.
	Taking advantage of cultural traditions to help students process information more efficiently and effectively.	
	Being responsive to the lives of our students and families.	
LEARNING COMMUNITY		
✓	Developing a sense of community, self-determination, trust, and democracy.	During the first few weeks of class students are engaged in dance activities that develop these things.
✓	Providing affirmation, mutual respect, and validation.	Students use dance journals to personally reflect and respond to dance learning and provided various whole and small group discussions to gain confidence in working with peers to learn to offer feedback to affirm learning, and validate learning successes.
✓	Minimizing social threats and maximizing opportunities to connect with others in community.	This activity supports teachers in maintaining classroom order and verifying students are actively engaged and participating in classroom activities. Students and teacher work to create a positive community in the classroom so that students feel valued. The teachers create lessons that support the development of this community.
✓	Creating a safe learning environment and modeling high expectations for learning.	This activity helps ensure students understand standards for success in formative and summative assessment. It allows for the creation of adequate time for lessons and units with frequent informal assessments to evaluate student progress.
✓	Promoting assets-based rather than deficit-focused perspectives and behaviors.	This activity helps support students in their development by asking open ended questions about their progress. Students are full participants in their assessment by viewing their work on film and receiving feedback from many sources. Students receive clear and detailed feedback on what is working as opposed to what is not working.
✓	Explicitly addressing the impact of the context in which students of color live and helping them develop counter-narratives to the resulting negative portrayals of them and their families.	Through this activity, students work within the art form to create counter-narratives to these negative portrayals. Giving students rich and valuable experiences within and outside of their community changes perspectives about their lives and the possibility for their lives.

LISTENING BODIES *(continued)* A CLRP STRATEGY CONNECTED TO DANCE		
STUDENT AGENCY, VOICE, & MINDSET		
✓	Honoring students' voices and creating environments where student voice permeates the classroom instruction.	Students are asked to explore the question: How does the way a dancer "listens" influence how the dancer moves and makes movement choices?
✓	Helping students create a counter-narrative about their identity as learners.	Students learn to access their own movement choices as dancers while understanding the influence of other's movement choices.
✓	Providing students with the language to talk about their learning and thinking (metacognition) and to mark/assess their progress.	Students are provided with guiding questions throughout the activity to engage in their own learning and thinking about their listening body and movement choices.
✓	Supporting students in using their learning to create new knowledge, art, and understanding.	The strategy is replicated as many times as needed to develop confidence in interpretations and movement choices.
✓	Activating students' ability to direct their attention to their own learning (awakening the RAS).	Students explore the guiding questions: What do you notice about the rhythmic phrasing of this song? How does it influence how you move? How does the instructor's choreography influence your choices about movement?
✓	Providing a clear process for reflecting and acting on teacher/peer feedback.	Students engage in personal reflection in their dance journal: What did you learn about the collaboration of music and other's ideas in making movement choices?
STRETCHING & BRIDGING		
✓	Intentionally connecting new learning to students' background knowledge and experiences. Helping students bridge from prior knowledge/learning to new learning.	The strategy is designed to expand the students listening through the creative process to their own listening bodies and in their movement choices.
✓	Challenging students and providing opportunities for them to "stretch", expanding their potential to do more complex thinking and learning.	The students are given opportunities to engage in the creative process as the dancer and as the choreographer.

MEMORY MOVES

A CLRP STRATEGY CONNECTED TO DANCE

This strategy allows students to connect language to movement, supporting deepened understanding of the language and content both, and allowing students to demonstrate their understanding of the concept as well as create a richer context in which to engage with the language.

VAPA DISCIPLINE	CONTRIBUTING REGION/ARTS LEAD	SOURCE	MODULE ALIGNMENT
Dance	7 – Aaron Bryan	Fresno & Tulare COEs	14 – Arts Integration
TARGET GRADE(S)	**GROUPING**	**TIME NEEDED**	**MATERIALS**
TK-12	Small Group or Whole Class	15-20 Minutes	• Instrumental Music

THEME/BIG IDEA

Movement helps reinforce memory.

DANCE OBJECTIVE

Choreograph a dance with 8-count phrases to represent a given topic, and perform it to music.

LEARNING ABOUT THE STUDENTS

Be aware of students that are more kinesthetic and those that are shy and more cerebral. Use that information to create heterogeneous groupings.

Students may need a warm-up activity such as stretches or just improvising movements to music to "wake up" their bodies.

Students need to be respectful audience members, being aware of appropriate times to laugh.

TEACHER RESOURCES

To get improved and more rigorous dance movements students could study about the elements of dance, http://www.elementsofdance.org/

STUDENT PRIOR PREPARATION OR REQUISITE SKILLS/KNOWLEDGE

- Working collaboratively in groups
- Creating space in the classroom
- Counting (1-2-3-4-5-6-7-8) to a steady beat
- Move and freeze

PERFORMANCE-BASED ASSESSMENT

Students will choreograph a dance with 8-count phrases to represent a given topic.

ASSESSING & BUILDING BACKGROUND KNOWLEDGE

- Teacher and students determine a topic to use for the dance (e.g., 4C's, algebra formula, list of facts, diagram, etc.)
- Students reduce the topic to smaller words, phrases, or segments (e.g., Distributing two binomials: First, Outer, Inner, Last)

PROCESS

- Students create an eight-count movement to represent each word, phrase, or segment.
- Repeat the process until a movement has been created for each word, phrase, or segment.
- Students combine their eight-count movements to choreograph a dance.
- Teacher keeps a steady beat and counts as students practice the dance. Since students created eight-count movements, teacher should count up to eight and then repeat (e.g. 1-2-3-4-5-6-7-8, 1-2-3-4-5-6-7-8, 1-2...)
- Students attempt to perform their choreographed sequence to music.
  - » Music can be selected by students or by the teacher
  - » Students should start in a frozen position, perform their choreography, and end in a frozen position (Freeze-Move-Freeze)
- After practicing their choreography with the music, students should perform their dance for another group in the class and elicit feedback through the following questions:
  - » Do our movements clearly represent the topic?
  - » Can you tell when one movement ends and another begins?
  - » How did our movements relate to the words/phrases/segments they were supposed to be representing?
  - » How might we change our movement to better represent the words/phrases/segments?
  - » Did everyone in the group participate with the same level of energy?
- Students should take the feedback from their classmates to revise their choreographed dance sequence.
- Finally, students perform their dance for the entire class.

MEMORY MOVES *(continued)*

A CLRP STRATEGY CONNECTED TO DANCE

SYNTHESIS, REFLECTION/DEBRIEFING	APPLYING LEARNING IN NEW CONTEXTS
The teacher engages students in a discussion around the following questions: • How did your movement represent the fact? • How did your dance help you remember or synthesize the information? • What was the most challenging or rewarding part of this task? Why? • What might you/your group/the class try next time to be (even) more successful in a similar task?	• Practice the dance multiple times to remember the concept. • Try creating a dance to represent more facts.

PEDAGOGICAL PRINCIPLES AND PRACTICES ADDRESSED BY THE STRATEGY

✓ *Check if addressed in the strategy.*	**SPECIFIC PEDAGOGICAL PRINCIPLES** *These essential pedagogical principles should inform our specific classroom practice. (Adopted by Creativity at the Core from Jackson's Pedagogy of Confidence)*	**HOW ADDRESSED BY STRATEGY?** *This strategy addresses and enacts these essential pedagogical principles, which operationalize our values around cultural and linguistic responsiveness.*
✓	Identifying and building on student strengths.	Students are able to draw on their own experiences and expertise.
✓	Establishing powerful relationships that nurture success.	Students work collaboratively in small groups negotiating decisions and revising their work.
	Eliciting high intellectual performance.	
✓	Engaging students actively in the learning process.	Students physicalize a concept.
✓	Creating environments of enrichment rather than remediation.	By physicalizing a concept, students can work to improve memory and understanding. Students can use the dance as a way to recall information during a test or performance task.
	Situating learning in the lives of students.	
	Addressing the prerequisites for learning.	
✓ *Check if addressed in the strategy.*	**SPECIFIC CLRP PRACTICES** *How will this strategy contribute to creating a culturally and linguistically responsive learning environment?*	**HOW ADDRESSED BY STRATEGY?** *How does this strategy addresses, contributes to, and/or enacts one or more of these features of culturally and linguistically responsive learning environments?*
LANGUAGE/CULTURE		
✓	Asserting the legitimacy of students' languages and dialects and using students' languages, cultures, experiences, and skills to create new successes.	Dance is its own language. Students can draw from their cultural dance to create movements.
	Building a broad array of language/literacy, crosscultural, and multimedia communication skills.	
	Celebrating, respecting, and appreciating our language and cultural diversity.	
	Taking advantage of cultural traditions to help students process information more efficiently and effectively.	
	Being responsive to the lives of our students and families.	

MEMORY MOVES *(continued)* A CLRP STRATEGY CONNECTED TO DANCE		
LEARNING COMMUNITY		
✓	Developing a sense of community, self-determination, trust, and democracy.	Students collaborate in a joined experience of creating and observing dances.
✓	Providing affirmation, mutual respect, and validation.	As audience members, students can give feedback in a formatted and respectful way.
	Minimizing social threats and maximizing opportunities to connect with others in community.	
✓	Creating a safe learning environment and modeling high expectations for learning.	Setting a purpose for the dance and offering constructive feedback.
	Promoting assets-based rather than deficit-focused perspectives and behaviors.	
	Explicitly addressing the impact of the context in which students of color live and helping them develop counter-narratives to the resulting negative portrayals of them and their families.	
STUDENT AGENCY, VOICE, & MINDSET		
✓	Honoring students' voices and creating environments where student voice permeates the classroom instruction.	Students create their own movements to demonstrate understanding.
	Helping students create a counter-narrative about their identity as learners.	
✓	Providing students with the language to talk about their learning and thinking (metacognition) and to mark/assess their progress.	The dance steps have to represent the content allowing for reflection and synthesis.
✓	Supporting students in using their learning to create new knowledge, art, and understanding.	Students create their own dance to demonstrate understanding.
	Activating students' ability to direct their attention to their own learning (awakening the RAS).	
✓	Providing a clear process for reflecting and acting on teacher/peer feedback.	Students create the dance, share with their peers, revise and perform.
STRETCHING & BRIDGING		
	Intentionally connecting new learning to students' background knowledge and experiences. Helping students bridge from prior knowledge/learning to new learning.	
✓	Challenging students and providing opportunities for them to "stretch", expanding their potential to do more complex thinking and learning.	Students transform concrete concepts into abstract dance movements.

POET AS RADIO

A CLRP STRATEGY CONNECTED TO THEATRE ARTS

This strategy asks students to identify elements of quality in a product or performance and to rate their own and others' products and performances based on those elements and criteria. The strategy serves to extend analytical and metacognitive skills.

VAPA DISCIPLINE	CONTRIBUTING REGION/ ARTS LEAD	SOURCE	MODULE ALIGNMENT
Theatre Arts	4 – Derek Fenner	Derek Fenner	4 – Court/Community Schools 5 – Culturally Responsive Arts Learning
TARGET GRADE(S) K - Adult	**GROUPING** Individual or Small Group	**TIME NEEDED** 60-90 Minutes	**MATERIALS** • 1-3 Audio Pieces • Speakers • Long Paper Strips (6 inches wide) • Pens/Markers • Poster Paper or White Board • 8.5 x 11 Paper

THEME/BIG IDEA	THEATRE ARTS OJECTIVE
Finding yourself in the voice of others. How can you connect to an author or text?	Create a group poem, drawing inspiration from audio recordings, and contributing individual words and phrases, and connecting their own words/phrases to those of others in the class. Perform the group poem, using knowledge of key theatre/performance criteria.
LEARNING ABOUT THE STUDENTS If the classroom has second-language learners, the activity should allow for more than one language in both the expression and in the content of the activity.	**TEACHER RESOURCES** Module 4 has a few slides on this in a screencast video on art-centered literacy strategies.
STUDENT PRIOR PREPARATION OR REQUISITE SKILLS/ KNOWLEDGE Though this strategy can be scaffolded for younger, pre-writing participants, it is best utilized with participants who can already write.	**PERFORMANCE-BASED ASSESSMENT** Students will work together as a group to create and perform a collaborative poem that models a process for how they then create an individual poem. Students will then be able to discuss the themes of the author or text they engaged with as well as the theatre/performance features/ criteria that contribute to a powerful performance.

ASSESSING & BUILDING BACKGROUND KNOWLEDGE

- This strategy directly surfaces prior knowledge of students. It then extends that prior knowledge into new understandings.
- Review the key elements, features, and/or criteria for a powerful theatrical performance.

PROCESS

- Give each participant a long piece of paper that is 6 inches wide. Ask them to fold it in half, lengthwise.
- Tell them that you are going to play 1-3 audio pieces for them. Let them how long each piece is. If there are participants who speak more than one language in the room, consider playing them pieces in those languages as well.
- Tell them that you want them to free write the entire time. They should try to keep writing the entire time.
  - » They can write anything that comes into their head.
  - » They can write the words/phrases they hear.
  - » They can write what they remind them of.
  - » They can write about other things.
  - » They can even write, "I don't know what to write," over and over.
- They should try writing down the skinny folded page and filling one side and then flipping it over to fill the other side. If they run out of room, they can then write on the remaining two sides.
- When the audio pieces are finished, ask them to unfold their paper and look at what they wrote. Tell them to circle 7-10 phrases or words that they are drawn to.

POET AS RADIO *(continued)*

A CLRP STRATEGY CONNECTED TO THEATRE ARTS

- Ask each person to then choose one word or phrase to write on a piece of poster paper or the board. Tell them they can write it any way and anywhere they like.
- Tell them that you are now going to facilitate the creation of a group poem.
  - Approach the list of words/phrases, and ask the group to pick a good word/phrase to start with.
  - Then ask what the group would like to connect that word/phrase to, and draw a line. Ask them if they would like to add any words in-between those two items. Example: They choose "This machine" and "Against humanity" and they choose to add "seems to be", resulting in "This machine seems to be against humanity."
  - Now ask them what they want to connect the last word/phrase to next. Example: They choose to connect "against humanity" to "banana." Ask them if they would like to add any words in-between those two items. They choose to add, "No wonder we all feel" in between and add an "s" to "banana resulting in, "against humanity. No wonder we all feel bananas."
  - Do this until every word/phrase is connected. Note: They do not have to add words in-between if they like the way they flow as is.
  - Ask someone to read the resulting poem from beginning to end.
- Engage the students in a discussion of the poem and how it was created. What do we like about it? What does it evoke? What surprised us about the process?
- Then, have student discuss what they were listening to, and how this might be related to what they will be studying.
- If you had a bilingual experience, it is good to allow those who speak all of the languages a chance to talk about what they heard to those who only spoke one of those languages.
- If you are working with pre-writers, you can ask them to draw the whole process.
- Have students work in small groups to plan how they might perform this collective poem. What can they draw on from their knowledge of powerful theatrical performances?
- Provide groups with time to practice their performance.
- Each group performs the collective poem.
- After all the performances, the students discuss similarities and differences, as well as the most moving/powerful moments from the various performances. Students discuss how just reading the poem provided a different experience from experiencing the poem through the performances.
- If there is time left, you can now ask them to return to their initial list and use the process they learned in the group experience to complete a longer poem of their own to include in a group poetry reading or performance.

SYNTHESIS, REFLECTION/DEBRIEFING

The teacher engages students in a discussion around the following questions:

- What was the most challenging or rewarding part of this task?
- How did this activity help you remember what you already knew about the topic as well as learn something new?
- How did this activity help you get into a text that you perhaps thought was too difficult at first?
- How did this activity help you relate to someone else's writing/thinking?
- How did this task help you (1) develop respect for your peers' perspectives; and/or (2) connect to learning that is important/interesting to you?
- How will you be able to use what you did/learned today to help you in future learning tasks?
- What helped you succeed at the task? What kept you from being as successful as you would have liked?
- Did you feel that you and your classmates cooperated and listened well and communicated effectively?

APPLYING LEARNING IN NEW CONTEXTS

- Students remember what they learned about the power of performance to communicate emotion and meaning.
- They identify other content studies where creating a performance to communicate the information might be a powerful way to deepen understanding.

POET AS RADIO *(continued)* A CLRP STRATEGY CONNECTED TO THEATRE ARTS		
PEDAGOGICAL PRINCIPLES AND PRACTICES ADDRESSED BY THE STRATEGY		
✓ *Check if addressed in the strategy.*	**SPECIFIC PEDAGOGICAL PRINCIPLES** *These essential pedagogical principles should inform our specific classroom practice. (Adopted by Creativity at the Core from Jackson's Pedagogy of Confidence)*	**HOW ADDRESSED BY STRATEGY?** *This strategy addresses and enacts these essential pedagogical principles, which operationalize our values around cultural and linguistic responsiveness.*
✓	Identifying and building on student strengths.	Builds on student's prior knowledge of poetry and effective communication.
	Establishing powerful relationships that nurture success.	
✓	Eliciting high intellectual performance.	Builds on students own sense of self as a powerful learner.
✓	Engaging students actively in the learning process.	Students actively engage in creating new poetry and performance art.
✓	Creating environments of enrichment rather than remediation.	Students are seen as capable learners and do-ers who can access complex text.
	Situating learning in the lives of students.	
	Addressing the prerequisites for learning.	
✓ *Check if addressed in the strategy.*	**SPECIFIC CLRP PRACTICES** *How will this strategy contribute to creating a culturally and linguistically responsive learning environment?*	**HOW ADDRESSED BY STRATEGY?** *How does this strategy addresses, contributes to, and/or enacts one or more of these features of culturally and linguistically responsive learning environments?*
LANGUAGE/CULTURE		
✓	Asserting the legitimacy of students' languages and dialects and using students' languages, cultures, experiences, and skills to create new successes.	Students are provided with oral texts in their own languages and encouraged to use their languages throughout the process.
✓	Building a broad array of language/literacy, crosscultural, and multimedia communication skills.	Students are encouraged to explore multiple uses of language to communicate their own experiences, thoughts, and ideas.
✓	Celebrating, respecting, and appreciating our language and cultural diversity.	The languages and cultures of every student are respected and used.
	Taking advantage of cultural traditions to help students process information more efficiently and effectively.	
✓	Being responsive to the lives of our students and families.	The activity helps students draw on their own lives and experiences.
LEARNING COMMUNITY		
✓	Developing a sense of community, self-determination, trust, and democracy.	Students work as a community to share their work.
✓	Providing affirmation, mutual respect, and validation.	Students' work and ideas are accepted as valid and valuable.
✓	Minimizing social threats and maximizing opportunities to connect with others in community.	The classroom becomes a safe space for all students to participate fully.
✓	Creating a safe learning environment and modeling high expectations for learning.	This activity encourages students to take risks without penalty.

POET AS RADIO *(continued)* A CLRP STRATEGY CONNECTED TO THEATRE ARTS		
LEARNING COMMUNITY *(continued)*		
✓	Promoting assets-based rather than deficit-focused perspectives and behaviors.	Students are seen as capable and bringing rich experiences and language.
	Explicitly addressing the impact of the context in which students of color live and helping them develop counter-narratives to the resulting negative portrayals of them and their families.	
STUDENT AGENCY, VOICE, & MINDSET		
✓	Honoring students' voices and creating environments where student voice permeates the classroom instruction.	Students draw from their own languages and experiences to create new art.
✓	Helping students create a counter-narrative about their identity as learners.	Students are expected to see themselves as learners and to voice their own identities.
	Providing students with the language to talk about their learning and thinking (metacognition) and to mark/assess their progress.	
✓	Supporting students in using their learning to create new knowledge, art, and understanding.	This activity guides students in creating new art based on their ideas and experiences.
	Activating students' ability to direct their attention to their own learning (awakening the RAS).	
✓	Providing a clear process for reflecting and acting on teacher/peer feedback.	Students engage in personal reflection and debriefing.
STRETCHING & BRIDGING		
✓	Intentionally connecting new learning to students' background knowledge and experiences. Helping students bridge from prior knowledge/learning to new learning.	This activity intentionally asks students to draw from their own experiences and knowledge to create new learning and art.
✓	Challenging students and providing opportunities for them to "stretch", expanding their potential to do more complex thinking and learning.	Students are guided in moving from their own ideas to more complex work.

S.C.O.P.E.
SCAN, CONNECT, ORIGINATOR, PURPOSE, EFFECT
A CLRP STRATEGY CONNECTED TO VISUAL ARTS

This strategy assists students in developing the knowledge and skills to engage in an inquiry process that uses cultural artifacts to deepen their observation and critical thinking capacities and that allows them to apply these to novel situations.

VAPA DISCIPLINE	CONTRIBUTING REGION/ARTS LEAD	SOURCE	MODULE ALIGNMENT
Visual Arts	8 – Stephanie Enríquez	Stephanie Enríquez & Victoria Weiss	8 – Language, Arts, & History
TARGET GRADE(S)	**GROUPING**	**TIME NEEDED**	**MATERIALS**
3-12	Individual, Small Group, or Whole Class	2-5 Days, Depending on Art Selection	Copies of art work/documents to be analyzed researched by teacher. S.C.O.P.E. Protocol • http://ccsesaarts.org/wp-content/uploads/2016/03/Module-8-4a-Handout-SCOPE-Protocol.pdf http://ccsesaarts.org/wp-content/uploads/2016/03/Module-8-4b-Handout-SCOPE-Protocol.pdf http://ccsesaarts.org/wp-content/uploads/2016/03/Module-8-4c-Handout-SCOPE-Protocol.pdf Marazano Vocabulary Sheet to build art vocabulary • http://ccsesaarts.org/wp-content/uploads/2014/11/Module-8-3-Marzano-Vocabulary-Sheet.pdf Adapted Think Sheet • http://ccsesaarts.org/wp-content/uploads/2016/03/Module-8-8a-Handout-Lincoln-Think-Sheet-Side-1.pdf http://ccsesaarts.org/wp-content/uploads/2016/03/Module-8-8b-Handout-Lincoln-Think-Sheet-Side-2.pdf

THEME/BIG IDEA	VISUAL ARTS OJECTIVE
Art is a reflection of specific societies' behaviors and values, and builds context for historical time eras.	Engage in an artistic and historic inquiry process that uses cultural artifacts to deepen observation and critical thinking capacities and apply these skills to novel situations.
LEARNING ABOUT THE STUDENTS	**TEACHER RESOURCES**
Utilize Zaretta Hammond's 'Ready for Rigor Framework'; develop awareness, improve learning partnerships, utilize information processing, and develop a community of learners and learning environment. • "Know and own your cultural lens" (Culturally Responsive Teaching & the Brain, Zaretta Hammond 17). • "Establish an authentic connection with students that builds mutual trust and respect" (19). • "Provide students authentic opportunities to process content (17). • "Integrate universal cultural elements and themes into the classroom" (20).	• Creativity at the Core Module 8 will give you an example of how to utilize the S.C.O.P.E. protocol with various pieces of art, including: historical figures; interviews; documents; photographs; and an oral history. http://ccsesaarts.org/modules/artifact-detectives-building-knowledge-language-history-arts-active-inquiry-grades-3-5/http://www.eworkshop.on.ca/edu/pdf/Mod36_lp_jigsaw.pdf

S.C.O.P.E.
SCAN, CONNECT, ORIGINATOR, PURPOSE, EFFECT *(continued)*
A CLRP STRATEGY CONNECTED TO VISUAL ARTS

STUDENT PRIOR PREPARATION OR REQUISITE SKILLS/ KNOWLEDGE

Visual Arts
- Students have been learning about the various elements of art: Line, Color, Shape, Form, Value, Space, Texture; as well as the intersection between visual arts and historical context. http://getty.edu/education/teachers/building_lessons/elements_art.pdf

History – Social Science
- Students have been building historical context of the time era and major events; or, the art may be used as an introduction to the historical context.

English Language Development
- Meaning Making opportunities for English Learners of all proficiency levels.

PERFORMANCE-BASED ASSESSMENT

To be determined by the teacher. Some possible performance assessments might include: presentation, analytical essay, Philosophical Chairs, original art piece, etc.

ASSESSING & BUILDING BACKGROUND KNOWLEDGE

- Select appropriate artwork connected to Enduring Understandings of your unit design.
- Teacher provides background and instruction on the medium of art (i.e. if you are using a photograph you will need to teach students about aperture, grain, development, etc.).
- Depending on where in your unit you use the S.C.O.P.E. protocol, you may want students to engage in learning connected to key elements of the artwork.
- Ensure that students have had opportunities to ask questions.

PROCESS

Scan
- Students silently look at the artwork for 30 to 60 seconds.
- Students write down their first impressions of the artwork.
- Teacher might engage in some vocabulary development connecting to background knowledge of artistic medium.
- In writing, students add to their initial impression and add questions to for further inquiry. This step may be completed as partners or collaborative teams.

Connect
- Depending upon the purpose of exploring the artwork, the instructor might provide additional information for students to make connections OR students may conduct their own research based upon their questions of inquiry from the preliminary scan.
- Students will explore all aspects of life during the time period, including landscape, technology, human interaction, and significant events as seen through the eyes of the people of the time.
- Students make connections to similar artifacts in their own culture, or other cultures and time periods to deepen their analysis of the artifact.
- Connections can also be made between the artifacts created by the same person or group.

Originator
- Students research the originator. They may want to consider the following:
  - Who created the artifact?
  - What do you think the writer/photographer/artist/speaker/maker though was the most important to convey? Why?
  - What might the artifact imply? Is there a message?
  - What was the point of view? Is it objective or biased? Explain.
  - What relationship does the originator have with the audience? How can you tell?
  - Who owned the artifact after it was created?

S.C.O.P.E.
SCAN, CONNECT, ORIGINATOR, PURPOSE, EFFECT *(continued)*
A CLRP STRATEGY CONNECTED TO VISUAL ARTS

Purpose
- Students explore the purpose of the artwork/artifact
- Teachers, like in the "Connect" and "Originator" stages, may use a variety of instructional approaches to facilitate student knowledge.

Effect
- The final stage is to determine the ultimate effect/consequence the artwork had on the society; this stage will directly reference the enduring understanding of the unit. The teacher may want to use a chalk talk, Socratic seminar, or philosophical chairs to facilitate a discussion of the effect of the artwork. Or the teacher may assign an analysis essay or presentation to determine if students are able to define the ultimate effect of the artwork.

Additional Notes:
- The "Connect", "Originator", and "Purpose" stages may be completed in any order that complements the unit of study.
- To deepen knowledge in the "Connect", "Originator", "Purpose", and "Effect" stages teachers may use a variety of multimedia including documents, photographs, videos, newspaper articles, etc.

SYNTHESIS, REFLECTION/DEBRIEFING	APPLYING LEARNING IN NEW CONTEXTS
The teacher facilitates a whole group conversation using the following prompts: • What questions may inspire further research? • What was the most challenging or rewarding part of the S.C.O.P.E. process? Why? • What might you/your group/the class try next time to be (even) more successful in a similar task?	• Students participate in one, or more, steps of the S.C.O.P.E. protocol each time they encounter a new piece of art/artifact. • Students will be encouraged to ask questions and develop a sense of inquiry in all lessons.

PEDAGOGICAL PRINCIPLES AND PRACTICES ADDRESSED BY THE STRATEGY

✓ *Check if addressed in the strategy.*	**SPECIFIC PEDAGOGICAL PRINCIPLES** *These essential pedagogical principles should inform our specific classroom practice. (Adopted by Creativity at the Core from Jackson's Pedagogy of Confidence)*	**HOW ADDRESSED BY STRATEGY?** *This strategy addresses and enacts these essential pedagogical principles, which operationalize our values around cultural and linguistic responsiveness.*
	Identifying and building on student strengths.	
	Establishing powerful relationships that nurture success.	
	Eliciting high intellectual performance.	
✓	Engaging students actively in the learning process.	Every stage of this protocol nurtures a students' natural sense of inquiry. The process starts with viewing closely and asking questions. Students are then given additional information to explore and ask further questions.
✓	Creating environments of enrichment rather than remediation.	The students are engaged in the process and are not reliant on the teacher to tell them what they should believe or find.
✓	Situating learning in the lives of students.	The protocol empowers students with confidence in asking questions and exploring new learning. The more that the teacher understands the lives of his/her students, he/she can incorporate artwork from the students' cultures/community/background.
	Addressing the prerequisites for learning.	

S.C.O.P.E. SCAN, CONNECT, ORIGINATOR, PURPOSE, EFFECT *(continued)* A CLRP STRATEGY CONNECTED TO VISUAL ARTS		
✓ *Check if addressed in the strategy.*	**SPECIFIC CLRP PRACTICES** *How will this strategy contribute to creating a culturally and linguistically responsive learning environment?*	**HOW ADDRESSED BY STRATEGY?** *How does this strategy addresses, contributes to, and/ or enacts one or more of these features of culturally and linguistically responsive learning environments?*
LANGUAGE/CULTURE		
	Asserting the legitimacy of students' languages and dialects and using students' languages, cultures, experiences, and skills to create new successes.	
	Building a broad array of language/literacy, crosscultural, and multimedia communication skills.	
✓	Celebrating, respecting, and appreciating our language and cultural diversity.	By utilizing the S.C.O.P.E. protocol for a number of artifacts representing various cultures of students, the teacher promotes diversity and builds connections between his/her students.
✓	Taking advantage of cultural traditions to help students process information more efficiently and effectively.	The S.C.O.P.E. protocol can be used with a variety of multi-media. A teacher may be using various artifacts to connect to students' cultural traditions.
✓	Being responsive to the lives of our students and families.	Teachers may encourage families to share their own pieces of art and family traditions to use with the S.C.O.P.E. protocol.
LEARNING COMMUNITY		
	Developing a sense of community, self-determination, trust, and democracy.	
	Providing affirmation, mutual respect, and validation.	
	Minimizing social threats and maximizing opportunities to connect with others in community.	
	Creating a safe learning environment and modeling high expectations for learning.	
	Promoting assets-based rather than deficit-focused perspectives and behaviors.	
	Explicitly addressing the impact of the context in which students of color live and helping them develop counter-narratives to the resulting negative portrayals of them and their families.	

S.C.O.P.E. SCAN, CONNECT, ORIGINATOR, PURPOSE, EFFECT *(continued)* A CLRP STRATEGY CONNECTED TO VISUAL ARTS		
STUDENT AGENCY, VOICE, & MINDSET		
✓	Honoring students' voices and creating environments where student voice permeates the classroom instruction.	Student inquiry drives the S.C.O.P.E. protocol. The students are the driving forces of each lesson.
✓	Helping students create a counter-narrative about their identity as learners.	Through promotion of inquiry and research, students are active learners and not just vessels expected to retain and regurgitate information from the teacher.
	Providing students with the language to talk about their learning and thinking (metacognition) and to mark/assess their progress.	
	Supporting students in using their learning to create new knowledge, art, and understanding.	
	Activating students' ability to direct their attention to their own learning (awakening the RAS).	
	Providing a clear process for reflecting and acting on teacher/peer feedback.	
STRETCHING & BRIDGING		
	Intentionally connecting new learning to students' background knowledge and experiences. Helping students bridge from prior knowledge/learning to new learning.	
✓	Challenging students and providing opportunities for them to "stretch", expanding their potential to do more complex thinking and learning.	The S.C.O.P.E. protocol encourages students to explore beyond the first "scan", dig deeper and develop a stronger understanding of all learning.

SNOWBALL

A CLRP STRATEGY CONNECTED TO VISUAL ARTS

Students continue their work on the Japanese concept of Notan, including Elements and Principles of Design. This activity expands that learning to include: speaking, learning, and other language/thinking development skills (critical thinking, synthesis, research, and problem solving).

VAPA DISCIPLINE	CONTRIBUTING REGION/ ARTS LEAD	SOURCE	MODULE ALIGNMENT
Visual Arts	2 – Susan Davis	Susan Davis	5 – Culturally Responsive Arts Learning
TARGET GRADE(S)	**GROUPING**	**TIME NEEDED**	**MATERIALS**
7	Pairs	40 Minutes	• Sheets of Paper • Writing Implement • Art Reference Materials

THEME/BIG IDEA

Students have been learning about the elements and principles of design, specifically, the Japanese concept of Notan. They will ultimately identify the traits of Notan found in other cultures.

VISUAL ARTS OBJECTIVE

Identify the traits used in creating Japanese Notan that are found in the artwork of other cultures by analyzing the use of art elements and principles of design.

LEARNING ABOUT THE STUDENTS

The teacher needs to know students' levels of English literacy. The teacher needs to ensure students are familiar with the art vocabulary and concepts associated with the Elements of Art and Principles of Design.

TEACHER RESOURCES

1. Understanding by Design, Wiggins and McTighe
2. Notan: The Dark-Light Principle of Design, Bothwell and Mayfield
3. Visual and Performing Arts Framework
4. CCSESA learning modules

STUDENT PRIOR PREPARATION OR REQUISITE SKILLS/KNOWLEDGE

Students have been studying the Japanese art concept known as Notan. They are familiar with different works of art that display the concept of Notan (the balance between light and dark and space).

Students are accustomed to giving and receiving feedback in pairs. They are familiar with a variety of resources and reference works available to them within the classroom.

PERFORMANCE-BASED ASSESSMENT

- Teacher Observation
- Class Discussion
- Self-Evaluation

ASSESSING & BUILDING BACKGROUND KNOWLEDGE

- The activity is preceded by a class discussion facilitated by the teacher, reviewing the vocabulary and concepts of Notan.
- The teacher-led discussion includes a review of reference materials and resources available to the students (i.e., technology, texts, posters, student art journals).

PROCESS

- Each student finds a partner.
- In each pair, students pose and answer a question related to the concepts and terminology of Notan. One person writes the question. The other person writes the answer to that question on a separate piece of paper.
- The students ball up their papers.
- The "question" students line up on one side of a line, rope, or ribbon.
- The "answer" students line up on the other side. Both sides should be facing each other.
- On the teacher's signal, the students throw their "snowballs" across the line.
- On the teacher's STOP signal, students retrieve a snowball and try to find the person with the corresponding questions/ answer.
- In their new pairs, students read the question and answer, then use their resources (text, internet, classroom posters, and art journals) to verify the answer and to provide evidence (sources) that the answer is correct. If necessary, students revise the answer.
- On subsequent days several pairs of students report to the whole group their question, answer, and evidence.

SNOWBALL *(continued)*

A CLRP STRATEGY CONNECTED TO VISUAL ARTS

SYNTHESIS, REFLECTION/DEBRIEFING	APPLYING LEARNING IN NEW CONTEXTS
• Which were some of the most challenging and rewarding parts of this task? • How did this task help you remember what you already knew about Notan? • How did this task help you to appreciate other students' contributions to your learning? • How did this activity and the following discussions make learning more or less effective for you?	In subsequent lessons, students learn to recognize concepts of Notan in art forms from different cultures and artists. Discussion of the meaning and concept of 'balance' is explored.

PEDAGOGICAL PRINCIPLES AND PRACTICES ADDRESSED BY THE STRATEGY

✓ *Check if addressed in the strategy.*	**SPECIFIC PEDAGOGICAL PRINCIPLES** *These essential pedagogical principles should inform our specific classroom practice. (Adopted by Creativity at the Core from Jackson's Pedagogy of Confidence)*	**HOW ADDRESSED BY STRATEGY?** *This strategy addresses and enacts these essential pedagogical principles, which operationalize our values around cultural and linguistic responsiveness.*
	Identifying and building on student strengths.	
	Establishing powerful relationships that nurture success.	
✓	Eliciting high intellectual performance.	Students have to use higher level thinking skills to evaluate the answers to the questions and they must also research evidence to support the answers.
✓	Engaging students actively in the learning process.	All students are engaged throughout this lesson with a partner. This creates a rich and affirming environment for participatory and inclusive learning.
	Creating environments of enrichment rather than remediation.	
	Situating learning in the lives of students.	
	Addressing the prerequisites for learning.	
✓ *Check if addressed in the strategy.*	**SPECIFIC CLRP PRACTICES** *How will this strategy contribute to creating a culturally and linguistically responsive learning environment?*	**HOW ADDRESSED BY STRATEGY?** *How does this strategy addresses, contributes to, and/or enacts one or more of these features of culturally and linguistically responsive learning environments?*
LANGUAGE/CULTURE		
	Asserting the legitimacy of students' languages and dialects and using students' languages, cultures, experiences, and skills to create new successes.	
	Building a broad array of language/literacy, crosscultural, and multimedia communication skills.	
✓	Celebrating, respecting, and appreciating our language and cultural diversity.	All students are actively engaged by working with a partner to evaluate evidence of learning. The principles learned and reviewed in this activity will later be applied to works of art from other cultures.
	Taking advantage of cultural traditions to help students process information more efficiently and effectively.	

SNOWBALL *(continued)* A CLRP STRATEGY CONNECTED TO VISUAL ARTS		
LANGUAGE/CULTURE *(continued)*		
	Being responsive to the lives of our students and families.	
LEARNING COMMUNITY		
✓	Developing a sense of community, self-determination, trust, and democracy.	A sense of community, trust, and democracy is emphasized by working with a partner.
✓	Providing affirmation, mutual respect, and validation.	Students working with a partner contribute their learning experiences to each other and later, to the whole group. Because every student participates in each phase of the activity, every students' knowledge and contributions becomes part of the group learning.
	Minimizing social threats and maximizing opportunities to connect with others in community.	
	Creating a safe learning environment and modeling high expectations for learning.	
	Promoting assets-based rather than deficit-focused perspectives and behaviors.	
	Explicitly addressing the impact of the context in which students of color live and helping them develop counter-narratives to the resulting negative portrayals of them and their families.	
STUDENT AGENCY, VOICE, & MINDSET		
✓	Honoring students' voices and creating environments where student voice permeates the classroom instruction.	Because every student participates with a partner, their knowledge and contributions become part of the group learning.
	Helping students create a counter-narrative about their identity as learners.	
✓	Providing students with the language to talk about their learning and thinking (metacognition) and to mark/assess their progress.	Each pair of students participates in the gathering of evidence (or the revision) of the presented questions.
	Supporting students in using their learning to create new knowledge, art, and understanding.	
	Activating students' ability to direct their attention to their own learning (awakening the RAS).	
	Providing a clear process for reflecting and acting on teacher/peer feedback.	
STRETCHING & BRIDGING		
✓	Intentionally connecting new learning to students' background knowledge and experiences. Helping students bridge from prior knowledge/learning to new learning.	The Japanese concept of Notan means the balance of light, dark, shape, and space that contributes to strength in imagery. Students will learn to recognize this concept in the art of other cultures and media as well as apply it to their own works of art.
	Challenging students and providing opportunities for them to "stretch", expanding their potential to do more complex thinking and learning.	

TABLEAU

A CLRP STRATEGY CONNECTED TO THEATRE ARTS

This strategy engages students in a kinetic experience as a means to more deeply understand concepts being learned and then demonstrate their learnings.

VAPA DISCIPLINE	CONTRIBUTING REGION/ ARTS LEAD	SOURCE	MODULE ALIGNMENT
Theatre Arts	1 – Stacy Young	Stacy Young	18 – STEAM Reuse
TARGET GRADE(S)	**GROUPING**	**TIME NEEDED**	**MATERIALS**
K-2	Whole Class and/or Small Groups	60 Minutes	• Space

THEME/BIG IDEA

Shifting Academic Mindset: Reframing Mistakes as Information

THEATRE ARTS OJECTIVE

Create a skit or tableau to demonstrate understanding of the "life cycle" of paper (from tree to the recycle bin).

LEARNING ABOUT THE STUDENTS

Teachers will need to know what students perceive as their role in recycling/re-using.

TEACHER RESOURCES

- http://www.theteachertoolkit.com/index.php/tool/tableau
- http://inspiremykids.com/2011/tableau-bringing-theater-to-the-classroom-and-with-it-new-ways-of-learning/

STUDENT PRIOR PREPARATION OR REQUISITE SKILLS/ KNOWLEDGE

Students will have completed the module, made paper, and created a final art project.

PERFORMANCE-BASED ASSESSMENT

Assessment will be through the evaluation of the student portfolios. Students will reflect on the understanding they have of these awards and the purpose. The awards also assist with the presentation and performing of their art discipline, in this case musical theatre. The connection of understanding the level of presentation can be directly connected to the understanding of what is delivered and what will also be assessed of the student understanding as they reflect in their student portfolios.

ASSESSING & BUILDING BACKGROUND KNOWLEDGE

- Teachers need to assess students' ability to create tableaux or pantomime.
- Teachers need to facilitate basics of theatre: audience, focal point, freeze, levels, gesture.

PROCESS

- Students work in groups of four. Each group is responsible for creating a "tableau" using their bodies that represents a "story" about what they have learned about recycling/re-using.
- Students work out the different parts of their story and begin to identify how they can communicate it through a frozen picture using their own bodies and expressions.
- All group members participate in the tableau. Each group member also takes on a specific role.
- Group members "build" their tableau, and then "perform" by "freezing" and letting the other students guess the story they are communicating.
- The audience takes notes while watching other tableaux and asks questions about the other groups' interpretations of their assignment.

Alternate Strategy

- Students can choose to prepare a skit or a pantomime rather than a tableau.

TABLEAU *(continued)*

A CLRP STRATEGY CONNECTED TO THEATRE ARTS

SYNTHESIS, REFLECTION/DEBRIEFING	APPLYING LEARNING IN NEW CONTEXTS
The teacher engages students in a discussion around the following questions: • What did our performances have in common? What were the differences? • What did we learn about using something like tableau or pantomime to communicate our message? • What was the most challenging or rewarding part of this task? • How did this activity help you remember what you already knew about recycling or re-using? How did this activity help you learn new things about this? • How can we use this same strategy (tableau) to help us learn/teach other things we are studying? • Did you feel that you and your classmates cooperated and listened well and communicated effectively?	• What other "stories" can we communicate through tableau or pantomime to demonstrate understanding and help others learn?

PEDAGOGICAL PRINCIPLES AND PRACTICES ADDRESSED BY THE STRATEGY

✓ *Check if addressed in the strategy.*	**SPECIFIC PEDAGOGICAL PRINCIPLES** *These essential pedagogical principles should inform our specific classroom practice. (Adopted by Creativity at the Core from Jackson's Pedagogy of Confidence)*	**HOW ADDRESSED BY STRATEGY?** *This strategy addresses and enacts these essential pedagogical principles, which operationalize our values around cultural and linguistic responsiveness.*
	Identifying and building on student strengths.	
	Establishing powerful relationships that nurture success.	
✓	Eliciting high intellectual performance.	Analyzing, synthesizing, and creating something new is the highest form of learning in Bloom's Taxonomy.
✓	Engaging students actively in the learning process.	Having students create a tableau to demonstrate understanding will require critical thinking, communication, creativity, and collaboration. This is a highly engaging activity.
	Creating environments of enrichment rather than remediation.	
	Situating learning in the lives of students.	
	Addressing the prerequisites for learning.	
✓ *Check if addressed in the strategy.*	**SPECIFIC CLRP PRACTICES** *How will this strategy contribute to creating a culturally and linguistically responsive learning environment?*	**HOW ADDRESSED BY STRATEGY?** *How does this strategy addresses, contributes to, and/or enacts one or more of these features of culturally and linguistically responsive learning environments?*
LANGUAGE/CULTURE		
	Asserting the legitimacy of students' languages and dialects and using students' languages, cultures, experiences, and skills to create new successes.	
	Building a broad array of language/literacy, crosscultural, and multimedia communication skills.	
	Celebrating, respecting, and appreciating our language and cultural diversity.	

TABLEAU *(continued)* A CLRP STRATEGY CONNECTED TO THEATRE ARTS		
LANGUAGE/CULTURE *(continued)*		
	Taking advantage of cultural traditions to help students process information more efficiently and effectively.	
	Being responsive to the lives of our students and families.	
LEARNING COMMUNITY		
✓	Developing a sense of community, self-determination, trust, and democracy.	Creating together develops these skills.
✓	Providing affirmation, mutual respect, and validation.	If students are given voice in decision making, these skills are deployed.
	Minimizing social threats and maximizing opportunities to connect with others in community.	
	Creating a safe learning environment and modeling high expectations for learning.	
	Promoting assets-based rather than deficit-focused perspectives and behaviors.	
	Explicitly addressing the impact of the context in which students of color live and helping them develop counter-narratives to the resulting negative portrayals of them and their families.	
STUDENT AGENCY, VOICE, & MINDSET		
	Honoring students' voices and creating environments where student voice permeates the classroom instruction.	
	Helping students create a counter-narrative about their identity as learners.	
	Providing students with the language to talk about their learning and thinking (metacognition) and to mark/assess their progress.	
✓	Supporting students in using their learning to create new knowledge, art, and understanding.	Creating a tableau to demonstrate understanding, supports students' learning.
	Activating students' ability to direct their attention to their own learning (awakening the RAS).	
	Providing a clear process for reflecting and acting on teacher/peer feedback.	
STRETCHING & BRIDGING		
✓	Intentionally connecting new learning to students' background knowledge and experiences. Helping students bridge from prior knowledge/learning to new learning.	Asking students in what other content areas could we "act" is important to making connections.
	Challenging students and providing opportunities for them to "stretch", expanding their potential to do more complex thinking and learning.	

TEXT DETECTIVES

A CLRP STRATEGY CONNECTED TO THEATRE ARTS

This strategy provides opportunities for every student in the classroom to work collaboratively in reading, analyzing, and making decisions based on evidence found in a text. The focus is on the difference between what a given phrase "means" and what it "says." Students explore how to interpret meaning and where understanding comes from.

VAPA DISCIPLINE	CONTRIBUTING REGION/ ARTS LEAD	SOURCE	MODULE ALIGNMENT
Theatre Arts	9 – Pauline Crooks	Pauline Crooks & Steve McCormick	9 – Problem Solving through Theatre
TARGET GRADE(S)	**GROUPING**	**TIME NEEDED**	**MATERIALS**
6-12	Small Groups, then Whole Class	30-45 Minutes	Jack London's Poem: Credo, Each of the Six Stanzas Written on a Separate Piece of Paper and Each Piece of Paper Put into a Separate Envelope

THEME/BIG IDEA

Problem Solving through Exploring the Details

THEATRE ARTS OJECTIVE

Participate in shared decision-making through choral ensemble work, exploring meaning in text through physical gesture and voice exploration.

LEARNING ABOUT THE STUDENTS

Teachers will need to know students' level of English proficiency and their capacity for working in mixed groups.

TEACHER RESOURCES

Additional resources are available on the CCSESA Creativity @ the Core website for Module 9 here: http://ccsesaarts.org/modules/problem-solving-theatre-learning-21st-century-skills-via-dramatic-arts-grades-6-12//

STUDENT PRIOR PREPARATION OR REQUISITE SKILLS/ KNOWLEDGE

- Understand the definitions of the following word: mystery.
- Understand the importance of and the process for meaning making of a sentence.

PERFORMANCE-BASED ASSESSMENT

Assessment will be through the students' success in (1) working effectively and cooperatively in their groups; (2) using appropriate gestures and movement to communicate the meaning of their stanzas; and (3) justifying the order of the stanzas as a whole in a way that makes sense and communicates meaning.

ASSESSING & BUILDING BACKGROUND KNOWLEDGE

- Review the concept of a mystery with the students as necessary.
- Display one connector word at a time and ask the students to use the word in a sentence to demonstrate meaning. If the student's are not able to use it in a sentence, demonstrate how the word is used in a sentence by offering an example to the class. The connector words include: evidence, clues, problem, solve, magnify glass, discover, and detective.
- Ask the students, what one magic word could connect these words together. This is when you reveal the word "Mystery".
- Review the importance of being able to make meaning from written text as a means to understand others and communicate successfully.
- Place post-it notes with numbers under student chairs before they enter the room if using this strategy to select groups.
- Share the importance of following directions with the class, especially due to the amount of student discourse expected to take place during this lesson.
- Be prepared to adjust this lesson to the appropriate risk level to fit the specific needs of students in the class.
- Create and/or review the mechanism for gaining the attention of the entire class when it is time for student focus to change from small group to the teacher of one group of students sharing their work.

TEXT DETECTIVES *(continued)*

A CLRP STRATEGY CONNECTED TO THEATRE ARTS

PROCESS

- Inform the class that they are going to work together to solve a mystery. Let them know that you have received six envelopes, but you are not sure what they contain, nor are you sure who may have sent them. Brainstorm a bit about what you should do about this curious situation. They will, of course want to open the envelopes, so reinforce their choice by letting them know that that is exactly what you were thinking too. The best way to solve a mystery is to break it into smaller parts and work with others to piece together clues.
- Divide the class into six groups. Take special care to mix students so that each group is unique and not just groups of friends who always work together. You may facilitate this by having numbers on Post-Its stuck under their chairs before they enter the room, or by having them count off from 1 - 6. Either way, this strategy works best if the class is mixed into unexpected groups of individuals who do not normally work together.
- Tell the class that each group will be receiving one of the six envelopes. It will be the group's challenge to work together and see if they can determine the meaning of what is inside. Allow the groups a few minutes to open their envelopes and read the phrase or phrases they have been given. Encourage each group to read through it multiple times (perhaps having each member of the group read it aloud as the paper is passed around the group).

NOTE:

All groups are doing this at the same time, so it can be noisy. That is perfectly fine as long as you have a way of getting their attention back to you when you need everyone to move onto the next step (a bell, a series of claps, etc.).

- Once you have everyone's attention, ask if anyone can tell you what their group discovered in the envelope they were given. Go around the room and ask each group to read aloud the words that have been printed on their cards. As the groups are sharing, you may choose to pause a few times and ask the class brainstorm some common words that appear on each card. After all groups have shared the words on their cards, pretend to have difficulty in understanding what is on the cards. You may something like, "There are a lot of words on these cards. I don't know if I can remember what everyone said."
- As a next step in piecing together the mystery, share with the groups that you are a VISUAL learner and perhaps they can assist you in understanding the words on their cards if they turn the words into movement or physical shapes. Ask each group to work together to create a series of movements that makes physical the words that are on their cards. They may create a movement or gesture for each word on their card that they can perform together. IMPORTANT: encourage LITERAL thinking at this point. The groups should be acting out the exact words that are on their cards, word-for-word. Unlike charades, they are not trying to get anyone to guess what word each movement represents, they are merely expressing each word in physical way as a group.
- After a reasonable enough time has passed, ask each group to perform their movements while speaking aloud the words that are on their card. After each group performs, ask the rest of the class what they noticed in the piece they just saw. Do not ask them what they liked. We are not making judgments; we are making observations. Suggested conversation starters are: "What did you see?" "What do you think?" "What do you wonder?"
- Let the group know that you are beginning to better understand the big mystery represented on the cards, but you have an idea that will help you understand it perfectly. Suggest to the group, that perhaps it is not what each card says in words that is important; perhaps it is what each card means that will solve the mystery.
- Lead a brief discussion about the difference between what a given phrase says and what it may mean. Examples:
  - When someone says, "It is raining cats and dogs," do they mean that there are cats and dogs falling from the sky? What does that person mean when they say it is raining cats and dogs?
  - When someone says, "I have butterflies in my stomach," do they mean that there are actual butterflies inside them? What does this person mean when they say they have butterflies in their stomach?
  - Ask for some other examples from the class. *You may choose to introduce these statements as idioms or not.
- Now ask each group to have their own conversation about what they feel the phrase on their card means. As part of this same assignment, ask them to start exploring how they might communicate the meaning of the words on their cards in a physical way. This time they are not to act out each word, but instead create something more abstract that demonstrates the meaning of the phrase.
- Side Coaching: Let them know that it is okay to select a few words within their phrase that they feel are important and that they may reuse the same movement or gesture as before, but now they need to figure out how to best transition from one gesture to the next. Remember that the best way to solve a mystery is to break it down into smaller parts and work with others to piece together clues.
- Allow the groups to decide on a way that they want to present their phrase to the rest of the class. Each group will need to make sure that the phrase they have been given is both heard and seen. They need to decide if one person speaks the phrase aloud while the rest of the group moves or if they all speak and move in unison. Do they want to break it up and have each person say a part of it? It is entirely up to them. Remind them that their goal is to present the meaning of the phrase they have been given.

TEXT DETECTIVES *(continued)*

A CLRP STRATEGY CONNECTED TO THEATRE ARTS

- When all groups are ready, have each group perform the piece that they have created for the rest of the class. Each group will perform their piece twice. They should perform in any random order as they don't yet know how the pieces of the puzzle fit together. After each performance, process with the class: "What did you see?" "What do you think?" "What do you wonder?"
- After the last group has performed, pose the question to the group, "Do you think that these phrases fit together into one message?" Allow the class to brainstorm and figure out if there is an order in which the six phrases should go together that makes the most sense. There will be much opinion and debate and that is welcome. They are solving a mystery, after all.
- Once the class decides on the order that each phrase should be performed in order to create the full message, have them perform the pieces one after the other in the sequence that they have chosen. There is no right or wrong order for these phrases. It is up to the class to decide on the order they like best. Not everyone will agree, of course, but part of being an ensemble is to communicate with each other and let the best choice be discovered.
- Have the class present the phrases in as many different orders as they like, if time permits.
- As a cool down exercise, return to the central question of this mystery: "What does this message mean?" They are free to interpret it as they like. The success of this strategy is not found in discovering a single answer. It is discovered in the ways in which the students utilize their creativity to collaborate and communicate ideas and demonstrate critical thinking skills along the way.
- You may choose to let them know that while the poem is attributed to Jack London, no proof has ever been found that he did indeed write it, therefore there is no single correct answer. Who's to say that the class's version of the poem is not the correct order of the phrases? If they are desperate to know the intended order of the poem, there remains a mystery to be further explored. Encourage them to research on their own to see what they can discover.

SYNTHESIS, REFLECTION/DEBRIEFING

The teacher engages students in a discussion around the following questions:

- In what ways did this activity utilize creativity, collaboration, communication, and critical thinking?
- In ways did your group work to determine the meaning of the phrase that you had been given?
- How were you able to determine the order that each of the phrases went in?
- How is this message relevant to you today?

APPLYING LEARNING IN NEW CONTEXTS

This strategy can be used in future lessons with poems the class is studying from any text as well as student-created poems.

CREDO (Jack London)

In preparation for this activity, print each of the following phrases or stanzas of the poem onto a single sheet of paper. DO NOT INCLUDE THE STANZA NUMBER! Place each of the six stanzas into an envelope. You should only have six envelopes total with each one containing a copy of ONE of the stanzas below (minus the stanza number).

(Stanza I)
I would rather be ashes than dust! I shall use my time.

(Stanza II)
I would rather that my spark should burn out in a brilliant blaze than it should be stifled by dry-rot. I shall use my time.

(Stanza III)
I would rather be a superb meteor, every atom of me in magnificent glow, than a sleepy and permanent planet.
I shall use my time.

(Stanza IV)
The function of man is to live, not to exist. I shall use my time.

(Stanza V)
I shall not waste my days in trying to prolong them. I shall use my time.

(Stanza VI)
I shall use my time. I shall use my time.

TEXT DETECTIVES *(continued)* A CLRP STRATEGY CONNECTED TO THEATRE ARTS		
PEDAGOGICAL PRINCIPLES AND PRACTICES ADDRESSED BY THE STRATEGY		
✓ *Check if addressed in the strategy.*	**SPECIFIC PEDAGOGICAL PRINCIPLES** *These essential pedagogical principles should inform our specific classroom practice. (Adopted by Creativity at the Core from Jackson's Pedagogy of Confidence)*	**HOW ADDRESSED BY STRATEGY?** *This strategy addresses and enacts these essential pedagogical principles, which operationalize our values around cultural and linguistic responsiveness.*
	Identifying and building on student strengths.	
✓	Establishing powerful relationships that nurture success.	The strategy provides opportunities for every student and the teacher to interact with one another in a non-threatening, non-judgmental environment and build relationships that will last long after this lesson.
	Eliciting high intellectual performance.	
	Engaging students actively in the learning process.	
	Creating environments of enrichment rather than remediation.	
	Situating learning in the lives of students.	
	Addressing the prerequisites for learning.	
✓ *Check if addressed in the strategy.*	**SPECIFIC CLRP PRACTICES** *How will this strategy contribute to creating a culturally and linguistically responsive learning environment?*	**HOW ADDRESSED BY STRATEGY?** *How does this strategy addresses, contributes to, and/or enacts one or more of these features of culturally and linguistically responsive learning environments?*
LANGUAGE/CULTURE		
	Asserting the legitimacy of students' languages and dialects and using students' languages, cultures, experiences, and skills to create new successes.	
	Building a broad array of language/literacy, crosscultural, and multimedia communication skills.	
✓	Celebrating, respecting, and appreciating our language and cultural diversity.	Students will develop a greater appreciation for our language as they explore in groups the words that make up the phrase they have been given. They must respect the language of the poet by not changing the words on their paper, but they are welcome to bring elements of their own cultures into the movement and physical embodiment of their phrase.
	Taking advantage of cultural traditions to help students process information more efficiently and effectively.	
	Being responsive to the lives of our students and families.	
LEARNING COMMUNITY		
✓	Developing a sense of community, self-determination, trust, and democracy.	Students will be expected to treat one another with respect throughout the storytelling and if someone strays from this expectation, the lesson will be paused to review how to act in a way that is respectful to all and honor classroom community expectations.

TEXT DETECTIVES *(continued)* A CLRP STRATEGY CONNECTED TO THEATRE ARTS		
LEARNING COMMUNITY *(continued)*		
✓	Providing affirmation, mutual respect, and validation.	Students will be expected to treat one another with respect throughout the lesson and if someone strays from this expectation, the lesson will be paused to review how to act in a way that is respectful to all and honor classroom community expectations.
✓	Minimizing social threats and maximizing opportunities to connect with others in community.	Students will be expected to treat one another with respect throughout the lesson and if someone strays from this expectation, the lesson will be paused to review how to act in a way that is respectful to all and honor classroom community expectations.
✓	Creating a safe learning environment and modeling high expectations for learning.	Students will be expected to treat one another with respect throughout the lesson and if someone strays from this expectation, the lesson will be paused to review how to act in a way that is respectful to all and honor classroom community expectations.
	Promoting assets-based rather than deficit-focused perspectives and behaviors.	
	Explicitly addressing the impact of the context in which students of color live and helping them develop counter-narratives to the resulting negative portrayals of them and their families.	
STUDENT AGENCY, VOICE, & MINDSET		
✓	Honoring students' voices and creating environments where student voice permeates the classroom instruction.	Students will be expected to treat one another with respect throughout the lesson and if someone strays from this expectation, the lesson will be paused to review how to act in a way that is respectful to all and honor classroom community expectations.
	Helping students create a counter-narrative about their identity as learners.	
	Providing students with the language to talk about their learning and thinking (metacognition) and to mark/assess their progress.	
	Supporting students in using their learning to create new knowledge, art, and understanding.	
	Activating students' ability to direct their attention to their own learning (awakening the RAS).	
	Providing a clear process for reflecting and acting on teacher/peer feedback.	
STRETCHING & BRIDGING		
	Intentionally connecting new learning to students' background knowledge and experiences. Helping students bridge from prior knowledge/learning to new learning.	
✓	Challenging students and providing opportunities for them to "stretch", expanding their potential to do more complex thinking and learning.	This strategy provides opportunities for students to move beyond their comfort zone in speaking and acting in front of one another. The strategy can be repeated in different contexts to extend the learning and provide settings for students to create more complex stories in groups or as individuals.

THINK PAIR SHARE

A CLRP STRATEGY CONNECTED TO VISUAL ARTS

This strategy provides a protocol for reflecting on a topic or learning, identifying highlights, sharing that reflection/those highlights with a partner, and then identifying expanded learning or questions that emerge as a result of the reflection and sharing.

VAPA DISCIPLINE	CONTRIBUTING REGION/ARTS LEAD	SOURCE	MODULE ALIGNMENT
Visual Arts	6 – Amy Zschaber	Amy Zschaber	6 – Lesson Study
TARGET GRADE(S) K	**GROUPING** Pairs	**TIME NEEDED** 20 Minutes	**MATERIALS** • Finished Student Artwork • Reflection Question, "What is your artwork about?" • Copy of "My Black Rabbit Story"

THEME/BIG IDEA

When we reflect on our artwork, we remember what we did, and we can think about how we might change it or do it differently next time.

VISUAL ARTS OBJECTIVE

Use language and their own drawn picture to describe the artwork, define what the image is about, and describe how it might be changed or done differently next time.

LEARNING ABOUT THE STUDENTS

Know the level of language proficiency of all students; group students with emerging and developing English proficiency with students who are English language proficient.

TEACHER RESOURCES

My Black Rabbit Story Worksheet https://goo.gl/YfX1KM

STUDENT PRIOR PREPARATION OR REQUISITE SKILLS/KNOWLEDGE

Visual Arts:
Students have completed an artwork based on the ELA texts, The Runaway Bunny by Margaret Wise Chapmen and Rabbityness by Jo Emerson. Students have learned about collage and watercolors.

Language/Literacy:
Students have finished reading The Runaway Bunny by Margaret Wise Chapmen and Rabbityness by Jo Emerson. Students have compared and contrasted the books. Students have identified the difference between what real rabbits do and what fictional rabbits might do.

PERFORMANCE-BASED ASSESSMENT

Students will use English language and a drawn picture to describe their artwork. With support from a peer, students will use English language to define what the image is about.

ASSESSING & BUILDING BACKGROUND KNOWLEDGE

- Students complete their artworks.

PROCESS

- Ask students, "What is your artwork about?"
- Give students copies of "My Black Rabbit Story Worksheet".
- Students "write" their story by completing the "My Black Rabbit Story Worksheet".
- Pair students.
  - » Identify one student as the "Blue" student.
  - » Identify one student as the "Green" student.
- Ask students, "What is your artwork about?"
  - » Green students go first.
  - » Blue students go second.
  - » Encourage students to reference their artwork and their "My Black Rabbit Story Worksheet" in their discussion.
- Give the Green students 1.5-2 minutes to discuss what their artwork is about.
- Give the Blue students 1.5-2 minutes to discuss what their artwork is about.
- Ask the whole class if anyone would like to share what his/her artwork is about.
- Provide time for 1-3 students to share their answers with the whole class.

THINK PAIR SHARE *(continued)*

A CLRP STRATEGY CONNECTED TO VISUAL ARTS

SYNTHESIS, REFLECTION/DEBRIEFING	APPLYING LEARNING IN NEW CONTEXTS
The teacher repeats back to students some of what was overheard in discussions and what the whole-class sharers stated about their artworks. Then the teacher engages the students in a conversation about the following: • What are the connections to what we've learned? • What might this be related to what we will learn next?	• Students will make connections to what will come next. • Students will make connections to the texts, The Runaway Bunny by Margaret Wise Chapmen and Rabbityness by Jo Emerson.

PEDAGOGICAL PRINCIPLES AND PRACTICES ADDRESSED BY THE STRATEGY

✓ *Check if addressed in the strategy.*	**SPECIFIC PEDAGOGICAL PRINCIPLES** *These essential pedagogical principles should inform our specific classroom practice. (Adopted by Creativity at the Core from Jackson's Pedagogy of Confidence)*	**HOW ADDRESSED BY STRATEGY?** *This strategy addresses and enacts these essential pedagogical principles, which operationalize our values around cultural and linguistic responsiveness.*
✓	Identifying and building on student strengths.	Students use language that is accessible and makes the most sense to them. Students are able to move at their own pace, and bring their own experiences to the learning environment.
	Establishing powerful relationships that nurture success.	
✓	Eliciting high intellectual performance.	Students are asked to make decisions about what they are did and to infer based on their drawings; this requires deeper critical thinking skills. And, this occurs in a natural and logical manner.
✓	Engaging students actively in the learning process.	Students are eager to share what they observe in an image. Since students frequently view images for entertainment, this strategy feeds into the everyday experiences of students.
✓	Creating environments of enrichment rather than remediation.	Students have finished making artwork and are sharing about what they did. Students are enriching their art experience by reflecting on their actions.
	Situating learning in the lives of students.	
	Addressing the prerequisites for learning.	
✓ *Check if addressed in the strategy.*	**SPECIFIC CLRP PRACTICES** *How will this strategy contribute to creating a culturally and linguistically responsive learning environment?*	**HOW ADDRESSED BY STRATEGY?** *How does this strategy addresses, contributes to, and/or enacts one or more of these features of culturally and linguistically responsive learning environments?*
LANGUAGE/CULTURE		
✓	Asserting the legitimacy of students' languages and dialects and using students' languages, cultures, experiences, and skills to create new successes.	There are multiple entry points for utilizing Think Pair Share. Students are encouraged to use the language they have to describe what they see. It is a strategy that "meets students where they are."
	Building a broad array of language/literacy, crosscultural, and multimedia communication skills.	
	Celebrating, respecting, and appreciating our language and cultural diversity.	
	Taking advantage of cultural traditions to help students process information more efficiently and effectively.	

THINK PAIR SHARE *(continued)* A CLRP STRATEGY CONNECTED TO VISUAL ARTS		
LANGUAGE/CULTURE *(continued)*		
	Being responsive to the lives of our students and families.	
LEARNING COMMUNITY		
✓	Developing a sense of community, self-determination, trust, and democracy.	All students are encouraged to contribute to a small discussion about their artworks.
✓	Providing affirmation, mutual respect, and validation.	Students are validated by having their partner listen as they speak. Students are validated by the repetition of the teacher (should they choose to share with the whole class).
	Minimizing social threats and maximizing opportunities to connect with others in community.	
✓	Creating a safe learning environment and modeling high expectations for learning.	High expectations for learning are set by encouraging students to engage in rigorous pair discussions.
✓	Promoting assets-based rather than deficit-focused perspectives and behaviors.	Students are encouraged to "bring what they have" to the discussion. There are multiple entry points that lend the strategy to being inclusive of all learners.
	Explicitly addressing the impact of the context in which students of color live and helping them develop counter-narratives to the resulting negative portrayals of them and their families.	
STUDENT AGENCY, VOICE, & MINDSET		
✓	Honoring students' voices and creating environments where student voice permeates the classroom instruction.	Students are validated by having their partner listen as they speak. Students are validated by the repetition of the teacher (should they choose to share with the whole class).
	Helping students create a counter-narrative about their identity as learners.	
	Providing students with the language to talk about their learning and thinking (metacognition) and to mark/assess their progress.	
	Supporting students in using their learning to create new knowledge, art, and understanding.	
	Activating students' ability to direct their attention to their own learning (awakening the RAS).	
	Providing a clear process for reflecting and acting on teacher/peer feedback.	
STRETCHING & BRIDGING		
✓	Intentionally connecting new learning to students' background knowledge and experiences. Helping students bridge from prior knowledge/learning to new learning.	Students are encouraged to "bring what they have" to the discussion. There are multiple entry points that lend the strategy to being inclusive of all learners.
✓	Challenging students and providing opportunities for them to "stretch", expanding their potential to do more complex thinking and learning.	By introducing new vocabulary prior to using the strategy, students are encouraged to use their existing language and new vocabulary. Students are also able to visually demonstrate via a drawing should they be limited by existing English language.

VISUAL THINKING

A CLRP STRATEGY CONNECTED TO VISUAL ARTS

This strategy provides a protocol to help students further develop observational and literacy skills through viewing visual texts or graphics. It provides scaffolding for discovering context clues, inferring, and observing when reading.

VAPA DISCIPLINE	CONTRIBUTING REGION/ARTS LEAD	SOURCE	MODULE ALIGNMENT
Visual Arts	6 – Amy Zschaber	Amy Zschaber	6 – Lesson Study
TARGET GRADE(S) K	**GROUPING** Whole Class	**TIME NEEDED** 20 Minutes	**MATERIALS** • Image of a Chambered Nautilus Shell • Image of a Chambered Nautilus in the Ocean • Image of a Mathematical Rendering of the Fibonacci Sequence • Other Images of the Fibonacci Sequence in Nature

THEME/BIG IDEA

Patterns are present in science, art, math, and language. Sometimes, the same words mean something similar, but different.

VISUAL ARTS OBJECTIVE

Recognize and describe patterns found in the environment and in works of art.

LEARNING ABOUT THE STUDENTS

Know the level of language proficiency of all students; know which students to simply cold-call and which ones might need to be able to volunteer.

TEACHER RESOURCES

- Visual Thinking Strategy Website http://vtshome.org/
- Visual Thinking Strategy Cheat Sheet: https://www.slideshare.net/ksumatarted/visual-thinking-strategies

STUDENT PRIOR PREPARATION OR REQUISITE SKILLS/KNOWLEDGE

Visual Arts:
Students have been learning about the elements and principles of art. Specifically, students have been studying pattern, and repetition.

Language/Literacy:
Students have been studying how the same words can have different meanings depending on the context. Pattern and repetition have different meanings in Visual Art, Math, and Music.

Math:
Students have been studying pattern and repetition.

Science:
Students have been identifying patterns they observe in nature.

English Learners:
The English Learners are somewhat fluent, but sometimes have difficulty understanding the nuances of contextual English use.

PERFORMANCE-BASED ASSESSMENT

Students will use English language to describe an image. Students will use English language to define what the image is about.

ASSESSING & BUILDING BACKGROUND KNOWLEDGE

- Students work as a whole class group.
- Before beginning, find an image of a chambered nautilus; prepare it to either display on a projector and/or for each student to have his/her own copy of the image

VISUAL THINKING *(continued)*

A CLRP STRATEGY CONNECTED TO VISUAL ARTS

PROCESS

- Display the image of a chambered nautilus.
- Ask students to silently look at the image for 30 seconds.
- Ask students, "What is going on in this picture?"
  - » Provide students with at least 10 seconds to consider the question.
  - » Ask and/or solicit for responses from students.
  - » Repeat what the students say, but do not confirm or deny their statements.
- Ask students, "What do you see that makes you say that?"
  - » Ask for and/or solicit responses from students.
  - » Repeat what the students say, but do not confirm or deny their statements.
- Ask students, "What more can we find?"
  - » Repeat the process from the first ask.
  - » Repeat the process until you feel students have some answers about the image.

SYNTHESIS, REFLECTION/DEBRIEFING

The teacher repeats back to students some of what they discovered about the image. [Emphasize language about pattern, rpetition, shape, and nature.] Then the teacher engages the students in a conversation about the following:

- What was the most challenging or rewarding part of this task?
- How did this activity help you remember what you already knew about pattern and repetition in art and in nature? How did this activity help you learn new things about this?
- How can we use this same strategy (visual thinking) to help us learn/teach other things we are studying?
- Did you feel that you and your classmates cooperated and listened well and communicated effectively?

APPLYING LEARNING IN NEW CONTEXTS

- Identify the image as the shell of a chambered nautilus as well as the image of a living chambered nautilus.
- Display the original image of a chambered nautilus. Ask students to identify pattern and repetition.
- Display mathematical rendering of the Fibonacci sequence. Identify the term, and display other nature examples of the Fibonacci sequence.
- Have the students think about other examples of the Fibonacci sequence they have seen around them.
- Ask students to think of how they might apply what they have learned about pattern and repetition in future learning.

PEDAGOGICAL PRINCIPLES AND PRACTICES ADDRESSED BY THE STRATEGY

✓ *Check if addressed in the strategy.*	**SPECIFIC PEDAGOGICAL PRINCIPLES** *These essential pedagogical principles should inform our specific classroom practice. (Adopted by Creativity at the Core from Jackson's Pedagogy of Confidence)*	**HOW ADDRESSED BY STRATEGY?** *This strategy addresses and enacts these essential pedagogical principles, which operationalize our values around cultural and linguistic responsiveness.*
✓	Identifying and building on student strengths.	Students use language that is accessible and makes the most sense to them. Students are able to move at their own pace, and bring their own experiences to the learning environment.
	Establishing powerful relationships that nurture success.	
✓	Eliciting high intellectual performance.	Students are asked to make decisions about what they are did and to infer based on their drawings; this requires deeper critical thinking skills. And, this occurs in a natural and logical manner.
✓	Engaging students actively in the learning process.	Students are eager to share what they observe in an image. Since students frequently view images for entertainment, this strategy feeds into the everyday experiences of students.
✓	Creating environments of enrichment rather than remediation.	Students have finished making artwork and are sharing about what they did. Students are enriching their art experience by reflecting on their actions.

VISUAL THINKING *(continued)* A CLRP STRATEGY CONNECTED TO VISUAL ARTS		
	Situating learning in the lives of students.	
	Addressing the prerequisites for learning.	
✓ *Check if addressed in the strategy.*	**SPECIFIC CLRP PRACTICES** *How will this strategy contribute to creating a culturally and linguistically responsive learning environment?*	**HOW ADDRESSED BY STRATEGY?** *How does this strategy addresses, contributes to, and/or enacts one or more of these features of culturally and linguistically responsive learning environments?*
LANGUAGE/CULTURE		
✓	Asserting the legitimacy of students' languages and dialects and using students' languages, cultures, experiences, and skills to create new successes.	There are multiple entry points for utilizing Visual Thinking. Students are encouraged to use the language they have to describe what they see. It is a strategy that "meets students where they are."
	Building a broad array of language/literacy, crosscultural, and multimedia communication skills.	
	Celebrating, respecting, and appreciating our language and cultural diversity.	
	Taking advantage of cultural traditions to help students process information more efficiently and effectively.	
	Being responsive to the lives of our students and families.	
LEARNING COMMUNITY		
✓	Developing a sense of community, self-determination, trust, and democracy.	All students are encouraged to contribute to a small discussion about their artworks.
✓	Providing affirmation, mutual respect, and validation.	Students are validated by the teacher repeating their statement, and this lends itself to developing respect among peers for the value and information shared.
	Minimizing social threats and maximizing opportunities to connect with others in community.	
✓	Creating a safe learning environment and modeling high expectations for learning.	High expectations for learning are set by encouraging students to engage in rigorous pair discussions.
✓	Promoting assets-based rather than deficit-focused perspectives and behaviors.	Students are encouraged to "bring what they have" to the discussion. There are multiple entry points that lend the strategy to being inclusive of all learners.
	Explicitly addressing the impact of the context in which students of color live and helping them develop counter-narratives to the resulting negative portrayals of them and their families.	

VISUAL THINKING *(continued)* A CLRP STRATEGY CONNECTED TO VISUAL ARTS		
STUDENT AGENCY, VOICE, & MINDSET		
✓	Honoring students' voices and creating environments where student voice permeates the classroom instruction.	Students are validated by the teacher repeating their statement, and this lends itself to developing respect among peers for the value and information shared.
	Helping students create a counter-narrative about their identity as learners.	
	Providing students with the language to talk about their learning and thinking (metacognition) and to mark/assess their progress.	
	Supporting students in using their learning to create new knowledge, art, and understanding.	
	Activating students' ability to direct their attention to their own learning (awakening the RAS).	
	Providing a clear process for reflecting and acting on teacher/peer feedback.	
STRETCHING & BRIDGING		
✓	Intentionally connecting new learning to students' background knowledge and experiences. Helping students bridge from prior knowledge/learning to new learning.	Students are encouraged to "bring what they have" to the discussion. There are multiple entry points that lend the strategy to being inclusive of all learners.
✓	Challenging students and providing opportunities for them to "stretch", expanding their potential to do more complex thinking and learning.	By introducing new vocabulary prior to using the strategy, students are encouraged to use their existing language and new vocabulary.

WHO AM I?

A CLRP STRATEGY CONNECTED TO MEDIA ARTS

In this strategy, students are taught to use the basic tools common to video/film production. Using their own lives as the source, students learn to tell a compelling story, augment the story with visual props, support the story with good light and sound techniques, edit and underscore for maximum effect, and then to finally present their video to be witnessed by a participating audience.

The strategy stresses teamwork and collaboration so important to today's innovative and creative careers. It also enables students to participate in another student's story and thereby have a much better appreciation for different cultural and linguistic modes of expression. This strategy allows for a sense of work place cooperation by having each member experience the different jobs in the creation of their videos.

VAPA DISCIPLINE	CONTRIBUTING REGION/ARTS LEAD	SOURCE	MODULE ALIGNMENT
Media Arts	5 – Hamish Tyler	Monterey COE & El Teatro Campesino	16 – Arts, Media, & Entertainment/CTE Pathway
TARGET GRADE(S)	**GROUPING**	**TIME NEEDED**	**MATERIALS**
9-12	Small Groups (of 5)	3 Weeks	• Cameras • Editing Software (i.e., Final Cut Pro/Adobe) • Basic Lighting & Sound Equipment

THEME/BIG IDEA	MEDIA ARTS OBJECTIVE
Connecting Individual Stories to the Human Story	Produce a 5-10 minute video that connects their own individual story based on family history to the human story.

LEARNING ABOUT THE STUDENTS	TEACHER RESOURCES
Teachers should be aware of divergent cultural and linguistic backgrounds and be especially responsive to these needs.	Teachers should consult the Arts, Media and Entertainment Module # 16 for additional resources. ADDITIONAL RESOURCES RELATED TO CREATING COMPELLING STORIES 5 Elements of Powerful Stories https://michaelhyatt.com/5-elements-of-powerful-stories.html Kevin Spacey's Three Key Elements to a Compelling Story (Includes a video clip) https://mannerofspeaking.org/2015/04/19/kevin-spaceys-three-key-elements-to-a-compelling-story/ 5 Elements for Crafting a Compelling Story Your Audience Will Love http://writetodone.com/crafting-a-compelling-story/ 7 Elements of a Compelling Story http://www.sevenstories.com.au/blog/7-elements-of-a-compelling-story/ Storytelling 101: The 6 Elements of Every Complete Narrative https://blog.pond5.com/6477-storytelling-101-the-6-elements-of-every-complete-narrative/ What Makes a Good Biography or Autobiography? http://legacymultimedia.com/2008/05/02/what-makes-a-good-biography-or-autobiography/

WHO AM I? *(continued)*

A CLRP STRATEGY CONNECTED TO MEDIA ARTS

STUDENT PRIOR PREPARATION OR REQUISITE SKILLS/KNOWLEDGE	PERFORMANCE-BASED ASSESSMENT
Students should have knowledge of how to use cameras for filming, basic film editing software, and basic lighting/ sound equipment. It would be helpful for students to have some prior knowledge about the elements of a compelling story and of productive feedback.	Each student produces a 5-10 minute video.

ASSESSING & BUILDING BACKGROUND KNOWLEDGE

Some students will not know much about their family histories and others will know substantially more. Teachers will have to introduce the topic, and have students ask parents and relatives before the actual assignment. Teachers will need to be sensitive and responsive to foster children and others who do not come from the traditional American family. Good teachers will use these varying backgrounds to make powerful statements about non-traditional, non-nuclear families.

PROCESS

PRE-PRODUCTION

- The teacher reminds students of the ACTOS process: Be an active learner, cultivate meaning and heart, teach to learn, and serve community.
- The teacher introduces the project: Tell your story in a compelling way so that an audience can deeply understand who you are.
- Teacher and students review the elements of a compelling story.
- Students work in small groups. Each group will collaborate to help each member create his/her story.
- In their groups, students create different job descriptions for each team member for the production phase: director, camera, manager, script writer, costume/site, sound/lighting technician.
- Each team develops an understanding of how to tell each member's story.
- Individual members then develop their 7-10 minute scripts, considering such questions as: Where does your story come from? How did they get here? Where are they now?
- Team members then collaborate to help each team member develop a working story board.
- Team members collect supporting photos, family memorabilia, newspaper clipping, etc.

PRODUCTION

- Each student rotates into a department team position after they decide their story .
- Team members shoot their videos.
- Students are introduced to the most important professional jobs related to video production.

POST-PRODUCTION

- Students edit their video stories.
- Team members assist by adding graphics and sound underscoring as needed.
- Students prepare posters, public service announcements and other appropriate media to promote the "public" viewing of their videos.
- The teacher works with students to identify elements of powerful feedback. Students will all play the role of film critique, using their identified feedback elements to guide their critique.
- Finally, a film festival is organized to showcase the videos.
- During the showing of the videos, students play the role of film critic and capture feedback to be shared later with the groups.

WHO AM I? *(continued)*

A CLRP STRATEGY CONNECTED TO MEDIA ARTS

SYNTHESIS, REFLECTION/DEBRIEFING	APPLYING LEARNING IN NEW CONTEXTS
The teacher engages students in a discussion around the following questions: • What stories really stand out? Why? • What was the most challenging or rewarding part of this project? Why? • How did this activity help you improve your own work? • What did you learn about group collaboration, and how could this process be approved? • How did this task help you (1) build stronger relationships and connections with your peers; (2) develop respect for your peers' perspectives; (3) take responsibility for your learning; and/or (4) connect to learning that is important/interesting to you?	Research, scripting, and preparing for content and accuracy are all part of Language Arts, Journalism, and Social Studies, History curriculum.

PEDAGOGICAL PRINCIPLES AND PRACTICES ADDRESSED BY THE STRATEGY

✓ *Check if addressed in the strategy.*	**SPECIFIC PEDAGOGICAL PRINCIPLES** *These essential pedagogical principles should inform our specific classroom practice. (Adopted by Creativity at the Core from Jackson's Pedagogy of Confidence)*	**HOW ADDRESSED BY STRATEGY?** *This strategy addresses and enacts these essential pedagogical principles, which operationalize our values around cultural and linguistic responsiveness.*
✓	Identifying and building on student strengths.	Students develop a video based on their own story.
✓	Establishing powerful relationships that nurture success.	Through collaborative team interaction, students develop and strengthen connections and relationships with other peers.
✓	Eliciting high intellectual performance.	Students engage in high level activities such as conducting research, editing, and mixing for effects.
✓	Engaging students actively in the learning process.	Students assist each other with their scripts.
✓	Creating environments of enrichment rather than remediation.	Students are actively involved in making their story and using their own histories and backgrounds as a source of rich content.
✓	Situating learning in the lives of students.	Each video is about individual lives.
✓	Addressing the prerequisites for learning.	Students refine their collaboration and team learning while doing, and at the same time enhance their understanding of key elements of compelling stories, creating powerful narratives, and providing and responding to critical feedback to improve the products.
✓ *Check if addressed in the strategy.*	**SPECIFIC CLRP PRACTICES** *How will this strategy contribute to creating a culturally and linguistically responsive learning environment?*	**HOW ADDRESSED BY STRATEGY?** *How does this strategy addresses, contributes to, and/or enacts one or more of these features of culturally and linguistically responsive learning environments?*
LANGUAGE/CULTURE		
✓	Asserting the legitimacy of students' languages and dialects and using students' languages, cultures, experiences, and skills to create new successes.	Students participate with one another's stories and learn first hand of different cultures.
✓	Building a broad array of language/literacy, crosscultural, and multimedia communication skills.	The final production is a media-arts communication activity.
✓	Celebrating, respecting, and appreciating our language and cultural diversity.	The end of the assignment – a film festival - celebrates diversity.

WHO AM I? *(continued)* A CLRP STRATEGY CONNECTED TO MEDIA ARTS		
LANGUAGE/CULTURE *(continued)*		
✓	Taking advantage of cultural traditions to help students process information more efficiently and effectively.	Students research and build on researched family traditions by creating individual stories each family is celebrating.
	Being responsive to the lives of our students and families.	
LEARNING COMMUNITY		
✓	Developing a sense of community, self-determination, trust, and democracy.	Students work as a production team, trusting each member.
✓	Providing affirmation, mutual respect, and validation.	Each completed video validates each individual.
✓	Minimizing social threats and maximizing opportunities to connect with others in community.	The end of assignment – Film Festival -- invites families in the community to participate.
	Creating a safe learning environment and modeling high expectations for learning.	
	Promoting assets-based rather than deficit-focused perspectives and behaviors.	
	Explicitly addressing the impact of the context in which students of color live and helping them develop counter-narratives to the resulting negative portrayals of them and their families.	
STUDENT AGENCY, VOICE, & MINDSET		
✓	Honoring students' voices and creating environments where student voice permeates the classroom instruction.	Each student voice is heard and celebrated.
✓	Helping students create a counter-narrative about their identity as learners.	Students learn by doing and interacting with their peers.
✓	Providing students with the language to talk about their learning and thinking (metacognition) and to mark/assess their progress.	The student scripts, researches, and edits as a team.
✓	Supporting students in using their learning to create new knowledge, art, and understanding.	By creating their own video about their family's story, students create both new knowledge and new art.
✓	Activating students' ability to direct their attention to their own learning (awakening the RAS).	Students are actively engaged in learning by collaborative interaction.
✓	Providing a clear process for reflecting and acting on teacher/peer feedback.	Students work as "film critics" to provide critical feedback to each other. Students engage in reflection on how they could make their videos and stories more compelling and professional.
STRETCHING & BRIDGING		
✓	Intentionally connecting new learning to students' background knowledge and experiences. Helping students bridge from prior knowledge/learning to new learning.	The whole project connects individual stories developed by a production team to be viewed by consistently working in a team to tell their story. This gives each student the ability to learn different production roles as well as to learn about different student stories and new learning opportunities.
✓	Challenging students and providing opportunities for them to "stretch", expanding their potential to do more complex thinking and learning.	Students are encouraged to add new production details to their videos and to think more creatively and critically about their work and that of their peers.

Student Reflection & Debriefing

"The arts are a major area of human cognition, one of the ways in which we know about the world and express our knowledge. Much of what is said in the arts cannot be said in another way."

– Dr. Howard Gardner, Harvard Graduate School of Education

Student Reflection & Debriefing[7]

We have a responsibility to help our students develop autonomy as learners. That means helping them to develop the sorts of social, cognitive, linguistic, and metacognitive learning strategies that help them figure out how to be better learners.

By providing students with structures that help them reflect and think metacognitively about their learning, we allow them to make meaning and contextualize and synthesize learning. By thinking about HOW they accomplished a cognitive task, students are learning about learning. They learn how to learn by thinking critically and using information creatively. We can also provide them with questioning/reflection strategies and structures that, used regularly, help students not only learn more about their learning processes, but also begin to organize their learning strategies.

One of the issues for many students is that they may not realize that there ARE strategies they can use to help them be more successful. It's critical, therefore, that students have plenty of opportunities to debrief their learning experiences. We can do that by engaging students directly in using reflection and debriefing protocols and prompts.[8]

REFLECTION

Provide questions for students to reflect on their learning through the strategy/activity.

- What was the most challenging or rewarding part of this task?
- How did this activity help you remember what you already knew about the topic? How did this activity help you learn new things about the topic? How did this task help you become a better learner?
- How did this task help you (1) build stronger relationships and connections with others; (2) develop respect for others' perspectives; (3) take responsibility for your/others' learning; and/or (4) connect to learning that is important/interesting to you?
- How will you be able to use what you did/learned in this task to help you in future learning tasks?

PROCESS DEBRIEFING

Identify questions and sentence starters that help students think about their learning and how they accomplished the task.

- Appreciation & Recognition
  - It helped me when . . .
  - I appreciated . . .
  - Thank you for . . .
  - It felt good when . . .
- What helped you/your group/the class succeed at the task? What kept you/your group/the class from being as successful as you would have liked?
- What might you/your group/the class try next time to be more successful in a similar task?
- Did you feel that the people in your class/group
  - Cooperated?
  - Listened well and communicated effectively?
  - Included all members?
  - Facilitated learning/growth for all members?

REFLECTIVE PRACTICE

As you consider incorporation of specific strategies into your instructional planning, reflect on this key question. How can this strategy or activity facilitate learners' growth in the following areas?

- Academic/Cognitive Development?
- Linguistic Development?
- Social/Affective Development?
- Artistic/Creative Development?
- Metacognitive Development?

When your selection and integration of specific interactive strategies facilitates students' development simultaneously in all of these areas, you dramatically magnify the power of your instructional approach.

End Notes

1 CREATE CA is a coalition of dedicated and innovative leaders who understand that together we have the power to create lasting change for every California student. Its mission is to ensure ALL students are able to reach their full potential by advancing an education model that promotes creativity and the arts for the workforce of tomorrow. CREATE CA includes five anchor organizations: California Alliance for Arts Education, California Arts Council, California County Superintendents Educational Services Association, California Department of Education, and the California State PTA, as well as several at-large members.

2 California is one of the 19 states working together with the Partnership for 21st Century Skills (P21) to promote real world 21st century learning. Founded in 2001, P21 is a national organization based in Washington, D.C. It serves as a catalyst in the 21st Century Education movement, working with business, educators, parents, and government to ensure that all students are prepared with the rigorous content knowledge and broad curricula they will need for college and career readiness and global citizenship.

3 Paolo Freire, in *Pedagogy of the Oppressed*, redefines what the nature of education and the teacher-student relationship should be in order for the education process to be liberating rather than oppressive: "Liberating education consists in acts of cognition, not transferals of information ... Problem-posing education, breaking the vertical patterns characteristic of banking education, can fulfill its function of being the practice of freedom ... Through dialogue, the teacher-of-the-students and the students of the teacher cease to exist ... The teacher is no longer merely the-one-who-teaches, but one who is him [or her] self-taught in dialogue with the students, who in their turn while being taught also teach. They become jointly responsible for a process in which all grow ..."

4 Both Yvette Jackson and Zaretta Hammond write about the "unlimited intellectual potential" of students and propose a different conceptual definition of intelligence from that which is how we normally think of intelligence as something fixed and unchangeable.

5 The document *The Transformative Power of the Arts (CCSESA resource)* describes the research on the intrinsic and extrinsic benefits of the arts.

6 This section is drawn from Sánchez, F. *Interactive Classroom Strategies & Structures for Success: Focus on English Learners.*

7 This section is drawn from Sánchez, F. *Interactive Classroom Strategies & Structures for Success: Focus on English Learners.*

8 According to Jen Stanchfield in her blog "The Inspired Educator", "Processing or reflection helps learners make connections from the skills they use and practice in the classroom, or in team-building, training, or therapeutic group sessions to other day-to-day life situations and future learning experiences. It enhances their ability to apply skills learned to issues such as resolving conflict with their peers, co-workers or family, dealing with frustration, expressing their opinions appropriately, managing stress, and setting goals and priorities. Reflective practice creates ownership over learning by allowing people to internalize a lesson. This enhances the ability for participants to grow and change through their experiences and develop insight, one of the most important lifelong skills to acquire. When we engage learners in ongoing reflection in our programs and courses we not only help them retain and apply or transfer lessons learned to other applications, we promote their readiness to become more reflective, introspective learners in the future. Reflective practice strengthens participants' ability to learn on their own to be more reflective in their day-to-day experiences. This kind of introspective ability helps them recognize their strengths, manage their behaviors, and learn to apply skills and insights learned in one situation to the next one. Reflection creates multiple pathways to learning, facilitates patterning and meaning making. Well-facilitated reflection provides a forum for learners to give and receive feedback and enhances application, transfer, retention and recall."

9 The Pedagogical Practices described here are an adaptation by Francisca Sánchez from Yvette Jackson, *Pedagogy of Confidence*.

Resources

CLRP-RELATED BOOKS

Black Students, Middle Class Teachers, by J. Kunjufu, J., 2002

City Schools and the American Dream, by Pedro Noguera, 2003

Culturally Responsive Teaching: Theory, Research, and Practice, by Geneva Gay, 2010

Culturally Responsive Teaching and The Brain: Promoting Authentic Engagement and Rigor Among Culturally and Linguistically Diverse Students by Zaretta Hammond, 2014

Handbook of Research on Multicultural Education by J. Banks and C. A. Banks, Eds, 2004

Interactive Classroom Strategies & Structures for Success: Focus on English Learners by Francisca Sánchez, 2010

Leadership for Social Justice: Transforming Schools for All Learners by E. Frattura, E., & C. A. Capper, 2007

Multilingual Education in Practice: Using Diversity as a Resource by S. R. Schecter and James Cummins, Eds., 2003

Strategies for Success: Inspiring Voice. Engaging and Motivating Students through Engagement in Culturally and Linguistically Responsive Arts Education by Francisca Sánchez, CCSESA Arts Learning Leadership Series, A Collaborative Project of the California County Superintendents Educational Services Association and the San Francisco County Office of Education, 2011

The Dreamkeepers: Successful Teachers of African American Children, by Gloria Ladson-Billings, 1997

The Light in Their Eyes, by Sonia Nieto, 1999

The Pedagogy of Confidence: Inspiring High Intellectual Performance in Urban Schools, by Yvette Jackson, 2011

The Silenced Dialogue: Power and Pedagogy in Educating Other People's Children, by Lisa Delpit, 1988

Why Are All the Black Kids Sitting Together in the Cafeteria?, by Beverly Tatum, 2003

CLRP-RELATED WEB LINKS

CLR Tools for Success – *The Center for Culturally Responsive Teaching and Learning*
https://www.culturallyresponsive.org

5 Ways to Create a Culturally Responsive Classroom – *The National Equity Project*
https://blog.nationalequityproject.org/2012/08/22/5-ways-to-create-a-culturally-responsive-classroom/

3 Tips to Make Any Lesson More Culturally Responsive – *Cult of Pedagogy*
https://www.cultofpedagogy.com/culturally-responsive-teaching-strategies/

5-Minute Film Festival: Culturally Responsive Teaching – *Edutopia*
https://www.edutopia.org/blog/five-minute-film-festival-culturally-responsive-teaching

Online Resources for Culturally Responsive Teachers – *National Education Association*
http://www.nea.org/home/16723.htm

STATE AND NATIONAL ARTS ASSOCIATIONS

American Alliance for Theatre and Education

http://www.aate.com

Promotes standards of excellence in theatre and theatre education, connecting artists, educators, researchers and scholars with each other, and by providing opportunities to learn, exchange, expand and diversify work, audience and perspectives. Site includes information on resources, arts education links, networks, national conference and local and state affiliates.

American Music Conference

http://www.amc-music.com

AMC's goal is to build credibility for music and music education especially at an early age, and to expand that portion of the population that enjoys and makes its own music. Site includes information on research, partnerships, music making, news and events and family activities.

Resources

National Art Education Association
http://www.naea-reston.org
NAEA promotes art education through professional development, service, advancement of knowledge, and leadership. Site contains information on resources, advocacy efforts and special programs.

National Dance Education Association
http://www.ndeo.org/
NDEO provides professional development, networking forums, honor societies, journals, research and advocacy tools for teachers, administrators and students in the field of dance arts education. Our members teach multiple dance genres in a variety of environments including, but not limited to, K-12 schools, dance studios, colleges and community centers. Join NDEO to advance your career and benefit your students. Become a part of a community that shares your passion for excellence in teaching the art of dance.

National Endowment for the Arts
http://www.arts.endow.gov
Grant opportunities, program initiatives, advocacy reports, information about national arts service organizations and an online arts community.

ARTS AND EDUCATION RESOURCES

American Alliance for Theatre and Education
http://www.aate.com
AATE disseminates information regarding quality practices in theatre and theatre education, connecting artists, educators, researchers and scholars with each other, and providing opportunities for their membership to learn, exchange, expand and diversify their work, the audience and their perspectives.

Americans for the Arts
http://www.americansforthearts.org/
Americans for the Arts envisions an America where every child has access to—and takes part in—high quality and lifelong learning experiences in the arts, both in school and in the community. We believe that learning in the arts enables every individual to develop the critical thinking, collaborative, and creative skills necessary to succeed in the ever changing diverse and global economies of today's world.

Annenberg Media: Learner.Org
http://www.learner.org/index.html
Free teacher resources and teacher professional development programming for K-12 teachers through a satellite channel and Video On Demand.

Arts Education Partnership (AEP)
http://www.aep-arts.org
The Arts Education Partnership (AEP) is a national coalition of arts, education, business, philanthropic and government organizations that demonstrate and promote the essential role of the arts in the learning and development of every child and in the improvement of America's schools. AEP was founded and is supported by the National Endowment for the Arts and U. S. Department of Education in cooperation with the Council of Chief State School Officers and the National Assembly of State Arts Agencies.

Annenberg Institute for School Reform
http://www.annenberginstitute.org
The Annenberg Institute for School Reform develops, shares and acts on knowledge that improves the conditions and outcomes of schooling in America, especially in urban communities and in schools serving disadvantaged children.

California Art Education Association (CAEA) Visual Arts
http://www.caea-arteducation.org
The California Art Education Association is the professional educational organization for pre-K through university educators working in all areas of the visual arts, such as drawing, painting, digital media, weaving and fabrics, ceramics, glass, sculpture, and mixed media.

California Association for Music Education (CMEA)
http://www.calmusiced.com/
The state's educational professional organization for music.

California Dance Education Association
http://cdeadance.org/
The state's educational professional organization for dance.

Resources

California Educational Theatre Associations

http://www.cetoweb.org/

The state's educational professional organizations for theatre.

Educational Theatre Association

http://www.edta.org

An organization for theater educators, artists, arts advocates and anyone else involved in theater as a life- long learning activity.

National Association for Music Education (MENC)

http://www.menc.org

The mission of MENC is to advance music education by encouraging the study and making of music by all. Web site also features career information/job center and a resources section.

Association for Supervision and Curriculum Development (ASCD)

http://www.ascd.org

ASCD is an educational leadership organization dedicated to advancing best practices and policies for the success of each learner. The association provides expert and innovative solutions in professional development, capacity building, and educational leadership essential to the way educators learn, teach, and lead. ASCD publishes a number of award winning books, magazines, and newsletters that keep educators up- to-date with the latest news, trends, and techniques.

California Alliance for Arts Education (CAAE)

http://www.artsed411.org

This organization promotes, supports, and advocates visual and performing arts education for preschool through post-secondary students in California schools. The CAAE and member organizations: facilitate a statewide arts education information network, advocate for statewide policies to ensure that every student benefits from an arts education, educate state and local policymakers and parent organizations about the benefits of the arts integral to a complete education, recognize student achievement in the arts and promote arts education excellence in California schools.

California County Superintendent Educational Services Association (CCSESA)

http://www.ccsesaarts.org

The CCSESA Arts Statewide Initiative is taking a leadership role in providing curriculum and professional learning support, technical assistance, and services for teachers, administrators, and parents. The CCSESA Arts Initiative is designed to build capacity and provide continued support to schools and districts by offering a full complement of services utilizing the statewide county office of education infrastructure. County superintendents and staff work with the business community to begin a systemic state (research, resources, support) and local (data gathering, education, courses of study, and professional development) approach to bringing the arts into the classroom at every grade level.

California Department of Education

http://www.cde.ca.gov

The core purpose of the California Department of Education is to lead and support the continuous improvement of student achievement, with a specific focus on closing achievement gaps. This site has information regarding the standards and frameworks designed to encourage the highest achievement of every student by defining the knowledge, concepts, and skills that students should acquire at each grade level.

California Learning Resources Network (CLRN)

http://www.clrn.org

This site contains electronic and online information for the four arts disciplines grade 4-12. This is a resource of materials and programs that have passed the Legal and Social Compliance review.

California School Boards Association

http://www.csba.org

The California School Boards Association is a collaborative group of virtually all of the state's more than 1,000 school districts and county offices of education. It brings together school governing boards and their districts and county offices on behalf of California's children. CSBA is a member-driven association that supports the governance team — school board members, superintendents and senior administrative staff — in its complex leadership role. CSBA develops, communicates and advocates the perspective of California school districts and county offices of education.

Resources

California State PTA
http://www.capta.org
PTA is a not-for-profit organization and the nation's original and premier parent involvement group in schools. PTA works with parents to advocate for proper funding, leadership, and instruction for all schools and school districts. The California State PTA (California Congress of Parents, Teachers, and Students, Inc.) is a branch of the National PTA, serving as a connecting link between the national District PTAs are geographical divisions of the California State PTA. These units are self-governing bodies for the purpose of planning programs and activities to meet local community needs. PTA units are supported by a national and state structure that provides valuable information, resources, and training.

CREATE CA
http://www.createca.net
State Superintendent of Public Instruction Tom Torlakson has partnered with a broad-based statewide coalition of agencies and innovative leaders on an education reform movement, CREATE CA, that views arts education as an essential part of the solution to the problems facing California schools. The mission of CREATE CA is to ensure ALL students are able to reach their full potential by advancing an education model that promotes creativity and the arts for the 21st century workforce. Find valuable information about the Arts Education Data Project, *Declarations of Student Rights*, and the *Blueprint for Creative Schools* on the website.

Getty Foundation Arts Education Program
http://www.artsednet.getty.edu
Virtual exhibitions and curriculum support for instruction in art, architecture, and design. It has one of the most comprehensive demonstrations of scope and sequence in the visual arts and numerous lesson plans that could be useful to elementary and secondary art teachers. The Foundation shares ideas with advocates and practitioners in arts education.

Project Zero
http://pzweb.harvard.org
Project Zero is an educational research group at the Graduate School of Education at Harvard University whose mission is to understand and enhance learning, thinking and creativity in the arts, as well as humanistic and scientific disciplines, at the individual and institutional levels.

TCAP
http://csmp.ucop.edu/tcap
The California Arts Project (TCAP) is the state's subject matter project in Visual and Performing
The California Arts Project (TCAP) is a collaborative, statewide network of classroom teachers and university scholars with the mission of improving teaching and learning in dance, music, theatre, visual arts, and in arts, media, and entertainment. As the state subject matter project for the visual and performing arts and career arts, media, and entertainment, TCAP's network of teacher leaders advocate for and strive to ensure access for all California students to a sequential, comprehensive, and excellent standards-based arts and career education. An education that includes content, literacy and process-rich learning in the arts will prepare California students to lead creative and collaborative communities and workplaces across California.

FUNDING

Arts Edge
http://www.artsedge.kennedy-center.org
An interactive education program for K-12 teachers, parents and students.

Arts in Education
http://www.ed.gov/programs/artsedmodel
The program supports the enhancement, expansion, documentation, evaluation, and dissemination of innovative, cohesive models that demonstrate effectiveness in integrating into and strengthening arts in the core elementary and middle school curricula; strengthening arts instruction in those grades; and improving students' academic performance, including their skills in creating, performing, and responding to the arts.

The Chronicle of Philanthropy
http://www.philanthropy.com
The newspaper of the nonprofit world.

Foundation Center
http://www.fdncenter.org
This innovative non-profit gathers data and shares it worldwide to help people understand philanthropy's ability to change the world. The web site offers a wide range of information services and resources regarding fundraising, including grant maker information, and skill building features.

Lead Author & Contributors

"You can't use up creativity.
The more you use, the more you have."

– Maya Angelou

About the Lead Author & Contributors

LEAD AUTHOR

Francisca Sánchez

Francisca Sánchez is a poet, "word weaver," educator, and former English Learner. She began her 40+-year career in education as a high school teacher and since then has served in a variety of leadership positions, including as Associate Superintendent for Hayward Unified School District and Chief Academic Officer for San Francisco USD.

In recognition of her continuing contributions to education, she was awarded a Presidential Excellence Medallion from CSU, San Bernardino in 2002, named as 2002 Inland Empire Educator of the Year, and inducted into the East Side Union High School District Hall of Fame in 2003. Francisca was selected as the recipient of ACSA's 2005 State Valuing Diversity Award and CABE's 2006 Vision Award.

Currently, she is CEO of Provocative Practice™, an educational consulting organization, and does strategic planning work with a variety of districts in California. She serves on the CREATE CA Leadership Council and the Creativity at the Core Advisory, has just joined the board of Contra-Tiempo, an urban Latin dance theatre group, and has served two terms as president of the California Association for Bilingual Education. This year, she was elected to the Board of Directors of the National Association for Bilingual Education. She is the author of a children's book titled *When I Dream/Cuando Sueño* and is working on a new dance-focused children's book.

Actively engaged in the arts and arts education, Francisca has provided consultation services to the Creativity at the Core Initiative and has advised diverse districts on incorporating an arts learning focus into their core academic programs. In her local community of Patterson, CA, she works actively to support dual language education and the arts as critical components of a 21st century education. This year, she sought, received, and directed a major federal grant to support a summer intensive Arabic language and arts program for Patterson area students.

CONTRIBUTORS

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Sarah Anderberg currently serves as the Statewide Director for the California County Superintendents Educational Services Association (CCSESA) Arts Initiative and Director of *Creativity at the Core*. CCSESA represents California's 58 County Superintendent of Schools and their respective county offices of education. Sarah's educational leadership experience includes working as Director of Arts Education Professional Development and School Programs for the Robert and Margrit Mondavi Center for the Performing Arts and Director of Sierra North Arts Project at the UC Davis School of Education, where she taught classes and directed professional development programs and institutes for teachers and administrators. She has facilitated numerous state and federal arts education programs and initiatives. Sarah's educational experience includes secondary and postsecondary teaching and leadership of several state and federal programs and initiatives. She has served on the advisory for the SRI International Research study, *Unfinished Canvas*, and on two California state strategic arts education task force efforts. She was a contributing author on numerous publications, including the *Blueprint for Creative Schools* and the *California Strategic Task Force Report*. She has managed grants from the William and Flora Hewlett Foundation, David and Lucile Packard Foundation, the Stuart Foundation, National Endowment of the Arts, California Arts Council, and the California Postsecondary Education Commission. She currently serves on the Policy Advisory for the California Alliance for Arts Education, the Education Committee for the Kennedy Center's Any Given Child Initiative in Sacramento, and is the immediate past Chair of CREATE CA.

Jack Mitchell

Jack Mitchell has been involved in Arts, Media, and Entertainment (AME) Education for the past 35 years and has been the Arts, Media, and Entertainment industry sector lead at the California Department of Education (CDE) since 2007. In those 8 years student enrollment has grown from 22,000 in 2007 to 162,000 in 2015. After earning a B.A. from the University of Washington in 1972, and his MFA from California Institute of the Arts in 1974,

Jack worked in the television industry as an actor for the next 6 years appearing in over 40 shows. He taught Theatre and Stagecraft in Los Angeles from 1985-2007. He was instrumental in establishing one of the first Performing Arts Departments in LAUSD. He founded the cross-curricular Bilingual Theater Program. Since moving to the California Department of Education in 2007 Jack has served on the National Core Arts Standards writing team for Theatre, overseen the revision of the California CTE Standards for Arts, Media, and Entertainment and seen the AME Industry sector grow to become the largest industry sector in the state surpassing Health and Agriculture education by over 60,000 students. Jack also serves as the Secondary VAPA lead at CDE.

Mary Rice

Mary Rice serves on the *Creativity at the Core* Leadership Advisory. Mary is the Visual and Performing Arts Consultant in the Professional Learning Support Division at the California Department of Education. She graduated from the University of California, Berkeley, in Humanities and Fine Arts, and has a Master's Degree in Education, with a focus on Learning Disabilities, from San Francisco State University. She holds Standard Teaching Credentials in Elementary and Secondary Education, as well as an Administrative Services Credential. Mary taught grades 3-8 in California schools for five years, and has been a site administrator in California, K-8 schools for 17 years. She served as a district grant writer for three years, successfully receiving over $4,000,000 in funding for bilingual education, early childhood education, and Enhancing Education through Technology (EETT). Mary served the Hawaii Department of Education for Kauai Complex Area in 2011-12 as Title I Coordinator. In this capacity, she monitored and provided technical assistance to 15 Kauai schools that qualified for Title I, Part A. She served as a liaison between state and complex area and schools to support Title I schools in their school improvement and parent engagement activities. Mary currently serves on the CREATE CA steering committee and manages many key programs related to elementary arts education.

Patty Taylor

Patty Taylor is the Senior Consultant for CCSESA Arts Initiative and serves on the Creativity at the Core Leadership Advisory. She served as the Visual and Performing Arts Coordinator for the California Department of Education for 13 years. She is a writer, facilitator, workshop presenter, and teacher in arts education with extensive experience in collaborative committee work and planning. She was the writer for the current *Visual and Performing Arts Framework for California Public Schools (2004)*, and coordinated the development of the Content Standards for the Visual and Performing Arts and the writing and publishing of the Arts Education Program Toolkit: a Visual and Performing Arts Program Assessment Process. Patty was the staff person to the 1997 visual and performing arts task force and produced the report titled ARTS WORK: a Call for Arts Education for All California Students. She developed and coordinated various statewide arts education projects, initiatives, and committees including the Arts Work Grant Program, the Model Arts Program Network, and the California Arts Assessment Network. She served as a liaison to the arts education field both statewide and nationally. Patty now serves as the Senior Consultant to the California County Superintendents Educational Services Association Arts Initiative (www.ccsesaarts.org). This initiative was launched in 2006 to advocate for and strengthen arts education in California public schools through a statewide network. Beginning her career as a middle school art teacher and artist, she continues her art making practice as Taylor Gutermute.

Lisa Tiwater

Lisa Tiwater is the assistant superintendent of Instructional Support Services at Stanislaus County Office of Education. She has also served as the Induction Director and the Director of School and District Support. Lisa has taught for 20 years in public schools and also served as an instructional coach for five years. Her focus areas have been early literacy, integrated instruction and the arts. Lisa received National Board Certification in early childhood ages 3-9. Lisa serves as the Co-Chair of the CCSESA/CISC Visual and Performing Arts Subcommittee.

Gary Waddell

Gary Waddell is the Deputy Superintendent of the San Mateo County Office of Education where he oversees the Instructional Services Division and has focused on issues of equity and closing the achievement gap, innovative schools, and high quality educational programs that address the whole child from preschool through grade 12. Gary

holds a doctorate in Educational Leadership as well as Masters Degrees in School Administration and Counseling and a Bachelor's Degree in Drama. He is a past-Chair of California's Curriculum and Instruction Steering Committee (CISC). He currently chairs the CCSESA/CISC Visual and Performing Arts Subcommittee. He has authored or been featured in articles on areas such as equity, innovation, and professional learning communities and has been recognized as the recipient of a number of awards in the areas of leadership and human rights. Gary is a former North Carolina State Counselor of the Year, recipient of the Jack McCall Leadership Award from the Center for School Leadership Development at the University of North Carolina at Chapel Hill, is a past-recipient of the Outstanding New Professional award, and the NCSCA Human Rights Award.

REGIONAL ARTS LEADS OF THE CURRICULUM AND INSTRUCTION STEERING COMMITTEE (CISC) VISUAL AND PERFORMING ARTS SUBCOMMITTEE 2016-17

Region 1: Stacy Young

Stacy Young is the Visual and Performing Arts Program Manager for the Humboldt County Office of Education. Stacy taught music and theatre K-8th grade in San Luis Obispo County from 1991-2006 and far northern Humboldt County since 2007. She left public school teaching to be the VAPA Curriculum Specialist in 2012. She is also the Region 1 County Arts Lead for CCSESA. She recently earned a Master's Degree in Educational Leadership with a focus on STEAM education.

Region 2: Susan Davis

Susan Davis is the VAPA Programs & Partnerships Interim Coordinator, serves as Region 2 Arts Lead. She completed undergrad work at San Jose State and graduate work at CSU Chico and served as a K-6 teacher for 15 years, teaching 10 years of bilingual education in Alum Rock Union School District in San Jose. She continued teaching elementary school and Title 1 in Paradise, California before going into administration (serving as assistant principal, principal, assistant superintendent of Curriculum and Instruction and Human Resources). She ended her career at Paradise USD as Deputy Superintendent after 34 years of service. She has been recognized as Administrator of the Year at PUSD and also Central Office Administrator of the Year by Butte County Office of Education. She continues to consult and provide assistance to the Butte County Office of Education.

Region 3: Steven Winlock

Steven Winlock is Executive Director of the Sacramento County Office of Education, School of Education. The mission of the SCOE School of Education is to provide high quality professional training to teachers and leaders in the Capitol Region. Dr. Winlock has served as a teacher, principal, director of staff development, and associate superintendent for over 30 years in education. Dr. Winlock serves as the Region 3 Arts Lead, as a governor appointed special education commissioner, and as a Sacramento city arts commissioner.

Region 4: Derek Fenner

Derek Fenner is an artist, educator, and researcher living in Oakland, California. He earned his MFA in writing and poetics from the Jack Kerouac School of Disembodied Poetics at Naropa University. He also has an MA in educational leadership from Mills College. After a decade of experience as an art educator and administrator in the Massachusetts juvenile justice system, he is completing his Doctorate in education at Mills College. His research interests include, youth participatory action research as pedagogy, juvenile justice education, decolonizing methodologies, and arts based research. Derek serves as the Region 4 Arts Lead at the Alameda County Office of Education.

Region 5: Hamish Tyler

Hamish Tyler oversees the Media Center for Art, Education, and Technology and MCAET Comcast Channel 26, Uverse AT&T99 over the air 38, and numerous Charter South County channels. He also supervises the new MCAET studios, the TechMobile, and four broadcast transmission sites. He has served as Monterey County's Arts Lead and the Regional lead for San Benito, Santa Cruz, Santa Clara and Monterey Counties. He was awarded the Arts Council for Monterey County's "Educator of

the Year" Award in 2012. Mr. Tyler was also very instrumental in the creation of the Millennium Charter High School. He had previously taught at the Stevenson School in Pebble beach for 32 years.

Region 6: Amy Zschaber

Amy Zschaber is a teaching artist and arts educator; she began teaching in 2005. She serves as the Region 6 Arts Leads at the Stanislaus County Office of Education. Amy earned a BFA in Painting from The University of Georgia in 2003, a MAT in Art Education from Kennesaw State University in 2010, and an EdS in Inclusive Education from Kennesaw State University in 2015. She has a passion for arts education, arts integration, and building bridges between arts, science, and technology.

Region 7: Aaron Bryan

Aaron Bryan is the Program Manager for the Visual & Performing Arts Department for the Fresno County Superintendent of Schools. Aaron is also an adjunct faculty member for the School of Education at Fresno Pacific University. He holds a Bachelor of Arts Degree in Music Education and California Single Subject Teaching Credential–Music from Fresno Pacific University and a Master of Music Degree in Choral Conducting from California State University, Los Angeles. Before leaving the classroom, Aaron taught choral music for 15 years in Fresno County. Aaron is the Director of the Fresno County Youth Choir and oversees the Stages Youth Theatre Project, two service-learning programs that are offered to area students by the County Superintendent free of charge.

Region 8: Stephanie Enriquez

Stephanie Enriquez is the Region 8 Arts Lead at the Ventura County Office of Education. She has extensive experience instructing students at all skill levels including English Learners, students with disabilities, and GATE/Honor students. As a Content Specialist in History - Social Science/ELD/Arts with the Ventura County Office of Education, she presents on a variety of topics such as teaching strategies that promote literacy, differentiated instruction for English Learners, Unit Design, CHAMPS, Academic Conversations, History-Social Science Framework, C3 Framework, ELA/ELD Framework and Standards and is the co-author of SCOPE protocol included in the Creativity at the Core module 8.

Region 9: Pauline Crooks

Pauline Crooks is the Visual and Performing Arts Coordinator for the San Diego County Office of Education and has been a music educator for 23 years. Pauline received a bachelor's degree in music education from The Ohio State University, a master's degree in teaching from National University, and a master's degree in educational administration from Concordia University. She is a National Board-Certified Teacher in early and middle childhood music and a member of the Art=Opportunity Leadership Team. Pauline is the leader of Arts Empower San Diego, a partnership between the SDCOE and a coalition of nonprofit arts organizations and school districts to champion arts education in San Diego Schools.

Region 10: Armalyn De La O

Armalyn De La O is the Region 10 Arts Lead with the San Bernardino County Superintendent of Schools Office and serves as the Regional Director of The California Arts Project at CSU San Bernardino. In her dual roles, she provides technical assistance and professional development to all 33 districts in the San Bernardino County. In addition, RIMS CAP provides technical support and professional development to Riverside, Inyo, Mono, and Kern counties. Armalyn currently serves as President for the California Art Education Association and is President for CMEA Southeastern Section. She is a lecturer at CSU San Bernardino in the Music Department and was a writer for the new National Core Arts Standards in Music.

Region 11: Shannon Wilkins

As the Project Director for Visual and Performing Arts, Shannon Wilkins serves as the Region Arts Lead at the Los Angeles County Office of Education (LCOE). As the Project Director of Educational Leadership Programs, she supervises LCOE's administrative credential program, training administrators in all aspects of educational leadership. She served as a member of the California State Superintendent of Public Instruction's Arts Education Task Force where she was a contributing writer to the Blueprint for Creative Schools, and she has authored numerous articles on art education and developed several professional development series for educators. Shannon earned a Bachelor of Fine Arts in Educational Administration and completed postgraduate work at Harvard School of Education Project Zero program.

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APPENDICES

"Arts education facilitates cross-cultural understanding. Arts experiences foster pro-social behaviors and social tolerance that help prepare students for life in an increasingly global and culturally diverse world."

– Preparing Students for the Next America, Arts Education Partnership

Appendix A: Key Concepts

BEING ABLE TO EFFECTIVELY TRANSLATE CULTURALLY AND LINGUISTICALLY RESPONSIVE PEDAGOGY (CLRP) INTO POWERFUL CLASSROOM PRACTICE RELIES ON A DEEP UNDERSTANDING OF SEVERAL UNDERLYING KEY CONCEPTS. THIS APPENDIX PROVIDES A BRIEF OVERVIEW OF THOSE CONCEPTS, WITH A COMMENT ON THE RELEVANCE OF LEARNING IN THE ARTS TO THE CONCEPT.

ACADEMIC MINDSET

Academic mindset refers to the beliefs, attitudes, or ways of perceiving oneself in relation to learning and intellectual work. What we believe about ourselves as learners and our ability to be effective are the catalysts for learning. (Dweck 2007). Dweck's research supports decades of other research findings that tell us students with positive academic mindsets are more willing to engage, work harder, and persevere during challenging assignments that stretch them. (Hammond, 2015) According to Hammond, academic mindset is the result of four conceptual and identity frames woven together by our older limbic brain:

- Our sense of mastery and competence as learners based on past experience and sense of preparedness.
- Our belief in our ability to move about the world freely and control our external world.
- Our deep belief in ourselves and our ability to achieve what we put our mind and energy toward.
- Our explanatory story we tell ourselves about why we are or aren't competence learners.

THE ARTS

Learning in each of the arts helps students discover new ways to engage in learning, and new ways to tell their own story. Arts learning engages students, and it requires problem solving and judgment in what may be new avenues of learning such as acting in a short vignette, drumming out a rhythm or expressing a science concept in a work of visual art. The arts provide unique ways in which to tell our stories and discover our own creative approach to problem solving. Words become images. Numbers become patterns. Parts become wholes, and a sequential linear process of learning information can be done through simultaneous patterns and connections.

INTELLIGENCE

We believe that intelligence is not fixed; rather it is modifiable. We define intelligence as a behavior that elicits active processes or operations enabling an individual to accommodate him/herself to a particular situation to assimilate particular information (Feuerstein, 1982; Ginsburg, 1972; Piaget, 1965; Sternberg, 1981). Intelligence is also the act of processing information in a way that enables an individual to solve problems and create products or strategies to successfully function in a particular situation (Feuerstein, 1982; Gardner, 2000; Caine & Caine, 1994). The processing involved in intelligence is the result of learning (Jackson, 2001).

THE ARTS

Students' ability to achieve increases when the learning environment addresses multiple intelligences and problem-solving styles. Many experts agree on three major modes of thinking and learning: visual, auditory, and kinesthetic. Most of us rely more heavily on one mode to make meaning of our experience. While theatre can be said to embrace all three modes, visual art promotes visual thinking and learning, music is auditory and dance involves our kinesthetic mode. When students have access to all of the arts through the grade levels, they gain the flexibility to move easily from one mode to another to fit the requirements of the problem to be solved.

A PEDAGOGY OF CONFIDENCE

The National Urban Alliance promotes what it calls a Pedagogy of Confidence, which is quite relevant to our work with English Learners. They define a Pedagogy of Confidence as the fearless expectation and support for all students to demonstrate high intellectual performance. It involves the art of using the science of learning to create practices that nurture this high intellectual performance. They refer to these practices as high operational practices. They use the formula L: (U + M) (C1 + C2) to express that LEARNING results when we are successful in helping students to combine UNDERSTANDING and MOTIVATION with CONFIDENCE and COMPETENCE. The essential practices of the Pedagogy of Confidence are:

- Identifying and building on student strengths.
- Establishing powerful relationships that nurture success.

- Eliciting high intellectual performance.
- Engaging students actively in the learning process.
- Creating environments of enrichment rather than remediation.
- Situating learning in the lives of students.
- Addressing the prerequisites for learning.

In the *Pedagogy of Confidence*, one of the teacher's essential roles is to mediate learning for students. In mediated learning experiences, the teacher/mediator, guided by intention, culture, and emotional investment, organizes experiences by framing and filtering, and determining which are relevant and irrelevant experiences. Mediated learning requires the development of relationships between teacher and student and student and student in order to create dynamic, interactive bonding. The teacher/mediator elicits personal motivation for learning, that is, engagement, from students so that they are able to deeply address the critical tasks/content.

THE ARTS

The science of learning includes the high operational practices that are attained through learning, creating, and performing in the arts. As students progress through an arts rich curriculum from Kindergarten through high school, they are participating in a pedagogy that promotes confidence. A visual learner may draw or diagram concepts to help their comprehension and memory and say "When I draw it, I know it." As students become more aware of the modes and strategies that are most helpful to their learning style, the strategies become a tool for thinking and learning. The more tools we are able to use skillfully, the more successful we will be at a variety of tasks.

CULTURAL ARCHETYPES

Cultural archetype refers to a similar set of beliefs, values, or behaviors that show up in different cultures. Cultural archetypes are often reflected by recurring images, symbols, or patterns that all carry particular meaning within a cultural setting and that then appear repeatedly in cultural products such as art, literature, music, and so forth. For example, we may recognize recurring motifs such as the "quest" or the "heavenly ascent"; recognizable character types such as the "trickster" or the "hero"; or symbols such as the apple or the snake. Cultural archetypes reveal shared roles across societies, such as the role of the mother relative to other members of the family.

THE ARTS

The visual and performing arts curriculum includes the study of the historical contributions and cultural dimensions of the arts disciplines. Students analyze human diversity as it relates to each of the arts by closely examining culturally diverse musicians, composers, artists, writers, actors, dancers and choreographers from the past and in the present. This enables them to make cross-cultural references, as they understand how the arts have functioned and are now functioning throughout the world and how the arts can help them make meaning in their lives.

CULTURALLY & LINGUISTICALLY RESPONSIVE TEACHING/ PEDAGOGY

Culturally and linguistically responsive teaching identifies students' cultural and linguistic assets and creates learning opportunities that incorporate and build on those assets. It is an approach to situating learning in students' lives. It can be described as:

- Validating
- Comprehensive
- Multidimensional
- Empowering
- Transformative
- Emancipatory

Based on Hammond and Cummins, we might define culturally and linguistically responsive teaching as:

> *An educator's ability to recognize students' cultural displays of learning and meaning making and respond positively and constructively with teaching moves that use cultural knowledge as a scaffold to connect what the student knows to new concepts and content in order to promote effective information processing. All the while, the educator*

understands the importance of being in relationship and having a social-emotional connection to the student in order to create a safe space for learning. (Adapted from Hammond & Cummins, by Francisca Sánchez)

Culturally and linguistically responsive teaching is "a pedagogical approach firmly rooted in learning theory and cognitive science . . . The true power of culturally responsive teaching comes from the 'inside-out' work required: developing the right mindset, engaging in self-reflection, checking our implicit biases, practicing social-emotional awareness, and holding an inquiry stance regarding the impact of our interactions on students." (Hammond, pp. 16, 53).

THE ARTS

The arts embrace multiple perspectives and demonstrate to students that there are many ways to respond to and interpret the world within and among the arts disciplines. Students' cultural and linguistic assets can enhance their unique expressions in the arts.

FUNDS OF KNOWLEDGE

Funds of Knowledge refers to a sociocultural approach to literacy researched by Luis Moll. One advantage to studying "human beings dynamically, within their social circumstances, in their full complexity," Moll remarks, is that one can gain "a much more complete, and, we believe, a much more valid understanding of them." Moll contends "that existing classroom practices underestimate and constrain what Latino and other children are able to display intellectually." He believes the secret to literacy instruction is for schools to investigate and tap into the "hidden" home and community resources of their students. And he points out that his research calls the "deficit model" of student assessment into serious question. As Moll proved through his research, minority students and families, frequently seen by the school community as being under-resourced, actually have a wealth of knowledge and information that the larger society often discounts or makes invisible, and therefore, is rarely seen as valuable by the schools or accessed to support school learning. Furthermore, Moll found that families shared this knowledge through powerful "social networks of exchange." When educators recognize and access these networks, they can become a key social and intellectual resource for schools. Implications for arts educators point to the need to utilize instructional strategies that build on cultural, linguistic, and social knowledge held by families and communities and to see and treat students as active learners. (Moll, 1992)

THE ARTS

The arts provide an avenue for parental and community participation in the classroom and at the school. When parents are encouraged to share their talent and skills in the arts everyone gains in their social/cultural understanding and appreciation.

INTELLECTIVE CAPACITY

By intellective capacity, we mean a student's malleable information processing, or brain, power. It is also called fluid intelligence or intellectual competence. Intellective capacity grows through neuroplasticity.

THE ARTS

Art making helps students acquire a feel for what it means to transform an idea into an artistic product. In the arts, students develop a willingness to imagine and explore ideas that have not existed before. They become more willing to explore uncertainty, and to experiment to find the solution they are striving for. The uniqueness of the arts is that they are both deep and wide in their benefits for all students. They can improve nearly everything that students need such as self-esteem, health, inclusion, motivation, attendance, grades, community involvement, and communication skills. All of the 21st century skills are enhanced through arts education and all of these benefits expand intellective capacity.

LEARNING

We know quite a bit about how learning happens, and this gives us some very good indications about how we need to structure the life of our classrooms and schools.

- Learning happens when the brain makes connections among experiences that engage students.
- The brain naturally constructs meaning when it perceives relationships (Caine & Caine, 1994), and those relevant or meaningful connections motivate the brain to be engaged and focused (Jackson, 2001).
- Learning is conscious knowledge gained through teaching, though not necessarily from an official teacher. It involves attaining, along with the matter being taught, some degree of meta-knowledge about the matter (Gee, 1991).
- Knowledge is actively constructed by the learners on a base of prior knowledge, attitudes, and values, which are shaped by personal experience and the social and cultural environment.
- Learners need to create patterns, schema, strategies, and rules that increase their control over the environment.
- Learners identify and construct guidelines by experimenting, examining models, reflecting, and deciding on functional patterns that fulfill their personal needs.
- Learning is a social process in which students grow into the intellectual life of those around them.
- All students benefit from a focus on high intellectual performance (Jackson, 2001).
- Learning is influenced by the interaction of culture, language, and cognition (Jackson, 2001).

THE ARTS

When reflecting on how learning happens, think about what you see happening in a visual or performing arts classroom. Learning in the arts is a process that takes time. In "Arts with the Brain in Mind," Eric Jensen says, "In six months, keyboard instruction may provide better spatial skills; but in five years, you may get a better listener, stronger math skills, and a more confident and self-disciplined student." Learning also calls for experimentation, practice, collaborative experiences, and the confidence to keep working when the end product is not entirely clear.

READY FOR RIGOR FRAMEWORK

Hammond proposes a Ready for Rigor Framework* to help teachers understand the levels of educator cultural and linguistic responsiveness competency and to operationalize culturally [and linguistically] responsive teaching. Hammond explains that the framework lays out four separate practice areas that are interdependent. "When the tools and strategies of each area are blended together, they create the social, emotional, and cognitive conditions that allow students to more actively engage and take ownership of their learning process." (p. 18) These four areas are connected through the principles of brain-based learning.

THE ARTS

There is increasing evidence that learning in the arts allows students to access different parts of their brain and to create new neural pathways that accelerate and deepen learning across the curriculum. By tapping into culturally and linguistically responsive pedagogy and practices, we can make arts learning even more powerful, both in terms of actual arts-related learning and in terms of students' development as confident, autonomous learners who can take charge of their own learning and success. Teachers who are cognizant of the Ready for Rigor Framework are able to more expertly create environments that support arts learning by positioning students' languages and cultures as assets that support their success, designing responsive learning partnerships and learning communities, and taking advantage of what we know about how students process information to facilitate their achievement.

SELF-EFFICACY

Self-efficacy refers to the internal belief and confidence that we have the power and skills to shape the direction of our own learning experience. Our notions of our own power and ability deeply affect how we think, feel, and act as learners. "Students' efficacy beliefs are positively associated with how long they will persevere at a learning task . . . Self-efficacy is at the core of academic mindset (Hammond, 2015, p. 114).

Appendix A: Key Concepts

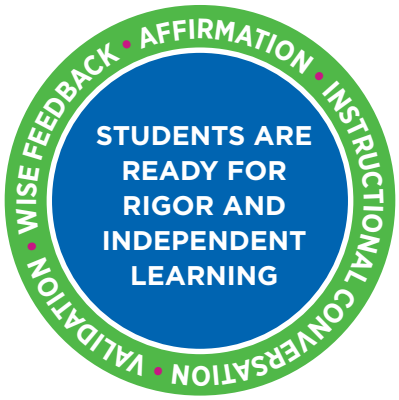
READY FOR RIGOR FRAMEWORK

AWARENESS

- Understand the three levels of culture
- Recognize cultural archetypes of individualism and collectivism
- Understand how the brain learns
- Acknowledge the socio-political context around race and language
- Know and own your cultural and linguistic lens
- Recognize your brain's triggers around race, language, and culture
- Broaden your repertoire of culturally and linguistically diverse students' learning behaviors

LEARNING PARTNERSHIPS

- Reimagine the student and teacher relationship as a partnership
- Take responsibility to reduce students' social-emotional stress from stereotype threat, linguicism, and micro-aggressions
- Balance giving students both care and push
- Help students cultivate a positive mindset and sense of self-efficacy
- Support each student to take greater ownership for his learning
- Give students language to talk about their learning moves



INFORMATION PROCESSING

- Provide appropriate challenge in order to stimulate brain growth to increase intellective capacity
- Help students process new content using methods from oral traditions
- Connect new content to culturally relevant examples and metaphors from students' community and everyday lives
- Provide students authentic opportunities to process content
- Teach students cognitive routines using the brain's natural learning systems
- Use formative assessments and feedback to increase intellective capacity

COMMUNITY OF LEARNERS AND LEARNING ENVIRONMENT

- Create an environment that is intellectually, linguistically, and socially safe for learning
- Make space for student voice and agency
- Build classroom culture and learning around communal (sociocultural) talk and task structures
- Use classroom rituals and routines to support a culture of learning
- Use principles of restorative justice to manage conflicts and redirect negative behaviors

With Hammond's *Ready for Rigor Framework*, it is important to also detail the importance of language and linguistic development in all four components of the diagram. For example, as educators create an environment that is intellectually and socially safe for learning, it is important to also make sure that there is a safe space for linguistic learning by honoring native language and encouraging awareness of linguistics through the lens of self-efficacy, socio-political context, and in facilitating the multiple ways students learn and process information.

*From Hammond, p. 17. This framework has been adapted slightly to include references to the linguistic aspects of CLRP.

Appendix A: Key Concepts

THE ARTS

Learning and participating in the arts empowers students to express what they may not be able to say in words. This is empowering and can affect how students see themselves as participants in the classroom and beyond. As students become more proficient and confident in their arts making skills and their ability to express their ideas, thoughts, and feelings through the arts they build their confidence to more fully participate across the entire curriculum.

STUDENT-CENTERED PRACTICES

(From California School Leadership Academy)
We also know quite a bit about how students can create meaning from the content of our academic (including the arts) curriculum. If we want our students to be meaningfully engaged in academic learning, then we need to structure our schools, classrooms, and curriculum so that students consistently and systematically do the following:

- Engage in a variety of active experiences --alone, with peers, and with adults-- which focus attention and challenge their thinking.
- Put their thoughts into words --both orally and in writing--in order to organize and to clarify their thinking and confront their incomplete understanding.
- Use tangible, real-life experiences and primary source materials that connect to their everyday lives.
- Create real, authentic products to exhibit conceptual understanding of the whole by using and incorporating the parts.
- Use methods, processes, and vocabularies intrinsic to specific content areas.
- Put together complex concepts and applying skills across subject matter boundaries to comprehend content.
- Weigh personal and/or group values and norms against the ethical implications of what they are learning.

THE ARTS

- *THE ARTS provide students with active experiences, both alone and with peers.*
- *THE ARTS help students not only put their thoughts into words, but to express their thoughts through movement in dance, script writing in theatre, through their musical compositions and through their creative expression in visual art.*
- *THE ARTS are real-life experiences that can both reference students' everyday lives and their culture and reference primary sources.*
- *THE ARTS allow students to create real, authentic products that exhibit their conceptual understanding.*
- *THE ARTS each have their own methods, processes, and vocabularies and also involve students in strategies that promote different modes of thinking.*
- *THE ARTS require students to apply skills from across the subject matter, using, for example, ELA in theatre and mathematics in music.*
- *THE ARTS constantly challenge students in individual or group situations to reflect their values and the ethical implications of their creations and performances.*

Appendix B: Creativity at the Core Modules

MODULE	TOPIC	DEVELOPED BY
1	Lifting the Barre in Arts Education: Connecting Dance with Common Core in English Language Arts, Math, Social Studies and Science	Humboldt County Office of Education North Coast Dance
2	Distance Learning through the Arts, Equal Access for All	Butte County Office of Education The Music Center of Los Angeles
3	Common Core: Implementing Arts through Communication, Collaboration, Critical Thinking, and Creativity	Sacramento County Office of Education California Musical Theatre Crocker Art Museum
4	Creativity in Court & Community Schools	Alameda County Office of Education Teaching Artist Guild
5	ACTOS: Arts Integration Culturally Responsive Arts Learning Across the Curriculum Tied to Common Core	Monterey County Office of Education El Teatro Campesino
6	Lesson Study as a Sustainable Model for Arts Integration	Stanislaus County Office of Education Gallo for the Arts
7	Arts Integration: Teacher & Artist Collaboration – Connecting Arts Learning with the Common Core State Standards	Fresno County Superintendent of Schools Fresno Arts Council
8	Artifact Detectives: Building Knowledge in Language, History, and the Arts through Active Inquiry	Ventura County Office of Education Museum of Ventura County
9	Problem Solving through Theatre: Learning 21st Century Skills via the Dramatic Arts	San Diego County Office of Education Old Globe Theatre La Jolla Playhouse
10	Getting Ready for Performance: Building the Creative Process in Dance Technique	San Bernardino County Superintendent of Schools P.L.A.C.E. Performance
11	Assessing Arts Integration in the Era of Common Core	Los Angeles County Office of Education LA Arts for All
12	Leadership in the Arts and Common Core State Standards	Sacramento County Office of Education Alameda County Office of Education Los Angeles County Office of Education
13	On Stage: English Language Learners Theatre Arts and Language Development	Humboldt County Office of Education Monterey County Office of Education Ventura County Office of Education
14	Arts Integration as a Model of Rigorous Instruction: Connecting Arts Learning with the Common Core State Standards	Butte County Office of Education Stanislaus County Office of Education Fresno County Superintendent of Schools
15	Building Artistic Literacy through Common Core State Standards	San Diego County Office of Education San Bernardino County Superintendent of Schools
16	Arts, Media and Entertainment on The Cutting Edge: Creating an Innovative Pathway for Your School	Monterey County Office of Education Hartnell College
17	Media Arts in Your 6-12 Classroom	Alameda County Office of Education Youth Radio
18	Reuse STEAM	Humboldt County Office of Education SCRAP Humboldt
19	Developing Empathy and Understanding through World Music—K-12	Fresno County Superintendent of Schools San Diego County Office of Education

Appendix C: Declaration of the Rights of All Students to Equily in Arts Learning

CREATE CA defines EQUITY in Arts Education* as the right of every student to engage and succeed in powerful, high quality, standards-based arts learning PreK-12. All students from every race, culture, language background, geographic region, and socio-economic level must have the opportunity to fully develop their own artistic, cultural, and linguistic heritage while expanding opportunities to study and explore artistic expressions across different cultures and time periods.

**We define arts education to include courses of study and interdisciplinary learning in dance, music, theatre, and visual and media arts, aligned with the State Standards and reflecting the provisions of the California State Education Code.*

1. The right to equitable access to PreK-12 free, coherent, and sequential standards-based arts learning that is part of the core curriculum and that provides both integrated and discrete visual and performing arts learning opportunities; and the right to equitable outcomes as a result of this access, without distinction on account of race, culture, language, religion, national origin, geographical location, or legal status.
I have the right to participate and succeed in high-quality courses in all the arts disciplines as part of my basic education, regardless of my background, culture, language or place of residence.

2. The right to special protection for every student's artistic and aesthetic development. The right to protection from policies and practices that exclude or preclude certain students or populations from equitable access to and success in powerful and coherent arts learning PreK-12.
I have the same right to fully develop my creative potential at every grade level and not be excluded for any reason.

3. The right to arts learning that is culturally and linguistically responsive and relevant, with attention to those populations that have traditionally been excluded or precluded, such as English Learners, students of color, foster youth, homeless youth, students in poverty, migrant students, and special needs students.
I have the right to engage in arts education that reflects, respects and builds on my culture, language and background.

4. The right to arts learning programs in every school, district, and community that are funded and supported with the necessary resources, including qualified administrators, teachers, teaching artists, and other staff, adequate materials, and appropriate facilities to support powerful culturally and linguistically responsive arts learning.
I have the right to receive the resources I need to be successful in my arts studies in dance, music, theatre, media and visual arts, including the proper supplies and facilities, and especially qualified teachers and curriculum that honor all cultures and languages.

5. The right to educators, leaders, and parents/community who are knowledgeable about the intrinsic and extrinsic benefits of arts learning for individual students, families/communities, the nation, and global society.
I have the right to be supported by leaders in my community and school who understand the benefits of an arts education to prepare me for college, career and life.

6. The right to be brought up in school and community environments that value and protect the arts and equity as essential to the full development of every student, and that demonstrate those values/beliefs in their public policies and practices.
I have the right to learn and practice the arts in a positive environment where everyone understands and acts on the knowledge that I am engaging in valuable and important work.

Appendix D: CCSEAS Arts Initiative Core Principles

Based on an extensive review of the professional literature and research, we have identified the following core principles as essential foundations for school reform that results in sustainable student success, as defined in our vision.

Rich & Affirming Learning Environments

Create a safe, affirming, and enriched environment for participatory and inclusive learning in and through the visual and performing arts for every group of students.

Empowering Pedagogy

Use culturally and linguistically responsive pedagogy that maximizes learning in and through the visual and performing arts, actively accesses and develops student voice, and provides opportunities for leadership for every group of students.

Challenging & Relevant Curriculum

Engage every group of students in comprehensive, well-articulated and age-appropriate visual and performing arts curriculum that also purposefully builds a full range of language, literacy, and other content area skills, including whenever possible, bilingualism. biliteracy, and multiculturalism. This curriculum is cognitively complex, coherent, relevant, and challenging.

High Quality Instructional Resources

Provide and utilize high quality standards-aligned visual and performing arts instructional resources that provide each group of students with equitable access to core curriculum and academic language in the classroom, school, and community.

Valid & Comprehensive Assessment

Build and implement valid and comprehensive visual and performing arts assessment systems designed to promote reflective practice and data-driven planning in order to improve academic, linguistic, and sociocultural outcomes for each specific group of students.

High Quality Professional Preparation & Support

Provide coherent, comprehensive and ongoing visual and performing arts professional preparation and support programs based on well-defined standards of practice. These programs are designed to create professional learning communities of administrators, teachers, and other staff to implement a powerful vision of excellent arts instruction for each group of students.

Powerful Family/Community Engagement

Implement strong family and community engagement programs that build leadership capacity and value and draw upon community funds of knowledge to inform, support, and enhance visual and performing arts teaching and learning for each specific group of students.

Advocacy-Oriented Administrative/ Leadership Systems

Provide advocacy-oriented administration and leadership that institute system-wide mechanisms to focus all stakeholders on the diverse visual and performing arts needs and assets of each specific group of students. These administrative and leadership systems structure, organize, coordinate, and integrate visual and performing arts programs and services to respond systemically to the needs and strengths of each group of students.

Appendix D: CCSESA Arts Initiative Core Pedagogical Practices

The CCSESA Arts *Creativity at the Core* Initiative has also adopted Yvette Jackson's *Essential Pedagogical Practices* as a set of guiding overarching practices to support student high intellectual performance and culturally and linguistically responsive arts learning. These practices[9] should be in evidence in every arts learning classroom in California:

1. **Identify and build on student strengths.**
   Identifying and building on student strengths means acknowledging that students don't come to us as blank slates or as an accumulation of deficiencies. They know things, they've had experiences, they have cultures and languages -- all of these are powerful assets that we should build on. We need to acknowledge these assets and show students that we believe in them and in their intellectual and academic capacity.

2. **Establish powerful relationships that nurture success.**
   Establishing powerful relationships that nurture success requires that teachers know their students and their communities and that students see them as their advocates and supporters. Students will look for teacher behaviors that they see as evidence that the teacher respects them. We know that relationships are everything. And we know that many students will refuse to learn from teachers who they don't believe care about them or have their best interests at heart.

3. **Elicit high intellectual performance.**
   Teachers can elicit high intellectual behavior by making sure the curriculum is well-articulated, relevant, and rich. They intentionally invite students into cognitively complex work and inquiries in ways that allow students' curiosities to be engaged and for students to experience a series of connected successes. They take advantage of what we know about how the brain works best to structure brain-compatible experiences for their students. Most importantly, they carefully plan activities that prime or prepare students for cognitively demanding work, they use processes that allow students to engage in meaningful ways with the content, and they organize activities designed to help students retain and retrieve what they learn.

4. **Engage students actively in the learning.**
   We can engage students actively in the learning process by focusing their attention on challenging thinking and requiring that students use oral and written language, as well as nonlinguistic representations (music, dance, art), to communicate and concretize their thinking. We can connect the learning to students' real lives and engage them in creating authentic products that add value to the students, their families, their schools, and their communities.

5. **Create environments of enrichment, not remediation.**
   The research is clear on the power of creating environments of enrichment rather than remediation, which teachers can do by treating students as gifted and organizing learning experiences that allow them to behave and produce as gifted students.

6. **Situate learning in the lives of students.**
   Critical to high intellectual performance is situating learning in the lives of students by using culturally and linguistically responsive strategies that validate students as knowers and that use their lives, experiences, and current knowledge as the starting point for learning. When teachers do this, they communicate to students that their experiences count and that who they are counts.

7. **Address the prerequisites for learning.**
   Finally, we need to address the prerequisites for learning by making sure that students have what they need to be successful learners and students. This includes the resources we provide to students, as well as explicitly teaching to bridge gaps in students' academic and linguistic preparation. It means working with families in ways that expand their capacity to contribute to their children's school success.

Appendix E: Ten Lessons the Arts Teach

Elliott Eisner, a Professor of Education at Stanford University, has identified 10 lessons which are clarified through the study of art in schools.

1. The arts teach children to make good judgments about qualitative relationships. Unlike much of the curriculum in which correct answers and rules prevail, in the arts, it is judgment rather than rules that prevail.

2. The arts teach children that problems can have more than one solution and that questions can have more than one answer.

3. The arts celebrate multiple perspectives. One of their large lessons is that there are many ways to see and interpret the world.

4. The arts teach children that in complex forms of problem-solving purposes are seldom fixed, but change with circumstance and opportunity. Learning in the arts requires the ability and willingness to surrender to the unanticipated possibilities of the work as it unfolds.

5. The arts make vivid the fact that words do not, in their literal form or number, exhaust what we can know. The limits of our language do not define the limits of our cognition.

6. The arts teach students that small differences can have large effects. The arts traffic in subtleties.

7. The arts teach students to think through and within a material. All art forms employ some means through which images become real.

8. The arts help children learn to say what cannot be said. When children are invited to disclose what a work of art helps them feel, they must reach into their poetic capacities to find the words that will do the job.

9. The arts enable us to have experience we can have from no other source and through such experience to discover the range and variety of what we are capable of feeling.

10. The arts' position in the school curriculum symbolizes to the young what adults believe is important.

(From: National Arts Education Association https://www.arteducators.org/advocacy/articles/116-10-lessons-the-arts-teach)

Appendix F: California State VAPA Standards & National Core Arts Standards

As educators consider possibilities for use of these strategies in the classroom, it is the hope of all the contributors that this document will inform learning opportunities that open doors to sequential, standards-based arts education. *The Visual and Performing Arts Framework for California Public Schools* provides useful resources and standards in dance, music, theatre, and visual arts. Please refer to the resources section in this publication on pages 143-145 to consider other visual and performing arts resources.

We also encourage educators to be familiar with the *English Language Arts/English Language Development Framework for California Public Schools*, which explicitly provides useful information on culturally and linguistically responsive pedagogy (CLRP). In the RESOURCES section of this document, you will also find arts and CLRP resources that will inform your practice. By finding key strategies that enhance teaching and foster engagement for students of all backgrounds and languages, we are supporting the formation of creative classrooms where students can't wait to come to school.

Another valuable resource is the *National Core Arts Standards*. These standards incorporate processes that guide educators in providing a unified quality arts education Pre-K through high school. The work was the result of a three-year transparent state-led process that encompassed massive outreach to the field across the United States, ensuring that these standards were created for educators by educators. The new voluntary national core arts standards will serve to inform curriculum, instruction, and assessment nationwide and improve student learning and achievement in the arts by defining artistic literacy, shaping policy and research, influencing teacher training, practice and evaluation, and clarifying connections between the arts and 21st century skills. The *National Core Arts Standards* were facilitated by the major national professional organizations and their partners at the College Board, Young Audience, Americans for the Arts, Arts Education Partnership and the State Education Agency Directors of Arts Education (SEADAE).

As educators explore curricular connections in other subject matter, the other California State Board of Education adopted *Curriculum Frameworks* will be helpful in defining key vocabulary, skills, and content information that can be the basis for the use of any of the strategies featured in this publication.

CCSESA State Regional Map

“The creative arts are the measure and reflection of our civilization. They offer many children an opportunity to see life with a larger perspective...The moral values we treasure are reflected in the beauty and truth that is emotionally transmitted through the arts. The arts say something about us to future generations.”

– Ann P. Kahn, Former President of The National PTA

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