



CREATIVE TEACHING STRATEGY CARDS

Developed for
Austin Independent School District

Produced by:



Things to Know:

- Creative Teaching Strategies are researched-based, flexible frameworks developed by arts and education experts.
- Basic directions are listed for each strategy. Visit the CLI website at creativelearninginitiative.org to find expanded directions, facilitation tips, and curriculum applications.
- Reflection is an essential part of each strategy. Sample reflection questions are provided at the bottom of each card.
- These instructional tools use techniques drawn from Drama, Visual Arts, Music, Movement, and Digital Media.
- Cards are in alphabetical order within each art form.
- Content was developed by leaders from AISD, Contemporary Austin, Drama for Schools, Forklift Danceworks, and MINDPOP.



THE ELEMENTS OF CREATIVE TEACHING

Creative Teaching Strategies require students to:

- Generate multiple ideas
- Make creative choices
- Construct mental and physical models
- Analyze and synthesize content
- Translate symbol systems and transfer understanding
- Contribute points of view



ARTIFACT

DRAMA

INSTRUCTIONS:

- Choose an object that relates to a theme, character, or concept, and can pique student curiosity. (e.g. a prop, headline, picture, or collection of objects)
- Reveal the artifact to the class as though it is very special or mysterious, inviting close observation. As an option, you can go into role and/or invite the students to go into role during the strategy.
- Pass the artifact around the class (consider giving a time limit or ritual for viewing it), and/or place the object in the center of a circle or projected in front of the class where everyone can see it.
- Ask questions to help students verbalize observations, inferences, interpretations and connections.
- Encourage multiple readings by remaining neutral, restating students' interpretations, and probing for more observations and ideas.

EXAMPLE REFLECTION QUESTIONS:

Make Observations	Make Content Connections	Make Personal Connections
What do you notice about this object?	Who might own this object? What makes you say that?	What story could you tell with this object?
How might you describe this object to someone who cannot see it?	How might this object relate to what we are studying?	What does this object remind you of?

Modified by Drama for Schools and MINDPOP from Jonathan Neelands and Tony Goode

DONKEY

DRAMA

INSTRUCTIONS:

- Ask students to stand in a circle. Demonstrate how three people can create a frozen image to represent a word like “elephant” or an academic vocabulary word or concept like “gravity.”
- Invite students to create 3-person images to represent additional vocabulary words or concepts. (See the strategy cards for Statues and Stage Picture for additional direction.)
- Explain that when you call out a word and point to a student, that student and the students on either side of him/her must rush to make the shape representing the word before you count down “3-2-1.” Practice with the group.
- Explain that when you point to a student and say “Donkey” the student must freeze. Practice with the group.
- Explain that when you point to a player and say “Bippity Bippity Bop,” the student has to say “Bop” before you say “Bop.” Practice until the group understands.
- Facilitate the strategy with a quick pace using 3-person statues, “Donkey” and “Bibbity Bibbity Bop.”
- Reflect as a class.

EXAMPLE REFLECTION QUESTIONS:

Make Observations	Make Content Connections	Make Personal Connections
How would you describe each of our images?	How do our images represent our vocabulary?	What skills did we use to be successful?
What did you notice was similar or different between the images?	How would you revise our images to make the meaning clearer?	When in your life have you experienced one of these topics?

Modified by Drama for Schools and MINDPOP from various sources

HOT SEATING

DRAMA

INSTRUCTIONS:

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

EXAMPLE REFLECTION QUESTIONS:

Make Observations	Make Content Connections	Make Personal Connections
How did students accurately portray the character?	What did we review or learn about this character?	How did it feel to be in the Hot Seat?
What creative choices did you see?	What other issues or factors are affecting this character?	What else are you curious to ask one of these characters?

Modified by Drama for Schools from Jonathan Neelands and Tony Goode

NARRATIVE PANTOMIME

DRAMA

INSTRUCTIONS:

- Invite students to stand in their own personal space (e.g. “space bubbles”).
- Ask students what happened first in a story or sequence of events.
- Invite students to silently act out what happened as you retell their responses. Have students “freeze” when you finish retelling.
- Ask students another question about the story. (e.g. “What happened next / in the middle of the story?”)
- Again invite students to silently act out the events as you retell them and to “freeze” when finished.
- Repeat procedure through the end of the story or sequence.
- Reflect as a class.

EXAMPLE REFLECTION QUESTIONS:

Make Observations	Make Content Connections	Make Personal Connections
What happened first/next/at the end of the story?	What problems did the character face? How do you know?	When have you ever experienced something similar?
What did you notice as you acted out the story?	What emotions did the character feel? How did that affect him/her?	What other stories have similar characters or events?

Modified by Drama for Schools and MINDPOP from Nellie McCaslin

SCULPTOR & CLAY

DRAMA

INSTRUCTIONS:

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

EXAMPLE REFLECTION QUESTIONS:

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

Modified by Drama for Schools from Augusto Boal

STAGE PICTURE

DRAMA

INSTRUCTIONS:

- Give a prompt that connects to your curriculum. (e.g. “Create a statue picture that represents the theme of this story.”)
- As a class, brainstorm ideas and images in response to the prompt.
- To facilitate one stage picture with the whole class: ask for a volunteer to start the picture by creating a statue in front of the class. Continue calling on students to build or elaborate on the first student’s statue until a cohesive stage picture is created. Reflect.
- To facilitate multiple stage pictures in small groups: divide students into small groups to discuss the prompt and create their own unique stage pictures. Invite each group to share their stage picture one at a time. Reflect on each stage picture individually or as a collection.

EXAMPLE REFLECTION QUESTIONS:

Make Observations	Make Content Connections	Make Personal Connections
What do you see?	What do you infer is happening in this image? Why?	What do you imagine the characters are thinking or feeling? When have you experienced something similar?
How would you describe the relationship between these statues?	How is the concept accurately represented in the stage picture? What else could we add?	If this image reflected your own life, what would you title it?

Modified by Drama for Schools and MINDPOP from Viola Spolin

STATUES

DRAMA

INSTRUCTIONS:

- Ask students what they know about a curricular topic (e.g. a vocabulary word, concept, historical figure)
- Ask students to stand up and make frozen, silent statues to represent the word or concept. (Count down “3-2-1-Freeze” to help students create a “Statue” quickly.)
- Split the class in half, and ask half of the class to demonstrate their statues while the other half observes.
- Reflect as a class, switch roles, and reflect again.

EXAMPLE REFLECTION QUESTIONS:

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

Modified by Drama for Schools from Augusto Boal

THIS IS NOT A...

INSTRUCTIONS:

- Ask students to sit or stand in a circle.
- Inform students they will be using their imagination to transform an object into something imaginary using a gesture and a word or short phrase connected to a prompt. (e.g. “Transform this scarf into a real world example of a rectangular prism.”)
- Model the activity, pretending that the object is something else, saying “This is not a _____, this is a _____” while gesturing to *show* the new object. For younger more literal students, you could instead use the phrase “This is a _____, and it looks like a _____.”
- Have students indicate with a thumbs up or other gesture when know how they will transform the object.
- Pass the object around the circle for everyone to participate. You may choose to invite call and response during each student’s turn, asking students to repeat the name and gesture for each imaginary object.
- Reflect as a class.

EXAMPLE REFLECTION QUESTIONS:

Make Observations	Make Content Connections	Make Personal Connections
What imaginary objects did we relate to our prompt?	What gestures connected to our prompt in a memorable way?	What did you hear that connects to your life outside of school?
Which gestures expressed a similar idea in different ways?	What ideas could we add to our collection of gestures?	How did your thinking about this topic evolve?

THIS SETTING NEEDS

DRAMA

INSTRUCTIONS:

- Brainstorm characteristics of a setting connected to your curriculum.
- Invite students to enter a designated space and say “This setting needs a/an____,” and freeze in a statue representing that characteristic.
- Continue adding “Statues” to the setting until the class decides the “Stage Picture” is complete.
- Reflect as a class.

EXAMPLE REFLECTION QUESTIONS:

Make Observations	Make Content Connections	Make Personal Connections
What do you see in this setting?	What could be happening in this image?	How does this image relate to another setting you know?
How would you describe the composition of this setting to someone who couldn't see it?	What do you think these characters are thinking, feeling, or saying?	What settings in your life are different from this, and in what ways?

Modified by Drama for Schools from various sources

TRUTH ABOUT ME

DRAMA

INSTRUCTIONS:

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

EXAMPLE REFLECTION QUESTIONS:

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

Modified by Drama for Schools and MINDPOP from various sources

TEACHER IN A MESS

DRAMA

INSTRUCTIONS:

- Explain to students that when you _____ (e.g. take off your lanyard, wink three times, talk in a funny accent, etc), you are going to “go into role” needing the class’ expert help to solve a problem.
- Go into role and explain a problem to the students, informing them that they are just the experts to solve the problem. Include a reason why the students must complete the task urgently and accurately, or else dire consequences will occur.
- When the time is complete, ask the students to share their work. Still in role, reflect on the work.
- Thank students for their help, informing them they have averted the dire consequence.
- Step out of role, and reflect as teacher and students on what was accomplished and what was learned during the process.

EXAMPLE REFLECTION QUESTIONS:

Make Observations	Make Content Connections	Make Personal Connections
What did you notice during this lesson?	What was your thinking process to solve this problem?	What was your experience solving this problem as an expert?
What different viewpoints were represented?	What were some different problem-solving methods that reached the same conclusion?	What similar problems exist inside and outside of the school setting?

Modified by MINDPOP from various sources

TOWN HALL MEETING

DRAMA

INSTRUCTIONS:

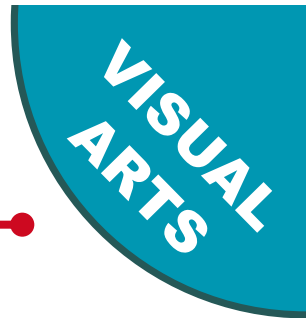
- Inform the class they are going to explore a scenario / solve a problem.
- Ask the class to brainstorm the different stakeholders or characters who would be involved in the situation and what perspectives those individuals could represent.
- Inform students that you are going to “go into role” as a mediator character to facilitate a class conversation about the situation. Assign or invite students to choose a stakeholder and perspective different from themselves in order to have a conversation from a different point of view.
- Invite everyone to go into role.
- Explain the parameters of the meeting (e.g. stay in role throughout conversation; everyone must participate; use appropriate language with vocabulary relevant to unit of study; don’t interrupt; etc.)
- Reflect on the conversation first in role and then out of role.

EXAMPLE REFLECTION QUESTIONS:

Make Observations	Make Content Connections	Make Personal Connections
What did you notice as you went into role?	What perspectives were easier or more challenging to assume? Why do you think that is?	What did you hear that helped you understand a new perspective?
What different viewpoints were represented?	What solutions did our stakeholders propose? Which would you recommend?	What other perspectives would you like to explore in relation to this topic?

Modified by MINDPOP from various sources

ART TALK



INSTRUCTIONS:

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

EXAMPLE REFLECTION QUESTIONS:

Make Observations	Make Content Connections	Make Personal Connections
What do you see in the picture?	What messages does this image communicate?	What does this image remind you of?
How would you describe this part of the image?	How does this image serve as a metaphor for what we're learning?	What does this tell us about the world around us?

source unknown



ART INTERVIEW

INSTRUCTIONS:

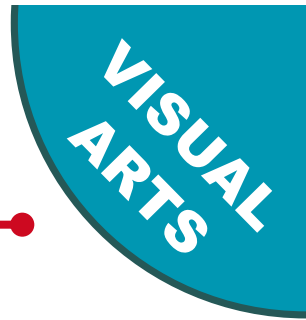
- Show an image in connection to a curricular topic, and let students silently reflect on what they see.
- Ask open-ended questions to help students verbalize their interpretations and spark further inquiry. Remain neutral to encourage conversation and multiple viewpoints.
- Ask open-ended questions about the image related to the curricular topic you want to explore / assess.
- Ask the class to brainstorm questions related to the curriculum that they could ask the people, places, and objects in the image. Choose two or three parts of the image to interview based on the conversation.
- Set up interview chairs, and invite at least three students to go into role as different parts of the image (also known as Hot Seating).
- Facilitate the interview: have the class ask questions to the students in role in the Hot Seat, and require evidence to back up responses if any answer is unclear or in dispute.
- Reflect as a class.

EXAMPLE REFLECTION QUESTIONS:

Make Observations	Make Content Connections	Make Personal Connections
What do you see? Describe it in detail.	What does this image communicate about what we've been studying?	How does this image connect to your own life?
What do you notice about this image?	What new perspectives did you gain from the interview process?	What else are you curious about? What is a possible answer to that?

Modified by MINDPOP and The Contemporary from various sources

COLLAGE



INSTRUCTIONS:

- Discuss images that could represent a curricular topic.
- Tell students they will be creating a collage using whole images and parts of images as literal and symbolic representations of the topic.
- Encourage students to intentionally cut out the images (the shape of the image could carry meaning) and arrange the images in a compelling manner to visually express their thinking.
- Ask students to annotate why each image was chosen and what images are missing (students could also draw these missing images). Students can add titles and captions to make their thinking visible as well.
- Invite the class on a Gallery Walk to view all the collages individually and as a collection.
- Reflect as a class.

EXAMPLE REFLECTION QUESTIONS:

Make Observations	Make Content Connections	Make Personal Connections
What collage stands out to you? Why?	What new information on the topic revealed itself to you?	What ideas were hard for you to represent in images?
How do these different parts come together to explain the topic?	What could we add to our collages to communicate more about this topic?	What does the collage say about you as an artist?

Modified by MINDPOP from various sources

CURATE A COLLECTION



INSTRUCTIONS:

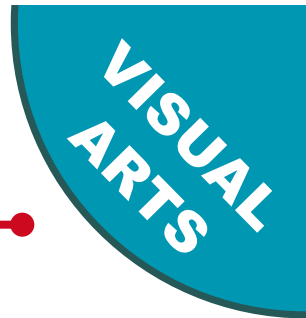
- Create a prompt related to your curriculum for students to explore through categorizing and recategorizing their thinking about the topic. Decide if you want students to work individually or in small groups.
- Ask students to curate a collection of pieces (e.g. images, objects, student-generated models from Model Making) by intentionally choosing, arranging, and displaying the pieces to communicate their response to the prompt.
- Provide new information related to the prompt (such as a piece of text or additional images), and ask students to reorganize their collection with the new information in mind. As an option, you may ask students to go into role as museum curators getting ready for an exhibit. Students may title their exhibit.
- Invite students on a Gallery Walk to observe each other's collections. Ask students to notice what draws them in or prompts a question.
- Reflect as a class.

EXAMPLE REFLECTION QUESTIONS:

Make Observations	Make Content Connections	Make Personal Connections
What do you see in this collection?	What does this collection communicate?	What were you thinking during the curation process?
What does this collection makes you think about? Why?	What other objects could we add to this collection if we revised again?	What does this collection say about us as artists?

Modified by MINDPOP from various sources

ICON



INSTRUCTIONS:

- Introduce, discuss, or review a curricular topic.
- Ask students to sketch as many symbols as they can in a few minutes to represent different parts and perspectives of the topic. Have students share their thinking with a partner.
- Invite students to take a Gallery Walk to view each other's work and gather additional or better ideas. Ask students to trace or copy the symbols that interest them and meet this criteria.
- Ask students to choose the 3 or 4 symbols from their initial sketch and the symbols they traced or copied that *best* represent the topic.
- Ask students to combine these symbols into one icon. You may also ask students to consider using principles of design such as color, texture, or space to communicate additional thinking about the topic.
- Gallery Walk and reflect as a class.

EXAMPLE REFLECTION QUESTIONS:

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

LOOK & LINK



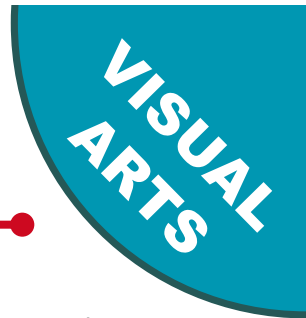
INSTRUCTIONS:

- Select two or more images to represent a curricular topic. The images could be realistic or abstract, concrete or figurative. The images could relate to each other, but they do not have to.
- Show each image individually and lead an open-ended discussion based on each. (See Art Talk.)
- Lead a discussion about what could have happened between the two images, or what connections could exist between the two images. As an option, the class could also consider what could have happened before and after the images.
- Ask students to sketch a representation of what could link the two images.
- Display the sketches between the two images, and reflect as a class.

EXAMPLE REFLECTION QUESTIONS:

Make Observations	Make Content Connections	Make Personal Connections
What do you notice about our sketches as a collection?	What do you infer this sketch is communicating? Why?	How did you connect the images?
What sketch stands out to you? Why?	What narrative do these sketches tell?	What other stories might describe what's happening here?

MODEL MAKING



INSTRUCTIONS:

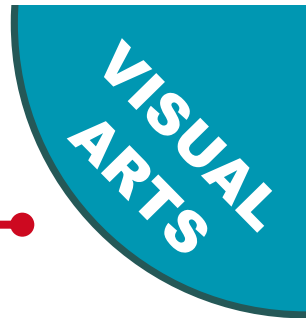
- Brainstorm symbols, examples, and non-examples with the class in connection to a curricular topic (e.g. vocabulary word, mathematical concept, scientific process, historic event, character, main idea, etc.)
- Hand out an art medium (e.g. foil, clay, newspaper, pipe cleaners, construction paper, etc.), and review all the ways the medium can be manipulated to create a sculpture.
- Give students a time limit (e.g. 2 minutes) to create a model that symbolizes the topic.
- Gallery Walk to view the models individually and as a collection. Reflect as a class.
- Ask students to revise their models based on their observations and thinking during the Gallery Walk.
- Reflect as a class.

EXAMPLE REFLECTION QUESTIONS:

Make Observations	Make Content Connections	Make Personal Connections
What models do you have a question about?	What is similar and different between these models?	What story does your model tell?
How were similar ideas represented in different ways?	What important ideas did we not represent?	How did your thinking evolve as you built your model?

source unknown

PASS THE PICTURE



INSTRUCTIONS:

- Give each small group of students a collection of images representing multiple perspectives about a curricular topic.
- Individually or in pairs, invite students to observe and analyze each image for 30-60 seconds before “passing the picture” to the next student(s) and examining a new image. Continue asking students to “pass the picture” until everyone has seen all the images.
- Ask students to discuss the images in their small groups (e.g. to find connections, infer narratives, consider different and missing perspectives).
- As an option, add more images to each group’s collection, and invite students to revise or clarify their thinking on the topic given this new visual information.
- Reflect as a class.

EXAMPLE REFLECTION QUESTIONS:

Make Observations	Make Content Connections	Make Personal Connections
What do you notice?	What narratives do the images tell? What would you title this collection?	Which image best represents your understanding of this topic? Why?
What similarities and differences do you see between the the images?	What is missing? What could we add to this collection?	Which images do you relate to most? Why?

Modified by MINDPOP from Melanie Layne at The Kennedy Center



VISUAL BRAINSTORMING

INSTRUCTIONS:

- Fold paper into a given number of rows and columns, such as 2 rows and 4 columns, totaling 8 boxes.
- Give students a prompt, and ask them to sketch their responses in each of the boxes on the top row of the paper. Allow approximately 1 minute per response.
- Invite students to share their responses with peers and explain their initial responses, elaborate on their thinking, and collect new ideas.
- Ask students to dive more deeply into one (or more) of their initial responses (e.g. to consider new perspectives, elaborated details, real world examples), and sketch those ideas in each of the boxes on the second row.
- Reflect with a partner or as a class.

EXAMPLE REFLECTION QUESTIONS:

Make Observations	Make Content Connections	Make Personal Connections
How do your sketches relate to one another?	What does this sketch represent?	How did your thinking evolve from the first row to the second row of sketches?
How did your peers represent ideas similar and different to yours?	Which response sparks further inquiry into this topic? What do you want to know?	How did drawing help you process or express your thinking?

Modified by MINDPOP from various sources

SONGWRITING

MUSIC

INSTRUCTIONS:

- Ask students what they know about a particular curriculum topic, and post the ideas for all to see.
- Ask students which words and phrases represent main ideas and which represent supporting details.
- Introduce a melody or beat, or ask the class to generate its own new beat or melody.
- Collectively write the chorus of the song using the main ideas that the class generated. Stress that the content of the song is priority over rhyming.
- Divide the class into small groups to write verses using supporting details, including examples of the topic.
- Invite groups to rehearse their verses.
- Put on a karaoke version of the song or start the beat, and facilitate the whole class singing the chorus and each small group singing their verse.
- Reflect as a class.

EXAMPLE REFLECTION QUESTIONS:

Make Observations	Make Content Connections	Make Personal Connections
What main idea(s) did we include in our chorus?	How would you prioritize these verses to represent what is most important about this topic?	What was challenging about writing your verse and how did you overcome that challenge?
What details support this main idea?	What additional information could we include if we revised our song?	What social and emotional skills did you use to write your verse collaboratively?

Modified by MINDPOP from various sources

SOUNDSCAPE

MUSIC

INSTRUCTIONS:

- Give a prompt, and have students brainstorm sounds and words that represent possible responses.
- Ask students to choose a sound they can repeat that represents their best response to the prompt. Have students rehearse their sounds out loud at the same time.
- Inform students that you will be the conductor and to watch your hands for signals. As you conduct students into and out of the soundscape, ask students to listen for what ideas are represented and what are missing from the soundscape.
- Invite students to use the elements of music (e.g. rhythm, timbre, dynamics) to revise their sound to communicate their idea more clearly or to include an idea that was missing from the original soundscape.
- Reflect as a class.

EXAMPLE REFLECTION QUESTIONS:

Make Observations	Make Content Connections	Make Personal Connections
What similar sounds did we hear in our initial soundscape?	What contrasting ideas were represented through our sounds?	What was challenging to communicate through sound?
What different parts of the topic were communicated through our sounds?	How did your revised sound collage communicate a clearer message?	What sounds stood out to you? Why?

Modified by MINDPOP from Imani Gonzales & Rachel Gartside

SOUNDTRACK



INSTRUCTIONS:

- Play piece(s) of music before, during, or after a lesson.
- Ask students to describe the piece(s) of music in general and then in relation to a specific curriculum topic. (e.g. How does this piece of music represent the problem or resolution of the story?)
- If playing more than one piece of music, ask students to choose which piece of music *best* represents the curriculum focus and why. (e.g. Which piece of music best represents this historical figure?)
- Reflect as a class.

EXAMPLE REFLECTION QUESTIONS:

Make Observations	Make Content Connections	Make Personal Connections
What sounds or instruments stood out to you? Why?	Which part of the song best represents the topic?	What did you think about when you first heard this piece of music?
How did the music change over time?	What different ideas about the topic did this piece of music invoke?	What did you picture when you heard this piece of music?

Modified by MINDPOP from various sources

1 TO 10

MOVEMENT

INSTRUCTIONS:

- Model 1 to 10 with a student: Make a shape with your body and say “one.” Ask the student to look at your shape, make their own shape in relation to the first shape, and say “two.” (Shapes can be the same or different, close or far away, higher or lower.) Alternate turns until “ten.”
- To practice, have students pair up and count out loud as they alternate creating shapes from 1 to 10.
- Give students a prompt, and invite students to create shapes from 1 to 10 based on that prompt.
- Split the class in half, and ask half of the class to perform while the other half observes.
- Reflect as a class, switch roles, and reflect again.

EXAMPLE REFLECTION QUESTIONS:

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

Modified by Forklift Danceworks from Dance Exchange Toolbox

BUILD-A-PHRASE

MOVEMENT

INSTRUCTIONS:

- Ask students what they know about a curricular topic that has multiple parts.
- Ask students to stand up and create a gesture with a beginning, middle, and end to represent the first part.
- Choose a gesture to *spotlight* (ask one student to remain standing while everyone else sits down), and reflect as a class. Ask students how they might revise the gesture to better communicate their ideas.
- Invite all students to stand up and replicate this revised gesture.
- Ask students what they know about the next part, and repeat the same procedure until the class has a movement for the second part.
- Link together the first and second movements.
- Repeat the procedure for the remaining parts to create a class-generated movement phrase about the topic.
- Rehearse the phrase, and reflect as a class.

EXAMPLE REFLECTION QUESTIONS:

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

Modified by Forklift Danceworks from Dance Exchange Toolbox

IDEA & MOVEMENT



MOVEMENT

INSTRUCTIONS:

- Ask students what they know about a curricular topic (e.g. a vocabulary word, concept, historical figure, scientific process).
- Ask students to stand up and create a gesture with a beginning, middle, and end to represent the topic.
- Split the class in half, and ask half of the class to perform while the other half observes.
- Reflect as a class, switch roles, and reflect again.

EXAMPLE REFLECTION QUESTIONS:

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

Modified by Forklift Danceworks from various sources

PATHWAYS

MOVEMENT

INSTRUCTIONS:

- Review a curricular topic that includes a story or has multiple parts.
- Ask students how they could map the parts of the story or topic using the space in the room (e.g. one corner would be the forest, and the other corner grandma's house). As an option, you can draw the map that the students describe big enough for everyone to see.
- Add pathways between these spaces so students know how to move around the room between the spaces. Model where to move between the spaces, or tape pathways between the spaces on the floor.
- Invite students to move on the pathways and through the spaces that signify the different parts of the story or topic. Encourage students to explore different types of movements along the pathways depending on the topic.
- Reflect as a class.

EXAMPLE REFLECTION QUESTIONS:

Make Observations	Make Content Connections	Make Personal Connections
What did you notice as you were following the pathways?	What parts of this topic did we map in our space?	What were you thinking about when you moved around the space?
What did you notice about the ways your classmates moved?	How did we move along our pathways from place to place?	How did your movements change along the pathway?

Modified by MINDPOP from Forklift Danceworks



3-SENTENCE STORY

INSTRUCTIONS:

- Invite small groups to determine or create a main idea sentence to describe each the beginning, the middle, and the end of a sequence or story.
- Ask students to capture an image for each sentence.
- As an option, students can take an extra picture and create a title for a “title page.” They could also record audio of the sentences that partner with the images.
- Reflect as a class.

EXAMPLE REFLECTION QUESTIONS:

Make Observations	Make Content Connections	Make Personal Connections
What did you notice about the images?	What was your process to express your thinking in three images?	How did your thinking on the topic evolve as you chose your images?
What were the main ideas about this sequence?	What information did you consider but left out?	How will these images stay with you after this class?

Modified by Megan Alrutz from various sources

DIGITAL POSTCARD



INSTRUCTIONS:

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

EXAMPLE REFLECTION QUESTIONS:

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

Modified by Megan Alrutz from various sources

IMAGE CAPTURE



INSTRUCTIONS:

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

EXAMPLE REFLECTION QUESTIONS:

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

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MODERATED DISCUSSION



INSTRUCTIONS:

- Form small groups of students (including 1 host and 1 recording technician; the rest are panelists).
- Invite the class to brainstorm ideas around a given discussion topic.
- Ask small groups to record a podcast conversation about the topic. Make sure the podcast starts with a clear introduction of the subject and the speakers. Finish with a wrap-up of what was said and a thank you.
- Have each group share their podcasts or parts of the podcasts.
- Reflect as a class.

EXAMPLE REFLECTION QUESTIONS:

Make Observations	Make Content Connections	Make Personal Connections
What information was communicated multiple times in different ways?	How did you organize your podcast to best communicate your ideas?	What was challenging about the activity?
How did each student, in their role, add to the conversation?	What would you like to include if you could record again?	What parts of this podcase stood out to you? Why?

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ONE-ON-ONE INTERVIEW

INSTRUCTIONS:

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

EXAMPLE REFLECTION QUESTIONS:

Make Observations	Make Content Connections	Make Personal Connections
What information was included in this interview?	How did each student, in their role, move the interview forward?	What was your experience transforming the subject into an interview?
What part of the interview was most compelling? Why?	What would be included in Part 2 if we could record another segment?	Which perspective did you prefer, the interviewer or interviewee? Why?

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PERSONAL MONOLOGUE



INSTRUCTIONS:

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

EXAMPLE REFLECTION QUESTIONS:

Make Observations	Make Content Connections	Make Personal Connections
What were the parts of this monologue?	What was similar and different about our monologues?	What was your experience creating and recording your monologue?
How did the monologue change from beginning to end?	What information was included in this monologue?	What did you hear that influenced your thinking?

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The Creative Learning Initiative is a partnership between Austin ISD, the City of Austin, MINDPOP, and 100+ arts organizations.



www.creativelearninginitiative.org

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