

Culturally & Linguistically Responsive Arts Teaching and Learning in Action

Strategies that Increase Student Engagement and Achievement





STRATEGY: TEXT DETECTIVES

This strategy is part of a larger publication entitled *Culturally and Linguistically Responsive Arts Teaching and Learning in Action: Strategies that Increase Student Engagement and Achievement*.

This publication is the result of a yearlong process undertaken by the CCSESA Arts Initiative and the CISC Regional Arts Leads who serve on the Curriculum and Instruction Steering Committee/Visual and Performing Arts Subcommittee. CCSESA's Creativity at the Core Initiative recognizes 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. To download the entire publication, go to downloads in this module.

STUART FOUNDATION

IMPROVING LIFE OUTCOMES FOR YOUNG PEOPLE THROUGH EDUCATION

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How To Use This Document



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

- Daniel Pinkwater

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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



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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.

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FIGURE 1: STRATEGY TEMPLATE

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

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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			
<i>Brief Introduction to the Arts Activity</i>			
VAPA DISCIPLINE	CONTRIBUTING REGION/ ARTS LEAD	SOURCE	MODULE ALIGNMENT
TARGET GRADE(S)	GROUPING	TIME NEEDED	MATERIALS
THEME/BIG IDEA		ARTS DISCIPLINE OBJECTIVE	
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	

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FIGURE 2: ACTIVITY TEMPLATE *(continued)*

PEDAGOGICAL PRINCIPLES AND PRACTICES ADDRESSED BY THE STRATEGY		
 Check if addressed in the strategy.	SPECIFIC PEDAGOGICAL PRINCIPLES <i>These essential pedagogical principles should inform our specific classroom practice. (Adopted by Creativity at the Core from Jackson's Pedagogy of Confidence)</i>	HOW ADDRESSED BY STRATEGY? <i>This strategy addresses and enacts these essential pedagogical principles, which operationalize our values around cultural and linguistic responsiveness.</i>
	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 <i>How will this strategy contribute to creating a culturally and linguistically responsive learning environment?</i>	HOW ADDRESSED BY STRATEGY? <i>How does this strategy addresses, contributes to, and/or enacts one or more of these features of culturally and linguistically responsive learning environments?</i>
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.	

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FIGURE 2: ACTIVITY TEMPLATE *(continued)*

 Check if addressed in the strategy.	SPECIFIC CLRP PRACTICES <i>How will this strategy contribute to creating a culturally and linguistically responsive learning environment?</i>	HOW ADDRESSED BY STRATEGY? <i>How does this strategy address, contribute to, and/or enact one or more of these features of culturally and linguistically responsive learning environments?</i>
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.	



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 Strategy Description

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)

6-12

GROUPING

Small Groups, Building to Whole Class

SOURCE

Steve McCormick

TIME NEEDED

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.

Featured Strategy Descriptions

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?



Using the Featured CLRP Strategies with Arts Content



“ *Creativity is now as important
in education as literacy.* **”**

– Sir Ken Robinson

Strategy in Action with Arts Content

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 Theatre Arts	CONTRIBUTING REGION/ ARTS LEAD 9 – Pauline Crooks	SOURCE Pauline Crooks & Steve McCormick	MODULE ALIGNMENT 9 – Problem Solving through Theatre
TARGET GRADE(S) 6-12	GROUPING Small Groups, then Whole Class	TIME NEEDED 30-45 Minutes	MATERIALS 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 OBJECTIVE 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.

Strategy in Action with Arts Content

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 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.
- 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.

Strategy in Action with Arts Content

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.

Strategy in Action with Arts Content

TEXT DETECTIVES <i>(continued)</i> A CLRP STRATEGY CONNECTED TO THEATRE ARTS		
PEDAGOGICAL PRINCIPLES AND PRACTICES ADDRESSED BY THE STRATEGY		
 Check if addressed in the strategy.	SPECIFIC PEDAGOGICAL PRINCIPLES <i>These essential pedagogical principles should inform our specific classroom practice. (Adopted by Creativity at the Core from Jackson's Pedagogy of Confidence)</i>	HOW ADDRESSED BY STRATEGY? <i>This strategy addresses and enacts these essential pedagogical principles, which operationalize our values around cultural and linguistic responsiveness.</i>
	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 <i>How will this strategy contribute to creating a culturally and linguistically responsive learning environment?</i>	HOW ADDRESSED BY STRATEGY? <i>How does this strategy addresses, contributes to, and/or enacts one or more of these features of culturally and linguistically responsive learning environments?</i>
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.

Strategy in Action with Arts Content

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.



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 & Debriefing⁷

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.