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classrooms Frederick Erickson; 7. Breaking through the communicative cocoon: improvisation in secondary school foreign language classrooms Jurgen Kurtz; 8. Improvising with adult English language learners Anthony Perone; 9. Productive improvisation and collective creativity: lessons from the dance studio Janice E. Fournier; Part III. The Curriculum Paradox: 10. How 'scripted' materials might support improvisational teaching: insights from the implementation of a reading comprehension curriculum Annette Sassi; 11. Disciplined improvisation to extend young children's scientific thinking A. Susan Jurow and Laura Creighton; 12. Improvisational understanding in the mathematics classroom Lyndon C. Martin and Jo Towers; 13. Conclusion: presence and the art of improvisational teaching Lisa Barker and Hilda Borko.

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### Sommario/riassunto

With an increasing emphasis on creativity and innovation in the twenty-first century, teachers need to be creative professionals just as students must learn to be creative. And yet, schools are institutions with many important structures and guidelines that teachers must follow. Effective creative teaching strikes a delicate balance between structure and improvisation. The authors draw on studies of jazz, theater improvisation and dance improvisation to demonstrate that the most creative performers work within similar structures and guidelines. By looking to these creative genres, the book provides practical advice for teachers who wish to become more creative professionals.

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