

Culturally & Linguistically Responsive Arts Teaching and Learning in Action

Strategies that Increase Student Engagement and Achievement





STRATEGY: S.C.O.P.E.

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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Educational Services Association (CCSESA)



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

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 novel 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)
3-Adult

GROUPING
Individual, Small Group,
or Whole Class

SOURCE
Unknown

TIME NEEDED
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.

Featured Strategy Descriptions

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?



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

S.C.O.P.E. SCAN, CONNECT, ORIGINATOR, PURPOSE, EFFECT A CLRP STRATEGY CONNECTED TO VISUAL ARTS			
<i>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.</i>			
VAPA DISCIPLINE Visual Arts	CONTRIBUTING REGION/ARTS LEAD 8 – Stephanie Enríquez	SOURCE Stephanie Enríquez & Victoria Weiss	MODULE ALIGNMENT 8 – Language, Arts, & History
TARGET GRADE(S) 3-12	GROUPING Individual, Small Group, or Whole Class	TIME NEEDED 2-5 Days, Depending on Art Selection	MATERIALS 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 Art is a reflection of specific societies' behaviors and values, and builds context for historical time eras.		VISUAL ARTS OBJECTIVE 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 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).		TEACHER RESOURCES • 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	

Strategy in Action with Arts Content

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?

Strategy in Action with Arts Content

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

 <i>Check if addressed in the strategy.</i>	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.	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.	

Strategy in Action with Arts Content

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

✓ <i>Check if addressed in the strategy.</i>	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.	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.	

Strategy in Action with Arts Content

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.



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.