An Introduction to Artful Thinking

Juneau School District
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Introductions
How do you make your thinking visible?

MYST - a routine for teachers.

• Me
• You
• Space
• Time
Overview & Goals

• Goals for today an introduction to:

Artful thinking *routines*

Artful thinking *dispositions*

Artful *curricular connections*

Visible thinking: making thinking visible

Study groups – *reflective professional practice*
PROJECT ZERO

The GOOD PROJECT

Making Learning Visible

Understanding Consequence

Teaching for Understanding
Diving into routines

CLAIM-SUPPORT-QUESTION

• Make a claim about the work
• Identify support for your claim
• Pose a challenge or question to the claim

SEE-WONDER

• What do you see? (make many observations)
• What do you wonder? (generate many questions)
Reflect back on the experience. What signs of active looking and learning did you notice in yourselves?
Reflect back on the experience. What signs of active looking and learning did you notice in yourselves?

Signs of active learning

- Examining details
- Discerning
- Describing
- Elaborating
- Questioning
- Interpreting
- Explaining
- Challenging
- Juxtaposing, comparing
- Exploring point of view
- Connecting to prior knowledge
- Probing assumptions and more...
What is it?

“Visible Thinking is a flexible and systematic research-based approach to integrating the development of students' thinking with content learning across subject matters. ...Visible Thinking has a double goal: on the one hand, to cultivate students' thinking skills and dispositions, and, on the other, to deepen content learning.”
Goal of the Artful Thinking Program

To help students develop thinking dispositions that support thoughtful learning – in the arts, and across school subjects.
Think about it

- We have routines for everything except thinking! Ideally thinking should be foremost in students and teachers minds.
- If we make it visible -- it will become so.
Research background:
The triadic theory of dispositions
ARTFUL THINKING PALETTE

REASONING

QUESTIONING & INVESTIGATING

EXPLORING VIEWPOINTS

OBSERVING & DESCRIBING

FINDING COMPLEXITY

COMPARING & CONNECTING

REASONING

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COMPARING & CONNECTING
How do dispositions develop?

By routinely engaging in specific patterns of behavior – by doing certain things regularly
Features of Thinking Routines

- Short number of steps, easy to understand and remember (they work “out of the box.” Title of the routine usually says it all)
- Authentically start with, and build on, learners’ own ideas
- Encourage active processing
- Highly transferable across disciplines, contexts, and ages
- Uncover complexity and make it accessible
- Make thinking visible (and audible)
- Leverage the power of collaborative thinking (though can also be used solo)
- Develop thinking dispositions by cultivating intellectual habits of mind.
- Research-based
- Encourage slow looking and learning
Curricular Connections
Curricular Connections

Connections to:

• Thinking
• The disciplines
• “Ideas of wide scope”
• Themes
• Topics
Curricular Connections

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- Thinking
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Why art?

• Because of how works of art make us think

• Because of what works of art make us think about

• AT encourages curricular connections along both of these dimensions
How do concepts of thinking and concepts of art compare?

Art → a shift toward a recognition of art as a complex object of meaning and inquiry

Thinking → a shift from an achievement conception of thinking to an inquiry conception
Curricular Connections & Dispositions

Who Has Seen the Wind?
John Has Seen the Wind
It was in the house and in the fields, it was in the trees and in the clouds.

Who Has Seen the Wind?
Mother has seen it.
It was in the trees and in the clouds, it was in the fields and in the house.

Christine Rossetti
What happens to a dream deferred?

Does it dry up
like a raisin in the sun?
Or fester like a sore—
And then run?
Does it stink like rotten meat?
Or crust and sugar over—
like a syrupy sweet?

Maybe it just sags
like a heavy load.

Or does it explode?
Observing & Describing

Pick an object on your person: watch, sneaker, glasses, pen. Pick one part of it and draw what you see – take 3 minutes
Observing & Describing
In an effort to get his students to make slow, careful observations of organisms in the field and the lab, Gonzalo Giribet has a secret weapon — the pencil.
What does it look like?
Making Thinking Visible
Visible Thinking / Documentation of student thinking
Next Steps: Study Group Experience
Looking at Student Thinking
What do you think about that now?

Revisit MYST - a routine for teachers.

- Me
- You
- Space
- Time
5 components

Artful thinking routines

Artful thinking dispositions

Artful curricular connections

Visible thinking: making thinking visible

Study groups – reflective professional practice
Questions, thoughts?
Thank you

And many thanks to John Singleton Copley & the Detroit Institute of Arts Museum, The Museum of Fine Arts Boston & The National Gallery of Art

http://www.dia.org/
http://www.mfa.org/
http://www.nga.gov/
Watson and the Shark

John Singleton Copley (American, 1738-1815)
1777
Oil on canvas

Historical painting was inspired by an event that took place in Havana, Cuba, in 1749. Fourteen-year-old Brook Watson, an orphan serving as a crew member on a trading ship, was attacked by a shark while swimming alone in the harbor. His shipmates, who had been waiting on board to escort their captain ashore, launched a valiant rescue effort.