

8 Artful Thinking Strategies

more at pzartfulthinking.org/routines.php

STRATEGY	PROCEDURE	USE/ NOTES
1) Beginning, Middle, End (Observing and describing)	<ol style="list-style-type: none"> 1) If this is image is from the beginning of a story, what happens next? 2) If this is the middle of the story, what happens before and after? 3) If this is the end of the story, what led to this point? 	This routine uses the power of narrative to help students make observations and use their imagination to elaborate on and extend their ideas. Its emphasis on storytelling also encourages students to look for connections, patterns, and meanings. Students can draw and illustrate the missing two parts of the story. (resource pg)
2) Telephone* (Observing and describing)	1-2 people describe the image to another person who can not see what is being described using both art and content vocabulary.	This routine is best for vocabulary use and promotes observation and description. Extensions include drawing what is being described and creating artworks that match a given description or vocabulary. (see resource page)
3) What's going on in this picture? (Reasoning, interpreting)	<ol style="list-style-type: none"> 1) What is going on in this image? 2) What [do you see that] makes you say that? (<i>what can you point to... what evidence do you have... etc</i>) 3) (<i>Summarize what was said</i>) 4) What else can you find? 	This is also a foundational thinking skill/ procedure that is at the heart of much of the CCSS. Unlike See, Wonder Think which ends with hypothesis, "What makes you say that?" starts with a conjecture or inference that must always be supported with evidence.
4) See, Wonder, Think (Questioning and investigating)	<ol style="list-style-type: none"> 1) List three things you see. 2) Write what you wonder about those 3 things 3) State what you think the answers to your "wonder" questions are. <p><i>For more information, teachingchannel.org/videos/interpreting-ancient-art-getty</i></p>	This is a foundational thinking skill/ procedure. It can be used in anticipatory set situations through to assessment. Students make observations, interpretations and inferences. The 3 parts can be done individually (3 sees, 3 wonders, etc) or combined within a single sentence.

STRATEGY	PROCEDURE	USE/ NOTES
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<p>5) 10 x 2 (Observing and describing)</p>	<ol style="list-style-type: none"> 1) Observe image (or listen to music) quietly for 30 seconds. 2) Write 10 words or phrases about any aspect of the work. 3) Share words 4) Pick one word from your list and write 10 more words/ phrases that further explore that one concept. 	<p>Some people simply list another 10 words/ phrases without specifying that they must relate to one of the first 10 words.</p> <p>This strategy is closely tied to the Studio Habit of “Stretch and Explore” or “Engage and Persist”.</p> <p>This is useful for Writing Anchor Standard #3: “Write narratives...using well chosen details”</p>
<p>6) Curate a show (Observing, classifying, reasoning, assessing, prioritizing, justifying)</p>	<ol style="list-style-type: none"> 1) Hand out images (printed, photographs, postcards) and ask students work collaboratively to curate a show. 2) They need to develop a subject or theme, select images that support that and reject the images that do not support the subject or theme. 3) Students write and present their exhibition along with their written statement. 	<p>After brief initial investigation, have students share their work so far. This often leads students to revise their theme and explore new possibilities before they become become locked into their initial idea.</p> <p>Note on “theme” vs. “subject” or “topic”</p> <ul style="list-style-type: none"> • Both theme and subject/ topic are closely related and have similar meanings • Theme is the central idea or message that the writer wants to convey. • The subject or topic is more general category. • For example, the subject might be “war” and the theme is “war is a curse for humanity” • Within the subject of “crime”, for example, one theme might be “evil is always punished” or “crimes can not be hidden” • Through themes, a writer tries to give his readers an insight into how the world works or how he or she views human life.

<p>7) Creative Comparisons (Comparing, connecting, creating metaphors, deepening understanding)</p>	<ol style="list-style-type: none"> 1) What do you see in the artwork 2) What do you know about the topic? 3) Compare: Choose a category from the list below or identify your own category. 4) Imagine: If this topic/artwork was a kind of _____ (category), what would it be? 5) Explain three ways that it compares. 6) Good bet categories: Things that have a wide variety of parts or types. For example: <ul style="list-style-type: none"> • Musical instruments • Plants • Toys • Cities • Parts of the body • Artworks of all kinds (for topics that aren't artworks) • Paintings (for any topic or artwork that isn't a painting) • Music (for any topic or artwork that isn't music) 	<p>The routine encourages metaphorical thinking – central to the work of any artist and to creative thinking in any discipline. Metaphors provoke our imaginations to create comparisons between dissimilar things, often leading to deeper and richer understanding of each.</p> <p>Creating metaphors help students understand unfamiliar subjects by linking it to what they already know. Use the routine when you want to help students make connections between disparate elements or ideas, or to stimulate new insights and solutions.</p> <p>Begin by encouraging students to observe the artwork or brainstorm ideas about the topic at hand. Keep a visible record of students' ideas. When first using the routine, model a creative comparison for the class by then asking students to share a few ways the artwork or topic could compare to a plan/toy/city, etc. Remind students to use some of the brainstormed ideas or observations in the comparison. Alternatively, students can write their individual responses on post-it notes and add them to a class chart of metaphors. Keep students' visible thinking alive over time: Continually refine and add new thoughts to the lists of ideas and revisit the metaphors as students' understanding around a topic develops.</p>
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<p>8) Perceive, Know, Care About (Perspective taking, getting inside viewpoints)</p>	<ol style="list-style-type: none"> 1) What do you see in the artwork? 2) What can the person or thing <i>perceive</i>? 3) What might the person or thing <i>know about or believe</i>? 4) What might the person or thing <i>care about</i>? 	<p>This routine helps students to explore diverse perspectives and viewpoints as they try to imagine things, events, problems, or issues differently.</p> <p>Use the routine when you want students to open up their thinking and look at things differently. It can be used as an initial kind of problem solving brainstorm that opens up a topic, issue, or item. It can also be used to help make abstract concepts, pictures, or events come more to life for students.</p> <p>Exploring different perspectives can lead to a richer understanding of what is being studied. For instance, imagining oneself as the numerator in a fraction of a math problem. In other settings, exploring different viewpoints can open up possibilities for further exploration. For example, following this routine a student might write a poem from the perspective of a soldier's sword left on the battlefield.</p> <p>In getting started with the routine the teacher might invite students to look at an image and ask them to generate a list of the various perspectives or points of view embodied in that picture. Students then choose a particular point of view to embody or talk from, saying what they perceive, know about, and care about. Sometimes students might state their perspective before talking. Other times, they may not and then the class could guess which perspective they are speaking from.</p> <p>This routine asks students to step inside the role of a character or object—from a picture they are looking at, a story they have read, an element in a work of art, an historical event being discussed, and so on—and to imagine themselves inside that point of view. Students are asked to speak or write from that chosen point of view.</p>
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