English, Art and Literacy
using Bendigo Art Gallery
as a resource in English
Professional Learning for English teachers
3.45- 5.30pm Wednesday 21 November

Notes prepared by Helen Attrill, Education Officer, Bendigo Art Gallery

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Introduction:

Frequently asked questions about Bendigo Art Gallery education service

**What can the gallery offer VCE English teachers and students?**
Bendigo Art Gallery runs an exciting program of exhibitions every year in addition to the display of the permanent collection. As a public art gallery, school groups are welcome and encouraged to visit.

**What does it cost to bring students to the gallery?**
Most education tours and activities are free for school members ($3.50 per student for non-members).

**How is the gallery relevant to English students? What if I know nothing about art?**
Bendigo Art Gallery runs exhibitions that focus on a range of themes particularly stimulating for creative writing, issues or a review or argumentative nature; the open ended nature of art in English makes it relevant to anyone, not only those with an art education.

**When is the Education Officer available for tours?**
There are two Education Officers who work part time at the Gallery. 2013 hours are still being negotiated.

**How long is a tour?**
It's up to you; it could be a 10-20 minute introductory tour or an in-depth 45 minute – 1 hour tour

**Are there any rules for students in the gallery?**
Yes
- Please explain to students that it is important not to touch any artworks.
- Students must use pencils rather than pens and it is recommended that they bring a book or folder to rest paper on. Drawing boards and grey-lead pencils are available for loan at reception.
- Students must leave their bags at reception; no food or drink in the gallery
- No photography or recording/filming is allowed as many artworks are under strict copyright conditions; sometimes allowances are made if a student writes to the gallery for permission.

**Who is allowed to go to the gallery?**
The gallery is open to everyone; entry is now free; students can return at weekends and can invite friends. The gallery is open from 10am-5pm daily.

Housekeeping:
To book a tour with Helen, please contact her at the gallery: tel: 5434 6082 or email: h.attrill@bendigo.vic.gov.au; if your session is a self-tour, you can telephone the gallery directly on 54 346088 or email the gallery: bendigoartgallery@bendigo.vic.gov.au.
Selected artworks on display 2012-13

Del Kathryn BARTON
Australia 1972

i ate the rainbow up … … …
2008
acrylic, gouache, watercolour
and ink on canvas

The Gift of Grace and Alec Craig,
Bendigo, Victoria 2009 2009.2

Del Kathryn Barton explores the themes of figuration, fecundity, nurturing and life in her highly detailed paintings and sculptures. Many of her artworks are deeply personal, drawing on her feelings as a mother of two and her childhood spent on an agora goat farm. Barton’s work combines traditional painting techniques with contemporary design and illustrative styles and she is renowned for her collaborative work with the Australian Fashion label Romance was Born.

In Postmodern style, her paintings appear to draw from a range of influences, including the decorative and suggestively sexual element in the paintings of Gustave Klimt, the patterning of Japanese artist Yayoi Kasuma, Indian miniatures and Aboriginal dot painting; Tibetan Mandalas, the strange but cartoon-like figures of outside artist William Darger, the plan view of the figure used by Egon Schiele, but the one she identifies with the most is British artist Chris Ofili, renowned sensationaly for his highly decorative black Madonna paintings using elephant dung.

Barton’s painting i ate the rainbow up … … … is similar to her Archibald Prize winning work You are what is most beautiful about me, a self portrait with Kell and Arella, in the use of the crowded composition and nurturing figures. In i ate the rainbow up……; the children are replaced with two female figures, using the decorative element of a multicoloured scarf to bind them together. The theme of relationships is emphasised with the unifying lines of the scarf and the consistent patterned background, this time with dots and stars, suggesting a never ending cosmos.
Paddy BEDFORD
Australia 1922–2007
Yoowangeny – Mud Springs
2005
natural earth pigments and synthetic binder on linen

The Gift of Grace and Alec Craig, Bendigo Victoria 2011 2001.34

Bedford was a senior law man of the Gija people of the Kimberly region of Western Australia. His paintings relate the narratives of his mother’s and father’s country, combining the Dreaming stories of the cockatoo, bush turkey and emu with the topography of the land he regularly traversed as a stockman, including rivers, roads, rocks and waterholes.

Born around 1922 on Bedford Downs Station in the remote East Kimberley region of Western Australia, Paddy Bedford began painting on canvas and board in 1998 and his artistic practice since then was remarkable, prolific and consistently innovative and is reflected in his selection as one of only eight Indigenous Australian artists to create a site-specific work for the Quai Branly Museum in Paris. A senior lawman of the Gija people, he painted as part of ceremony all his life, and brought this wealth of symbolic, historical and technical knowledge to bear on his art.

Paddy Bedford’s paintings relate the narratives of his mother’s and father’s country, combining the Dreaming stories of the cockatoo, bush turkey and emu with the topography of the land he regularly traversed as a stockman, including rivers, roads, rocks and waterholes. The artist also created paintings based on accounts of the often brutal interaction between Aboriginal people and white settlers in the early years of the twentieth century, the repercussions of which continue in the Kimberley today.
Andrew BROWNE
Australia 1960
**Apparition**
2008
oil on linen

The Gift of Grace and Alec Craig
Bendigo Victoria 2008
2008.10

Andrew Browne is renown for his panoramic, often nocturnal landscape paintings which blur the boundaries between art and photography. He often describes his subject matter as “nature on the fringe of the city”. In contemporary Postmodern style, he investigates a range of landscape painting traditions from Northern Renaissance painters and their concern with humanity and nature through to the Modernist reduction of form.

“**Apparition**” is a culmination of several years of paintings that have explored the nocturnal world, one that exists at the edge of our urban and rational experience. I have attempted to insert an uneasy and ambiguous presence into these paintings – one that conjures up highly suggestive forms derived from both direct observation and subsequent manipulation, to prompt reflections on both the natural and denatured place that we, as the observer, occupy.

“**Apparition**” might be seen as representing a tangle of foliage and detritus that leans close to the viewer, partially obscuring an expansive dark space illuminated by distant blurred lights – signs of habitation. But look again and perhaps the visage of something more sinister emerges from this tangle – the face of a ghostly presence that looms forward to receive the flash of a camera or torch, the black void cloaking other threatening experiences and feelings.

The intended ambiguity that exists within this image and others of the greater series of paintings encourages multiple readings, leaving the observer and the observed in a state of flux, shifting between the conscious and the unconscious, image and meaning.”
Andrew Browne 7/8/08

How has Browne conveyed a sense of ambiguity and mystery in his work?
Stephen BUSH
Australia 1958
The Lure of Paris #22
2002
oil on linen

The Gift of Grace and Alec Craig
Bendigo Victoria 2010        2010.9

Stephen Bush is renowned for his paintings which reference traditional European landscape painting traditions, juxtaposed with often incongruent subjects such as pot bellied stoves, food packages or Babar elephants.

Aware of using aesthetics for either mood or Postmodern play, his recent paintings swing between lurid high-keyed colours and monochromatic tonal effects. In *The Lure of Paris #22*, Bush continues his playful investigation into the idea of image reproduction and Western cultural icons by producing more than 20 versions of the same painting, each one with only subtle differences.

The image includes his trademark romantic sublime seaside landscape but with the figures of the elephant cartoon character Babar and friends, large and out of scale, appearing to climb the rocks. These paintings were produced using only black and white paint, appearing as early reproductions of artworks might.

The use of the character Babar may on the surface may seem quirky or kitschy but the reasoning is multilayered. Bush, aware of the character of Babar from watching him on television with his child had found an abandoned, stuffed-toy version on a Geelong street. He then found out that Babar, after the death of his mother, was taken to France to be "civilised" before returning to Africa to "civilise" his fellow elephants. At this point, he knew Babar could be an ideal tool with which to explore Australia’s post-colonial identity in painting.

As a youth in the 60s and 70s, Bush was well versed in protest and questioning of western imperialism. He would have been aware of the protest and performance art of this period along with the quest for equal rights for indigenous Australians and women. As Appropriation has moved beyond direct appropriation, Bush has used more subtle means of referencing the European styles he comments on.
Stephen BUSH
Australia 1958
The Lure of Paris #22
2002
oil on linen

The Gift of Grace and Alec Craig
Bendigo Victoria 2010
Zhong Chen
born China 1969
arrived Australia 1989
Concubine VIII
2003
Oil on canvas
Gift of Dr Clinton Ng through the Cultural Gifts Program 2011

Zhong Chen is one of a dynamic group of Chinese born artists working in Australia who emigrated during China’s Cultural Revolution in the late 20th century. After arriving in Australia at the age of 19, he studied art in Australia and England, exploring both contemporary and cultural issues.

Chen paints in a range of styles including drip painting but the development of his ‘pixel paintings’ in 1999 cemented his place in Australian art and scored him entry in a number of prizes including the Archibald Prize. These paintings involve reproducing popular Chinese Posters enlarging the pixels and this questions and comments on the reproduction and portability of images in the 21st centuries whilst also referring back to his traditional Chinese culture. The flatness of the images also draws inspiration from the flatness in traditional Chinese woodblock prints. Themes of new technology, time and place are addressed in Concubine VII.

Emily FLOYD
Australia 1972
Cuckoo
2003
wood, silver, steel, acrylic and enamel paint

R H S Abbott Bequest Fund 2005 2005.3

Emily Floyd is a major contemporary artist most known for her work in sculpture. Some of her best known artworks include Public Art Strategy, a large steel sculpture displayed along Eastlink, the new freeway development between the city of Melbourne and Frankston. Cuckoo, a smaller sculpture resembling a cuckoo clock was acquired by Bendigo Art Gallery in 2005 and subsequently Cultural Studies Reader was gifted to the Gallery in 2009 under the Cultural Gifts Program.

Floyd’s sculptural installations reveal an understated technical skill and love of the well-crafted object. Her work acknowledges post-modern theory (visual and literary) made popular by artists during the 1980s.

Cuckoo evokes the 17th century Bavarian tradition of clock making and the peddlers or Uhrschleppers who sold them. The clocks were carved into intricate shells with mechanisms that mimicked the call of the cuckoo bird. Floyd also references Wedgwood Jasperware porcelain, through her use of a pale blue and white colour scheme.

As romantic and frivolous a tale as this clock initially purports to tell, the work discusses the notion of mechanised social order and the glorification of repetitive work. Trapped in a static state of endless labour, the figures on the clock are doomed to enact the same tasks in perpetuity. Rather than recreate the charming call of the cuckoo, the mute head of Floyd’s cuckoo ferociously extrudes a missile-like beak that appears to be capable of piercing human flesh.

With Cuckoo Floyd continues the Postmodern idea of referencing popular styles of European art which may often question the dominance of Western art in the historical discourse. On the other hand, it celebrates craft and laborious hand-made technique seen in contemporary sculpture. This piece in fact was so time-consuming that, despite many requests for commissions, Floyd decided to
keep this one unique and not make any more. She did however quote from it in the large public sculpture *Public Art Strategy* which features a giant black cuckoo made of steel.

Discuss the contrast between the delicate nature of the cuckoo clock and the mechanical nature of the head of the cuckoo. Why has Floyd set up this contrast?
Tim JOHNSON
Australia 1947
Community base
2010
acrylic on linen

Winner 2011 Arthur Guy Memorial
Painting Prize 2011.1

Tim Johnson is an artist with a vast array of cultural and artistic influences which reflect his travels and investigations into various faiths and religions. His paintings can be seen as both figurative and abstract as they include elements of both. Although human figures, both living and spiritual feature prominently, they are usually without the western perspective device of perspective and distance. Instead they are patterned across the canvases, as a top layer across backgrounds that echo the patterning of Aboriginal dot painting and Indian art.

As an established artist, Johnson was initially involved in performance and installation art when he exhibited in the 1970s but has returned to painting in recent decades. His recent paintings have been described by many as floating worlds or landscapes of impossible unity and his apparent appropriation of cultural images has been questioned.

Community base was the unanimous winner of the 2011 Arthur Guy Memorial Painting Prize at Bendigo Art Gallery.

“The painting shows Western Desert artists such as Clifford Possum and Charlie Tarawa at camp sites with their paintings at Papunya and Kintore,” says Johnson.

“The painting is an acknowledgement of them and their place in art. It puts forward a model of what art can be; a community-based model where art is created about a community, by the people who live there.

“It is presenting ideas and imagery that come from real events and artists who became important in Australian art yet lived in remote communities.

“Because of my background in conceptual art I am influenced by what these artists have done, and have tried to take on board some of their ideas. I believe they show a way of reaching out beyond your own environment.”

Since 1980 Johnson has actively collaborated with numerous Indigenous artists, including Clifford Possum Tjapaltjarri, as well as senior Asian artists.

Ningura NAPURRLA
Australia c1938
Untitled
2001
acrylic on canvas

Gift of Shaun Dennison under the Cultural Gifts Program 2004 2004.3

Ningura Napurrula was born at Watulka, in the central desert region. She married senior Pintupi artist Yala Yala Gibbs Tjungurrayi (c1928–1998) and together they moved to Papunya community in the 1960s. She commenced painting with the Papunya Tula Artists’ Cooperative in 1996. In 2004 Napurrula was one of eight Aboriginal artists selected to have an example of their work
incorporated into the architecture of the Musee du Quai Branly in Paris. This museum opened in early 2006, and houses the French collection of art from Africa, Asia, Oceania and the Americas.

The lines around the edge and bordering the centre section of the work represent windbreaks; the U shapes are Tali or sand hills and also represent Women's Dreaming and body paint.

The roundels in the centre of the work represent the meeting place for a women’s ceremony. This is sand hill country; the women usually have their ceremonies in the middle of the sand hills so that men cannot see them. The long red shapes represent digging sticks.

Jan NELSON
Australia 1955
Walking in tall grass (Tom)
2009
oil on linen
Winner 2009 Arthur Guy Memorial Painting Prize 2009.22

Jan Nelson is renowned for working across the mediums of painting, sculpture and photography. Although she often works in an abstract style she is most recently known for her portraits of youths painted in bright photorealist style as part of her walking in tall grass series.

Although contemporary in their lurid colouring and depiction of fashion, Nelson also references art history in a more subtle Postmodern style than the obvious appropriation of the 1990s. The adolescents shown in the Walking in tall grass series rarely meet the viewer’s gaze and in Walking in tall grass (Tom) she has continued this theme by adorning the subject with mirror lens glasses. The reflections in the glasses echo the use of the mirror in Renaissance art such as Portrait of Arnolfini by Jan Van Eyck.

Similar to other artists such as Bill Henson, Nelson addresses the idea of transition through the use of adolescent models. They can be seen as psychological studies whereby the narrative is ambiguous. The people could be real or anonymous, like the fashion magazines that inspire her. Like fashion magazines, which rely on photography, Nelson uses photography in the technical process of creating walking in tall grass (Tom). She photographs her subjects and then painting them with an appealing brightly hued palette. Although the aesthetics might seem to be of greater importance, these paintings are very much about the spaces in time. As the artist has noted, this series is constructed around the notion of the ‘space between’ the actual world we exist in and the one we desire.
Rusty PETERS  
Australia c1935  
Katy Yard  
2006  
ochre and acrylic on linen  

RHS Abbott Bequest Fund 2006  2006.14

Rusty Peters is a senior Gija man of Juwurru skin. He was born in 1934, under a Warlagarri or Supplejack tree on Springvale Station south west of Turkey Creek. The land and the myths of his birthplace (and home) continue to inspire the majority of his works. Like most senior East Kimberley artists, Peters spent his years before painting working as a station hand. A skilled rider and horse breaker he was never short of work from the large cattle and sheep stations in the top end. However, the introduction of award wages in the 1970s resulted in the dislocation of many station hands. His bush name Dirri refers to dingo pups looking out of a hole at the sunrise. His background details outline interesting biographical details such as the fact that he was born under a Warlagarri or Supplejack tree on Springvale Station south west of Turkey Creek the same day as his jimarri or age mate Charlie McAdam. Spirits being significant to Indigenous identity, Peters’ spirit is said to have come from a crocodile his father had killed when his mother became pregnant.

Rusty Peters moved to Warmun Community and became involved with the community school and was instrumental in the development of its cultural and bilingual syllabus. It was when he moved to in 1989 he moved to Kununurra in 1989 that he began to paint. Initially he was employed as an arts assistant but then he met and formed a strong friendship with the artist Rover Thomas and this lead him to work on canvases. By 1997, the artist had joined Jirrawun Arts (the centre established by Freddie Timms) and became known as one of its leading practitioners.

Rusty Peters’ work portrays an assured and personal view of the Kimberley landscape. He often depicts the creation ancestors in the Turkey Creek minimalist style, but the intricate curves which map the country, dark caves and rivers are particular to his practice. Typical of the painters of the East Kimberley, Katy Yard features the use of ochre but in contemporary style, this has been combined with acrylic black and white paint.

Patricia PICCININI  
born Sierra Leone 1965  
arrived Australia 1972  
The Young Family  
2002-03  
silicone, acrylic, human hair, leather, timber  

RHS Abbott Bequest Fund 2003  2003.15

Patricia Piccinini is a renowned artist who works across a range of media to comment on the contemporary world of science, genetics, nature and technology. Perhaps Patricia Piccinini’s knowledge of her birthplace of Sierra Leone, a war torn and impoverished African country has influenced her to debate the pros and cons of technology. In an interview about The Young Family and similar works, Piccinini was asked about whether she thought animals should be genetically manipulated for human gain. In her answer, she cited examples of the poverty in Africa to show how technology could perhaps create better food such as milk for children in Africa but conversely if new forms of grain were patented or sold at a high price, this may make such a produce inaccessible or impractical for African farmers to acquire. Real life experiences such as these continue to give a personal perspective to her work.
Piccinini emerged onto the art scene in the 1990s as one of the first artists to produce computer generated art. Although she had experimented with sculptural materials, including pig-skin, these were not resolved enough for her to launch them into the public arena, but the digital photographs with images of strange reductive baby-like creatures (LUMPS, or ‘life form with unformed mutant properties’) pre-empted what she was about to create three-dimensionally. At this stage she was also experimenting with genetic engineering as a commodity and many of these works resembled bright, appealing advertisements for this use of technology.

In 2002, Piccinini created The Young Family, a silicon and mixed media sculpture which incited much almost as much admiration as public debate. The large sculptural work features ambiguous subject matter that could include an aged, sow-like mother with a litter of suckling piglets, but the figures also show human, primate and dog-like characteristics. Like many of her hyper-real works, The Young Family can appear both grotesque and sentimental as the scene is one of nurturing, and this features strongly in many of her works whether they are anthropomorphised beings, or families of trucks, cars or helmets.

To achieve the high level of skill in The Young Family, Piccinini outsources much of the work to a team of technicians and fabricators from sculptors to upholsterers. One of her artist assistants, Sam Jinks has progressed to a strong career of his own.

The hyper-real nature of the work has prompted some members of the public to consider it a realistic suggestion as to what is possible if genetic engineering is left unmonitored, which makes the artwork landmark in suggesting believability.
Thomas Kennington studied in Liverpool, London and Paris. In 1886, he was the founding member of the New English Arts Club, an exhibiting society formed to challenge the authority of the Royal Academy in London. In its early years, many of the artists who exhibited at the club showed the influence of French naturalist painters such as Bastien-Lepage. A ‘square brush’ technique and uniform tonality were among the characteristics adapted from French sources at the time. In *Homeless*, this influence can be seen in the broad brushstrokes of the wet pavement and river, and in the soft grey light which illuminates the scene. Kennington’s work contrasts with the highly finished illusionism and dramatic lighting of academic paintings from the same period; paintings such as *Too Late*, 1886, by Herbert Schmaltz.

In an essay of 1902, Kennington used the following phrase to describe his primary concerns in painting, “...it must not only be true, but it must be done beautifully, the paint must be beautiful in itself”.

*Homeless* is one of a series of works in which Kennington depicts the plight of women and children who were impoverished or destitute. Other similar works include *Orphans*, 1885 in the Tate Gallery, London and *The Pinch of Poverty*, 1889 in the Art Gallery of South Australia. Such subjects gained popularity during the 1870s and 1880s, partly as the result of the rise of illustrated journals such as the Graphic and the Illustrated London News which commissioned artists to provide illustrations of everyday life. These social realist works were often purchased by public galleries and were valued for their popular appeal. *Homeless* was exhibited at the Royal Academy in 1890 and in Melbourne at the Anglo-Australian exhibition.
Prompts
What roles do the boy and woman each have?

What elements such as tone and colour has the artist used to convey the mood of the scene?

Do you think this scene would only happen in the 19th century or could it apply today?

What would be different about the scene today?
Thinking Processes - Level 5

Learning focus

As students work towards the achievement of Level 5 standards in Thinking Processes, they participate in increasingly complex investigations and activities in which they seek evidence to support their conclusions, and investigate the validity of other people’s ideas; for example, by testing the credibility of differing accounts of the same event, questioning conclusions based on very small or biased samples of data, and identifying and questioning generalisations. From such investigations and activities, students learn to make and justify changes to their thinking and develop awareness that others may have perceptions different from their own.

Students draw on an increasing range of contexts to formulate the questions that drive their investigations. They participate in challenging tasks that stimulate, encourage and support the development of their thinking. They apply a range of discipline-based methodologies to conduct inquiries and gather, analyse and synthesise information. They gather information from a variety of sources and begin to distinguish between different types (for example, quantitative and qualitative) and sources (primary and secondary) of data. They begin to synthesise both self-selected and teacher-directed information to make meaning. They recognise the complexity of many of the ideas and concepts they are exploring and use a range of thinking strategies to develop connections.

Students increasingly focus on tasks that require creative thinking for understanding, synthesis and decision making. They develop creative thinking behaviours and strategies through flexible approaches; for example, considering alternative perspectives, suspending judgment, seeking new information and testing novel ideas. They evaluate alternative conclusions and perspectives using criteria developed individually and in collaboration with their peers.

Students reflect on their own learning, seeking to refine existing ideas and beliefs when provided with contradictory evidence. They develop their capacity to identify, monitor and evaluate the thinking skills and strategies they use. During their investigations and inquiries they use specific language to discuss their thinking and reflect on their thinking processes. They reflect on, modify and evaluate their thinking strategies.

Standards

Reasoning, processing and inquiry

At Level 5, students use a range of question types, and locate and select relevant information from varied sources when undertaking investigations. When identifying and synthesising relevant information, they use a range of appropriate strategies of reasoning and analysis to evaluate evidence and consider their own and others’ points of view. They use a range of discipline-based methodologies. They complete activities focusing on problem solving and decision making which involve an increasing number of variables and solutions.

Creativity

At Level 5, students apply creative thinking strategies to explore possibilities and generate multiple options, problem definitions and solutions. They demonstrate creativity, in the ways they engage with and explore ideas in a range of contexts.

Reflection, evaluation and metacognition

At Level 5, students explain the purpose of a range of thinking tools and use them in appropriate contexts. They use specific language to describe their thinking and reflect on their thinking processes during their investigations. They modify and evaluate their thinking strategies. They describe and explain changes that may occur in their ideas and beliefs over time.
Level 6

Learning focus

As students work towards the achievement of Level 6 standards in Thinking Processes, they become discriminating thinkers, capable of making informed decisions about controversial and complex issues. They are supported to put effort into sustained thinking in order to construct deep understanding of key concepts across the curriculum. They continually reflect on their own thinking and identify assumptions that may influence their ideas. They seek to develop coherent knowledge structures and recognise gaps in their understanding. They are challenged to identify, use, reflect on, evaluate and modify a variety of effective thinking strategies to inform future choices.

Students begin to formulate and test hypotheses, contentions and conjectures and to collect evidence to support or reject them. They develop their skills in synthesising complex information and solving problems that include a wide range of variables. Students develop questioning techniques appropriate to the complexity of ideas they investigate, to probe into and elicit information from varying sources. They work with others to modify their initial questions and to develop further their understanding that sources of information may vary in their validity.

Students explore differing perspectives and issues in depth and identify a range of creative possibilities. They are encouraged to examine and acknowledge a range of perspectives on an issue and to accommodate diversity. They engage positively with novelty and difference and are innovative in the ways they define and work through tasks, and find solutions. They practise creative thinking behaviours and strategies to find solutions, synthesise information and understand complex ideas.

In inquiry projects, students select appropriate strategies and connect existing knowledge and new knowledge to process and organise information. They begin to analyse the relationships between ideas, and synthesise these to form coherent knowledge.

Students recognise that different disciplines use different methodologies to create and verify knowledge. They investigate a variety of discipline-based methodologies and reflect on their usefulness in different contexts; for example, the application of the scientific methodology of hypothesis, observation, data collection and conclusion in contexts other than science. They continue to evaluate their solutions using appropriate criteria and identify assumptions that may underpin a particular line of reasoning.

Standards

Reasoning, processing and inquiry

At Level 6, students discriminate in the way they use a variety of sources. They generate questions that explore perspectives. They process and synthesise complex information and complete activities focusing on problem solving and decision making which involve a wide range and complexity of variables and solutions. They employ appropriate methodologies for creating and verifying knowledge in different disciplines. They make informed decisions based on their analysis of various perspectives and, sometimes contradictory, information.

Creativity

At Level 6, students experiment with innovative possibilities within the parameters of a task. They take calculated risks when defining tasks and generating solutions. They apply selectively a range of creative thinking strategies to broaden their knowledge and engage with contentious, ambiguous, novel and complex ideas.
Reflection, evaluation and metacognition

At Level 6, when reviewing information and refining ideas and beliefs, students explain conscious changes that may occur in their own and others' thinking and analyse alternative perspectives and perceptions. They explain the different methodologies used by different disciplines to create and verify knowledge. They use specific terms to discuss their thinking, select and use thinking processes and tools appropriate to particular tasks, and evaluate their effectiveness.

Principles of Learning and Teaching:

3.2 The teacher utilises a range of teaching strategies that support different ways of thinking and learning

This component refers to different ways students might approach learning, their different abilities and strengths, or their different perspectives on themselves as learners. It also refers to the variety of ways ideas are represented and the need to approach and demonstrate learning using different media and representational modes. The component implies the use of diverse approaches to allow students to experience diverse ways of learning and knowing, and targeted support for individuals, based on teacher monitoring.

4 Students are challenged and supported to develop deep levels of thinking and application

Students are challenged to explore, question and engage with significant ideas and practices, so that they move beyond superficial understandings to develop higher order, flexible thinking. To support this, teaching sequences should be sustained and responsive, and explore ideas and practices.

4.2 The teacher promotes substantive discussion of ideas

This component involves the teacher providing opportunities for students to talk together, discuss, argue and express opinions and alternative points of view. 'Substantive' refers to a focus on significant ideas, practices or issues, that are meaningful to students, and that occur over a sufficient period of time to be effectively explored. This component is demonstrated by teachers:

- providing stimulus materials that challenge students’ ideas and encourage discussion, speculation and ongoing exploration
- encouraging students to raise questions or speculate or make suggestions
- asking a high proportion of open-ended questions
- encouraging students to challenge, support or amplify others’ contributions.
Thinking Skills activities

http://www.pz.harvard.edu/vt/VisibleThinking_html_files/03_ThinkingRoutines/03c_Core_routines/SeeThinkWonder/SeeThinkWonder_Routine.html

See Think Wonder

A routine for exploring works of art and other interesting things

• What do you see?

• What do you think about that?

• What does it make you wonder?

Purpose: What kind of thinking does this routine encourage?

This routine encourages students to make careful observations and thoughtful interpretations. It helps stimulate curiosity and sets the stage for inquiry.

Application: When and Where can it be used?

Use this routine when you want students to think carefully about why something looks the way it does or is the way it is. Use the routine at the beginning of a new unit to motivate student interest or try it with an object that connects to a topic during the unit of study. Consider using the routine with an interesting object near the end of a unit to encourage students to further apply their new knowledge and ideas.

Launch: What are some tips for starting and using this routine?

Ask students to make an observation about an object—it could be an artwork, image, artefact or topic—and follow up with what they think might be going on or what they think this observation might be. Encourage students to back up their interpretation with reasons. Ask students to think about what this makes them wonder about the object or topic.

The routine works best when a student responds by using the three stems together at the same time, i.e., "I see..., I think..., I wonder...." However, you may find that students begin by using one stem at a time, and that you need to scaffold each response with a follow up question for the next stem.

The routine works well in a group discussion but in some cases you may want to ask students to try the routine individually on paper or in their heads before sharing out as a class. Student responses to the routine can be written down and recorded so that a class chart of observations, interpretations and wonderings are listed for all to see and return to during the course of study.

Suggested artworks:

Patricia Piccinini   The Young Family
Andrew Browne   Apparition
Edward Hopley   A Primrose from England

• I see

• I think

• I wonder
Explanation Game
A routine for exploring causal understanding

The routine focuses first on identifying something interesting about an object or idea:

"I notice that..."

And then following that observation with the question:

"Why is it that way?"
or
"Why did it happen that way?"

Purpose: What kind of thinking does this routine encourage?
This is a routine for understanding why something is the way it is. This routine can get at either causal explanation or explanation in terms of purposes or both.

Application: When and Where can it be used?
You can apply it to almost anything: a pencil, cell phones, forms of government, historical documents, and events. Students can work in pairs or groups of larger size, even a whole class. The explanation game can also be used solo. The first time the routine is used, the teacher may need to take an active role in scaffolding the conversation and modeling how to ask questions of explanation and clarification if others. Over time, students can begin to emulate the conversational moves and questioning they have seen modeled.

Launch: What are some tips for starting and using this routine?
Begin with something "on the table"-an object like a cup or a compass, a document like a poem, a picture, an historical event, a scientific theory, etc. The first person (this might be the teacher initially) points out an interesting feature of the object: "I notice that... That's interesting. Why is it that way? or "Why did it happen that way?" (or some similar why question). The other people in the group try to answer the question or at least to propose possible explanations and reasons. As these students share their ideas, the person asking the original question follows up by asking,"What makes you think so?" The group works together to build explanations rather than merely deferring to an outside source, the teacher or a textbook, to provide an answer.

Student questions and explanations become visible to the class as they are shared. Responses to the routine also can be written down and recorded so that there is a class list of evolving ideas. A few key issues or puzzles might then be chosen for further investigations. A conversation could also be recorded as a chart with four columns representing the key structures of the conversation: 1) the Observation that is initially made, 2) the Question that comes out of that observation, 3) the various Explanations/Hypotheses that the rest of group puts forth, 4) the Reasons /Justifications that are given in support of the explanations.

http://www.pz.harvard.edu/vt/VisibleThinking_html_files/03_ThinkingRoutines/03d_Understanding Routines/ExplanationGame/ExplanationGame_Routine.html

- "I notice that..."

And then following that observation with the question:

- "Why is it that way?"
or
- "Why did it happen that way?"
Think, pair, share

Think Pair Share encourages students to understand multiple perspectives.

When first introducing the routine, teachers may want to scaffold students' paired conversations by reminding them to take turns, listen carefully and ask questions of one another. One way to ensure that students listen to each other is to tell students that you will be calling on individuals to explain their partners thinking, as opposed to telling their own thoughts.

Encourage students to make their thinking visible by asking them to write or draw their ideas before and/or after sharing. Journals can also be useful. Student pairs can report one another's thoughts to the class and a list of ideas can be created in the classroom.


Application: When and where can I use it?
This is a thinking routine that asks students to describe something, such as an object or concept, and then support their interpretation with evidence. Because the basic questions in this routine are flexible, it is useful when looking at objects such as works of art or historical artifacts, but it can also be used to explore a poem, make scientific observations and hypothesis, or investigate more conceptual ideas (i.e., democracy). The routine can be adapted for use with almost any subject and may also be useful for gathering information on students' general concepts when introducing a new topic.

Application: When and Where can it be used?
This routine can be used whenever students' initial thoughts, opinions, or beliefs are likely to have changed as a result of instruction or experience. For instance, after reading new information, watching a film, listening to a speaker, experiencing something new, having a class discussion, at the end of a unit of study, and so on.

Purpose: What kind of thinking does this routine encourage?
This routine helps students to reflect on their thinking about a topic or issue and explore how and why that thinking has changed. It can be useful in consolidating new learning as students identify their new understandings, opinions, and beliefs. By examining and explaining how and why their thinking has changed, students are developing their reasoning abilities and recognizing cause and effect relationships.

Application: When and Where can it be used?
This routine helps students to explore different perspectives and viewpoints as they try to imagine things, events, problems, or issues differently. In some cases this can lead to a more creative understanding of what is being studied. For instance, imagining oneself as the numerator in a fraction. In other settings, exploring different viewpoints can open up possibilities for further creative exploration. For example, following this activity a student might write a poem from the perspective of a soldier's sword left on the battlefield.

Purpose: What kind of thinking does this routine encourage?
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 then speak or write from that chosen point of view. This routine works well 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 open ups a topic, issue, or item. It can also be used to help make abstract concepts, pictures, or events come more to life for students.

Launch: What are some tips for starting and using this routine?
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.

In their speaking and writing, students may well go beyond these starter questions. Encourage them to take on the character of the thing they have chosen and talk about what they are experiencing. Students can improvise a brief spoken or written monologue, taking on this point of view, or students can work in pairs with each student asking questions that help their partner stay in character and draw out his or her point of view.

This routine is adapted from Debra Wise, Art Works for Schools: A Curriculum for Teaching Thinking In and Through the Arts (2002) DeCordova Museum and Sculpture Park, the President and Fellows of Harvard College and the Underground Railway Theater.

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Project Zero

Harvard Graduate School of Education

Project Zero’s mission is to understand and enhance learning, thinking, and creativity in the arts, as well as in humanistic and scientific disciplines, at individual and institutional levels.

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