

Making Gifted  
Thinking Visible:  
Teaching Strategies to  
Connect Art to  
Curriculum

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# Strategies: Connecting Art to Curriculum for Gifted Learners

Socratic Seminar

Making Thinking Visible Routines

Visual Analysis Wheel

Paul's Elements of Reasoning

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# Museums of Tennessee



KNOXVILLE  
MUSEUM OF ART



# Science

## 2nd Grade

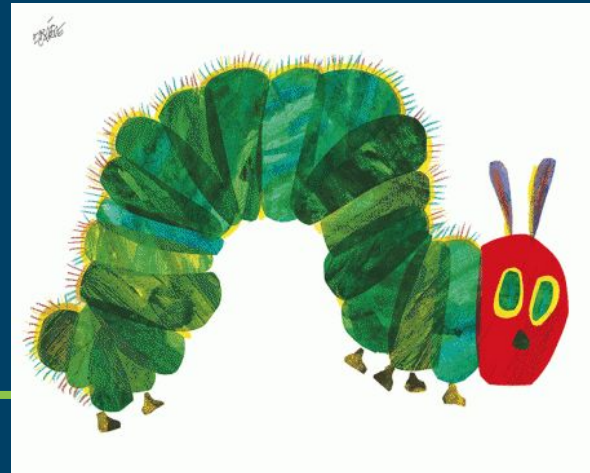
2.LS1.1 Use evidence and observations to explain that many animals use their body parts and senses in different ways to see, hear, grasp objects, protect themselves, move from place to place, and seek, find, and take in food, water, and air.

2.LS1.2 Obtain and communicate information to classify animals (vertebrates-mammals, birds, amphibians, reptiles, fish, invertebrates, insects) based on their physical characteristics.

2.LS1.3 Use simple graphical representations to show that species have unique and diverse life cycles.

2.LS2.1 Develop and use models to compare how animals depend on their surroundings and other living things to meet their needs in the places they live.

2.LS2.2 Predict what happens to animals when the environment changes (temperature, cutting down trees, wildfires, pollution, salinity, drought, land preservation).



# Parts/Purposes/ Complexities

What are its pieces/purposes?

What is it for/what does it do?

How is it complicated in its parts, purposes, the relationship between the two, or other ways?

Compare and contrast photo of caterpillar vs. Eric Carle's art.



Photo Credit: Adam Skowronski

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# History of Tennessee

Knoxville Museum of Art:  
Marion Greenwood

Color, Symbol, Image

Choose a color that you feel best represents or captures the essence of Tennessee's history.

Choose a symbol that you feel best represents or captures the essence of that idea.

Choose an image that you feel best represents or captures the essence of that idea.

# Social Studies

## 3rd Grade

3.06 Identify and locate the major continents and oceans using maps and globes

3.07 Identify and locate major countries, including: ● Brazil ● China ● Egypt ● France ● Great Britain ● India ● Italy ● Japan ● Russia ● Spain

**How did the location of these countries and their natural landforms, access to water, etc. impact the artists' perspectives?**

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# Brooks: Africa

Kuosi Society Elephant Mask



# Brooks: India

New Delhi, India (September 22, 1989)  
Precariously Close to 5 Billion Points  
of Confusion, 1990

By Julia Wachtel



# Japan

Hunter: Takashi  
Murakami

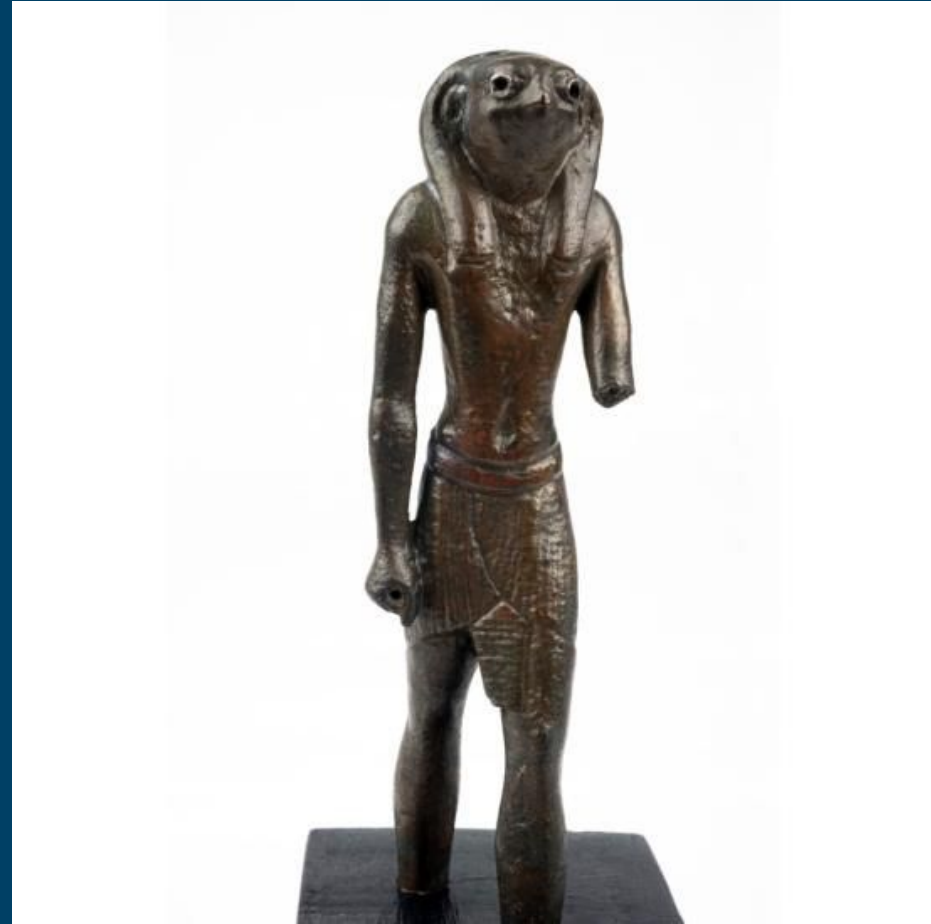


# Brooks: Egypt

Horus in Bronze

525 B.C.E.

Unknown Egyptian Artist



# Frist: Brazil

Gustavo and Otavio  
Pandolfo—OSGEMEOS



# China

Hunter: Six Panel Screen  
Artist: Unknown





# Italy

Frist: Life, Love, & Marriage  
Chests in Renaissance Italy by  
Bernardo di Stefano Roselli

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FRIST: France

Edouard Manet 1868

- Which piece do you think is worth the most money?
- Which piece would you hang in your home?
- Which piece evokes the strongest emotion in you?
- Which piece do you have the most questions about?
- Which piece would you give as a gift?
- Which piece would you like to step inside and explore?

## Trip to the Art Museum



# American Revolution

4th Grade



# Brooks: Young Washington by Alex Katz

Step Inside: Perceive, Know  
About, Care About



# Hunter: Portrait of George Washington, Rembrandt Peale

Step Inside: Perceive, Know  
About, Care About



# Hunter: George II Tea Kettle with lamp and stand

3-2-1 Bridge:

3- Thoughts/Ideas

2-Questions

1-Analogy



# 3-2-1 Bridge

This routine focuses on activating prior knowledge and making connections

Use before teaching the Revolutionary War, discussing things like the tea act, stamp act, Boston tea party, etc. Then use **AFTER** the unit to talk about new ways they view tea.

3- Thoughts/Ideas

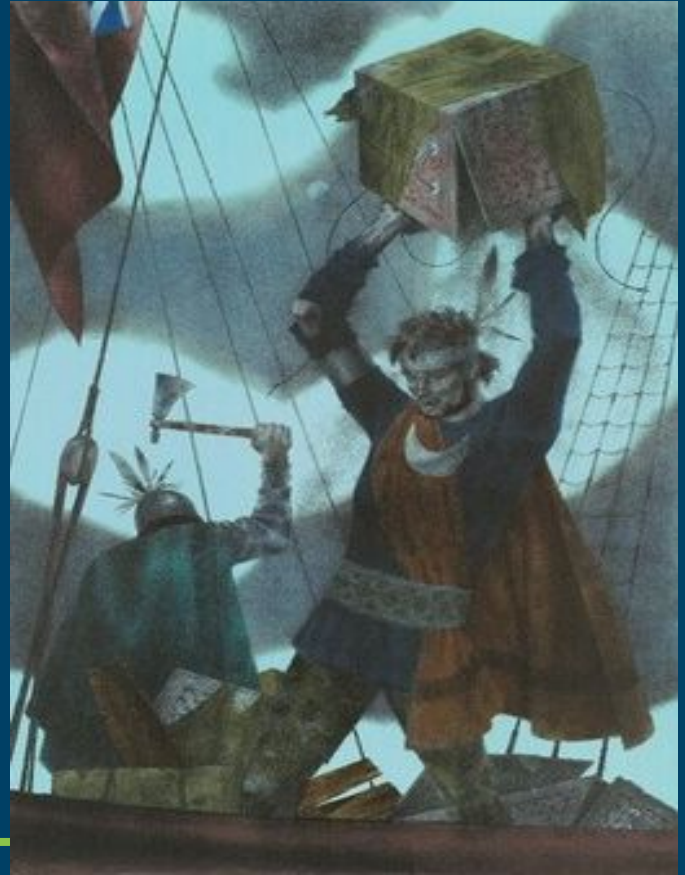
2-Questions

1-Analogy

Bridge: Explain how your new responses connect to your initial responses?  
How have they shifted?

# Brooks: The Boston Tea Party, Joseph Hirsch

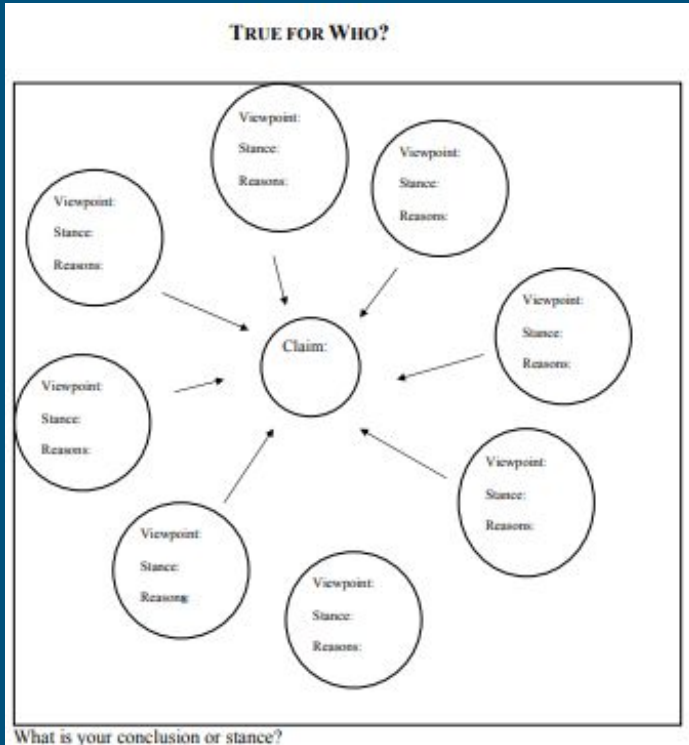
True for Who?



# True for Who?

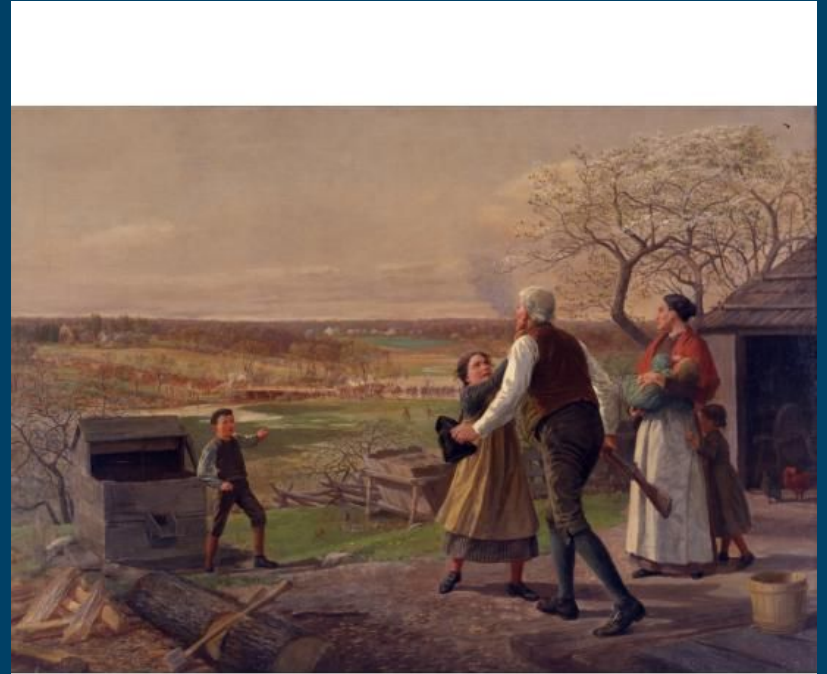
A routine for exploring truth claims from different perspectives

1. Discuss. What kind of situation was the claim made in? (Who made it? What were people's interests and goals? What was at stake?)
2. Brainstorm. Make a list of all the different points of view you could look at this claim from.
3. Dramatize. Choose a viewpoint to embody and imagine the stance a person from this viewpoint would be likely to take. Would he or she think the claim is true? False? Uncertain? Why? Go around in a circle and dramatically speak from the viewpoint. Say: My viewpoint is..., I think this claim is true/false/uncertain because..., or What would convince me to change my mind is...
4. Stand back. Step outside the circle of viewpoints and take everything into account: What is your conclusion or stance? What new ideas or questions do you have?



# Brooks: Minute Men, Archibald M. Willard

Headlines Routine



# Headlines Routine

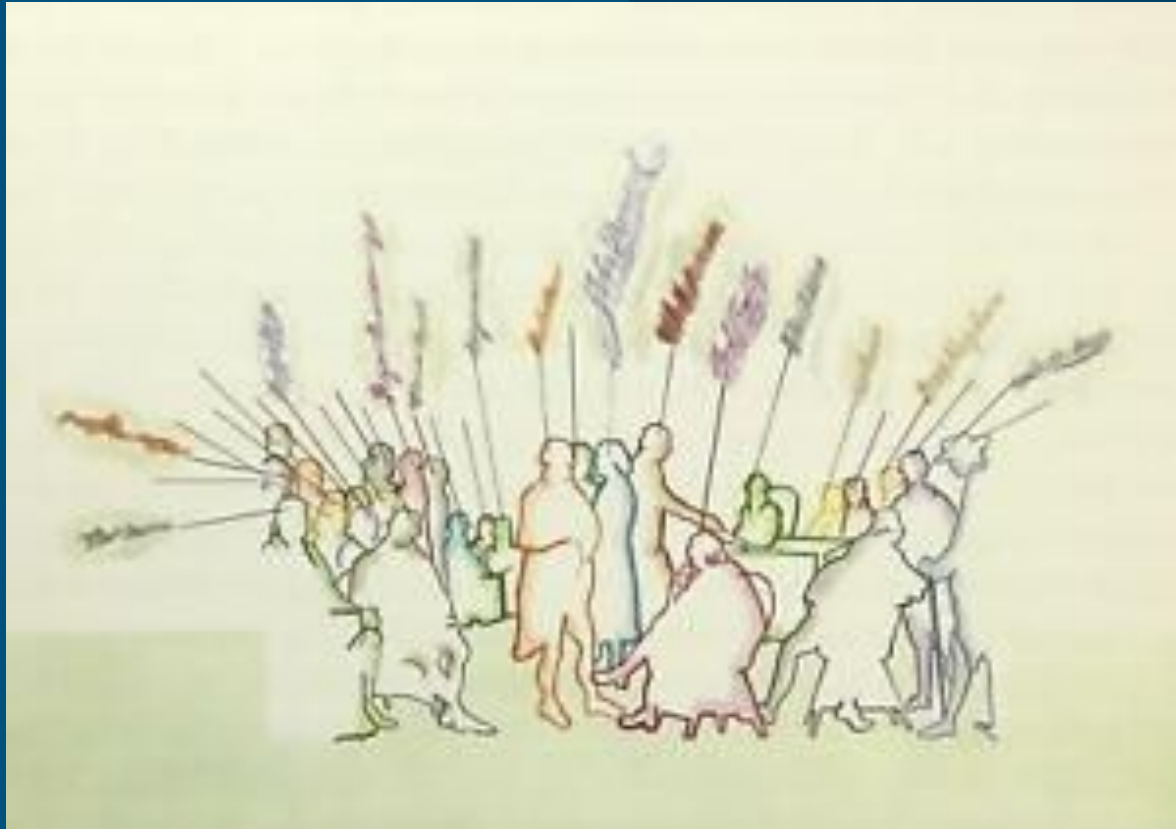
A routine for capturing essence

If you were to write a headline for this topic or issue right now that captured the most important aspect that should be remembered, what would that headline be?

How has your headline changed based on today's discussion? How does it differ from what you would have said yesterday?

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Brooks: Signing of the  
Declaration of Independence  
by: Larry Rivers



# Reporter's Notebook


A routine for separating fact and feeling

**REPORTER'S NOTEBOOK**

	CLEAR	NEED TO CHECK
<b>Facts &amp; Events</b> (What happened?)		
<b>Thoughts &amp; Feelings</b> (How did characters think or feel about it?)		

My Best Judgment:

1. Identify a situation, a story or dilemma for discussion.
  2. Ask students to identify the facts and events of the situation. As students name them, ask if these are clear facts, or if they need more information about them.
  3. Ask students to then name the thoughts and feelings of the characters/participants involved. As students name them, ask if these are clear facts, or if they need more information about them.
  4. After a discussion, ask to make their best judgment of the situation, based on the information at hand.
-



## Ladder A: Prediction and Forecasting Skills

### Jacob's Ladder

#### **Consequences & Implications:**

Students predict future events as logical and identify both short- and long-term consequences by judging probably outcomes based on data provided

**Cause & Effect:** Students can judge the impact of certain events

**Sequencing:** Students learn to recognize basic types of change that occur within a text

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# Native Americans

Third/Fifth Grade

**Frist Art  
Museum**



# Hunter: Trapper's Bride, Alfred Jacob Miller

3.20 Describe the conflicts between American Indian nations, including the competing claims for the control of land.

3.22 Examine how American Indian cultures changed as a result of contact with European cultures, including: decreased population, spread of disease (smallpox), increased conflict, loss of territory, and increase in trade.

3.29 Explain the cooperation that existed between colonists and American Indians during the 1600s and 1700s, including: fur trade, military alliances, treaties, and cultural exchanges.



**Alfred Jacob Miller**  
 American, 1810-1870  
**The Trapper's Bride**  
 1830  
 Oil on canvas, 30 x 20 inches  
 Museum Purchase



**The Trapper's Bride, c.1830**  
 American genre, (man, woman, and children); oil  
 30 1/2 x 20 1/2 inches  
 Museum Purchase, New York



**The Trapper's Bride, 1830**  
 American, oil on canvas (change from scene)  
 30 1/2 x 20 1/2 inches  
 The National Museum, Smithsonian Institution



**The Trapper's Bride, 1830**  
 Oil on canvas, 30 1/2 x 20 1/2 inches  
 The New York Historical Society, New York  
 Photo: © The Metropolitan Museum of Art



**Waiting for Miller's 'The Trapper's Bride', 1830**  
 Oil on canvas, 30 x 20 inches  
 Making the case at the Metropolitan Museum of Art, New York



**Trapper's Bride, 1830**  
 Oil on canvas, 30 x 20 inches  
 Metropolitan Museum of Art, New York, Purchase, 1830

Miller modeled at least some elements of his composition, *The Trapper's Bride*, on the oil sketch he prepared late in 1829 around the first voyage (right by him and John G. Bourke) and into winter months of his subsequent return to Kentucky in early 1830. There are several comparisons with painting, and according to Miller's own copy, "the scene represents a trapper taking a wife, or purchasing one." Another thought concerned a central figure, one that the composition represents the bridge between the Indian and white. Miller's first composition suggests that the central figure is actually a metaphor for writing. Miller's intention, represented by the trapper and his white wife, is to represent the bridge between the Indian and white. Miller's intention is to represent the bridge between the Indian and white. Miller's intention is to represent the bridge between the Indian and white.

**Discussion Questions**  
 What do you see? What emotions are expressed?  
 →  
 What are the similarities and differences among the six versions of *The Trapper's Bride*?  
 →  
 Why do you think Miller made the changes he did?  
 →  
 Which version do you prefer and why?  
 →  
 What story is Miller telling with these paintings?

What is the piece about?

What do you see? What emotions are expressed?

What are the similarities and differences among the six versions of *The Trapper's Bride*?

Why do you think Miller made the changes he did?

Which version do you prefer and why?

What story is Miller telling with these paintings?

# Kaplan's Depth and Complexity Icons:

**Unanswered Questions:** What happens after this scene to the girl? How did her father feel later? How does she feel in this moment? How did the deal get arranged? Whose idea was it? Is this a common practice or was it controversial at that time?

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**Multiple Perspectives:** Compare and contrast two points of view: girl, fur trader, father.

Look at the emotions on the faces of the players involved in this scene. How has the artist used facial expressions and body language to communicate meaning and emotion?

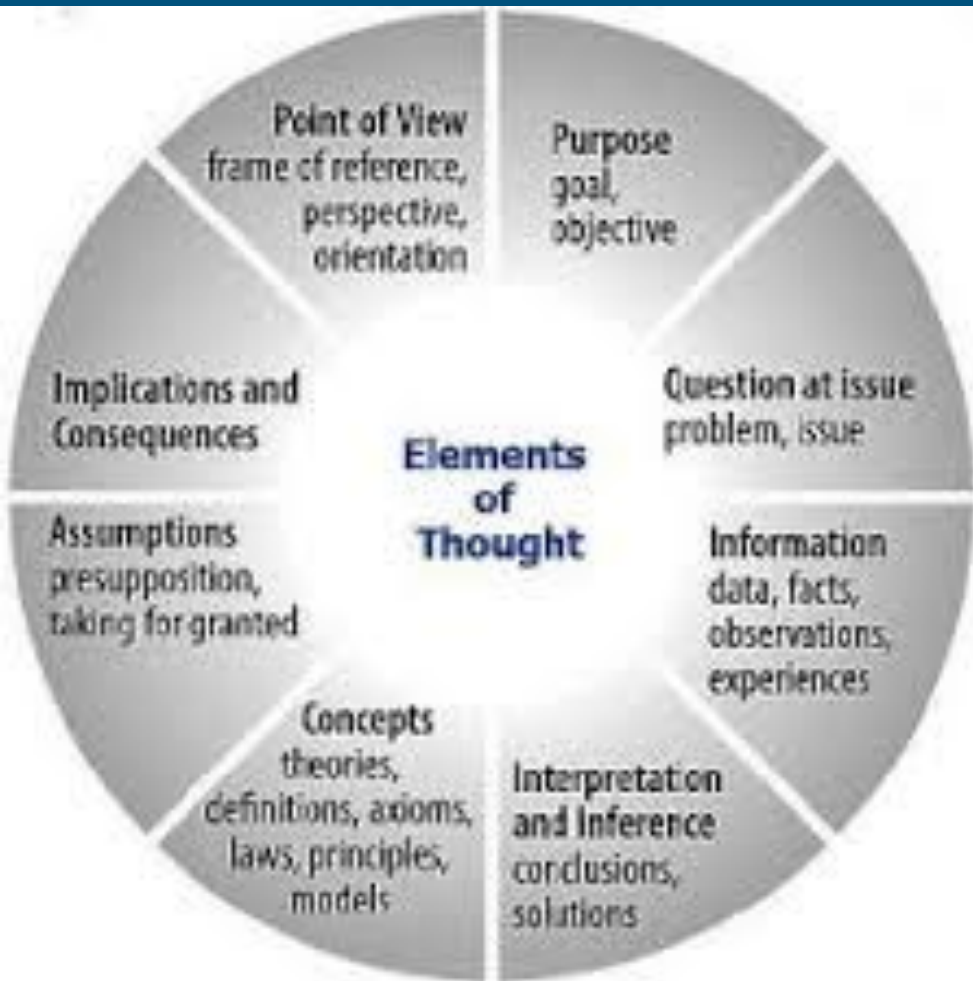
**Big Idea:** Some people believe this piece is a positive representation of the joining or bringing together of whites and Native Americans. Others believe the opposite to be true, that this was a representation of a common practice of a trapper "purchasing" or trading with the Indians for a wife. This more negative perspective is often what more modern viewers perceive when they look at this piece. Which of these do you believe to be Miller's intention in creating this piece?

**Paradox:** How do the Native American Father's actions in this painting contradict what we know to be values held dearly by their people? How is this a paradox when viewed in light of Trail of Tears and other mistreatment by white men of this people group?

**Ethics:** How is the woman in this scene being treated? Is she a piece of property to be traded? What are the ethical implications of families making deals involving marriage? What other ethical issues do you see here? Make a list and rank them in order of importance.

**Parallels:** What parallels do you see between the idea of trade and commerce between Native Americans and white settlers and today's routines of buying/selling/trading between the U.S. and foreign cultures?

# Paul's Reasoning Web



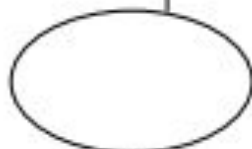
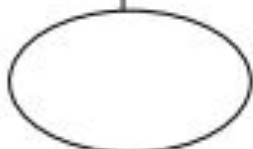
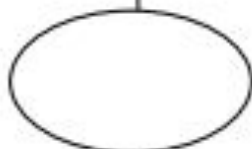
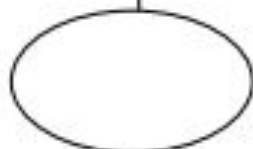
You can begin this model at any part of the wheel, and use as many parts as you feel appropriate.

You can use this model to explore an issue or question, or you can use it to analyze a situation or event.

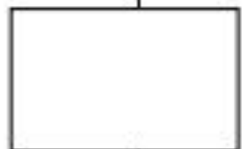
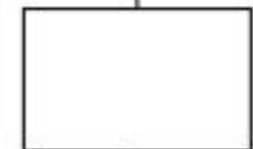
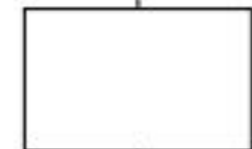
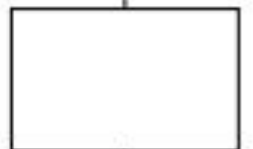
Reasoning About a Situation or Event

What is the Situation?

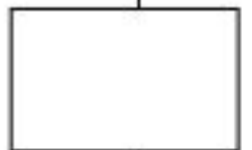
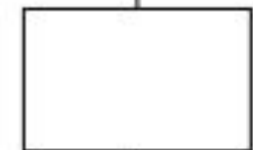
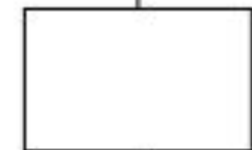
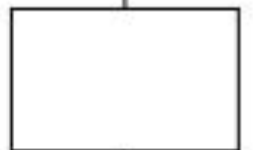
Who are the stakeholders for this situation?



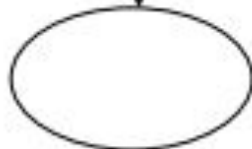
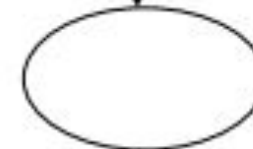
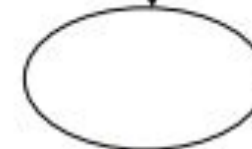
What is the point of view for each stakeholder?



What are the assumptions of each group?



What are the implications of these views?



# Paul's Reasoning Web

## Analyzing Art to Practice Critical Thinking

Issue/Problem: What is the problem you see in this piece of art?

What is the artist's purpose in creating this piece?

What are the points of view? Father, bride, fur trader

What would be the consequences of this trade agreement between the trapper and the Father?

What are the assumptions the Father makes?  
The bride makes? The Trapper makes?

What are the important themes or concepts this artist is representing? What evidence supports those concepts? What does he say about the objectification of Native American women?

What inferences can we make about the way this artist views Native American culture?  
What inferences can we make about people viewing it in the 1840's-50's?

What other background information do you need in order to accurately interpret this piece?

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# Hunter: End of the Trail, James Earle Fraser

5.38 Analyze the impact of Andrew Jackson's presidency on the American Indian population of Tennessee, including: the Indian Removal Act, Trail of Tears, Treaty of Echota, and John Ross.



# Making it Fair:

## Now, Then, Later

1. Frame the task. Present and clarify an issue of fairness. The class will be thinking about things to do to make the situation more fair: now, in the future, or to change the situation so it would have been fair in the past.
  2. Brainstorm. Ask students to brainstorm ideas for things they might do to “make it fair.”
  3. Sort. Sort the list into actions that relate to making the situation fair in the past, now, or for the future.
  4. Evaluate. Ask students to pick one idea from the list that they think has the most merit and expand on it, either verbally or in writing.
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# Frist: The Wisdom of the Universe

By: Christi Belcourt

Using the Complexity Scale



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Simple

Complex

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# Legacy. Relationships. Power.



**“I Promised the Missus I’d Bring Him Home” 1904**  
**By Carl Guthertz - At Brooks Museum, Memphis**



Considering the context of war, what are the big ideas in this painting?

What point of view on the Civil War is the artist representing in this painting? What other pov should be considered and why?

What was the artist's purpose in creating this piece?

What are the assumptions people make about the attitudes of slaves in the Southern states? How does this piece challenge that?

What facts do we need to know to be able to interpret this art?

What inferences can we make about this man's loyalty and dedication?

What could be the consequences of his entry onto the battlefield? What might have happened if he had not done what he did in this image?

# Women's Suffrage

Brooks: Isaac Sawyer

Here Now/There Then

5.09 Analyze the major goals, struggles, and achievements of the Progressive Era, including: Prohibition (18th Amendment), women's suffrage (19th Amendment), and the lack of child labor laws.

5.WCE.SS.11 Recognize how past events and issues might have been experienced by the people of that time, with historical context and empathy rather than present-mindedness



# Here Now/There Then

A routine for considering  
presentist attitudes and  
judgments

1. Identify a controversial issue or fairness topic that has changed significantly over time and uncover student's basic knowledge about that topic.
  2. Ask kids to imagine they could travel back to a time when the attitudes about the fairness of this topic were different.
  3. Compare the past and present perspectives in Columns A and B.
  4. Close the discussion. How could we find out more about the way people thought back then?
-

5.19 Identify and locate the Axis and Allied Powers, including: • Germany • Italy • Japan • France • Great Britain • Soviet Union

## Hiroshima

by Kiana Gonzalez

(Not found in TN Museum)

### OPTIONS DIAMOND

President Harry Truman had a difficult choice to make in deciding to drop the atomic bomb on Hiroshima and Nagasaki.



# Options Diamond

1. Identify a couple of obvious options.
2. Make a diamond diagram, putting at the left and right corners the one or two main trade-offs (the X's and Y's) pulling in opposite directions
3. Now have students brainstorm one to three solutions for each corner of the diamond. Left side: go with that trade-off. Right side: go with that trade-off. Bottom: compromise between them. Top: Clever solutions that combine the seeming opposites and get the best of both.
4. Ask: What have we learned about the situation from finding these options?  
This is a way of understanding the situation better.

Combine Opposites

Kill many  
thousands of  
Japanese  
people but  
shorten the war

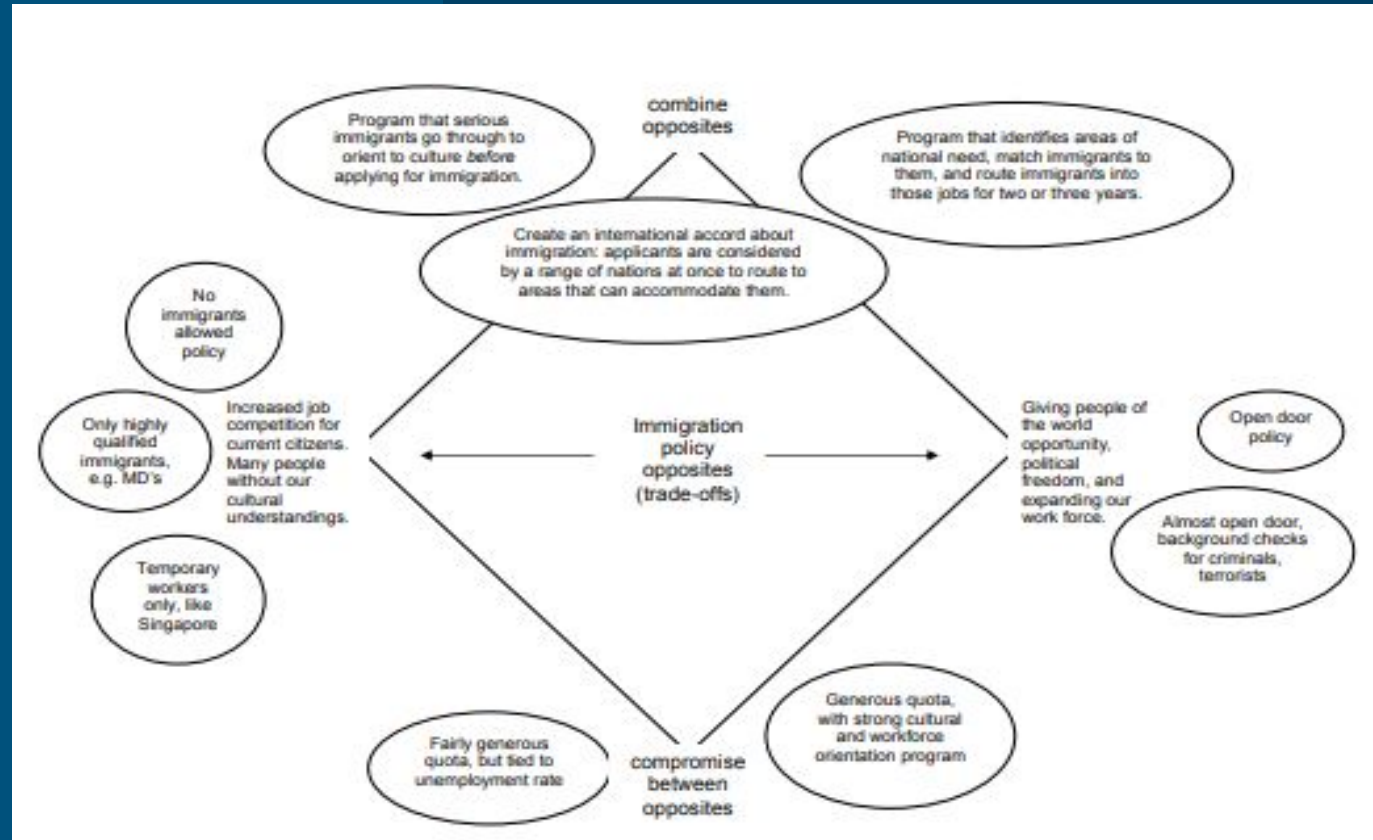
Atomic  
Bomb

Let the war and  
its many  
casualties  
continue

Compromise Opposites

Options Diamond: Atomic Bomb

# Options Diamond



Source: Harvard Project Zero

# Brooks: Black Resistance:

Ernest C. Withers and the Civil Rights Movement

Visual Analysis Wheel  
Stambaugh and Mofield, 2015



5.24 Analyze the key people and events of the Civil Rights Movement, including:

- Martin Luther King Jr. and nonviolent protests
- Montgomery Bus Boycott and Rosa Parks
- Brown v. Board of Education and Thurgood Marshall
- Freedom Riders and Diane Nash

# Socratic Seminar

“Wonder is the beginning of wisdom.”—Socrates

“I cannot teach anybody anything. I can only make them think.”—Socrates

**Not debate, but dialogue.** We are not covering a topic, or focusing on subject matter, we are *exploring* these things. We are not looking for right answers, and we are not looking to change anyone’s mind. We want to extend ideas, explore thoughts, and work collectively to think more deeply about those big ideas.

-The Art of Education

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# Socratic Seminar/Paideia Planning Tools

## Socratic Seminar Planning Sheet

### Three Types of Questions:

1. Opening Question
2. Core Questions
3. Closing Question

### Resources for Educators

<http://www.artcyclopedia.com/>

<https://www.google.com/culturalinstitute/about/artproject/>

### Accountable Talk

Choose Art that is not just one single idea or concept. There should be an appropriate level of challenge in interpreting the image, including multiple perspectives. It should also be relevant to students' lives.



Omari Booker. *The Writing's on the Walls*, 2019. Housewrap, oil, plastic tubing, razor wire, and sand on panel, 96 x 144 in. Courtesy of the artist. © Omari Booker. Photo: LeXander Bryant at THE FRIST

I used to think...

Now, I think...

What stuck with  
you today?

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# Connect/Extend/ Challenge

A routine for connecting new ideas to prior knowledge

**Connect:** How are the ideas and information presented **CONNECTED** to what you already knew?

**Extend:** What new ideas did you get that **EXTENDED** or pushed your thinking in new directions?

**Challenge:** What is still **CHALLENGING** or confusing for you to get your mind around? What questions, wonderings, or puzzles do you now have?

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# Resources and References

[Making Thinking Visible: How to Promote Engagement, Understanding, and Independence for All Learners](#) Book by Karin Morrison, Mark Church, and Ron Ritchhart

Visible Thinking Routines

<http://www.pz.harvard.edu/projects/visible-thinking>

Visual Analysis Wheel and Social Studies Wheel-Tamra Stambaugh and Emily Mofield, 2015

Paul's Reasoning Model by Richard Paul and Linda Elder

<https://www.criticalthinking.org/pages/the-elements-of-reasoning-and-the-intellectual-standards/480>

Jacob's Ladder Reading <https://education.wm.edu/centers/cfge/curriculum/languagearts/materials/jacobsladders/index.php>

Online Art Collections at Brooks, Frist, and Hunter Museums:

<https://www.brooksmuseum.org/> <https://fristartmuseum.org/> <https://www.huntermuseum.org/>

Critical Conversations About Big Ideas in Art Using Paideia Seminar By Kristina Ayers Paul, Ph.D. and Juliana Tay, MS