

## I want you to think like Leonardo

Coralie Buckley



Figure 1: Michael Leunig Cartoon, 2012 Calendar, *The Age*.

Thinking is expected, encouraged and has become a core focus in classrooms. It takes many forms, and is often hidden from view. When I speak to students, I frequently hear "but I have so much work to do...." When I speak with parents, the conversation is often centered around the task that needs to be completed; and how often do we as teachers hear ourselves say "Now get on with your work!"

When we must prepare students for state and international standards, tests and examinations, how do we strike a balance to prepare students and expand their learning and thinking capabilities for life? How can we assist students, independent of the subject studied, to be able to articulate thinking about thinking that reflects basic command of thought?

**Critical thinking** is the process of thinking that questions assumptions. It is a way of deciding whether a claim is true, false, sometimes true, or partly true. The

critical thinking philosophical frame traces its roots in analytic philosophy and pragmatist constructivism which dates back over 2,500 years, as in the Buddha's Teachings: mainly in the kalama sutta and the Abhidharma; as well as the Greek Socratic tradition in which probing questions were used to determine whether claims to knowledge based on authority could be rationally justified with clarity and logical consistency. (Brookfield 1987)

**Creative Thinking:** refers to a person who creates something new (a product, a solution, a work of art, a novel, a joke) that has some kind of value. What counts as 'new' may be in reference to the individual creator, or to the society or domain within which the novelty occurs. What counts as 'valuable' is similarly defined in a variety of ways. (Michalko 2012) Thus inferring creative thinking in the classroom refers to when students find a new perspective, making novel combinations, connecting the unconnected.

**Reflective Thinking:** involves revisiting prior experience and knowledge of the topic being explored. It involves considering how and why you think the way you do. The examination of your beliefs, values, attitudes and assumptions forms the foundation of your understanding. (Brookfield 1987)

I am a teacher of IB Visual Arts – senior students in the Diploma Program. I have taught across many areas of the visual arts across state and international systems. I have to deal with imposed criteria, mark bands and grade boundaries, moderation and review, verification systems all for the purpose of ranking or giving a numerical score to a task / course that students have completed. The assessment process for the IB Visual Art Diploma course for 2013 has yet to be published. As the IB course is undertaken over two years, I take my current students into the course not knowing the end process. Previously the IB Visual Art students were examined by a visiting examiner, each student having 40 mins in which to show, discuss clarify and justify their studio works and workbook/s - records of the student's creative, critical and reflective thinking over the two year Journey.

**So how are my students going to show their critical creative and reflective thinking in 2013?**

Over the summer break I thought about how to address this with the students I was yet to meet. If the process of assessment did not allow for the products of the students' thinking to be viewed first hand, would this impact on the learning that I was to facilitate? Would this impact on the type of art forms that students could undertake? **How do I prepare my students for the unknown?** I reflected upon this and actually felt quite liberated as I did not have to focus on the detail of assessment but rather the details of the teaching and learning on Day 1.

Day 1, period 4 meeting my IB visual Art class for the first time I could sense a mix of excitement and anxiety as students came into the art room after the lunch break, many of them meeting me for the first time. I could not give these students the "big picture" on assessment. So I set about my expectations to my class; thinking is expected and encouraged. Thinking allows us to make sense of, or model the world in different ways, and to represent or interpret it in ways that are significant to each of us. A great deal of your time will be spent thinking; thinking about what people have said, what you have read, seen or heard, what you yourself are thinking and how your thinking has changed over time. It is generally believed that the thinking process involves three aspects: reflective thinking, critical thinking, and creative thinking. They are not separate processes; rather, they are closely connected. We need to share our thinking, thinking can be uncomfortable and thinking aloud - allowed!

### **I want you to think like Leonardo.**

Greek philosophers like Plato rejected the concept of creativity, preferring to see art as a form of discovery. Asked in *The Republic*, "Will we say, of a painter, that he makes something?"

Response "Certainly not, he merely imitates."



Figure 2: Plato, detail of Raphael's "The School of Athens," 1509–1510

So I put this to my Year 11 IB Visual Art students, and asked "What do you think of this statement?" I gave them some thinking time followed by writing time. I then posed another question "**So what is Art?**" and added that this is due to me in September 2013!

One student politely asked me to repeat the due date, a couple of students sighed stating that this was good as they already had heaps of homework, and a couple looked a little bewildered. I elaborated and spoke about the journey of thinking that I was requiring from each student and that their thinking about this question over the time was to be visible. There is no right or wrong answer but it is **your** answer. It may change, be challenged, cause frustration, cause delight, but I need you to think like Leonardo.

Leonardo who? Leonardo Da Vinci, because he was known for his endless curiosity, openness to all kinds of experiences and for really seeing by following his seven guiding principles:

- Curiosita** (curiosity) - An insatiable quest for knowledge and continuous improvement;
- Dimostrazione** (demonstrate) - Learn from experience / independent thinking;
- Sensazione** (sensation) - Sharpen the 5 senses;
- Sfumato** (embracing) - Managing ambiguity and change;

**Arte/Scienza** (full spectrum engagement) - Whole brain thinking;

**Corporalitia** (exercise & relax) - Body, mind, Psycho-fitness, manage the stress associated with risk. Allowing the right brain some space;

**Connessione** (timeless) – System thinking, make connections  
( Gelb 1998 )

So how can I assist my students to “Think like Leonardo?” For the purpose of this paper I intend to follow the journeys of three students. I intend to follow the thinking that allows them to produce their own studio works and workbook and in doing this, hopefully allow the students to have a deeper understanding of the question “What is art”? I hope that this will prepare the students for whatever assessment is thrown their way.

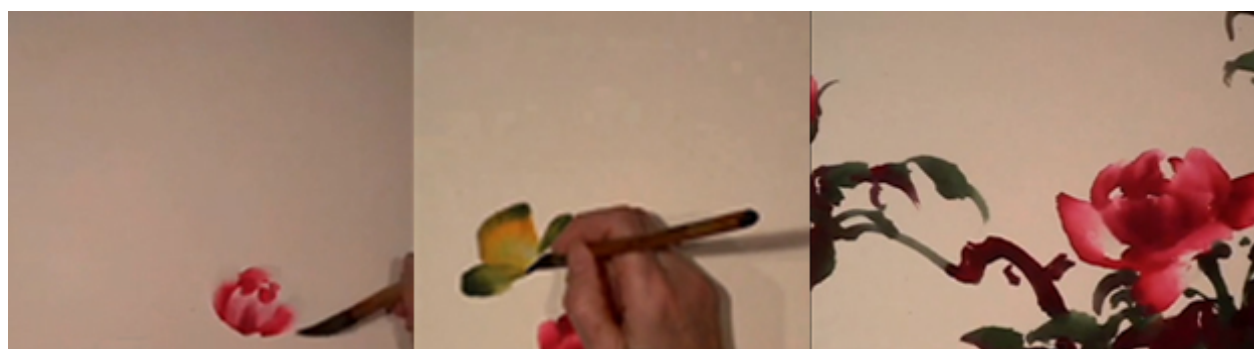
Laura, a very quiet student from China, is a boarder at Methodist Ladies' College (MLC). Justine is known as a confident and hard working , and is not afraid to state her opinion; she participates readily in class discussion. Sarah is the youngest of three sisters, all of whom attended MLC, with eldest sister dux of her year and both high achievers in terms of their ATAR (Australian Tertiary Admission Rank) score. Sarah's mother is a practising artist who has exhibited in the 2011 and 2012 Archibald prize, the most important portraiture prize in Australia.

In Term One I introduced a system of trying to provide information and strategies that can improve students' creative, critical and reflective thinking. I set out to establish the use of Thinking Routines, a set of questions or a short sequence of steps used regularly to draw out and make explicit to the students the type of thinking that they are undertaking. For the first cycle (5x 80 min lessons over 10 days) I focused on getting students to select their “Dirty Dozen” where by they choose twelve artworks that they think everyone should know. Then I introduced the thinking routine *See think Wonder*, asking students to observe closely and notice what they are seeing with their chosen works. This was followed with the thinking routine *What makes you say that?* These routines assist in purposely slowing down the process of looking, spending time to really see (looking is not seeing) and to articulate what they are thinking, examining what is before them and eliciting justification with evidence. This enabled me to gain an insight into each student's perspectives of thinking about art. It also allowed the girls to get to know each other and share their learning and understanding as they were asked to present their “Dirty Dozen” to the class and justify their thinking and



understanding. I stressed that there is no right or wrong answer but I did need them to show; *Curiosita, Dimostrazione, Sensazione, Sfumato, Arte/Scienza, Corporalita, Connessione*. This provided a shared language which allows actions to be clearly identified.

I followed up each 10 min student presentation with an exit card. (Appendix 1.) Its purpose is to give students the opportunity to reflect upon their thinking. They have the opportunity to discuss this with their peers and family to gain other points of views. My aim was to ensure that all voices were heard and for students to articulate what they have been undertaking, and reflect upon their progress and thinking. All students were expected to undertake the exit card; there was no opting out. It makes students accountable and requires them to think of a question to include, that will be explored for the next cycle; it provides the teacher with feedback on what the students are thinking for further exploration or any concerns or clarification. An exit card was completed by each student at the end of each cycle (5 lessons) over the semester. The purpose to reveal, identify, and make explicit thinking, both to the teacher and the student with the purpose to cultivate and develop the thinking so that when they are confronted by the unknown they can hopefully 'think like Leonardo' and be equipped to solve any problem.



*Figure 3 Laura demonstrating Chinese Brush Painting*

Laura chose a range of works in chronological order for her "Dirty Dozen" - from Greek sculpture to Mona Lisa to Modernist work of Monet and a Chinese brush painting. When asked why she chose these works her response was predictable. "They are good well known art works, famous works that are in galleries". But when she responded to the Chinese brush painting that was included in her Dirty Dozen, she had prepared a presentation showing the class techniques she had filmed step by step of her undertaking traditional Chinese brush paintings. She

felt that this was important as part of her culture and what she considered important to her, but not a work that other students should know about. Lucy's question from her exit card was why is European art viewed as more important than Asian art? Class discussion that followed Laura's presentation revealed that the class felt that Laura's question was a good one, as it was using curiosity, managing ambiguity and change involving system thinking and making connections to the big question "What is Art?"

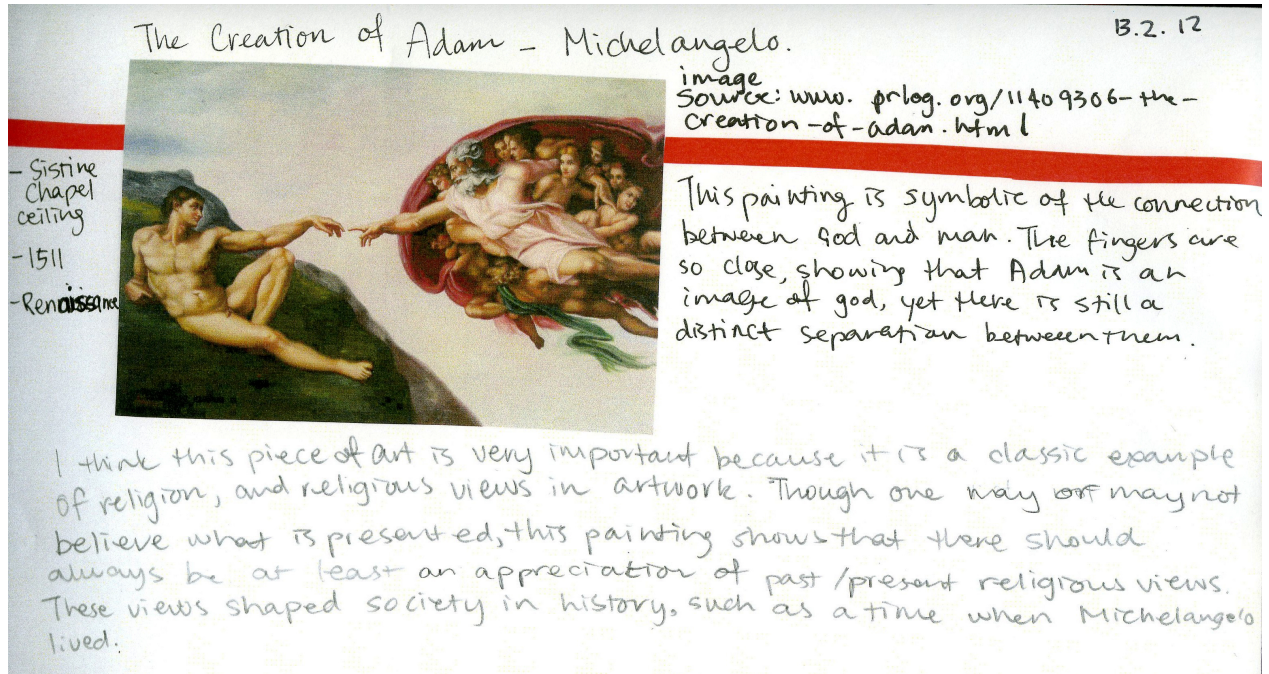


Figure 4 Detail of Annotations from Justine Dirty Dozen

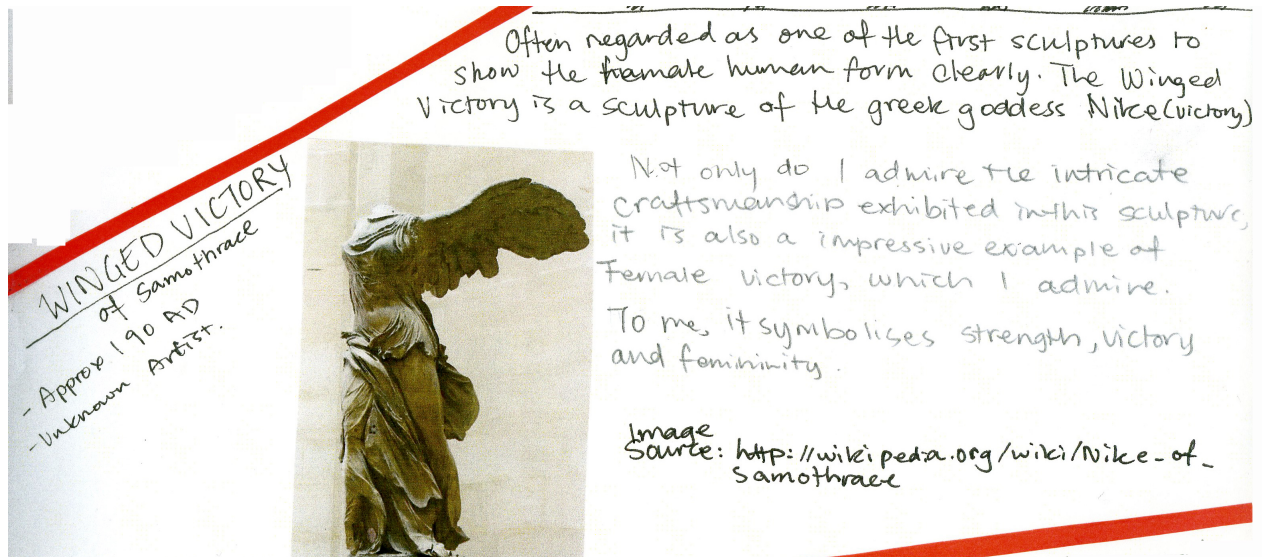


Figure 5 Detail of Annotations from Justine Dirty Dozen

Justine selected a range of works in chronological order from Greek sculpture, Tipeolo, Michaelangelo, Rigaud, Vincent Van Gogh, Roy Lichtenstein, Howard Arkley and photographers Dianne Arbus, Bill Brandt, Steve Mc Curry, all justified with responses as to why she liked the works and how they made her feel. These twelve works were presented in a PowerPoint with a handout for each student. Justine's question from her exit card was "How do I present this information in my workbook?" Justine had discussed her thinking about her Dirty Dozen with her mother, and her mother had agreed that her 12 chosen works were important to know. The class discussion that followed reassured Justine that it would be fine if she wished to present this information in her workbook; however more enlightening was another question. Should we all think the same? And what happens when we don't agree about 'What is art?' We looked at what makes a good question and how to answer the question. The class agreed that a good question was an open question, one that could not necessarily be answered with a simple statement. A good question needs to engage in one or more of Leonardo's guiding principles. That is an essential question.

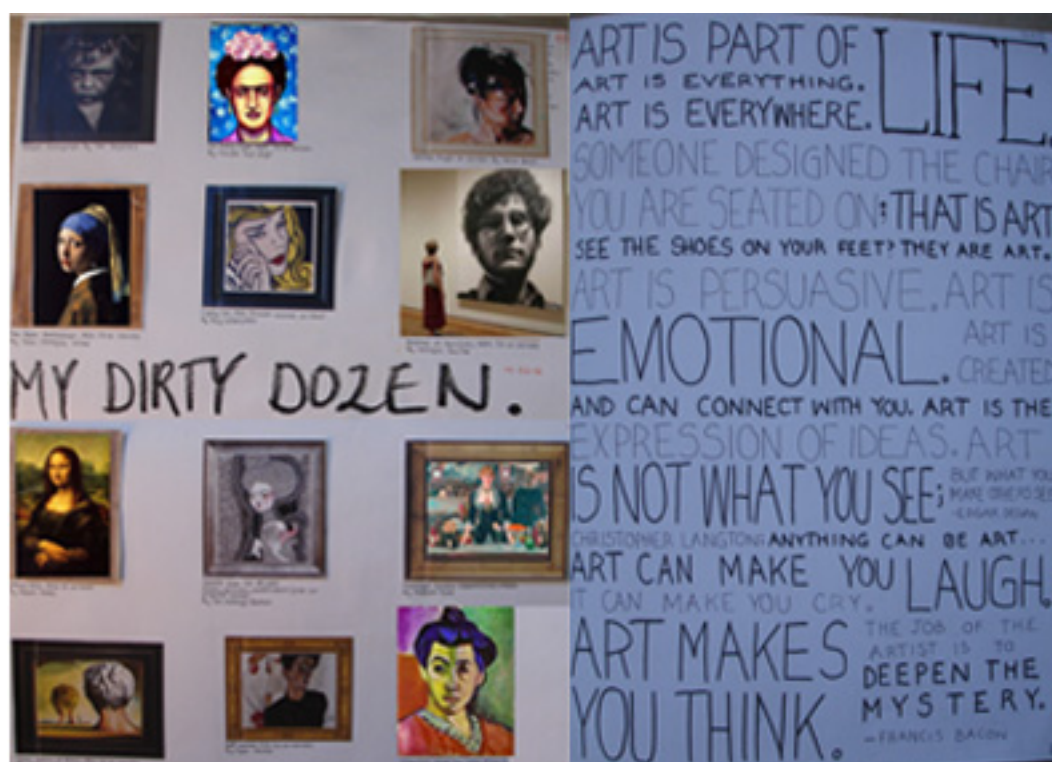


Figure 6 Sarah's Dirty Dozen



Sarah selected a collection of portrait paintings - Johannes Vermeer, Leonardo Da Vinci, Edouard Manet, Frieda Kahlo, Roy Lichtenstein, Henri Matisse's Del Kathryn Barton, Egon Schiele, Simon Birch - and a photograph of Lee Jeffries and her mothers' submission in the Archibald prize this year. There was little justification for selection, but there was a series of statements about the nature of art, including a statement 'portrait shows who the person really is'. Sarah's question was "How can I paint like my mother?" Sarah had discussed this with a fellow student who had reinforced that Sarah's mother's painting were really good. The discussion then explored why these portraits were considered good, examining techniques and style, which lead to the question of style in art and who determined what is good art.

These questions have been a catalyst for the students' inquiry over the next semester. For the next cycle I set a task around the *Collect, Connect, Extend and Challenge* routine. The students were asked to; Go Wild! and use their creative, critical and reflective thinking to create an art work that comes from the question that came from their 'Dirty Dozen' and first exit card. The work was connect to the common theme 'A sense of place'. The artwork could be two Dimensional or three Dimensional. Students could use any media, however they had to utilise an A5 framing card in some way. The development of inspirational ideas required the students to research and experiment with new thoughts. They needed to look at new ways of thinking about art making and to go beyond their conventional thinking. This involved revisiting their prior experience and knowledge of the topic being explored. It also involved considering how and why they think the way they do. The examination of their beliefs, values, attitudes and assumptions formed the foundation of their understanding. Reflective thinking demands that students recognise that they bring valuable knowledge to every experience. The exit cards helped students to stay focused, articulate and clarify the important connections between what they already know and what they are thinking, exploring and learning. It was a way of helping students to become active, aware and critical learners. The exit cards each cycle allowed me a window into their thinking at a particular point in time and so I could know what the students need to know. This has allowed me to focus my teaching on what they need to know rather than what I thought they needed to know.

## **Data collected from the exit cards**

### **Laura**

- Studying art in China is very different to Australia
- I feel that I can ask my teacher a question in the exit card and do not have to spend so much time on finding the right word.
- Other students help me a lot.
- I like listening to the other students thinking
- I now think in Chinese and English.
- When I think in English I ask why more.

Looking at Laura's thinking and her ability to move the thinking more deeply seemed to level the playing field with her use of English. When freed up to express her questions in writing and in a forum that did not require her to ask them in a public forum she proved to be more capable than if she was required to do so orally. It gave her thinking time and allowed for more considered questions to be posed.

### **Justine**

- I am feeling nervous about what I am doing as I am not sure if it is the right way.
- I know that there is no right or wrong way to present my workbook, however I still am hesitate to start each new blank page.
- The thinking routine See. Think. Wonder has assisted me in starting my thinking about others artworks. This is now something I practice when looking at artwork and other things to develop my critical thinking.
- I feel that I am starting to be more open-minded, however I still like to know if I am going OK with my workbook.
- I start my thinking by visualising a studio work and then work backwards with the thinking about it. Is this OK? I get nervous when I do not know where I am heading.
- How can I move away from digital photography as a medium for studio works? I feel that I need to explore a variety of media so that I can show breadth in my investigations.
- The article that Alex ( fellow classmate) brought in for me on the recent Andy Warhol painting sold at auction for record price allowed me to be

more open-minded and curious about who puts the \$ value on art. This leads me to question the value of art.

- After seeing the Bill Henson on display in the college collection, I began to wonder what all the fuss was about in censoring his work. I wish to further explore this idea and investigate how he captures the meaning and messages with his photographs.
- I feel that I am starting to think like Leonardo. I am now being "Sensazione" opening my senses as I seem to be questioning a lot more and finding connections everywhere for my art making.
- I am now making connections with my other subjects as Art seems to be connected in all my other subjects, as does TOK (Theory of Knowledge). I love the quote by Paul Klee "Art does not reproduce what we see, rather it makes us see."

Justine's questions and statement in her exit cards show a progression in thinking over the semester. Justine was struggling with the importance of the journey of art making being just as important as the final works. Her reflections and questions are moving away from concern with right and wrong and detail about presentation, to engaging with mindful learning, developing her questions to move her thinking forward and an awareness of information in different context and make connections that are relevant and important to her. She readily now uses thinking routines to appraise her own ideas and found value in the notion of thinking like Leonardo.

## Sarah

- I know that I need to write more in my workbook.
- Why are Galleries full of paintings rather than other forms of art?
- What is not Art?
- I now find myself thinking about art more in a critical way. I question its validity more rather than accept it on what others think.
- I think that art is hard, as the things that we learn about can be rejected. It is up to me to decide and justify my thinking on this.
- I now find myself using Mrs Buckley's favourite saying "but why?" and "what makes you say that?" being more curious.
- I am learning to be more **Corporalitia** in undertaking the mindfulness program at MLC. This is now allowing my brain more space and to take notice of my day dreaming.

- I feel the need to create. I don't know why but it relaxes me.
- I feel that the exit card allows me to stay focused and gives me a direction. It pushed my thinking as I now use thinking Routines when I am stuck for ideas and thinking about art. *Step inside; Perceive, Know Care about A routine for getting inside perspectives and Does it Fit? A routine for thinking creatively about options*
- When I write on my exit card it is becoming easier to see my thinking. Having to have a question and discuss this makes it more valid and worth doing. I really enjoy the discussions that we have now in class and this gives me a focus for the next class.

At the start of the year, Sarah was the one student who I felt that was going to be a challenge to open up and get to know. She was guarded and really struggled in committing to work outside the classroom. On her exit cards she always rated her work as very low. At first Sarah saw the exit cards as simply a task that needed to be undertaken. However, once she practised this reflective process, she gradually found it beneficial in clarifying, consolidating their thinking and giving her a plan to move forward. She independently sought out further thinking routines that worked for her and now readily uses them. She also now often reminds me "But Why Mrs. Buckley?", and "Justify your thinking".

### **Thinking aloud, allowed**

At first discussions centered on seeking confirmation that they were on the right track, slowly moving to becoming independent learners where they were seeking other point of views. Most students found the follow up discussion that I had with each student and as a group after the exit cards were submitted to be valuable. I also observed that students were taking an interest in each other's learning. After the third exit card and follow up discussion, students started to bring in articles and visual references for fellow students, leave interesting articles and web addresses on interesting artist on our class wiki.

All students commented that their dirty dozen has now changed and they initiated a page on the class wiki, 'Art works you must know!' Every student in the class had posted an artwork by week 8 of the first term and by the end of the semester we now have a page dedicated to 'Artworks that you don't need to know' with justification( initiated by Sarah). Every student has contributed, and it has become a competition to see who can persuade the whole class as to why or why not an artwork should be known!



These incidental online postings on the wiki have been invaluable tool for me as the teacher. I can see into students' thinking and how they are using the seven guiding principles of Leonardo Da Vinci to steer their thinking to a deeper level. An example of this was when one of the students posted a Jade carved cabbage leaf as an artwork that 'you did not need to know.'



*Figure 7 Jade Cabbage leaf. Taiwan's National palace Museum  
7.4 inch x 3.6 inch x 2 inches*

### **Responses posted on the class wiki**

- Student 1: I can appreciate the craftsmanship in the carving but a cabbage leaf...
- Student 2: If it was not green, I thought it could have been a banana.
- Student 3: Why is it green? I don't think green was a good colour to use.

- Student 4: because it is made of Jade
- Student 5: Could be a lettuce leaf. I don't like this work as it has no meaning. Just a cabbage leaf.
- Teacher: Does it matter what the subject matter is?
- Student 1: Not really as long as it is aesthetically appealing.
- Student 7: But who decided this?
- Student 2: Obviously the artist thought it was a subject matter worth using. Look at the delicate lines that have been carved.
- Teacher: How do you think this work would have been carved?
- Student 9: This would have been really hard to do as Jade is not a soft material to work with. I have a Jade bracelet so I am thinking that this would be worth quite a bit in \$ value. Also the date that it was made I am guessing this was all done by hand and carving tools.
- Student 4: Jade is really special in Chinese culture, also as the Chinese saying goes "Gold has a value; jade is invaluable." Because jade stands for beauty, grace and purity,
- Student 11: Jade is generally classified into soft jade (nephrite) and hard jade (jadeite). Since China only had the soft jade until jadeite was imported from Burma during the Qing dynasty (1271-1368), Jade traditionally refers to the soft Jade so it is also called traditional jade. I wonder if the leaf is carved from Soft Jade.
- Teacher: Some interesting points here girls, so what are you thinking now?
- Student 5: I can appreciate this work for what it is; knowing the significance of the material it is made from.
- Student 7: I think that this sculpture is beautiful as the colour of the jade is translucent allowing the light to emphasise the form and carved texture surface.
- Student 3: Cabbage contains a high amount of Vitamin A and is said to assist in prevent cancer. I think that the meaning and messages from this simply representation of a cabbage leaf suggest purity, purity in form, purity in human consumption and a subject work depicting in sculptural form.
- Student 1; Hey guys, found this in the on line wall street journal; Its last known owner, Imperial Consort Jin Fei, probably received the cabbage as a dowry present on her wedding to Emperor Guangxu, in 1889. The cabbage was likely meant as an allegory of female virtue -- its dazzling white stalk symbolizing purity; the deep green leaves, fertility and abundance; and the two bugs, children. Consort Jin was expected, as were the emperor's other two wives, to produce heirs to the imperial throne. A museum guide sighs as she explains that she knows everyone will ask visitors about the jade cabbage after their trip here. It can be hard to understand why some objects, like the Mona Lisa, attain cult status, while others are forgotten. But the jade cabbage frenzy seems unlikely to fade anytime soon. I have changed my thinking, perhaps not in my Dirty Dozen

or I don't believe quiet on the same level as the Mona Lisa of works that you should know but worth considering for historical and cultural significance and aesthetics.

The students' responses posted at first were emotionally driven with the purpose of the subject matter 'a cabbage leaf' in question. The on-line dialogue shifted in depth once I pushed the thinking, by asking questions to deepen, broaden and extend knowledge questions that examine and explain how and why the thinking has changed which assist in the students' reasoning.

## **The Victory Log**

Art making is a very public experience, as students are exposing their work constantly to their peers, teacher and often the wider school community. Students' art work so often draws on their own experiences. So how can we give valuable feedback in a supportive and sensitive way to move the learning forward? I introduced the victory log (Appendix 2) which was a system to gain feedback from their peers and teacher in a private and confidential way for students to consider in their own time. Students were required to give their perspective and then gain written feedback on their work from a parent and / or peer and teacher. This has been structured with a set of questions and protocols to follow for the feedback. It also contains a form of constructive criticism and an opportunity for students to gain recognition for their work. The Victory log has allowed students to gain direct feedback, and to reflect and plan where they would like to take their thinking and art-making. Although the three students were under no obligation to share some of their comments from the Victory log, all three were more than happy for extracts to be used in this paper.

### **Data from Victory Log**

**Laura:** I feel comfortable to this class more than my other classes. This is I think because everyone is interested in helping each other. They also think that I have good questions like Leonardo. I know I need to work on my painting and annotations in my workbook. It helps me when I write in Chinese and then change it to English when I am describing my ideas. I like to do the exit cards as I then get to ask the questions. I also enjoy the Wiki as in the boarding house I

show my friends the artworks that are put up and they help me find artworks to post. I like to see what other students think about the works. This also helps me with my English and my thinking about 'What is art' I have learnt a lot about different artist and artworks.

**Justine:** I am now starting to think like Leonardo. At first I thought that the exit cards were just another task that I needed to complete, but I now see the value with these as it makes me stop and really think about my thinking. It also allows for other students to assist me in this subject.

I also like discussing my exit card with my mother as now she does not ask what I am doing but helps me with discussing and sometimes disagreeing with my ideas which can lead to some good open questions. I keep my exit card on my desktop of my laptop so that I can make comments as I think about them throughout the cycle. I still think of the studio work before the ideas but I am starting to feel more comfortable in pushing the ideas rather than just completing the work that I first visualise in my head. Looking back over my semester 1 work, I realize that my Dirty Dozen has changed as there are so many other works that you should know about!

**Sarah;** I love art as the coffee and the heater is great! But seriously, I feel that I can be myself now in art and that my thinking about art is valid. The exit cards I thought were lame at first but I was not going to tell, I thought I would just write the minimum amount to get out of class on time. Then one of the questions that came from this really has stuck with me. Why do I want to paint like my Mother? I have always been told that Mum is the artist in our family and was just doing this subject rather than music or Drama, but I now feel a connection with making art. I enjoy spending time thinking about what I am going to do in the next art class, so much so that I wrote some ideas down in my French exam last week. I really want to explore sculpture. I know that you will ask me Why! Because I feel I can say things with shapes and forms. I am no Leonardo but I feel that I now see some clarity in the principles and feel that these have assisted me in finding out about art. I am a lot more open-minded in being willing to look at modern art and take the time to try and understand it. I really enjoy the wiki and looking at everyone's opinions on what art we need or should not need to know. At first I started this page on the class wiki as a joke but now I think it makes the class see that it is not easy to all agree on what is good art and what is not.



Over the past semester I have been delighted in the shift in awareness and the depth of creative, critical and reflective thinking with my students in the IB Visual Art class. At the start of the year I set out to achieve the idea of embedding skills to allow the naming and noticing of the thinking that was occurring without the constraints of external assessment processes. I have been pleased with the growth and sustained practice of independent thinking that each of the students has demonstrated, and pleasantly surprised with the shift in the learning culture that has developed within the classroom. Not only is each student taking responsibility for their learning, but they are also taking an active interest in each other's thinking and learning. Students have demonstrated a willingness to influence each other with prompts for thinking, sharing ideas and improve their learning and understanding. They also have shown a willingness to assist each other with research and to remain focused and engaged. Although this was not a primary focus I have observed that students are connected to each other, they know that they are valued and supported by their peers. I have been reflecting upon Ron Ritchhart's '8 Cultural Forces' that shape and influence our classroom; Expectations, Opportunities, Routines and Structures, Language and Conversation, Modelling, Interactions & Relationships, Physical Environment and Time. I cannot say if any one factor - expectations, exit card, victory log, focus on questioning, unpacking and naming the thinking or the afternoon tea roster with chocolate delights for the period 5 classes - have influenced the students to start to know how to 'think like Leonardo.' I feel that it is the whole package that has led to the conditions for students to be accountable and are at the center of their learning whilst as their teacher honouring and maximising the students learning needs.

The IB Visual Art journey is a quarter of the way through and still no clarification on the assessment process. The journey that each of my students is travelling is one that they own. It is interesting to note that not one student has yet asked about the assessment at the end of 2013.



Figure 8: Thinking

### Heading East Heading West

"You can move in that direction but you never get there – you never get east or west. What is important on your move is the journey. Is the right direction for you fully your own personal potential" (Grant and Leigh 2012)

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## Appendix 1

### Thinking like Leonardo - IB Visual Art Exit Card

Cycle..... Week ..... Name .....

The purpose of the Exit card is so that once a cycle you have the opportunity to reflect upon and document your thinking.

**Curiosita** - An insatiable quest for knowledge and continuous improvement.

**Dimostrazione** - learn from experience / independent thinking.

**Sensazione** - Sharpen the senses.

**Sfumato** - managing ambiguity and change

**Arte/Scienza** - Whole brain thinking.

**Corporalitia** - body, mind, Psycho-fitness, manage the stress associated with risk.

**Connessione** – System thinking, make connections

*How have you been thinking?*

*What has you're learning has been focused on?*

*What you have enjoyed?*

*What you have found challenging?*

*What do you need some clarification or assistance with?*

*What is your question for this cycle?*

*How would you rate your progress this cycle?*



1                      2                      3                      4                      5                      6                      7

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*What are you thinking for next cycle? Goals / Priorities / plans*



## Appendix 2

### IB Visual Art      Victory Log      Students / Reviewers name.....

This log is an opportunity to gain an insight into how you, your peers / parent and teacher see your work in your workbook and studio work. All comments are to be directed to the work and questions most welcome. Looking at the work Seek Out, Identify and comment on the Work in terms of;

**Narrative;** The story, the back or pre story, the other or hidden story, the message

**Aesthetic;** the appeal (what pulls you in?), the reward or take away, the skill/mastery of the work on display, the new/different/unusual

**Mechanical;** Technique, Form/structure, Methods, Symbolism

**Dynamic;** Surprise, Tension, Emotion and Movement

**Connections;** to other works (in and out of the medium/genre), to history, to oneself, to the artist, other works or personal life.

Has the student been open-minded in their ideas?

Has the student been an inquirer?

Has the student been a risk taker?

Has the student been a communicator?

Has the student been a Thinker?

What advice /suggestions can you give this student to further develop their workbook and Studio work.

Questions I have about the work?

What new ideas do you have that you didn't have before?

How successful do you think you / the student has been?

