

Gifted and Talented Education



Extract from *Support package: Curriculum differentiation*

The Williams model



The Williams Model

The second model that provides ideas about how to infuse a program with challenge for gifted students is that designed by Frank Williams (1993).

This model is based on studies of the creative person and process. This model has three dimensions.

Dimension 1: This consists of subjects that make up the school curriculum. The K–12 content is the vehicle for students to think and feel about.

Dimension 2: This comprises 18 strategies to be used by the teacher to develop student thinking and creativity.

Dimension 3: This consists of eight student processes that have been shown empirically to be involved in creative thinking.

These processes include the opportunity for creative thinking (characterised by fluency, flexibility, originality and elaboration). The teaching strategies also enable the expression of the personality factors of curiosity, imagination, risk-taking and complexity that have been identified as important processes for the expression of creativity.

This model provides a useful framework for developing questions and activities that will provide stimulation and the opportunity for thinking.

The example below provides examples of the types of questions discussed in Dimension 2 of the Williams model.

Table : WILLIAMS MODEL – The Anzac Legend

1. PARADOX At first glance this is something that appears to be counter-intuitive. Paradoxes can be used to evaluate ideas and challenge students to reason and find proof	National identity comes from glorious defeat or does it?
2. ATTRIBUTE LISTING This involves the skill of analysis. Students can be asked to list the attributes of or list the properties of something	What is an Australian?
3. ANALOGY Students find the similarities between things and compare one thing to another	How is Australia Day like Anzac Day?
4. DISCREPANCY Williams is referring to the exploration of deficiencies in a person's understanding. Students should be challenged to discuss what is not known or understood	When did Federation occur – what did it hope to achieve?

<p>5. PROVOCATIVE QUESTION</p> <p>These are questions that require thoughtful consideration to clarify meaning or develop new knowledge. Many types of challenging questions can be posed to elicit higher-order thinking using Bloom's taxonomy, e.g. questions that require analysis, synthesis and evaluation</p>	<p>Is ANZAC Day an appropriate symbol for a multi-cultural country?</p>
<p>6. EXAMPLES OF CHANGE</p> <p>Demonstrate the dynamic nature of things, make modifications or alterations</p>	<p>How would the legend be different if the troops had landed in the right spot?</p>
<p>7. EXAMPLES OF HABIT</p> <p>Teach about rigidity, fixations and habit</p>	<p>What traditions are associated with Anzac Day?</p>
<p>8. ORGANISED RANDOM SEARCH</p> <p>Given a situation or body of knowledge possibly from an historical context ask students to search for other information to answer questions such as, what would you do or what would you have done? Justify your response</p>	<p>What was Australia like at the start of WW1? Would you have chosen to enlist and leave its shores?</p>
<p>9. SKILLS OF SEARCH</p> <p>This involves searching for ways that something has been done before or searching for the current status of something. For example, looking for cause and effect, analysing results, drawing conclusions</p>	<p>Find the name of one author who has studied what happened at Gallipoli. Provide a summary of his or her findings</p>
<p>10. TOLERANCE FOR AMBIGUITY</p> <p>In other words, an observation could mean one thing or it could mean something else. Pose open-ended questions, provide situations that puzzle. This is a good technique that leads to self-directed learning</p>	<p>Wartime nurses saved humanity but were helping the war effort too. Do you agree?</p>
<p>11. INTUITIVE EXPRESSION</p> <p>Being sensitive to inward hunches or nudges</p>	<p>Pretend that you on the beach at Gallipoli — what is racing through your mind?</p>
<p>12. ADJUSTMENT TO DEVELOPMENT</p> <p>Learn from mistakes and failures. Show how failure, mistakes and accidents have led to the discovery of worthwhile things</p>	<p>How did warfare change in the twentieth century?</p>
<p>13. STUDY CREATIVE PROCESS</p> <p>Analyse the traits and characteristics of eminently creative people through biographies</p>	<p>In what ways do you consider that soldiers fighting in the trenches would need to be resourceful in order to survive. Find a story about one of the survivors and discuss what you think helped them to survive</p>

<p>14. EVALUATE SITUATIONS</p> <p>Evaluate solutions and answers in terms of their consequences and implications — pose the question what if?</p>	<p>How could Gallipoli have been avoided?</p>
<p>15. CREATIVE READING SKILLS</p> <p>Students generate as many ideas as possible after reading a text — this can stimulate a student to develop new ideas</p>	<p>Select a book to read about the Gallipoli story and write a book review or blurb for a dust cover</p>
<p>16. CREATIVE LISTENING SKILLS</p> <p>This is the skill of generating ideas by listening</p>	<p>Students listen to a book excerpt e.g. Simpson and the donkey: the making of a legend by Peter Cochrane (1992). They then write a poem capturing the essence of the story</p>
<p>17. CREATIVE WRITING SKILLS</p> <p>This is the skill of generating and communicating ideas through writing</p>	<p>Write a letter home from the point of view of a soldier, nurse, photographer</p>
<p>18. VISUALISATION SKILLS</p> <p>Provide opportunities for students to perceive or visualise themselves in many contexts</p>	<p>Imagine you are in a trench at Gallipoli — sketch what it looks like</p>

Reference

Williams, F.E. (1993). The cognitive-affective interaction model for enriching gifted programs. In J.S. Renzulli (Ed.), *Systems and models for developing programs for the gifted and talented* (pp. 461-484). Highett, Vic.: Hawker Brownlow.