

## EXAMPLES OF OBSERVATION BEHAVIORS

<b>FACILITATOR TEACHING PRACTICES IN GENERAL</b>	
<b>The educator is <u>open and attentive</u></b>	<b>Examples:</b> <ul style="list-style-type: none"> <li>• Nods in acknowledgement when listening to students</li> <li>• Body language is open (e.g., turns his/her body towards students when they are speaking, not standing with arms crossed)</li> <li>• Makes eye contact with students</li> <li>• Sits with students if they sit in front of a work of art (may sit in a chair versus on the floor)</li> <li>• “Reads” students' behaviors and responds accordingly (e.g., if students appear bored, switch gears to engage them)</li> </ul>
<b>The educator is <u>enthusiastic</u></b>	<b>Examples:</b> <ul style="list-style-type: none"> <li>• Smiles</li> <li>• Expresses excitement for what they are looking at (e.g., “I love this one!”)</li> <li>• Expresses excitement for students' responses (e.g., “Wow! You just gave me an idea for artwork. I could make a 2D work that spins. Cool!”)</li> </ul>
<b>The educator <u>validates students</u></b>	<b>Examples:</b> <ul style="list-style-type: none"> <li>• Repeats students questions or responses aloud</li> <li>• Is open to divergent conclusions/does not tell student interpretation is wrong</li> <li>• Acknowledges student thoughtfulness (e.g., “That is a great question. I like that you are referencing other works in the gallery.”)</li> </ul>
<b>The educator <u>checks for understanding/knowledge</u></b>	<b>Examples:</b> <ul style="list-style-type: none"> <li>• Asks whether students have seen anything like this before/are familiar with a term</li> <li>• Asks students whether they have questions before going on to another topic</li> <li>• Senses confusion (e.g., no responses) and tries to fill gaps in knowledge</li> </ul>
<b>The educator <u>asks open-ended questions/uses inquiry</u></b>	<b>Examples:</b> <ul style="list-style-type: none"> <li>• Asks a question that encourages a descriptive response, such as “What do you see?” or “What do you think is happening in this painting?”</li> <li>• Asks a question that invites a variety of responses/not something that can be answered with a yes/no or single word response</li> </ul>
<b>The educator <u>allows program content to emerge organically/ evolve from group dialogue</u></b>	<b>Examples:</b> <ul style="list-style-type: none"> <li>• Asks questions in response to student responses</li> <li>• Allows conversation to be directed by the student versus to a specific end-goal</li> <li>• Allows students to visit/discuss other works of art of their choosing</li> </ul>

## TEACHING BEHAVIORS THAT SUPPORT STUDENT CAPACITIES<sup>1</sup>

### 1. Critical Thinking

Facilitator helps students to <u>observe/look closely</u>	<ul style="list-style-type: none"> <li>• Gives at least 20 seconds for students to look at a work of art before asking questions.</li> <li>• Directs students to look in general (e.g., F: "Take a moment to look closely at this work of art.")</li> <li>• Directs students to look at something specifically (e.g., F: "Let's look at these two figures [in a painting with multiple figures]. They are really interesting.")</li> <li>• Provides strategies for or models how to look closely (e.g., F: "I'd like you to observe this painting closely. I want you to look all over. You may want to get close to see the details, and step back to take it all in.")</li> </ul>
Facilitator helps students to <u>describe</u> what they see	<ul style="list-style-type: none"> <li>• Asks students to describe (e.g., F: "Tell me, what do you see?" or F: "What else did you notice? or F: "What do you see that makes you say that?")</li> <li>• Provides examples of description (e.g., F: "When you describe the work, tell me about all the details you see, like the colors and textures. Pretend I can't see it")</li> <li>• Models description: (e.g., F: "I see a red cloak. What do you see?")</li> </ul>
Facilitator helps students <u>connect observations to previous knowledge</u>	<ul style="list-style-type: none"> <li>• Directs or asks students to think about one thing in relation to something else seen or discussed (e.g., F: "Think about how that is similar to or different from what we saw previously." or F: "Does this figure look like any others we have seen today?" or "How does this object relate to other objects we've seen in this gallery?")</li> <li>• Acknowledges importance of using prior knowledge (e.g., F: "You all have a lot of experience and knowledge that you bring into the museum. That information can help you make sense of works of art.")</li> <li>• Models making connections (e.g., F: "This reminds me of a story in a children's book I would read to my grandchild")</li> </ul>
Facilitator helps students to <u>interpret visual images, speculate, and draw conclusions</u>	<ul style="list-style-type: none"> <li>• Directs students to interpret (e.g., F: "Works of art have clues to help us figure them out. First look at the work of art and make observations. Then think about what that means.")</li> <li>• Asks students interpretive questions (e.g., F: "What do you think is happening in this scene?" or "Why do you think that is?" or F: "You are the artist. [Stands student in front of work of art] How do you paint this all the way at the top? Look at the painting it has clues" S: a ladder [F then describes drips and running of paint as suggestions for why he likely used a ladder versus laying painting flat]"</li> <li>• Models interpretation: (e.g., F: "Look beyond the picture [a portrait]. Maybe she is going to a party [to explain her outfit]. Maybe she is mad [to explain her facial expression]." or F: "I thought this might be the man's wife since she is helping him put the basket on his back and looks to be about his age")</li> </ul>
Facilitator helps students <u>recognize there are many ways to interpret the world</u>	<ul style="list-style-type: none"> <li>• Acknowledges that there are no right or wrong answers (e.g., F: "Take a moment to think about what this boy may be feeling. There are no right or wrong answers." or F: "There are many different versions of this story that are all valid.")</li> <li>• Models recognition of multiple interpretation: (e.g., F: "I want to hear what you think. It gives me new perspectives on the work when I hear other's ideas.")</li> </ul>

<sup>1</sup> F = Facilitator, S = Student

<b>2. Creative Thinking</b>	
Facilitator helps students to <u>question and investigate</u>	<ul style="list-style-type: none"> <li>• When student asks a question about what the work means, the facilitator directs him to find an answer in the work of art (e.g., S: "What is this black thing?" F: "Are there other clues in the painting to help you figure that out?").</li> <li>• Asks students questions to pose other curiosities (e.g., F: "What else do you want to know about this work of art?" or F: "What questions do you have about this work of art?")</li> <li>• Models questioning and investigation: (e.g., F: "I have always wondered about this figure in the corner? What is his relationship to the group?")</li> </ul>
Facilitator helps students <u>envision alternative possibilities</u> (different ways of seeing and responding)	<ul style="list-style-type: none"> <li>• Asks students to place themselves in a scenario and consider different ways of seeing or responding (e.g., F: "Imagine you were the artist. What choices might you have made about the composition?" or "Why might someone want a piece of art like this in their house?")</li> <li>• Challenges students to come up with an alternate possibility after s/he provides one (e.g., F: "That is an interesting thought. What else might this character be thinking?")</li> <li>• Acknowledges a current condition and challenges students to think of other possibilities (e.g., "This is here in the museum now, but how might this artifact have been used originally?")</li> </ul>
Facilitator helps students <u>gain comfort with ambiguity, complexity, the unknown</u>	<ul style="list-style-type: none"> <li>• Acknowledges that it is okay not to know everything (e.g., F: "We can wonder about something without knowing the answer.")</li> <li>• Points out ambiguous, complex, or unknown things (e.g., F: "Some people think that is hair, and some people don't.")</li> <li>• Models comfort with ambiguity, complexity and the unknown (e.g., F: "This work is really complicated but that can be fun to explore.")</li> </ul>

<b>3. Sensorial/Affective Response</b>	
Facilitator helps students experience a <u>heightened perceptual, kinesthetic, or emotional response to objects/museum spaces</u>	<ul style="list-style-type: none"> <li>• Asks students to do something kinesthetic/physical: (e.g., F: "Pose like the figure in this object. Does it change what you think or how you feel about the object?" or F: "Sometimes the best way to understand what is going on is to put yourself in that position." [Students pose like figure in artwork])</li> <li>• Directs students to open their senses (e.g., F: "We are going to see a few specific works of art, but in the art museum there is art everywhere so keep your eyes peeled! My favorite is the ceiling by the stairway.")</li> <li>• Models emotional response for students (e.g., "This is one of my favorite spots in the museum. It feels very safe and relaxing.")</li> </ul>
Facilitator helps students experience <u>captivation, absorption, sustained attention</u>	<ul style="list-style-type: none"> <li>• Gives students time to become absorbed (20 seconds or more).</li> <li>• Provides an activity that encourages captivation, such as a sketching activity where students look closely at an object and sketch out its details.</li> <li>• Acknowledges personal captivation (e.g., F: "You know, I once sat in front of this work for 30 minutes!")</li> </ul>
Facilitator helps students experience a <u>sense of wonder/awe</u> ("redirection from the self toward everything else")	<ul style="list-style-type: none"> <li>• Provides exposure to a work of art or an activity designed to elicit awe [need student evidence to know whether it works] (e.g., Facilitator provides students a worksheet with clues to help them find a painting. One clue is about being made with an unusual technique. Students look finally arrive at Chuck Close portrait made entirely of fingerprints and yell "Oh!! Fingerprints!" or F: "Some people think this piece is boring but you just have to be patient with it. Let's sit here together for a while." [after 1 minute] S: "Cool! It looks like it just changed colors!")</li> <li>• Models awe (e.g., "Wow, this object always strikes me with its beauty.")</li> </ul>

#### 4. Human Connections/Empathy

Facilitator helps students <u>connect with human experiences across culture, time, and place</u>	<ul style="list-style-type: none"><li>• Asks students to place themselves in another culture, time, place (e.g., F: "Take a moment to imagine you were the boy in this painting.")</li><li>• Asks students to compare/contrast human experiences (e.g., "How do you think her life might be different than your own?" or "Do you think this Roman tablet with writing is similar to how you would write a letter today? How is it different?")</li></ul>
Facilitator helps students to <u>make a personal connection to artworks/objects or their makers</u>	<ul style="list-style-type: none"><li>• Asks students to self-reflect (e.g., F: "Does anything you see remind you of something in your life?" or "If this object was in your house, where would it be?")</li></ul>
Facilitator helps students <u>deepen/broaden their sense of self in their community</u> (e.g. school, city)	<ul style="list-style-type: none"><li>• Identifies local connections: (e.g., F: "Did you know this artist is from our city?" or [in reference to student works of art] "These were made by other students your age from other local schools.")</li><li>• Asks students to think about what they see in relation to their community</li></ul>

#### 5. Academic Connections

Facilitator helps students to <u>apply classroom knowledge (vocabulary, concepts, etc.) in a new context</u>	<ul style="list-style-type: none"><li>• Makes explicit reference to what they have learned (e.g., F: "You've been learning about archaeology in your class. This mosaic was excavated by archaeologist from a Roman mansion in Turkey." or "I understand that you have learned about Greek mythology in school. That will help you understand some of the works we look at today.")</li><li>• Asks students what they have learned in school about a topic. (e.g., F: "This work of art is about the underground railroad. What have you learned in school about it?")</li></ul>
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