

DOCENT TEACHING TOOLBOX APPENDICES
Pam Reister and Ruth Slavin (in absentia), 2019

Appendix 1

Developmental Level

This was covered in training but if you would like to review or explore further, here are two resources:

Chip Wood. *Yardsticks: Children in the Classroom, Ages 4-14*. Northeast Foundation for Children, 2007.

Françoise Barbe-Gall. *How to Talk to Children About Art*. Chicago Review Press. 2005.
(in docent office library)

Appendix 2

Multiple Intelligences

Challenging the standard view of intelligence.

The standard psychological view of intellect states that there is a single intelligence, adequately measured by IQ or other short answer tests. Multiple intelligences (MI) theory, on the other hand, claims on the basis of evidence from multiple sources that human beings have a number of relatively discrete intellectual capacities. Components of multiple intelligences theory include:

- Interpersonal
- Intrapersonal
- Logical-Mathematical
- Naturalist
- Spatial
- Bodily-Kinesthetic
- Linguistic
- Musical

In comparing MI to traditional psychological view of intelligence, one might find it useful to think of them analogously as if they were computers. Belief in a single intelligence implies that humans possess a single general purpose computer, which can perform well (high IQ), average (normal IQ), or poorly (low IQ). Belief in MI theory implies that human beings possess several relatively independent computers where strength in one computer does not predict strength (or weakness) in the other computers. Put concretely, one might have high (or low) spatial intelligence, but that does not predict whether one will have high (or low) musical or interpersonal intelligence. This theory was originally put forth in Howard Gardner's landmark 1983 book *Frames of Mind* and has been put to use in the ensuing years in classrooms all over the world.

For more information visit: <http://multipleintelligencesoasis.org/about/>

Appendix 3

Eric Boothisms for UMMA Docents

You are the agents of artistic experience.

The ultimate goal in arts education is engagement

Personal response: There is really no getting away from personal response! And really--why would we want to? This activity builds upon the natural inclination to form impressions and to make judgments.

Deepening the conversation: In encouraging visitors to have a more sustained encounter, this activity can model and structure more extended conversations about art. Whatever their level of knowledge and life experience, visitors can bring associations and facts they have to their conversation. One benefit of this is that art is perceived as connected to the rest of life in a complex, yet natural way.

Allowing for differences: conversations about art often examine in a natural and relatively uncontroversial way the fact that we have different opinions about and reactions to works of art, validating individuals as diverse in their choices and experiences. While many social situations have characteristics which reinforce conforming to the majority, this activity thrives on different opinions and reactions, and has the potential to reinforce curiosity and openness about difference. In this regard, the relative remove of the museum (which can be an obstacle to participation), becomes an asset as a space set aside for aesthetic experience and discussion.

Aesthetic distance: Erickson, has written about the idea of aesthetic distance--the ability to step back from initial reactions or even indifference and reflect (after, or while also experiencing personal choices). As visitors explore in conversation why there are diverse reactions to works of art, they are invited to notice qualities and aspects of the work of art in more depth. Conversation building upon visitor social norms of turn-taking and listening creates a space for consideration of new information. For younger children, the activity of Toke Response can strengthen their acquisition of these skills in a fun, stimulating environment.

Appendix 5

Storytelling

There are several benefits of telling a story. As with many of our choices in touring, it motivates the audience to look closer at the art. It also demonstrates that artists make choices before they complete a work of art such as what part of the story to highlight and what details to include. You may also activate the students' sense that they are already able to "read" a painting. It lets them discover/understand that the artist and storyteller/author create hierarchies of importance (the most important detail). It can invite them to evaluate the story for themselves and perhaps pick a different point to capture in art than the artist did.

There are different reasons for telling a story.

- Storytelling is a familiar mode... it is comfortable to visitors and provides a relatively coherent context (a narrative) for understanding unfamiliar ideas, objects, practices.
- Some works of art come with a story such as Esther, Nydia, Ganesh.
- Some stories help students understand cultural traditions that may be unfamiliar to them, such as religious stories outside of their practice.
- Stories can illuminate the process of creation, artist stories.

Understanding

- To **assess** the level of knowledge/sophistication of the group
- To **check for understanding**
- To **review**
- To address **different learning styles**

Thinking

- To develop **critical thinking** skills
- To **nurture insights**
- To stimulate **independent learning**
- To encourage **reflection**
- To **model** a way of thinking
- To **challenge** what has already been said
- To get a **range of responses**

Group formation/conversation

- To create a **group dynamic**
- To get visitors to **share ideas**
- To encourage **ownership/responsibility** on part of group
- To **generate ideas** for more discussion
- To generate content that can be take away for teacher

Types of questions

Close-ended or yes-no

If you want to quickly assess opinions, a yes/no question or a quick vote can be a useful technique.

Convergent

Technically a close-ended questions, these questions are used when you want to focus or are looking for a certain type of information. The answer is more thoughtful, however, than a yes-no question. For example, if you ask the close-ended question "Is this person wealthy?" the answer would be yes or no. But the question/direction "Describe all the ways the artist has shown you that this woman is wealthy" directs your audience to the work of art, asks them to look for many details that support the statement, lets you gauge the observational skills and knowledge base of your group, keeps the conversation going and involves more people in the conversation. It is also fairly concrete and requires no special prior knowledge.

Open-ended/Divergent

Use divergent questions when you are looking for indirect answers (How can we use this battery?). They are generally used to encourage a number of answers and lead to critical thinking, creativity, and problem solving. They are good to use when you hope for more complex types of thought. Be sure to leave time for participants to think and time to listen to answers.

Show and tell/Tell and Show

Giving some guiding information is better than "guessing information." Avoid asking questions that cannot be answered without specialized knowledge/research. Don't assume your students

- Do they have special needs? If yes, there may be an aid or the teacher may designate a chaperone to work with this child.
- How old are they? Young children can still be redirected by a touch on the shoulders or arms. High School students may be too big for such redirection.

What can I do if...

- If the child is high energy and wants to touch the art and or compromise his/her or other's safety, you may redirect with a touch on the shoulder or arm.
- If the child needs a bit more constant attention, you may ask if you can walk hand in hand and if they say yes, you may hold hands while you tour.
- If the child is high energy and will not redirect, ask a chaperone to be in charge of this child.
- If the child is turbo charged and the chaperone cannot keep them focused, ask the chaperone to take the child to find the teacher and have the teacher manage the situation.
- If a child wants to touch a work of art and a security officer is nearby, ask them to step over to remind the child that this is not allowed. The uniform may deter some children.
- If the child is rushing toward a work of art try to position yourself in front of it to deflect the child.
- If the child is rushing toward a work of art and you cannot get between the child and the art, you may gently hold their arm until they are calmer.
- If the child is rushing toward a work of art and would make contact and possibly put the art in danger, **as a last resort**, you may hold the child in a bear hug until a chaperone, a teacher, or a security officer arrives to help you out.

If you are concerned about a situation and would like backup and a security officer is nearby, you may ask them to accompany your group while you are in their zone.

Please avoid

- If a child is pointing at a work of art and getting too close, remind them to back up, do not slap or bat their hands. Sitting on the floor is a good way to keep children at a safe distance from the art.

Sometimes Chaperones can Interfere. If a chaperone is talking to another parent, using a phone, or interrupting your presentation, remind them **How To Be A Great Chaperone** (from our website).

- Your role as a chaperone is to facilitate the best possible visit for students. This includes looking after the safety of objects and students.
- UMMA tours are interactive and we don't mind waiting for students to think and respond. We encourage chaperones to refrain from having side conversations or interrupting before the students have a chance to respond.
- Please support the students by staying with your group and turning off cell phones.