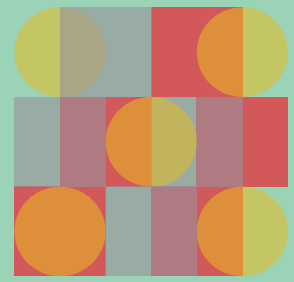


VIEWING MOVES

strategies for looking closely

Looking closely can spark curiosity, create engagement, and reveal complexity. Viewing Moves is a collection of strategies for sustaining and deepening the process of close looking. Use one or more of these strategies to add structure to the SEE step of an ArtC thinking routine or arc, or any other time you want to encourage sustained close observation.



Arts as Civic Commons

MAKE A LIST

Make a list of everything you observe. Notice as much as you can.

Variations:

- As a large group or whole class: make a long list of observations that everyone contributes to.
- List-Pair-Share. Work solo and write down several things you notice. Then share your list with a partner and see what more you can notice together.

NOTICE YOURSELF

Notice your noticing.

Notice the environment the work is in. For example, lighting, background (or foreground) noises, temperature, ambience, etc.

Notice your own impressions, feelings, and reactions: Notice your feelings, your sensations, your impulses, your thoughts.

DIG INTO DETAIL

Dig into detail by carefully describing the smallest details of what you see.

Variations:

- Use a viewfinder or a frame made by your hands to isolate one part of the work and describe that part in detail.
- Use the [Elaboration Game](#) thinking routine.

LOOK AGAIN

See what you notice first. Then look again and see what else you can find.

Variations:

- Use the [Looking 10 x 2](#) thinking routine.

NOTICE WHAT'S NOT THERE

What's missing from the work that you might expect to see, or the absence of which seems significant? (E.g., maybe the work is missing human figures, or a frame, or certain colors.)

CHANGE PHYSICAL PERSPECTIVE

Variations:
• Look from high, low, far away, close up.

USE DIFFERENT MODALITIES OR SENSES

Use different modalities or sense to make observations. (a modality is a mode in which something is experienced or expressed).

Variations:

- Sketch what you see.
- Use your body to describe what you see. E.g., move your body into a position of an element in the artwork; make a gesture that expresses your sense of the work.
- Work with a partner or small group to create a physical tableau or moving sculpture that represents the artwork.
- If the artwork makes sound, describe what it sounds like. If it doesn't make sound, describe what it might sound like.

CHANGE

IMAGINATIVE PERSPECTIVE

Variations:

- Consider how the artwork might look to different people.
- Perhaps consider the perspective of other living or non-living elements, e.g., animals, plants, waterways.
- Consider how the artwork might look from the perspective of a different time period—the past or the future.

USE CATEGORIES

Look for different kinds of features or components.

Variations:

- Identify different kinds of material the work is made of
- Use the [Color | Shape | Line](#) thinking routine.



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