

## Get Smart with Art @ the de Young Kindergarten Curriculum

### OBJECTIVES

The curriculum for kindergarten has a fourfold purpose:

- To expose kindergarten children to shapes in their world;
- To develop Visual Thinking Strategies (VTS) and critical thinking skills;
- To introduce young students to the de Young and its collections, as well as expected museum behaviors (walking, indoor voices, keeping your hands to yourself, etc.); and
- To thematically complement and enhance classroom work with the California State Standards.

### IMAGES

The images chosen for kindergarten students emphasize shapes and lines. During the lessons students will explore these artworks with discussions that focus on comparing and contrasting, colors, and shapes. The selected images for kindergarten are *Helio* (1986) by Sam Francis and *Three Machines* (1963) by Wayne Thiebaud.

### GETTING STARTED

The kindergarten curriculum comprises two successive lessons to be completed prior to the students' visit to the de Young, and a third, post-visit lesson that reflects on and complements the museum experience. Lessons may be combined, adjusted, or extended as necessary for success in your classroom. They include VTS, observation, class discussion, writing, reading, and art making.

## **LESSON ONE: “My Shape Book”**

Explore shapes and combine them in different ways to introduce students to the foundations of art.

### **Materials**

- One book from the Additional Reading list (page xx)
- “My Shape Book” teacher sample (Appendix B) and one for each student
- Crayons or colored pencils

### **Preparation**

Assemble “My Shape Book” for each student:

- Use the black-line master (Appendix B) to make sufficient copies for your class.
- Cut along the dotted lines.
- Put the title page on top of the square page (page 2).
- Fold and staple.

### **Vocabulary**

- Circle, square, triangle, rectangle (refer to the language in “My Shape Book” for reinforcement)
- Shapes mentioned in the other book you read (oval, diamond, heart, etc.)
- Museum
- Docent

### **Time**

Approximately 30 minutes

### **Procedure**

1. Gather the class and read a shape book of your choosing from the Additional Reading list. Follow up with a discussion of the book's theme and have students look for shapes in the classroom.
2. Show students your sample of "My Shape Book." Read it to them and use the vocabulary in the book to describe the shapes in their "My Shape Book."
3. Give each student a blank copy of "My Shape Book" to trace and color. Encourage them to read some of the pages and copy some of the words in the book. This can be a whole-group or small-group activity.

## **LESSON TWO: Image Discussion**

Compare and contrast two pieces of art, focusing on color, form, shape, and process.

### **Materials**

- One book from the Additional Reading list (page xx)
- Image posters

### **Vocabulary**

- Compare/contrast\*
- Realism: A type of art that attempts to accurately portray the visible world. Realistic art often depicts observable scenes or objects from everyday life. *Three Machines* is an example of realistic art.
- Abstraction: A type of art that does not resemble the real world. Abstract artists often emphasize colors, lines, or shapes in their paintings or sculptures. *Helio* is an example of abstract art.
- Geometric shapes: circle, square, rectangle, triangle, etc.
- Invented shapes: Any shape that is not geometric
- Museum
- Primary colors: red, yellow, blue
- Secondary colors: orange, purple, green
- Imagination

- Imaginary

\*Note: If this activity is used in the first semester, students will be developmentally prepared to focus on “compare,” but not necessarily “contrast.”

### **Time**

Approximately 30 minutes (with art project extension, may take longer)

### **Procedure**

1. Gather the class and read a shape book of your choosing from the Additional Reading list. Let your students know that they are going to sharpen their looking and thinking skills.
2. Facilitate a group discussion about the first image, *Three Machines*, using the Visual Thinking Strategies (VTS) method (Appendix A).
3. Use VTS focus questions:
  - What is happening in the picture?
  - What makes you say that?
  - What more can you find?

Remember to point, paraphrase, and link and expand vocabulary, while remaining neutral.

4. Show your students the second image, *Helio*, and facilitate another VTS group discussion, again keeping your comments neutral.
5. Place the images side by side and ask your students to compare them. Additional questions you may want to ask, especially with *Helio*, are:
  - What kinds of lines can you find? Are they curved or straight?
  - Where can you find loops or zigzags?
  - What colors do you see?
  - What shapes can you find?

6. Follow the thread of the conversation and validate the students' observations. Comments may include thoughts on color and shape as the children notice similarities between the pictures.
7. At some point in the discussion you will have to define abstraction and realism (see vocabulary list) and use *Helio* as an example.

### **Reflection**

Prepare the students to see these works of art in person. Explain that the real works are much larger than the poster size and review the essential vocabulary.

### **LESSON TWO EXTENSION**

This art project reinforces the discussion in Lesson Two. It can be a whole-group or small-group activity.

### **Materials**

- Compare and Contrast worksheet teacher sample (Appendix C) and one for each student
- Crayons (primary colors found in image posters)
- Watercolor paints (optional)

### **Procedure**

Show the students the paper they will be using. Ask them to draw an abstract picture on one half of the paper and a realistic picture on the other. We suggest using the primary colors found in the image posters.

**Variation:** Use different materials for the different sides of the paper—for example, pencils or crayons for the realistic side, and watercolors for the abstract side. The pictures can be

completed on different days if desired. Children should use their imagination to create designs or depict imaginary stories.

### **Field Trip to the de Young**

If you booked a *Learning to Look* tour, your students should be prepared for a 30- to 40-minute gallery tour and a 45-minute studio activity. If you are planning a self-guided visit, without the support of a museum docent, please refer to the list of museum locations to visit at the end of this curriculum (Appendix E).

### **LESSON THREE: Post–Museum Visit**

This lesson reinforces to the families how important and educational the museum visit was. The Museum Reflection activity is similar to the one facilitated by the teaching artists at the museum during the *Learning to Look* tour. Please plan to do this activity upon returning to the classroom after your visit.

#### **Materials**

- Dry-erase boards and pens; ideally one for each child (alternatives: small chalkboards and chalk or paper and crayons)
- Paper and crayons for each student
- Our Museum Trip handout teacher sample (Appendix D) and one for each student

#### **Time**

Approximately 30 minutes

#### **Museum Reflection Procedure**

1. Gather the class in a circle to practice making shapes in the air and on their dry-erase boards, chalkboards, or papers. Then have them go back to their individual seats.
2. Repeat the art activity done in the museum studio (or do it for the first time, if you did not go on a *Learning to Look* tour): Tell the students to make a specific shape (circle, square, triangle, etc.) somewhere on their papers using black crayons.
3. Next have them draw specific types of lines (wavy, curvy, straight, diagonal, etc.) from one corner of their papers to another.
4. Continue to lead the class in making shapes and lines until they have drawn five to ten of them.
5. Have students look for new shapes created where lines crossed one another or intersected with other shapes.
6. Let them color in the shapes they drew and that were created, and/or color completely new shapes onto their art.

7. If they went on the *Learning to Look* tour, ask the class: How was this project different from the one you did at the museum? (Materials used, size of paper, working alone, etc.)

### **Journal Reflection Procedure**

1. Ask students to use their Our Museum Trip handouts to draw pictures of their favorite parts of the museum visit.
2. Assemble the students' pictures into a class book or display them for all families to enjoy.

Note: You can also make copies of students' Our Museum Trip handouts and send them to the museum. Student reflections are very useful to staff, as they help us understand what students find most memorable about their visit, whether it be their bus ride to the museum or a specific work of art.



## Additional Reading

### Kindergarten *Get Smart With Art Curriculum*

Available at the San Francisco Public Library, Scholastic Book Fairs, and some independent booksellers.

#### Shape Books

- Dotlich, Rebecca Kai. *What Is a Triangle?* New York: HarperFestival, 2000.
- Dotlich, Rebecca Kai. *What Is Round?* New York: HarperFestival, 1999.
- Dotlich, Rebecca Kai. *What Is Square?* New York: HarperFestival, 1999.
- Emberley, Ed. *The Wing on a Flea: A Book about Shapes*. Boston: Little, Brown, 1961.
- Frazier, Craig. *Lots of Dots*. San Francisco: Chronicle Books, 2010.
- Hoban, Tana. *I Read Signs*. New York: Greenwillow Books, 1983.
- Hoban, Tana. *Shapes and Things*. New York: Macmillan, 1970.
- Hutchins, Pat. *Changes, Changes*. New York: Macmillan, 1971.
- Le Néouanic, Lionel. *Little Smudge*. New York: Sterling, 2005.
- MacDonald, Suse. *Shape by Shape*. New York: Little Simon, 2009.
- Micklethwait, Lucy. *I Spy Shapes in Art*. New York: Greenwillow Books, 2004.
- Schuette, Sarah. *Rectangles*. Mankato, Minnesota: A+ Books, 2003. Spanish edition published 2010.
- Thong, Roseanne. *Round Is a Mooncake: A Book of Shapes*. San Francisco: Chronicle Books, 2000.
- Walsh, Ellen Stoll. *Mouse Shapes*. Orlando: Harcourt, 2007.
- Yenawine, Philip. *Shapes*. New York: Museum of Modern Art and Delacorte Press, 1991.

#### Image Discussion Booklist

- Aker, Suzanne. *What Comes in 2's, 3's & 4's?* New York: Aladdin Paperbacks, 1992.
- Hoban, Tana. *Is It Red? Is It Yellow? Is It Blue?* New York: Greenwillow Books, 1978.
- Lionni, Leo. *Little Blue and Little Yellow*. New York: Knopf, 2011.
- Merberg, Julie, and Suzanne Bober. *Dreaming with Rousseau*. San Francisco: Chronicle

- Books, 2007.
- Merberg, Julie, and Suzanne Bober. *Painting with Picasso*. San Francisco: Chronicle Books, 2006.
- Merberg, Julie, and Suzanne Bober. *Quiet Time with Cassatt*. San Francisco: Chronicle Books, 2006.
- Metropolitan Museum of Art, The. *Hello, Picasso!* New York: The Metropolitan Museum of Art, 2010.
- Metropolitan Museum of Art, The. *Museum ABC*. New York: The Metropolitan Museum of Art; Boston: Little, Brown, 2002.
- Walsh, Ellen Stoll. *Mouse Paint*. San Diego: Harcourt Brace Jovanovich, 1989.
- Yenawine, Philip. *Colors*. New York: Museum of Modern Art and Delacorte Press, 1991.
- Yenawine, Philip. *Lines*. New York: Museum of Modern Art and Delacorte Press, 1991.
- Yenawine, Philip. *Stories*. New York: Museum of Modern Art and Delacorte Press, 1991.

### **Additional Resources**

Hubbard, Michelle. *Shape Monster, Shape Monster—An Emergent Reader*. Printable reader, 2000–2012. [www.hubbardscupboard.org/Shape Monster Printable Reader Booklet.PDF](http://www.hubbardscupboard.org/Shape_Monster_Printable_Reader_Booklet.PDF)

**California State Standards Addressed**  
**Kindergarten *Learning to Look* Curriculum**  
***Get Smart with Art @ the de Young***

### **Language Art Standards**

#### **Reading**

Word Analysis, Fluency, and Systematic Vocabulary Development: 1.1, 1.15, 1.17

Reading Comprehension: 2.1, 2.5

#### **Writing**

Writing Strategies: 1.1, 1.3

### **Written and Oral English Language Conventions**

Written and Oral English Language Conventions: 1.1

### **Listening and Speaking**

Listening and Speaking Strategies: 1.1, 1.2

Speaking Applications (Genres and Their Characteristics): 2.1

### **Visual Arts Standards**

Artistic Perception: 1.1, 1.2, 1.3

Creative Expression: 2.1, 2.2, 2.6

Historical and Cultural Context: 3.3

Aesthetic Valuing: 4.2