

Learning to Look:

How and Why People Build Communities

3rd Grade Curriculum

**de Young **
\ Legion of Honor
fine arts museums
of san francisco

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Get Smart with Art @ the de Young

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Get Smart with Art @ the de Young

Get Smart with Art is an interdisciplinary curriculum package that uses art objects as primary documents, sparking investigations into the diverse cultures represented by the collections at the Fine Arts Museums of San Francisco. Using works of art as the foundation of every lesson, each guide is designed to increase visual literacy, historical knowledge, and expository writing skills. In an effort to reduce the burden of teacher preparation time, historical texts are written at the reading level of the intended student audience.

The enclosed materials may be used in preparation for a museum visit or over the course of the school year. *Get Smart with Art* differs from previous curriculum series in that it is a “living” curriculum which the Education Department seeks to revise through teacher and student feedback. As part of the preliminary assessment of this project, we are conducting pre and post student interviews. If you would like to participate in this process or have any questions regarding the curriculum, please do not hesitate to contact the Education Department.

Get Smart with Art curricula is available in the following subject areas:

| | |
|---------------------------------------|---------------------------------------------------------------------------|
| 1st-3rd | Learning to Look at Art |
| 4th | California History: Native American Culture and Westward Expansion |
| 5th | American History: Colonial – Revolution |
| 6th | Ancient Western Civilizations |
| 7th | The Art of Africa and Mesoamerica |
| 8th | American History: Revolution – Reconstruction |
| 9th-12th | Site in Sight |

To order these materials, please call 415. 750. 3522 or email ejennings@famsf.org

Get Smart with Art @ the de Young Third Grade Curriculum

OBJECTIVES

The curriculum for the Third Grade has a threefold purpose:

- To introduce young students to the de Young Museum and its collection
- To develop Visual Thinking Strategies and critical thinking skills
- To thematically complement and enhance classroom work with the California Common Core State Standards.

IMAGES

Images chosen for Third Grade focus on “How and why people build communities”.

The emphasis is on hopes and dreams for oneself, one’s school, one’s community, and the nation. Students also focus on elements necessary for creating community, such as work, geography, leisure activities, transportation, and family life.

Selected images for third grade are:

- *Diagonal Freeway* by Wayne Thiebaud
- *Standing Dancing Figure* from the Mesoamerican collection
- *Aspiration* by Aaron Douglas

GETTING STARTED

Third Grade lessons are organized in four successive lessons to be completed prior to the students’ visit to the de Young. These lessons are structured to be taught over a three-week period prior to the museum visit. Additionally, there is a post-visit project that completes and compliments your museum experience. Lessons may be combined or adjusted or extended as necessary for success in your classroom. Lessons include Visual Thinking Strategies (VTS), class discussion, writing, reading, artwork, and oral presentations.

LESSON ONE: Developing Visual Thinking Strategies

MATERIALS:

Image Posters

Chart paper for recording vocabulary/word lists

Pencils

Pens

Crayons

Mind Jog Journal cover page (appendix A)

Primary writing paper

Blank Drawing paper

TIME: Approximately 45-60 minutes

Part 1: Image Discussion

- Conduct a facilitated group discussion about the first image, *Diagonal Freeway*, using the Visual Thinking Strategies or VTS method (appendix B). Let your students know that they are going to sharpen their looking and thinking skills.

- **VTS focus questions are:**

What is going on in this picture?

What do you see that makes you say that?

What more can we find?

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

- **Vocabulary Development:**

During or after the lesson, make sure to record the vocabulary that the students are using to describe the images and the supplementary vocabulary that the teacher uses in paraphrasing the students' comments. (Some teachers have found it useful to audiotape the VTS sessions so the vocabulary can be transcribed after the lesson.)

This vocabulary will be used in later lessons. If you need some suggestions for grade level vocabulary development, please refer to your Social Studies textbook.

For each lesson, as your students notice details in the images, they may begin to discover key social science concepts such as natural resources, geography, elements of community, diversity of culture, etc.

Part 2: Connecting Visual Literacy with sketching and written expression

- **Journal Assembly**

1. After the lesson, distribute copies of the *Mind Jog Journal* cover page and six sheets of lined paper and six sheets of drawing paper.
2. Have students create their *Mind Jog Journals* by alternating the twelve pieces of paper, placing a piece of drawing paper over a piece of lined paper. The first page of the journal should be a piece of drawing paper and the last piece is lined.
3. Form a binding by stapling the top, middle, and bottom of the journal.

- **Sketching & Writing**

Following the VTS discussion and journal assembly time, ask students to compose a quick sketch and quick write paragraph based on the discussion of *Diagonal Freeway* and their interpretation of the image. The writing prompt for this lesson is to describe what is happening both in the painting and what might be happening just outside of the frame. What could be beyond just what we see? You may find it helpful to model some ideas with the class prior to individual writing time. Share these descriptive paragraphs aloud with the class.

LESSON TWO:

Repeat the format of LESSON ONE using *Standing Dancing Figure* for this lesson. The prompt for Lesson Two is to illustrate this image and then write a monologue or dialogue inspired by the image. What might these figures say if they could speak? Share these pieces of writing aloud with the class.

LESSON THREE:

Repeat the format of the first two lessons, using *Aspiration* for this lesson. The prompt for this lesson is to illustrate and write what the student thinks is the story behind the painting. What story might the artist want to tell his audience? What might be the

artist's motives and intentions here? Again, model ideas prior to writing and share the writing aloud at the conclusion of the work time.

LESSON FOUR:

The focus of this lesson is to note how and why we have aspirations and dreams for others and ourselves. In a class discussion, pose questions such as why people build community and what are students' wishes are for their community, be it at school, at home, or in our nation? Using the template in Appendix C, have students create a chart that illustrates and lists their hopes, dreams, and aspirations for themselves, their school, their community, and the nation. Let students know that their final project will be the creation of an "Aspiration" Gallery with images hanging in the classroom and a published guide to the images.

Discuss plans for the museum visit, including expectations and goals for the trip.

.....PACK UP MIND JOG JOURNALS AND BRING THEM TO THE MUSEUM.....

LESSON FIVE: POST MUSEUM VISIT

Upon returning to your classroom, have students create a symbol or an object that best represents an aspiration that they have for themselves or their community.

Ask students to create a working sketch and explanatory paragraph about their image. Just as the de Young has site-specific works commissioned for the museum, students may now consider how they want to create and display their banner or image of aspiration. These works may be installed in the classroom or school hallway or library in unusual ways, either across the ceiling or vertically.

- Using drawing, painting, or collage materials, allow students to create a banner that represents their "aspiration."
- Have students compose a piece of narrative writing that discusses their image. Number these narrative pieces and collate them into a Gallery Guide for this "Aspiration" Gallery.
- Hang or string together these pieces for display
- Invite another class, school personnel, or parents into your classroom and ask students to present their narrative pieces and images.

Mind Jog Journal

Name: _____

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Common Core State Standards Addressed
3rd Grade *Learning to Look* Curriculum
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English Language Arts & Literacy in History/Social Studies, Science, and Technical Subjects

W.3.1.A, 3.1.B, 3.1.C, 3.1.D, 3.2.A, 3.2.B, 3.2.C, 3.2.D, 3.3.A, 3.3.B, 3.3.C, 3.3.D, 3.8

SL.3.1.A, 3.1.B, 3.1.C, 3.1.D, 3.4, 3.6

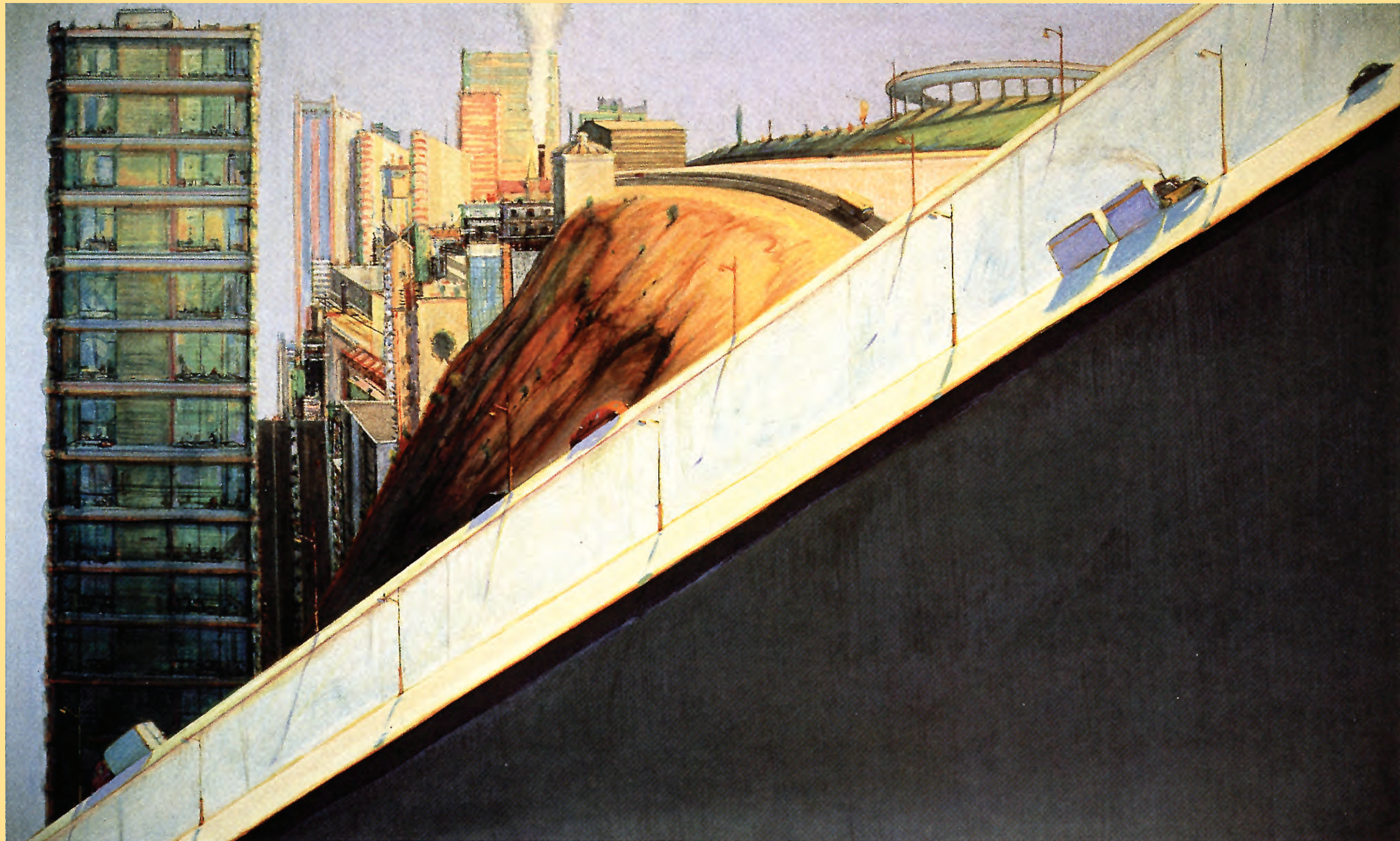
L.3.4.A

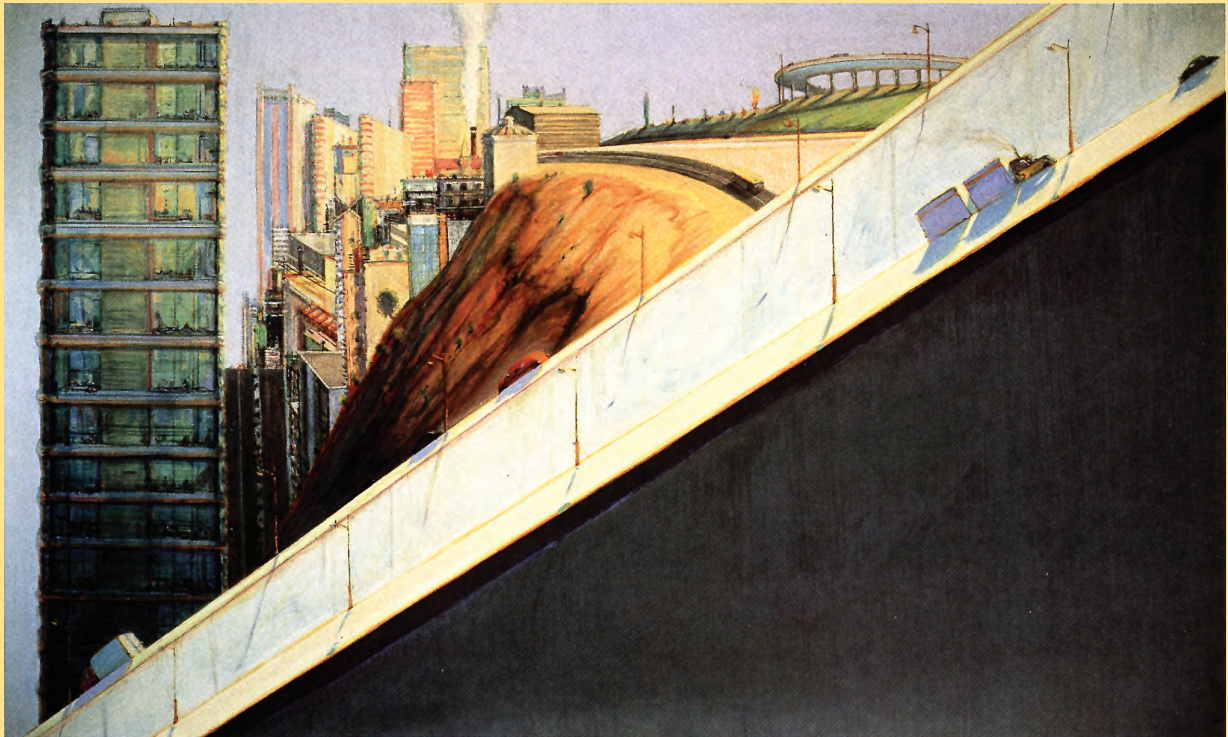




Aaron Douglas (1899–1979)

Aspiration, 1936. Oil on canvas. Museum purchase, the estate of Thurlow E. Tibbs, Jr., the Museum Society Auxiliary, American Art Trust Fund, Unrestricted Art Trust Fund, partial gift of Dr. Ernest A. Bates, Sharon Bell, Jo-Ann Beverly, Barbara Carleton, Dr. and Mrs. Arthur H. Coleman, Dr. and Mrs. Coyness Ennix, Jr., Nicole Y. Ennix, Mr. and Mrs. Gary Francois, Dennis L. Franklin, Mr. and Mrs. Maxwell C. Gillette, Mr. and Mrs. Richard Goodyear, Zuretti L. Goosby, Marion E. Greene, Mrs. Vivian S. W. Hambrick, Laurie Gibbs Harris, Arlene Hollis, Louis A. and Letha Jeanpierre, Daniel and Jackie Johnson, Jr., Stephen L. Johnson, Mr. and Mrs. Arthur Lathan, Lewis & Ribbs Mortuary Garden Chapel, Mr. and Mrs. Gary Love, Glenn R. Nance, Mr. and Mrs. Harry S. Parker III, Mr. and Mrs. Carr T. Preston, Fannie Preston, Pamela R. Ransom, Dr. and Mrs. Benjamin F. Reed, San Francisco Black Chamber of Commerce, San Francisco Chapter of Links, Inc., San Francisco Chapter of the N.A.A.C.P., Sigma Pi Phi Fraternity, Dr. Ella Mae Simmons, Mr. Calvin R. Swinson, Joseph B. Williams, Mr. and Mrs. Alfred S. Wilsey, and the people of the Bay Area. 1997.84





Wayne Thiebaud (b. 1920)

Diagonal Freeway, 1993. Acrylic on canvas. Partial gift of Morgan Flagg in memory of his son Lawrence J. Flagg, 1998.186





Dancing figures

West Mexico, Colima, 300 B.C.–A.D. 300. Earthenware. Promised gift from the Land Collection. T#92.166.4.1a-b, .2a-b