

**Theory to Practice: Museum Teaching Project
Pre-Lesson Interpretive Plan**

Symmetry in Art and Life

Ms. Homayoun's Kindergarten class
Wednesday, November 9, 2011, 10:00-10:45 AM
Brent Elementary, Room 118
Site Supervisor: Shohreh Homayoun

OUTCOME: After completing the pre-lesson, the audience will be better able to:

- a. *navigate the world with increased visual literacy*
- b. *recognize and identify symmetry*

OUTPUT: *Participation in symmetry lesson and accompanying worksheets*

PROCEDURE:

- A. Identify and embrace all audiences
 1. **Primary:** A kindergarten class comprised of five and six year olds. They have varying levels of reading, writing, and math concepts. Brent Elementary is a museum magnet school, so they may have some museum experiences if they attended Pre-K in this school. Several students have mentioned that they have been to NGA before and were familiar with the work of Jackson Pollock in an art class. Others may not have had as much experience in art museums. In math class, they have been working on numbers 1-100, sequence, and patterns. In choice time in class, students have developed favorite activities. Groups of students are normally dedicated to drawing, blocks, or a few other favorite manipulative activities. In Social Studies, they are working on the idea of community and becoming aware of things that exist in their community. I hope this connection and awareness of their surroundings will help them notice symmetry in their own lives.
 2. **Secondary:** Teacher (Ms. Homayoun), Classroom Aide (Ms. Marindin),
 3. Theory Rationale :
 - a. **John Debes-** Visual Literacy
Visual literacy refers to the ability to “read” and “write” visually. Reading visual signs refers to the ability to interpret and understand meanings. Writing in visual literacy refers to the ability to create meanings in the form of visual imagery. Just as widespread literacy had to wait for the printing press, widespread visual literacy had to wait for mass visual communication, which we experience in large volumes daily. Teaching visual literacy skills at an early age will enable this audience to be better able to make meanings from their visual surroundings. I hope to build on the syntax (form or building blocks of an image) as preparation for the students’ understanding of an image’s semantics (the way it relates more broadly in the world). By introducing the concept of symmetry, the students will be able to add another element of visual description to their visual literacy vocabulary. In the pre-lesson, students will learn to “read” images of symmetry.
 - b. **Vygotsky:** Vygotsky’s theory of cognitive development places heavy emphasis on social and cultural aspects of learning. Much of learning comes from interaction with a knowledgeable tutor. The Zone of Proximal Development refers to the mental space between what a learner knows and

doesn't know, but can come to know with the assistance of others.

Kindergartners can develop with the assistance of teachers or peers who better understand a concept. With this in mind, I am having students complete the hook in pairs, so they are socially motivated to complete the task and students aren't responsible for exercising mastery on their own.

- c. **Erikson:** Erikson's theory of development identifies a series of psychosocial crises that each individual must resolve before developing further. My kindergarten class consists of five and six year olds and there are two stages that could apply to this group. Stage 3's (ages 4-5) crisis is Initiative vs. Guilt. In this stage, children are exploring and testing their world and learning to work collaboratively. Stage 4's (ages 6-11) crisis is Industry vs. Inferiority where children are seeking recognition for successfully completing or producing things. Since the age time line in this theory is not hard and fast, I suspect that my audience members may be divided by these two stages or in the process of passing from Stage 3 to Stage 4. By setting the students up with a proper understanding of symmetry, they can successfully complete the task assigned and feel a sense of industry.
 - d. **Gardner:** Howard Gardner's Theory of Multiple Intelligences states that the idea of a single intelligence excludes many other types of intelligence. Gardner has identified eight intelligences (linguistic, musical, logical-math, spatial, bodily-kinesthetic, interpersonal, intrapersonal, naturalist, and possibly existential). A person may have strengths and weakness in various intelligences, but no person has only a single intelligence, rather each person has a unique blend of intelligences. Providing varied activities for kindergartners may allow additional access points to content outside of the traditionally school-favored linguistic and logical-math intelligences. Gardner does not insist that every intelligence is addressed in every lesson, but that a concept is explored deeply enough for the opportunity for multiple entry points to a concept. Throughout all three parts of the lesson, all intelligences will be included. In the pre-lesson, I will include explore symmetry through spatial, logical, interpersonal, bodily-kinesthetic and musical intelligences.
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C. Orchestrate the learning experience/encounter (keep in mind 3 C's and empathy)

1. **Advance organizer:** Inform students that I will introduce a new concept. We will look at examples, and create a symmetrical image.
2. **Entrance narrative device:** Show students two images of cakes on the document projector. Ask the students to think about how they are different and then tell a classmate sitting nearby what they think. This will also help familiarize the students with cake and symmetry, as we will look at Wayne Thiebaud's *Cakes* in the museum lesson. (Vygotsky) (Gardner- Spatial, Interpersonal)
3. **Hook:** Show students two different images of homes, dresses, and butterflies; one will be symmetrical and the other asymmetrical. Ask students if and how the

images are different. The images will be printed on paper and displayed on a document projector to a smart board. (Gardner- Spatial)

4. Body:

- a) Through guided questioning about the images in the hook, the concept of symmetry will be introduced. Ask how the images are similar and different, focus on the elements of difference that make the object either symmetrical or asymmetrical. Ask students to describe how the shapes in each image are different to prevent from focusing too much on other differences (color, materials, size...) Use a string to show the line of symmetry. Since the images are on paper, they may also be folded to show that both sides are the same. Identify the line of symmetry. Draw the line of symmetry on one of the images. Have students draw the line of symmetry on the other images either with a colored marker on the paper or directly on the smart board. (Gardner- Spatial, Logical), (Debes)
- b) Students will identify capital letters in the alphabet that are symmetrical. Place document with letters on document projector. We will identify the lines of symmetry and mark them in colored marker. Determine if letters have vertical or horizontal lines of symmetry. Ask students individually, using the equity sticks (a cup of popsicle sticks with each student's name on it). If a student feels uncomfortable answering, they may say, "pass." If a student offers an incorrect response, ask them why they think that, ask for clarification from other students, and demonstrate correct line of symmetry or X an asymmetrical letter. Check answers with mirror.
 - a. Letter with vertical lines of symmetry (mark in red): A, H, I, M, O, T, U, V, W, X, Y
 - b. Letters with horizontal lines of symmetry (mark with blue): B, C, D, E, H, I, K, O, X
 - c. Letters with no symmetry (place an X over): F, J, P, Q, R, S, Z
- c) Have students stand where they are sitting on the carpet and make a symmetrical pose with their body, imagining a vertical line of symmetry down the center of their body. Demonstrate both symmetrical and asymmetrical poses. Ask students which pose I demonstrate is symmetrical. (Gardner- Bodily-Kinesthetic)
- d) Demonstrate some clapping patterns and ask students if they have symmetry or could they be the same forwards or backwards? Example: *clap clap-clap clap* for symmetry, *clap-clap clap clap* for an asymmetrical sound. (Gardner- Musical)
- e) Students will complete the handout of determining which houses are symmetrical and which are not. They will also complete the second half of masks by drawing the opposite side. (Erikson- Industry)

5. Exit narrative device: Show students two images of cakes on the document projector. Ask the students to think about how they are different and then tell a classmate sitting nearby what they think. (Vygotsky) (Gardner- Spatial, Interpersonal)

6. Conclusion: After looking at examples of symmetry, ask students if they can find examples of symmetry in objects in the classroom to make a concept-to-life connection. Talk about where else they might find symmetry. Ask them to be on the lookout for symmetry in preparation for our upcoming trip to the National Gallery.

D. Identify and embrace resources/objects materials:

1. Cake Images for comparison in Entrance and Exit Narrative:



2. Symmetrical and asymmetrical images.



3. Sheet with capital letters to mark on the document projector.

A B C D E F G H I J K L M N O P Q
R S T U V W X Y Z

4. Worksheet of symmetrical and asymmetrical images for students to discern symmetry from asymmetry.

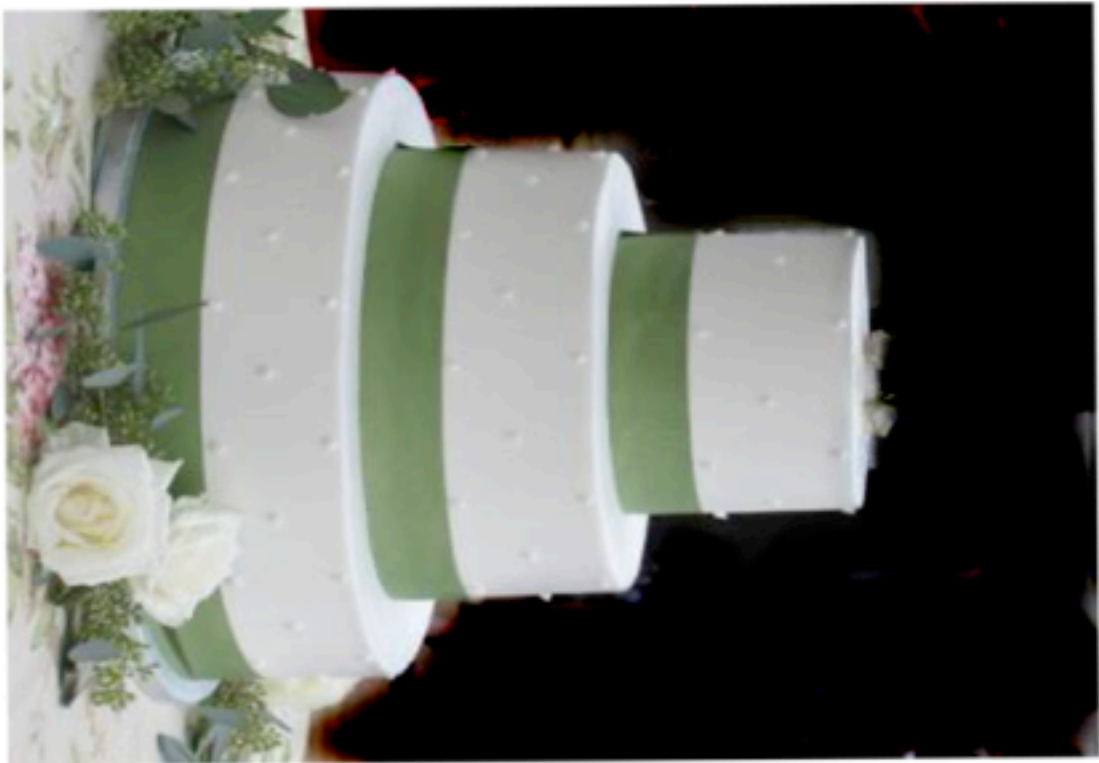


5. Half-drawn image for students to complete second half.



6. Hand Mirror
7. Colored markers (red, blue)

E. The following are reproducible versions of the images used in this lesson.

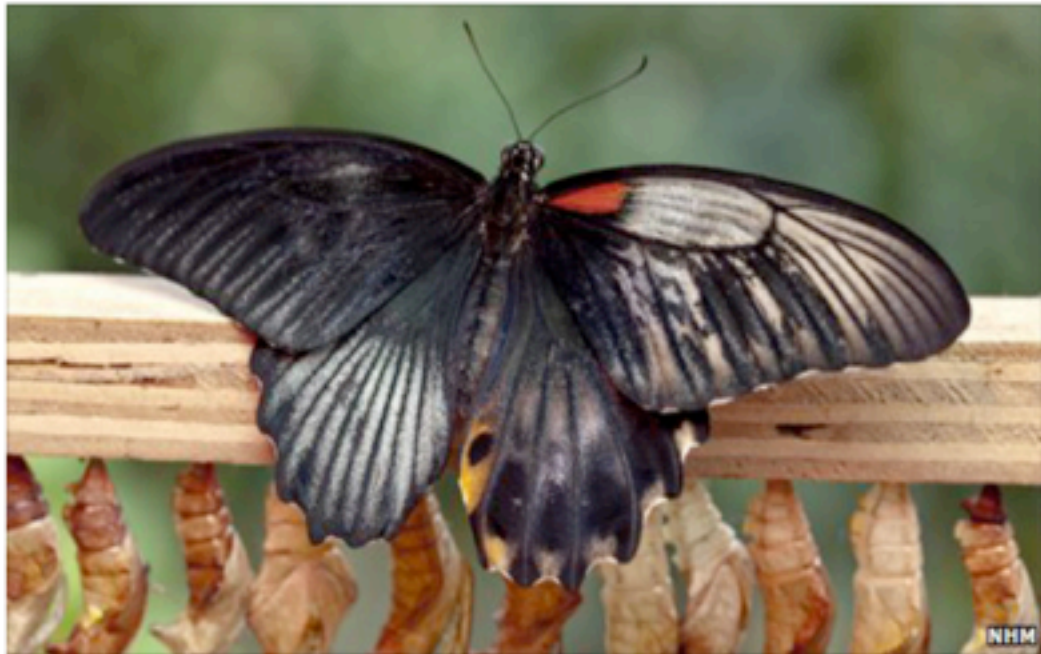








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NHM

Find the lines of symmetry in the alphabet:

A B C D E

F G H I J K

L M N O P

Q R S T U

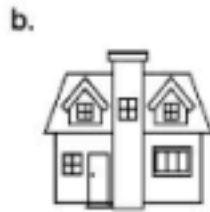
V W X Y Z

Name: _____

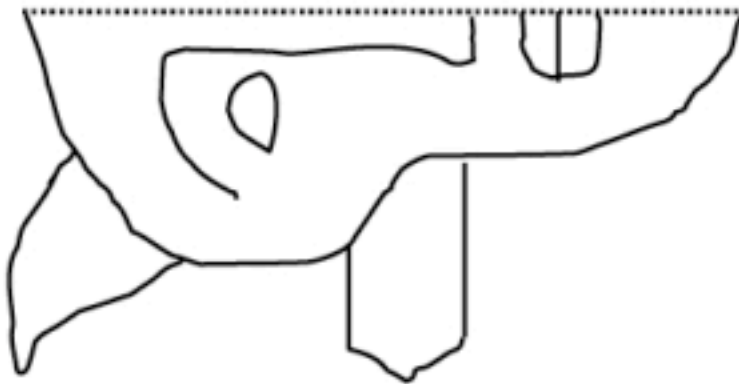
Symmetry in Architecture

Home Sweet, Symmetrical Home

Some of these houses are symmetrical and some are not. Color the symmetrical houses light blue and color the houses that are not symmetrical light green. Then, for each symmetrical house, draw the line of symmetry with a red crayon.



Finish the masks symmetrically



F. Carry out review/reflective practice (*Look over peer reviews, notes from discussions with various sources including MTP Mentor, revise final plans and complete revision rationale and submit to MTP Mentor and mepclass@gwu.edu*)

Theory to Practice: Museum Teaching Project
Museum Lesson Working Interpretive Plan

Symmetry in Art and Life:
Museum Lesson

Ms. Homayoun's Kindergarten Class
National Gallery of Art (East Building)
Thursday, November 10, 2011, 10:00-11:00 AM
Starting location: Brent Elementary (leave 9:15 AM, return 12:00PM)
Site Supervisor: Shohreh Homayoun

OUTCOME: After completing the museum lesson, the audience will be better able to:

- a. *navigate the world with increased visual literacy*
- b. *identify symmetry and expand understanding of symmetry in art and life*

OUTPUT: *Participation in an hour-long museum lesson and completed Detective Symmetry Pads*

PROCEDURE:

- A. Identify and embrace all audiences
 1. **Primary:** A kindergarten class comprised of five and six year olds. They have varying levels of reading, writing, and math concepts. Brent Elementary is a museum magnet school, so they may have some museum experiences if they attended Pre-K in this school. Several students have mentioned that they have been to NGA before and were familiar with the work of Jackson Pollock in an art class. Others may not have had as much experience in art museums. In math class, they have been working on numbers 1-100, sequence, and patterns. In choice time in class, students have developed favorite activities. Groups of students are normally dedicated to drawing, blocks, or a few other favorite manipulative activities. In Social Studies, they are working on the idea of community and becoming aware of things that exist in their community. I hope this connection and awareness of their surroundings will help them notice symmetry in their own lives.
 2. **Secondary:** Teacher (Ms. Homayoun), Classroom Aide (Ms. Marindin), Parent Chaperones, two MEP peer reviewers (Erin Anderson and Samantha Barbosa), and MTP mentor (Jenny Wei). Adult secondary audiences will receive an itinerary of the trip, a map marking where we will be moving around the galleries, and the lesson's objectives.
 3. Theory Rationale :
 - a. **John Debes/Visual Literacy:** Visual literacy refers to the ability to "read" and "write" visually. Reading visual signs refers to the ability to interpret and understand meanings. Writing in visual literacy refers to the ability to create meanings in the form of visual imagery. Just as widespread literacy had to wait for the printing press, widespread visual literacy had to wait for mass visual communication, which we experience in large volumes daily. Teaching visual literacy skills at an early age will enable this audience to be better able to make meanings from their visual surroundings. I hope to build on the syntax (form or building blocks of an image) as preparation for the students' understanding of an image's semantics (the way it relates more broadly in the

world). By introducing the concept of symmetry, the students will be able to add another element of visual description to their visual literacy vocabulary. Looking at examples of symmetry in art will broaden this vocabulary. In the museum lesson, the students will work on the “reading” of images.

- b. Vygotsky:** Vygotsky’s theory of cognitive development places heavy emphasis on social and cultural aspects of learning. Much of learning comes from interaction with a knowledgeable tutor. The Zone of Proximal Development refers to the mental space between what a learner knows and doesn’t know, but can come to know with the assistance of others. Kindergartners can develop with the assistance of teachers or peers who better understand a concept. Thinking of the Zone of Proximal Development, students are assigned trip buddies that they will work with on several activities. The buddies are chosen based on how they will work together and placing a student with currently higher skills with a student who is working on developing those skills. The more advanced student can assist the other student in understanding an idea or activity.
- c. Erikson:** Erikson’s theory of development identifies a series of psychosocial crises that each individual must resolve before developing further. My kindergarten class consists of five and six year olds and there are two stages that could apply to this group. Stage 3’s (ages 4-5) crisis is Initiative vs. Guilt. In this stage, children are exploring and testing their world and learning to work collaboratively. In the museum lesson, students will have an opportunity to explore the museum, new works of art, and ideas together. Stage 4’s (ages 6-11) crisis is Industry vs. Inferiority where children are seeking recognition for successfully completing or producing things. The Detective Symmetry Pads provide concrete evidence of what they learned and a completed product to take home with them. Since the age time line in this theory is not hard and fast, I suspect that my audience members may be divided by these two stages or in the process of passing from Stage 3 to Stage 4.
- d. Gardner:** Howard Gardner’s Theory of Multiple Intelligences states that the idea of a single intelligence excludes many other types of intelligence. Gardner has identified eight intelligences (linguistic, musical, logical-math, spatial, bodily-kinesthetic, interpersonal, intrapersonal, naturalist, and possibly existential). A person may have strengths and weakness in various intelligences, but no person has only a single intelligence, rather each person has a unique blend of intelligences. Providing varied activities for kindergartners may allow additional access points to content outside of the traditionally school-favored linguistic and logical-

math intelligences. Gardner does not insist that every intelligence is addressed in every lesson, but that a concept is explored deeply enough for the opportunity for multiple entry points to a concept. Throughout all three parts of the lesson, all intelligences will be included. In the museum lesson, I will include explore symmetry through spatial, logical, interpersonal, intrapersonal, bodily-kinesthetic, and naturalistic intelligences.

C. Orchestrate the learning experience/encounter (keep in mind 3 C's and empathy)

1. Advance organizer: Explain to students that we are symmetry detectives looking for examples of symmetry in art, looking closely at three pieces. They will be introduced to their symmetry detective pads, a small booklet the students can wear around their necks that will include their identified partner, the entrance and exit narrative activity, DRS, and a "STOP! I see symmetry!" sign on the back cover, so students can identify symmetry without yelling in the museum. Review museum rules and ask chaperones to be vigilant about keeping students from touching the art work and let them know that I'll be needing their help periodically through the lesson, especially as we move from gallery to gallery.

2. Hook: The Symmetry Detective Pads will be a small, eight-page booklet attached to a string to wear around their necks. On the cover will be the student's name and the name of their trip buddy and a detective badge. Ask the students what a detective is. Have they seen them in movies or on TV? Expected response: a detective is someone who looks for clues. I will tell them that they are symmetry detectives and I need their help finding examples of symmetry in the museum today. Advise students to only complete pages as I instruct them to and to not go ahead in the booklet on their own.

3. Entrance narrative device: Students will place stickers next to categories where they think they can find symmetry in their Symmetry Detective Pads.

Place a sticker on the things below where you find symmetry.



4. Body :

- A. (9:00-9:15) Before leaving, teachers and chaperones will receive trip itinerary (See Section E) and students will review museum expectations and talk about the upcoming trip.
- B. (9:15-10:00) Group will travel from Brent Elementary to The National Gallery, East Building. We will walk two blocks to Capital South Metro Station and ride to Federal Center SW Metro Station. We will walk from the Metro to the East Building and enter the 4th Street Entrance. If we arrive at the museum before it opens at 10:00, have students sit on the steps and ask them to find examples of symmetry in the buildings, nature and other surroundings.
- C. (10:00-10:10) We will gather in the open area of the ground level. Students and Chaperones will be oriented to the East Building. The National Gallery provides large bins for groups to collect coats, but extra tote bags to collect the students' coats would be useful in the event there are no bins available in coat check. . I will make sure everyone knows where the bathrooms and water fountains are and what to do if they are separated from the group. If separated, they should return to the place where we will be standing, inside the 4th street entrance.
- D. (10:10-10:20) Move to a quieter area of the atrium away from the doors. Distribute Symmetry Detective Pads. Students will find their trip buddy. I will explain what we will do on our trip and how to use their Detective Pads. Students will complete entrance narrative activity. Emphasize that the students should only complete the pages when they are instructed to do.
- E. (10:20-10:30) We will move into the Concourse Level of the East Building and make our first stop at Bruce Nauman's *Fifteen Pairs of Hands*, 1996:



- a. This is a series of sculptures that are pairs of hands in various poses, some symmetrical, some not. Students will be asked to stand next to the sculptures where they can see the hands in symmetrical poses. Students will recreate the poses with their own hands. Check to make sure students have chosen a symmetrical pair of hands. If they've chosen an asymmetrical pair, discuss why it is asymmetrical and ask them to find another pair. (Gardner- Bodily-Kinesthetic, Spatial)
 - b. Students will identify with their stickers whether they found symmetry in this piece in their Symmetry Detective Pads.
 - c. In the open area adjacent to the sculptures, students will create poses that their trip buddy will mimic and vice versa. The pair will have created an image of symmetry. Demonstrate with a student how to do this exercise. Point out how what they are creating with their bodies is an image of symmetry just like the artist did in *Fifteen Pairs of Hands*. (Vygotsky, Gardner- Bodily-Kinesthetic, Interpersonal)
- F. (10:30-10:40) We will move into the next gallery to see Wayne Thiebaud's *Cakes*, 1963:



- a. Students will sit on the floor in front of the painting.
- b. Ask students to describe the painting and how it makes them feel. Hungry? [If time allows, ask students to think about memories with cakes or what they might do with all those cakes.](Gardner- Spatial, Intrapersonal)
- c. Ask students which of the cakes and their icing designs are symmetrical. Which cakes' halves would look the same if they were cut in half? Place stickers on three of the symmetrical cakes on the image in their Detective Pads. (Gardner- Spatial, Logical-Math)

- d. Discuss other foods that are symmetrical. Have they ever made a cake (or any other food items) that had symmetry in it? Did anything they ate for breakfast that morning have symmetry? What's packed in their lunch box at school that has symmetry? Draw students' responses on a small white board with a line of symmetry. Count and limit number of responses with tally marks as in the students' morning meeting. (Gardner- Spatial, Logical-Mathematics, Naturalist)
- g. (10:40-10:50) We will move into the next gallery to see Henri Matisse's *Large Composition with Masks*, 1953:



- a. Students will sit on the floor in front of the painting.
- b. This painting has several symmetrical and asymmetrical elements. The composition is symmetrical, but the colors of the flowers are not. Point out that the blue column in the center of the painting acts as the line of symmetry. I will ask students if they can identify the elements of the painting that are and are not symmetrical. Since this painting will be the focus of the post-lesson, ask them chant the phrase, "Shape symmetry- yes! Color symmetry- no!" (with thumbs up and thumbs down) to help them remember the characteristics of this painting. (Gardner- Spatial, Logical-Math)
- c. Give students an opportunity to recreate this painting in a symmetrical fashion. Choose a student to stand in the middle as the "Line of Symmetry." This student will be given a sheet with a reproduction of the center column. Give several students reproductions of colored flowers like the ones in the painting and have them arrange themselves in a symmetrical pattern. Non-participating students can offer assistance to participants if they are having trouble. Ask non-participating students to judge whether or not the participating students made a symmetrical pattern. Depending on time, this activity could be repeated two to three times to make a variety of patterns and allow as many students as possible to participate. (Gardner- Spatial, Logical-Math, Bodily-Kinesthetic, Interpersonal) (Vygotsky- Social Interaction)
- d. Flowers are natural things that are often symmetrical. Ask the students if they can describe other things in nature that have symmetry. For example, what's in their backyard or on their street? Draw student responses on

small white board to check the line of symmetry. Count and limit number of responses with tally marks as in the students' morning meeting.
(Gardner- Naturalist, Spatial, Logical-Mathematics)

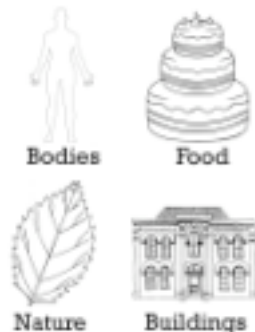
- e. Students will identify with their stickers whether they found symmetry in this piece in their Symmetry Detective Pads.

H. Alternative Plans:

- a. It is not essential that these three pieces be viewed in the order they are written above. If one artwork is momentarily unavailable for the group to use, move to the next one and come back later.
 - b. In the event that all of the pieces are being used or are unavailable, have students gather in a quiet corner of a gallery and use the down time to discuss symmetry in an alternate work.
 - c. This may also be a good time to discuss and draw different foods or things found in nature with symmetry. Ideally this would be completed in front of the Thiebaud or Matisse, but could be done separately if time in front of the objects is limited.
- I. (10:50-11:00)** The group will stay in the gallery (or move back to the atrium area if that makes more sense at the time) to complete their exit narrative device and conclusion.

5. Exit narrative device: Students will place stickers next to categories where they think they can find symmetry in their Symmetry Detective Pads.

Place a sticker on the things below where you find symmetry.



- 6. Conclusion:** Ask the students if they feel like they can identify symmetry outside of the museum. Talk about other places outside of the museum where they can find symmetry. Why might it be useful to be able to find symmetry? (Example responses if the students can't apply this idea to life: making furniture, making clothing, baking, building a house, what would happen to backpacks if they weren't symmetrical, etc.)

D. Identify and embrace resources/objects materials:

1. Bruce Nauman, *Fifteen Pairs of Hands*, 1996, white bronze on painted steel bases:
 - a. Contemporary American artist, born 1941 in Indiana
 - b. Work includes a broad range of media including sculpture, neon, video, printmaking, photography, and video
 - c. Worked as an assistant to Wayne Thiebaud whose work will also be looked at during this lesson
 - d. His work is more about the process than the completed pieces
2. Wayne Thiebaud, *Cakes*, 1963, oil on canvas
 - a. American artist born 1920
 - b. Served in WWII, art training paid for by GI Bill
 - c. Most known for paintings of popular objects such as cakes, desserts, and toys and for using a heavy application of oil paints in bright colors.
3. Henri Matisse, *Large Composition with Masks*, 1953, mixed media
 - a. French artist born 1869
 - b. Most well known for painting and collage in the early 20th century.

E. Provide/attach all other materials to be used:

1. Printable Symmetry Detective Pad. Instructions for folding the eight page, one sheet of paper booklet can be found at <http://www.fimp.net/makeabook.html>. The book let has 14 star stickers glued on the second page. The stickers should be a size and shape that five-year-old fingers can easily manipulate. A hole should be punched in the corner to tie a string so that students can wear them around their necks. The string should be long enough to allow enough space to easily use while still wearing.

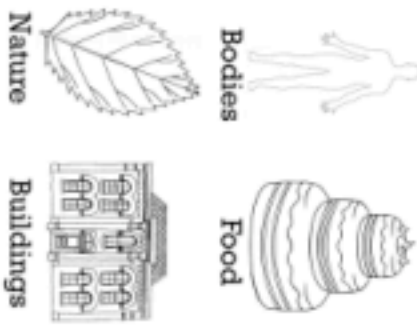
Yes

No

I found symmetry in this artwork.



Henri Matisse
Large Composition with Masks



Place a sticker on the things below where you find symmetry.



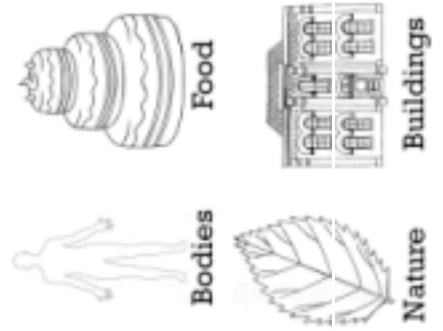
I see symmetry!

Detective _____

My partner is _____



Place a sticker on the things below where you find symmetry.



Use these stickers to mark your answers in your Symmetry Detective Pads.

Wayne Thiebaud
Cakes



Place stickers on three cakes that have symmetry.

Bruce Nauman
Fifteen Pairs of Hands



I found symmetry in this artwork.

Yes

No

2. Chaperone Instructions with map:

Symmetry in Art and Life

Museum Lesson for Ms. Homayoun's Class, Brent Elementary
Thursday November 10, 2011 – 9:15 am to 12:00pm
National Gallery of Art (East Building)

Thank you for joining us on our trip to the National Gallery of Art! On this sheet you will find our itinerary and map of the galleries we will visit. Please feel that you can participate in our trip! I need your help to help direct students in the museum and make sure they respect museum rules.

Lesson Objectives:

- a. *navigate the world with increased visual literacy*
- b. *identify symmetry and expand understanding of symmetry in art and life*

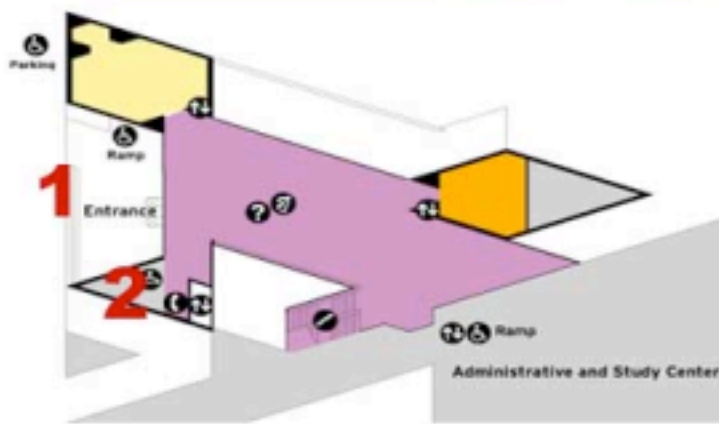
9:15-10:00: Travel from Brent Elementary to the National Gallery of Art. We will walk to the Capital South Metro Station and travel one stop to Federal Center SW. From Federal Center, we will walk east on D Street and go left on 4th Street across the Mall. The entrance to the East Building of the National Gallery is on 4th Street on the right.

10:00-11:15: Museum lesson in the East Building

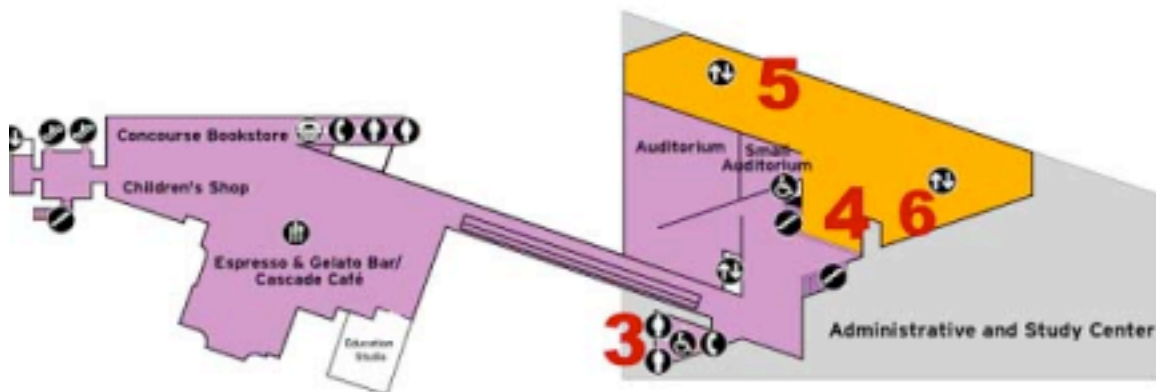
1. Orientation: Take students' coats and collect into provided tote bags for ease of coat check. We can check the bags and any other items you don't want to hold during the lesson in the coat check next to the 4th Street entrance. Now is a good time to find the restroom or water fountains if necessary.
2. Lesson introduction. Students will receive Symmetry Detective Pads. [Note for Chaperones: On the back of these booklets, there is a "Stop- I see symmetry!" sign. I will instruct students to hold it up if they see examples of symmetry. If you see a student hold it up, please feel free to discuss what they see with them.]
3. We will look at three pieces in the permanent collection gallery:
 - a. Bruce Nauman, *Fifteen Pairs of Hands*, 1996, white bronze on painted bases.
 - b. Wayne Thiebaud, *Cakes*, 1963, oil on canvas
 - c. Henri Matisse, *Large Composition with Masks*, 1953, mixed media
4. Lesson Conclusion.

11:15-12:00: Travel from National Gallery of Art to Brent Elementary. We will return to school the same way we arrived. Walk down 4th Street to D Street to Federal Center Station, just a stop away to Capital South. Walk back to Brent.

Thanks again for joining us on our museum lesson. I welcome you to talk to me about the trip and to provide any feedback about your experience. Feel free to speak with me today or email me at ashleylynnmeadows@gmail.com.



1. 4th Street Entrance
2. Coatcheck
3. Restrooms
4. Bruce Nauman, *Fifteen Pairs of Hands*
5. Wayne Thiebaud, *Cakes*
6. Matisse, *Large Composition with Masks*



-
3. Blue column, “line of symmetry”, for Matisse activity- painted on cardstock, see Matisse image as reference.

4. 8.5" x 11" replicas of Matisse flowers- painted on cardstock, see Matisse image as reference.
5. Small white board and marker

F. Carry out review/reflective practice (*Look over peer reviews, notes from discussions with various sources including MTP Mentor, revise final plans and complete revision rationale and submit to MTP Mentor and mepclass@gwu.edu*)

Theory to Practice: Museum Teaching Project
Post Lesson Working IP Interpretive Plan

Symmetry in Art and Life
Post Lesson

Ms. Homayoun's Kindergarten class
Monday, November 14, 2011
Location: Brent Elementary, Room 118
Site Supervisor: Shohreh Homayoun

OUTCOME: After completing the post-lesson, the audience will be better able to:

- a. *navigate the world with increased visual literacy*
- b. *create their own images of symmetry*

OUTPUT: *Student re-creations of Matisse's Large Composition with Masks to hang on "Symme-tree"*

PROCEDURE:

- a. Identify and embrace all audiences
 1. **Primary:** A kindergarten class comprised of five and six year olds. They have varying levels of reading, writing, and math concepts. Brent Elementary is a museum magnet school, so they may have some museum experiences if they attended Pre-K in this school. Several students have mentioned that they have been to NGA before and were familiar with the work of Jackson Pollock in an art class. Others may not have had as much experience in art museums. In math class, they have been working on numbers 1-100, sequence, and patterns. In choice time in class, students have developed favorite activities. Groups of students are normally dedicated to drawing, blocks, or a few other favorite manipulative activities. In Social Studies, they are working on the idea of community and becoming aware of things that exist in their community. I hope this connection and awareness of their surroundings will help them notice symmetry in their own lives.
 2. **Secondary:** Teacher (Ms. Homayoun), Classroom Aide (Ms. Marindin),
 3. Theory Rationale :
 1. **John Debes-** Visual Literacy
Visual literacy refers to the ability to “read” and “write” visually. Reading visual signs refers to the ability to interpret and understand meanings. Writing in visual literacy refers to the ability to create meanings in the form of visual imagery. Just as widespread literacy had to wait for the printing press, widespread visual literacy had to wait for mass visual communication, which we experience in large volumes daily. Teaching visual literacy skills at an early age will enable this audience to be better able to make meanings from their visual surroundings. Building off the students’ increased visual vocabulary from previous lessons, students will now use that vocabulary to “write” in visual literacy by applying their understanding of symmetry in creating an image.
 2. **Vygotsky:** Vygotsky’s theory of cognitive development places heavy emphasis on social and cultural aspects of learning. Much of learning comes from interaction with a knowledgeable tutor. The Zone of Proximal Development refers to the mental space between what a learner knows and doesn’t know, but can come to know with the

assistance of others. Kindergartners can develop with the assistance of teachers or peers who better understand a concept. Vygotsky discusses the use of scaffolding, support from an educator or peer that allows the student to do something they would not have been able to do on their own. Through my support and that of their peers, students will be able to create an image of symmetry that they probably could not have done before the pre-lesson and museum visit.

3. **Erikson:** Erikson's theory of development identifies a series of psychosocial crises that each individual must resolve before developing further. My kindergarten class consists of five and six year olds and there are two stages that could apply to this group. Stage 3's (ages 4-5) crisis is Initiative vs. Guilt. In this stage, children are exploring and testing their world and learning to work collaboratively. Stage 4's (ages 6-11) crisis is Industry vs. Inferiority where children are seeking recognition for successfully completing or producing things. Since the age time line in this theory is not hard and fast, I suspect that my audience members may be divided by these two stages or in the process of passing from Stage 3 to Stage 4. Students will create a finished product, giving them a sense of accomplishment.
4. **Gardner:** Howard Gardner's Theory of Multiple Intelligences states that the idea of a single intelligence excludes many other types of intelligence. Gardner has identified eight intelligences (linguistic, musical, logical-math, spatial, bodily-kinesthetic, interpersonal, intrapersonal, naturalist, and possibly existential). A person may have strengths and weakness in various intelligences, but no person has only a single intelligence, rather each person has a unique blend of intelligences. Providing varied activities for kindergartners may allow additional access points to content outside of the traditionally school-favored linguistic and logical-math intelligences. Gardner does not insist that every intelligence is addressed in every lesson, but that a concept is explored deeply enough for the opportunity for multiple entry points to a concept. Throughout all three parts of the lesson, all intelligences will be included. In the pre-lesson, I will include explore symmetry through spatial, logical, and naturalistic intelligences.

C. Orchestrate the learning experience/encounter (keep in mind 3 C's and empathy)

1. **Advance organizer:** Tell students that they will think about what they saw on the museum trip and create their own symmetrical images that they can place on the Symme-tree. (Erikson- Industry).
2. **Entrance narrative device:** Think about something they have made in the past that is symmetrical and tell your neighbor about it. (Vygotsky)

3. Hook: The “Symme-tree”: A tree image where students can place their symmetry images and other things they find that are symmetrical- pictures, words, objects. (Gardner- Spatial, Naturalistic)

4. Body:

- a. Show students an image of Matisse’s *Large Composition with Masks* on the document projector and ask students what they recall from our activities on the museum trip in regard to this painting.
- b. Ask students if they recall the chant from the museum lesson (“Shape symmetry-yes! Color symmetry- no!”) Hopefully, they will remember that it has elements of symmetry, but the colors are not arranged symmetrically. If they don’t recall this, remind them and point out specific examples in the image. The shapes are in a symmetrical pattern, but the colors are not symmetrical.
- c. Students will receive a grid paper with a line of symmetry marked on it. They will then glue cut outs of the flower images from Matisse’s painting onto the grid in a symmetrical pattern. The grid will have numbered squares indicating the mirrored square in the other side. Demonstrate the activity the students will soon complete on the document projector.
 - a. Alternative: Instead of gluing the flower shapes on the grid, students could draw and color the flowers onto the grid. This would give them more individual freedom to create their own symmetrical images.
 - d. Check students’ progress throughout the activity. Redirect students who misunderstand the directions by pointing out the numbers laid on the grid in a symmetrical fashion.
 - e. Student-created symmetry images will be affixed to the “symme-tree” hung on the wall of the classroom (or maybe in the hallway). (Gardner- Spatial) (Erikson- Industry)
- 5. Exit narrative device:** Think about something they have made in the past that is symmetrical and tell your neighbor about it. (Vygotsky)
- 6. Conclusion:** Debrief on the activity. How did the students feel about it? Can they make other symmetrical images now? (Debes) Tell students that they can add other drawings or items with symmetry later on.

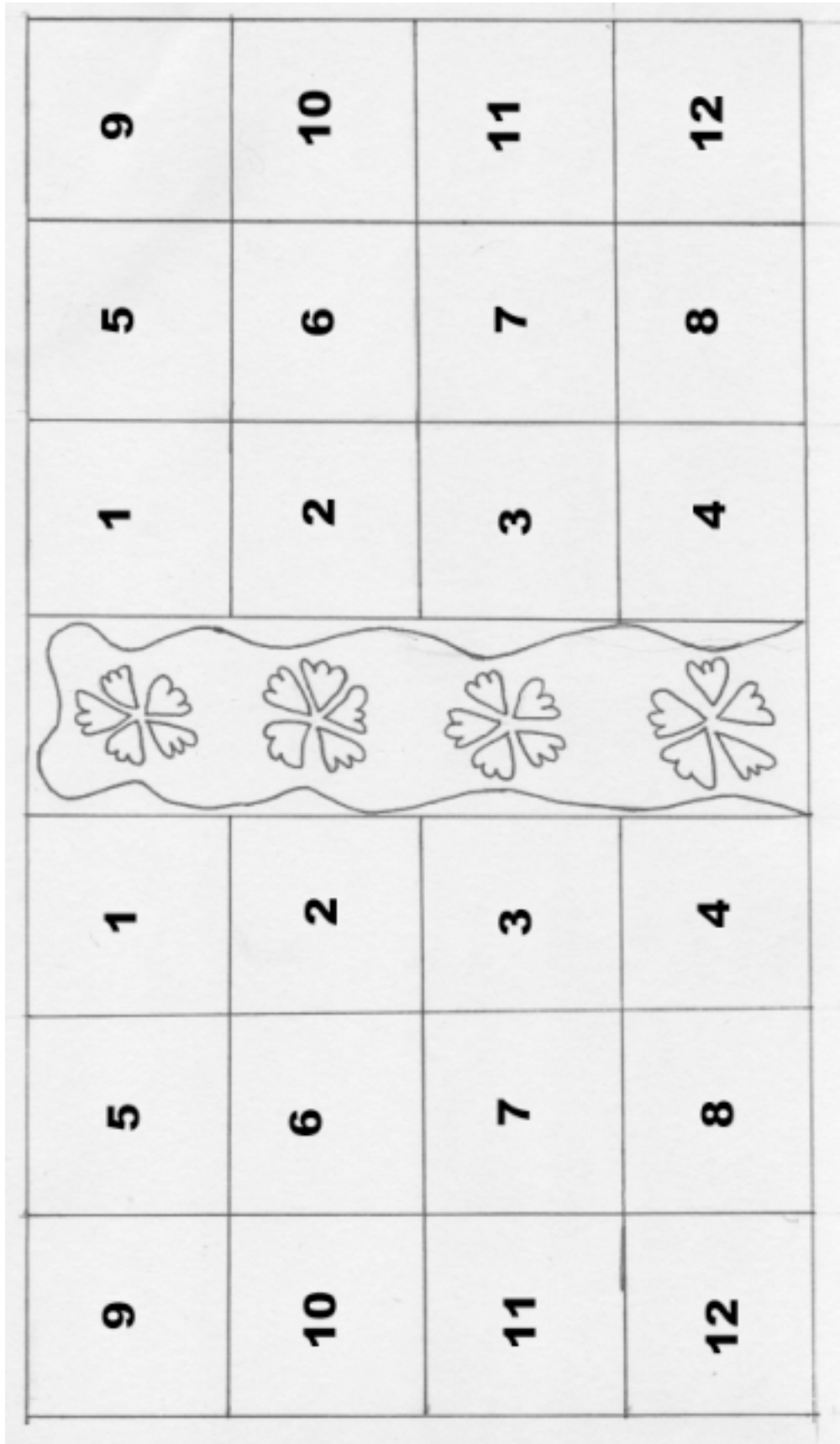
D. Identify and embrace resources/objects materials (list, explain object(s)/resource(s) and include research about it/them)

1. Reproduction of Henri Matisse’s *Large Composition with Masks*, 1953, mixed media.
2. Grid Sheets for students to glue onto

3. Reproductions of flowers from *Large Composition with Masks* to be cut to size of grid squares.
4. Glue sticks for each student
5. Symme-tree: A large painting/drawing of a tree without leaves. This can be painted or drawn on butcher paper in anyway that is appropriate.

E. Provide/attach all other materials to be used:







F. Carry out review/reflective practice (*Look over peer reviews, notes from discussions with various sources including MTP Mentor, revise final plans and complete revision rationale and submit to MTP Mentor and mepclass@gwu.edu*)