



## **Classroom Extension Activities**

### **Our Northwest Home: 3<sup>rd</sup>-5<sup>th</sup> Grade**

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In the classroom, students will prepare for and build on their museum experience by reviewing museum expectations, practicing close viewing of works of art, and using images to make inferences about time and place.

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## **Museum Manners**

**Whole class, 30-45 minutes**

**Before museum visit**

**Learning Target:** Students will be able to name behavioral expectations for their museum field trip, connecting those expectations to their school's rules.

**Standards:**

CCSS ELA

SL1. Engage effectively in a range of collaborative discussions with diverse partners on grade-level topics, building on others' ideas and expressing their own clearly.

**Materials:**

"Our Class' Visit to TAM" Social Story (provided)

Large paper

Markers or crayons

**Preparation:**

Draw a line down the middle of each piece of large paper. On one side of the line, write your school's name. On the other side of the line, write "Tacoma Art Museum."

**Lesson Procedure:**

Gather students on the rug or a similar space where they can all see the board. Project "Our Class' Visit to TAM" and read it together.

Ask students to identify an expectation or rule for their museum visit from the social story. (For example: don't touch the art, pay attention to the educator, ask questions, etc.) Discuss why you think that rule might be in place. (For example: you could break the art if you touch it, and we want to make sure that the art is there for other students to enjoy, too.) Repeat with other expectations from the social story.

Discuss the rules of your school that your students are familiar with. Divide students into small groups (approximately 4 students). Have each student group choose a rule from your school (or assign a rule to each group). Give each group a large piece of paper. On the side of the paper with the school name, they will write and illustrate the school rule, including why the rule is in place. On the side of the paper with "Tacoma Art Museum," they will write and illustrate an expectation or rule at TAM that is similar to their school rule.

**Extension:**

Have groups present their work to the class.

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## Close Viewing: Illustrations

**Whole class or small group, 15-30 minutes**

**Before and/or after museum visit**

**Learning Target:** Students will analyze the portrayals of characters in the illustrations of a picture book.

### Standards:

CCSS ELA

RL.7

- (3) Describe characters in a story (e.g. their traits, motivations, or feelings) and explain how their actions contribute to the sequence of events.
- (4) Describe in depth a character, setting, or event in a story or drama, drawing on specific details in the text.
- (5) Compare and contrast two or more characters, settings, or events in a story, drawing on specific details in the text.

### Materials:

Picture book (suggested books: *Morris Micklewhite and the Tangerine Dress* by Christine Baldacchino; *Maybe Something Beautiful* by Isabel Campoy and Theresa Howell; *Between the Lines* by Sandra Neil Wallace)

### Lesson Procedure:

Select a picture book to read with your class. Find a page in the book with a vivid illustration of one of the characters. (Alternately, look at the front cover or title page.) Show this page so that all students can see it, explaining that you will be looking at this illustration to learn something about the character.

First, allow students to quietly look at the image for at least 30 seconds. After 15 seconds or so, you may prompt them with instructions such as:

- Have your eyes start at the top of the picture and slowly work their way down to the bottom
- Have your eyes start at the left side of the picture and slowly work their way across
- Look carefully at what is in the corners of the picture
- Look carefully at what is in the center of the picture

Then, use Visual Thinking Strategies questions to help students analyze the image.

- Ask, "What do you notice?"
  - o Call on one student to point out something they notice in the art.
- Ask, "What do you see that makes you say that?"
  - o Ask that same student to describe why they said what they did. (For example, "It looks like clouds because the shapes are fluffy and layered.")
  - o Paraphrase what the student said – this is a good opportunity to incorporate target vocabulary, make connections with other learning or what other students said, and check for understanding.
- Ask, "What else can we find?"
  - o Call on another student to point out something they notice, and repeat the process, asking them to describe their reason.
- Repeat until at least 5 students have had the chance to share something they noticed.

Once students have had the chance to closely look at the image, now start to connect the image to the story. If these topics did not come up in your group discussion, ask and have students discuss with a partner:

- What is the character doing?
- What do you think this character is feeling? How can you tell?
- (If other characters are present in the illustration) What do you think the main character's relationship is with these other characters? How can you tell?

Read the picture book out loud to the students.

To wrap up the lesson, discuss the accuracy of their initial conversation. Were they correct in guessing the character's emotions and relationships? How did the illustration connect to the overall story?

**Extensions:**

Option 1:

Before or after reading the book, look at a different page spread with a different character. Using partner talks, compare and contrast the two characters.

Option 2:

Repeat the lesson with different books. You may also choose to repeat this lesson structure in different settings – for example, as a whole-class lesson and also in differentiated reading groups.

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## Historic Images

Whole Class, 20 min. – 1 hour

Before or after museum visit

**Learning Target:** Students will use historic images to make inferences about time and place.

### Standards:

WA State Social Studies:

SSS1.5.3 Construct explanations using reasoning, correct sequence, examples, and details with relevant information and data.

SSS2.3.1 Use a graphic organizer to organize main ideas and supporting details from a variety of print and non-print texts.

SSS2.4.2 Identify the main ideas from a variety of print and non-print texts.

### Materials:

- Two photographs or historic images related to current history/social studies unit for projection on the screen/board (see notes after lesson for suggested images from TAM's collection)
- Chart paper (two pieces)
- Graphic organizers (three per student pair) or student notebooks (optional, for extension)
- Additional photographs/images, printed out, with information written on back (half as many as students in the class) (optional, for extension)

### Preparation:

Copy the following graphic organizer onto each of two pieces of chart paper

<b>Who?</b>	<b>What?</b>
<b>When?</b>	<b>Where?</b>
<b>Why?</b>	<b>What else?</b>

### Lesson Procedure:

Project one image so the whole class can see. First, allow students to quietly look at the image for at least 30 seconds. After 15 seconds or so, you may prompt them with instructions such as:

- Have your eyes start at the top of the picture and slowly work their way down to the bottom
- Have your eyes start at the left side of the picture and slowly work their way across
- Look carefully at what is in the corners of the picture
- Look carefully at what is in the center of the picture

Ask, "who is in this image?" Record student answers in the "Who?" box of your graphic organizer. For each answer, ask students, "What do you see that makes you say that?" and

encourage them to justify their answer with details from the image. You may also want to make connections between previous social studies learning and student answers.

*Example conversation:*

*Teacher: Who is in this image?*

*Student: Farmers!*

*Teacher: What do you see that makes you say “farmers?”*

*Student: It looks like they’re in a field, and they are all wearing overalls and carrying pitchforks.*

*Teacher: You’re noticing the tools in these people’s hands. I remember we were reading last week about different tools that farmers in Washington state use to do their jobs.*

Once you have a good number of answers in the first box of your graphic organizer, ask, “What are these people doing?” As before, record student answers and have students justify their responses by asking “What do you see that makes you say that?”

Repeat the process for each box of the graphic organizer:

- Who is in this image?
- What are they doing?
- When do you think this picture was taken/created?
- Where do you think this happened?
- Why do you think these people are doing what they’re doing?
- What else can we find?

*Note: for one or more of the questions, you may choose to have students think-pair-share before having a whole-group discussion.*

Reveal the location, date, and context of the image. Discuss student answers – what changes about how you see this image now that you know its context? (You may choose to have students think-pair-share before the whole-group discussion.)

Project another image. Repeat the process with this new image. For this image, you may choose to hand out copies of the graphic organizer and have students copy responses, or copy the whole graphic organizer in a notebook.

### **Extension:**

Post additional images around the room (half as many images as students in the room). Divide students into pairs or, if needed, groups of three. Either distribute three copies of the graphic organizer to each student group, or have each student/group copy the blank graphic organizer three times in a notebook.

Have each student group start at a different image. Allow students approximately 5 minutes to look at the image and fill out their graphic organizer for that image. After about 5 minutes, have student groups rotate to the next image and repeat the process. After about 5 minutes, have student groups rotate to the next image and repeat the process a third time.

After the third image, have students turn over the image and read the location, date, and context of the image. Allow a few minutes for groups to prepare for presenting their image to the class. Each student group will show their image to the class, give the historical context, and share one or two things in each box of their graphic organizer.

Have each student group bring their final image with them as the class gathers back together. Allow a few minutes for groups to prepare for presenting their image to the class. Each student group will show their image to the class, along with sharing one or two things in each box of their graphic organizer.

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### **Suggested Images**

[Dorothy Smith, \*Construction in Black and White\*.](#)

[Matika Wilbur, \*Qwalsius\*.](#) (The person pictured, whose name is Qwalsius, is the artist who carved the Welcome Figure statue in the background. This image was taken in Tollefson Plaza in downtown Tacoma, across the street from TAM.)

[Imogen Cunningham, \*Under the Queensboro Bridge\*.](#)

[Matika Wilbur, \*Darkfeather, Eckos, and Bibianna Ancheta \(Tulalip Tribe\)\*.](#)

## **Class Art Museum**

**Whole Class, 30 min. +**

**After museum visit**

**Learning Target:** Students will write an informative artist's statement to present their artwork to others.

### **Standards:**

CCSS ELA

W2

- (3) Write informative/explanatory texts to examine a topic and convey ideas and information clearly
  - a) Introduce a topic and group related information together
  - c) Use linking words and phrases (e.g. also, another, and, more, but) to connect ideas within categories of information
  - d) Provide a concluding statement or section
- (4) Write informative/explanatory texts to examine a topic and convey ideas and information clearly
  - a) Introduce a topic clearly and group related information in paragraphs and sections
  - c) Link ideas within categories of information using words and phrases (e.g. another, for example, also, because)
  - d) Use precise language and domain-specific vocabulary to inform about or explain the topic
  - e) Provide a concluding statement or section related to the information or explanation presented
- (5) Write informative/explanatory texts to examine a topic and convey ideas and information clearly
  - a) Introduce a topic clearly, provide a general observation and focus, and group related information logically
  - c) Link ideas within and across categories of information using words, phrases, and clauses (e.g. in contrast, especially)
  - d) Use precise language and domain-specific vocabulary to inform about or explain the topic
  - e) Provide a concluding statement or section related to the information or explanation presented

WA Visual Arts

Pr5.1.3 Identify exhibit space and prepare works of art including artists' statements, for presentation.



**Materials:**

Students' artwork from museum visit  
Artist's Statement cards (optional, provided at visit)  
Sample Artist's Statements (optional, provided)

**Lesson Procedure:**

As a whole class, discuss the purpose of an artist's statement. Ask what students remember about wall labels they saw at the museum. Did anyone read the labels? What was on the labels?

Artist's statements should have:

- The title of the work of art
- The artist's name
- Some information to help viewers understand the work of art, such as some or all of:
  - a) The artist's cultural context (when they created the artwork, where they were living, what communities they were part of, etc.)
  - b) Why the artist made certain choices, such as materials, color, or size
  - c) Connections to other artwork, literature, pop culture, etc.
- However, the artist's statement should still leave room for the viewer to interpret the art in their own way

Distribute students' artwork from their museum visit, and (if using) Artist's Statement cards. Allow students time to write their own artist's statement.

Display the artwork, along with artist's statements, in the classroom or other public area of the school.

**Extensions:**

Option 1:

Before writing artists' statements, look at a Sample Artist's Statement (provided). Discuss: Does this artist's statement help you understand the artwork better? What questions do you still have? How could the artist's statement be improved?

For further extension, divide students into small groups and have each small group examine an additional Sample Artist's Statement.

Option 2:

Have students peer-edit and revise their artist's statements.

Option 3:

Allow students (either the whole class or a smaller group) to design the display of artwork. Encourage students to group similar artworks together, though they can decide the grouping criteria – theme, media, color, etc.

## Sample Artist's Statements



### Emily White

Visitor Services  
Representative

*Blue Poppies*  
Watercolor

I've found that making art is the best way to show how I see the world. I'm captivated by nature and all the intricacies it has to offer. Capturing the shapes, colors, and textures is what I enjoy doing most as I continue to explore different materials. My main focus of late has been watercolor, however oil painting has always been a favorite.

Traveling around the state has allowed me to discover many different inspirations that transfer well into illustrations. Mt. Rainier, the Nisqually Wildlife Refuge, the Cascade Mountain Range, and anything beyond. Even my own backyard is full of moments that I can't help but work to capture.

This year I received a Certificate of Natural Science Illustration, which has helped me grow immensely as an artist. I greatly appreciate the technical side to creating highly accurate specimen illustrations. I believe this has heightened my work. I hope to keep studying the world around me to learn as much as I can for the sake of art.



### Jon Garza

Security Control  
Room Operator

*Brain Freeze*  
Acrylic and Ink on  
Board

When painting, my inspiration comes from my stomach. I always seem to paint when hungry and the first thing that comes up in a painting is usually something I'm craving. This painting was a result of a hot summer day stuck in a stuffy art studio with barely any air conditioning. Across the street of the building was a fair and they happened to have a snow cone stand. All that was running through my mind was wanting to get a snow cone to cool down. I ended up going across the street and asked for 3 snow cones for my friends and I even though I was the only one in the studio.



## Christina Westpheling

Director of  
Education and  
Community  
Engagement

*Untitled, 2014*  
Wood

### Weird Bird

Birds are flyin' south for winter.  
Here's the Weird-Bird headin' north,  
Wings a-flappin', beak a-chatterin',  
Cold head bobbin' back 'n' forth.  
He says, 'It's not that I like ice  
Or freezin' winds and snowy ground.  
It's just sometimes it's kind of nice  
To be the only bird in town.'

- Shel Silverstein



*Fluid*  
Digital  
illustration on  
cardstock  
11"x14"

### RIZELLE ROSALES, EDUCATION ASSISTANT

**Artist Statement:** Rizelle Rosales is an arts writer, illustrator and musician based in Tacoma. As a proud first-gen Filipina, Rosales aims to bring underrepresented narratives to the forefront of her practice. Samples of her work can be seen in the International Examiner, Human Condition Magazine and Thread Zine.

#### More about *Fluid*

**Model:** Aaron Philip

**About:** Aaron Philip is a model based in NYC. This was drawn in November of 2017, when she was an independent model with a large social media following. She has always been an outspoken advocate for trans rights and representation of QTPOC folks across abilities in the fashion industry. After a year of scheduling shoots and working with other independent photographers, she finally signed with Elite Model Management. She is Elite's first trans model with a disability. She continues to make waves in the industry, and she #WontBeErased.