Thinking Kit 2

Choose one **idea** in an artist or artwork for students to investigate.

Do not try to teach everything about the topic! Just choose a slice of something in the art.

Create a thinking kit for a group of 3 third graders to investigate.

You will enact this kit in class with 3 of your peers. You will **not talk** while you facilitate this with your peers!

Your kit should be made for a real group of 3 third graders to use. That means you need to print as many hardcopy images as needed for 3 people to use. People can share as they would in any 3rd grade classroom. But just be aware that you are preparing for a table of 3 humans.

**Do not wait the day of class to print out your images!** This **always** causes delays.

(!) Be guided by the Text Reading Level example and Yardsticks pg 97-105 for 3rd Grade.

Part One: Mystery Images (like kit 1)

Give your students images to observe and one sentence of written instructions. Don't talk. At first have them organize the images in some order on the table in any way they want. *If I was making a thinking kit about Monet's paintings of the Rouen Cathedral, I would have many prints of the different paintings he did of the cathedral with different light, climate, and time of day.*

Part Two: Guided Viewing (like kit 1 examples from class)

Remain silent. Hand students a note-catcher that guides their observations in some way. This may have a few words or one or two questions on it that guide what you want the students to notice and wonder in the images. They might move the images into new places as they look at them through the lens of your questions. *If I was making a thinking kit about Monet's paintings of the Rouen Cathedral, I might ask students how the paintings look alike and how the paintings look differently. I would ask this because I would want them to notice that they are all the same subject matter, but painted with very different colors and light.*

Part Three: Contextual Information (like kit 2 examples from class)

Still remaining silent, hand your students 4 simple sentences to give them some clues or hints of contextual information about the art, so that they can construct more understanding around the images about the big idea. This is not a deluge of information. This is not a lot of meaningless "fun facts." It is just enough information for the student to understand the intent behind the particular aspect you are presenting of the art. It is **not** information about **all** ideas in the work. If you need to, you can include any other artifacts: more art images, a map, a photograph of the artist working on their art with a caption, a photograph of anything else that helps with the understanding of the artwork, a timeline, etc.

*If I was making a thinking kit about Monet's paintings of the Rouen Cathedral, I might give students sentences that would tell them that Claude Monet painted the same building 40 times in many kinds of weather, at many times of day, because he wanted to see how the weather and daytime would make the building appear differently. I might add a photo of the real cathedral here and a photo of his studio window that looked out at the cathedral. It is more important that they learn* ***WHY*** *he did this. Knowing why an artist did something is so much more important than art terms like "Impressionism."*

Part Four: Discussion Prompts (like kit 2 examples from class)

Remain silent! Now hand your students 3 discussion questions that will help them dig deeper into the meaning of the work. These questions should promote a rich discussion. You should not know all the answers to all of your questions you write. In fact, experiment and try to come up with a question or two for your students which is something you really have no idea how they will answer. That is a sign of a good, thick question. *If I was making a thinking kit about Monet's paintings of the Rouen Cathedral, I might ask students why they think Monet painted the same thing more than once. I might ask what his act reminded them of. I might ask, if they were to paint something more than once to show different times of day, what would they paint and why?*

After you enact this thinking kit with your peers in class, they will discuss its effectiveness and you will take notes.

For homework, you will do a second draft of your kit based on your feedback during this class.

At the end of class, turn in one clean copy of this first draft thinking kit to Anne. Number the pages.

|  |  |
| --- | --- |
|  | ENACTMENT 3 points |
|  | The kit was enacted in the context of research and discussion with participants. |
|  | IDEA 2 points |
|  | The idea is specific and not too large or too vague. |
|  | The idea is about the “why” behind the artists' intent. |
|  | The 4 context sentences prepare students to think deeply for the final discussion.  |
|  | End discussion questions posed invite inquiry and prompt students to ask new questions. |
|  | CLARITY 2 points |
|  | Layers are easy to follow and sequenced to help build cumulative understanding. |
|  | Layers includes clear and simple directions for the participants. |
|  | Text is age appropriate, corresponding to text level indicator. Words are simple, avoiding complex abstractions and suffixes. |
|  | Images are of good quality and easy to view and are labeled (if needed to aid understanding).  |
|  | ARTIFACTS 2 points |
|  | Artifacts (images, text, maps, diagrams, photos) work together to create strong, ideological glue about a big idea. |
|  | There are an abundance of artifacts.  |
|  | Artifacts are accurately and carefully chosen from informed, reliable sources. |
|  | Artifacts help students uncover meaning and thus lessen the need for “explaining” texts. |
|  | TOTAL |