



March 12-14, 1998

"ANCORA IMPARO" (STILL I AM LEARNING)

- Michelangelo

Grade Level: 5

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Length of Unit: 5 lessons, covering approximately two weeks

I. ABSTRACT

This fifth grade unit focuses on the Italian Renaissance, a rebirth in learning. The unit covers in detail the topics outlined in the World Civilization, Geography, Visual Arts, and Music strands of the Core Knowledge Sequence. It explores the influence of ideas from Greece and Rome, and the shift in worldview from Medieval to Renaissance art. Students will be involved in mapping out trade routes, researching the role of the church, and evaluating Renaissance ideals as outlined in *The Prince* by Machiavelli. They will also be exposed to the art and music of the Renaissance and will try their hand at sculpting, painting, and performing.

During the Renaissance unit each student will compile a Aportfolio box@ containing the items they have collected or constructed on their way to becoming the perfect ARenaissance Man@ or ARenaissance Woman.@

II. OVERVIEW

A. Concept Objectives:

1. Students will understand the close relationship between religion and government, and how a society's beliefs influence its policies.
2. Students will explain how the ancient civilizations of Greece and Rome impacted the birth and growth of the Renaissance through art, architecture, science, philosophy and law.
3. Students will recognize how location affected trade and economics and the exchange of ideas between Italy and its surrounding countries.

B. Content to be Covered from the Core Knowledge Sequence:

1. THE RENAISSANCE (under World Civilization)

- a. Islamic scholars translate Greek works
- b. A "rebirth" of ideas from ancient Greece and Rome
- c. New trade and new wealth
- d. Italian city states
- e. Patrons of the arts and learning

(1) The Medici Family and Florence

(2) The Popes and Rome

a. Leonardo da Vinci; Michelangelo

b. Renaissance ideals and values as embodied in:

(1) The Courtier by Castiglione: the "Renaissance Man"

(2) The Prince by Machiavelli: real-world politics

2. POLITICAL GEOGRAPHY OF EUROPE (under Geography)

- a. Great Britain: England
- b. Portugal
- c. Spain
- d. France
- e. Germany
- f. Austria
- g. Balkan Peninsula, including Greece

1. ELEMENTS OF ART (under Visual Arts)

a. Perspective

(1) Linear Perspective

- (a) developed during the Italian Renaissance
- (b) the vantage point or point-of-view of the viewer
- (c) convergence of parallel lines toward a vanishing point; the horizon line
- (d) recommended works: Raphael, "The Marriage of the Virgin" and Leonardo da Vinci, "The Last Supper"

1. THE ART OF THE RENAISSANCE (under Visual Arts)

- a. The shift in world view from medieval to Renaissance art
- b. The influence of Greek and Roman art on Renaissance artists
- c. Genres: portraits; fresco; Madonna
- d. Italian Renaissance
- e. Recommended works:

(1) Drawing: Leonardo da Vinci

(2) Paintings: Sandro Botticelli; Leonardo da Vinci; Michelangelo; Raphael

(3) Sculpture: Donatello; Michelangelo

(4) Architecture: The Florence Cathedral, dome designed by Filippo Brunelleschi; St. Peter's in Rome

1. APPRECIATION (under Music)

- a. Listening to various types of music, with attention to the relation between elements of music and mood or effect of the music

(1) Music from the Renaissance, such as:

- (a) "Greensleeves" (folk tune)
- (b) lute songs by John Dowland
- (c) choral works of Josquin Des Prez
- (d) madrigals of Claudio Monteverdi
- (e) dances of Michael Praetorius

A. Skills to be Taught:

- 1. Vocabulary
- 2. Cause and effect relationships
- 3. Mapping
- 4. Analyzing information (about the role of government and the church)
- 5. Recognizing and drawing using linear perspective
- 6. Identifying famous artworks and their creators
- 7. Listening to and categorizing church music, madrigals and dances
- 8. Writing poetry
- 9. Role playing, taking different points of view
- 10. Note-taking

III. BACKGROUND KNOWLEDGE

A. Teacher resources:

- 1. Henry, Derrick. The Listener's Guide to Medieval and Renaissance Music. New York, NY: Facts on File, 1983.
- 2. Machiavelli, Niccolo. The Prince. New York, NY: Bantam Books, 1966.
- 3. Mee, Charles. Lorenzo De' Medici. New York, NY: Harper and Row, 1969.
- 4. Mundy, Simon. The Usborne Story of Music. London: Saffron Hill, 1980.
- 5. The Renaissance: Maker of Modern Man. National Geographic Society, 1970.

A. Prior Knowledge for Students (as listed in the Core Knowledge Sequence):

- 1. Grade 2: World Civilization
 - a. Ancient Greece
- 2. Grade 3: World Civilization
 - a. Ancient Rome
 - b. Geography of the Mediterranean Region
- 1. Grade 4: World Civilization
 - a. Europe in the Early Middle Ages
 - b. Europe in the Middle Ages
- 1. Grade: Music
 - a. Appreciation

(1) The orchestra

(a) review families of instruments

(2) Listening to various types of music

5. Grade 5: World Civilization

a. European Exploration, Trade, and the Clash of Cultures

IV. RESOURCES

A. Teacher Materials:

1. Chase, Marilyn. The Italian Renaissance. St. Louis, MO: Milliken Publishing Company.
2. The Giant Music House, Level 5. Fairfax, VA: Fairfax County Public Schools, 1984.

A. Books:

1. Konigsburg, E.L. The Second Mrs. Giaconda. New York, NY: Aladdin Paperbacks, 1975.
2. Machiavelli, Niccolo. The Prince. New York, New York: Bantam Books, 1966.

A. Periodicals:

1. Introduction to the Renaissance. Rpts. from Calliope: World History for Young People. Peterborough, NH: May/June 1994.

A. Video:

1. Masters of Illusion. Washington, D.C.: National Gallery of Art, 1991. VHS, 30min., color.

V. LESSONS

A. Lesson One: Beginnings of the Renaissance, a "rebirth" of ideas from ancient Greece and Rome. (1 to 2 days)

1. Objective/Goal:

- a. The student will locate Italy on a world map.
- b. The student will map out the major city-states of Italy.
- c. The student will use an atlas to locate Italy's trading partners during the Renaissance.
- d. The student will see how the translation of Greek works helped spread classical ideas throughout Italy.

2. Materials:

- a. Student atlases
- b. Colored pencils
- c. Copies of the Map of Renaissance Italy (appendix A) for each student.
- d. Copies of Calliope, May/June for each student.
- e. Copies of "Renaissance in a Box" Project sheet (appendix I) for each student.

3. Key Vocabulary:

Renaissance, city-states, the Pope

4. Procedures/Activities:

- a. Place the following words on the blackboard: Naples, Sicily, Florence, Venice, Milan, Genoa, Corsica, Mantua, Sardinia, Sienna, Ferrara, and Rome and ask the students what these words may have in common.
- b. Hand out Appendix A to each child and, using the overhead, plot out the cities and the areas they controlled. (Note that Rome was the ruling city of the Papal States.) You may want to have students add the city of Urbino, in the States of the Church, to their maps since it is mentioned in later lessons.
- c. Have students use the atlases to add the following bodies of water to their maps: the Adriatic Sea, the Mediterranean Sea, and the Tyrrhenian Sea.
- d. Discuss how Islamic scholars helped translate and preserve Greek works of philosophy, astronomy, poetry and mathematics.
- e. Using atlases, have the students mark the location of the following countries with which Italy traded: Spain, Portugal, Greece, England, France, Germany, Austria, Egypt, and Turkey. How did Italy's location on the Mediterranean Sea give it an advantage along trade routes? (Note: Italy was centrally located between England and the East.)
- f. Read together in Calliope: "A Time of Discovery and Rediscovery" (pp. 4-9) by Nancy Day.
- g. In their Social Studies spirals, have students assess how the translation of Greek works helped bring about a "rebirth" in learning, or ask the students to explain in writing how Italy's location helped it to prosper. Share the responses.
- h. Hand out Appendix I to each student and answer any questions they may have.

5. Evaluation/Assessment:

- a. Check maps for accuracy.
- b. Assess paragraphs for understanding on the influence of Islamic scholars and the meaning behind the Renaissance.
- c. Assess paragraphs for understanding on how Italy's location aided its commercial growth.

1. Standardized Test/State Test Connections:

- a. The student will use maps and globes to put information in a spatial perspective.
- b. Students will analyze other cultures in terms of demographic issues. They will study other peoples, places, societies, and regions to understand different cultures and points of view.

B. Lesson Two: Renaissance Government (2 to 3 days)

1. Objectives/Goal:

- a. Students will understand how city-states operated like small countries.
- b. Students will recognize how competitiveness contributed to the wealth of certain city-states.
- c. Students will become familiar with members of the Medici family of Florence and their impact on the arts of the Renaissance.
- d. Students will evaluate Renaissance ideals and values as embodied in *The Prince* by Machiavelli.

2. Materials:

- a. Copies of Rulers and Their Cities (Appendix B) for each student
- b. Copies of The Medici Family Tree (Appendix C) for each student
- c. Copies of The Medici Rulers (Appendix D) for each student
- d. Excerpts from *The Prince* by Machiavelli
- e. Copies of Calliope, May/June for each student

3. Key Vocabulary:

Doge, aggrandizement, treachery

4. Procedures/Activities:

- a. List the five major city-states on the blackboard: Florence, Naples, Venice, Milan, and the Papal States. Explain that each city-state had a different form of government and was usually ruled by one strong family.
- b. In groups, have students brainstorm about what makes a great ruler. Share ideas.
- c. Hand out copies of Appendix B and have kids fill in their sheet as you cover the rulers of each city-state and their duties. Based on their brainstorming, which city-states had great rulers?
- d. Introduce students to the Medici dynasty. Hand out Appendix C.
- e. Discuss why some members of the Medici family made great rulers while others did not. Hand out Appendix D and fill in the positive and negative attributes of each Medici ruler.
- f. Have students read together in Calliope "What Makes A Great Ruler?" (p. 11) by Michael Maschinot.
- g. Introduce students to Niccolo Machiavelli.
- h. Split students into groups of four or five and give each group a different excerpt to read from The Prince by Macchiavelli. Have one student from each group record the basic idea of what their group read. Have another child from each group report the findings to the class. (Note: Macchiavelli wrote The Prince for Lorenzo de' Medici, grandson of Lorenzo the Magnificent, but he never acknowledged the book.)
- i. As a class, analyze all the excerpts by discussing Machiavelli's perception of a Renaissance ruler. How do Renaissance rulers compare with rulers of today?
- j. Pick five students to act out (or just read) the parts of the play in Calliope "What Makes A Great Ruler?" (pp. 12-15).
- k. Ask students to answer this question in their Social Studies spiral: "What makes a great Renaissance ruler?"

5. Evaluation/Assessment:

- a. Observations of group work and individual assessment: views.
 - b. Assess students' spirals and how well they defended their position on what makes a great Renaissance ruler.
1. Standardized Test/State Test Connection:
- a. The student will develop an historical perspective on the contemporary world.
 - b. The student will know the traditions shaping political thought.
 - c. The student will recognize and explain governmental systems of representative countries of the world.

C. Lesson Three: The Role of the Church (2 to 3 days)

1. Objectives:

- a. Students will recognize the role the Catholic church and the role its Popes played in government.
- b. Students will recognize the impact the Catholic church and its Popes had on the arts and learning.

1. Materials:

- a. Copies of Popes of the Renaissance (Appendix E) for each student
- b. Overhead #6 from The Italian Renaissance
- c. Copies of page 6A for each student from The Italian Renaissance
- d. Eight index cards with the names of each of the four major Renaissance Popes written on two cards
- e. Eight copies of Epitaph For Pope (Appendix F) for each student

1. Key Vocabulary:

papacy, indulgences, basilica, commissions, the Vatican, epitaph

2. Procedures/Activities:

- a. Introduce the lesson by asking the students to tell you all they know about Christianity.
- b. In small groups, ask the kids to brainstorm the qualities of a great Pope. (Note: Popes of the Renaissance were highly educated and considered royalty.) How do these qualities differ from those of a great Renaissance ruler?
- c. Discuss why the church was so strong. (Few kings were as intellectual as the Popes were. The common man could not read. The church made money by collecting taxes and selling indulgences. Church leaders were considered the voice of God.)
- d. Hand out appendix E to each student and ask him or her to take notes as you introduce them to the Renaissance Popes. Use overhead #6.
- e. Hand out page 6A to each student and ask them to fill in the blanks using their notes.

- f. Split the class into eight groups. Give each group an index card with one of the Pope's names on it and a copy of Appendix F. Ask each group to write an epitaph for their Pope's tomb. Each epitaph should reflect how the particular Pope helped to promote the arts in Renaissance Italy. (You will have two epitaphs for each Pope.)

5. Evaluation/Assessment:

- a. Check handout 6A.
- b. Evaluate the epitaphs for understanding the influence of a particular Pope.
- c. For homework, ask students to write a paragraph on who was the greatest Renaissance Pope. They should be able to defend their choice.

6. Standardized Test/State Test Connections:

- a. The student will evaluate and defend positions about issues involving personal, political, and economic rights.

B. Lesson 4: Architecture and its Link to the Past (1 to 2 days)

1. Objectives:

- a. Students will recognize a change in architecture from gothic spires to cathedral domes.
- b. Students will plot a vantage point and attempt to design a structure using convergent, parallel lines.

1. Materials:

- a. Various pictures (at least five) of "flat" buildings
- b. Various pictures (at least five) of "three-dimensional" buildings
- c. Large pieces of white paper
- d. Rulers

1. Key Vocabulary:

perspective, linear perspective, vanishing point, convergent, parallel

4. Procedures/Activities:

- a. Tape the pictures of the buildings to the blackboard. Let the students look them over carefully. Tell the students you want to split the pictures up into two groups based on the way the artist drew them. How would they group the pictures?
- b. Split the pictures into two groups according to the students' directions. Discuss why the students split the pictures as they did.
- c. Introduce the students to Filippo Brunelleschi and tell them the story of how he redeveloped the technique for representing three-dimensional figures on a flat surface, based on Greek writings.
- d. Demonstrate how to plot a vantage point, how to draw convergent lines toward the vantage point, and how to draw parallel lines running across the convergent lines. Demonstrate how to use these lines to construct a structure.
- e. Have students construct their own structure using the same steps.
- f. Have students look at the drawings on the board again. Can they figure out where the vantage point is?

5. Evaluation/Assessment:

- a. Assess students' drawings for understanding of linear perspective.

6. Standardized Test/State Test Connections:

- a. Students will participate in oral critiques and use other strategies to view art.
- b. Students will see art works from different cultures and make connections between art objects and time, place, and origin.

E. Lesson Five: Painting and Sculpture of the Renaissance (4 to 5 days)

1. Objectives:

- a. Students will differentiate between medieval art and Renaissance art.
- b. Students will understand the influence Greek and Roman art had on Renaissance artists.
- c. Students will become familiar with the different genres of Renaissance art.

1. Materials:

- a. Posters and pictures of various Renaissance works as recommended in the Core Knowledge Sequence (artwork by Leonardo da Vinci, Sandro Botticelli, Michelangelo Buonarroti, and Raphael)
- b. Large pieces of white paper
- c. Watercolors for each child
- d. Copies of Appendix G for each student
- e. The video Masters of Illusion
- f. Overheads #7, #8, and #9 from The Italian Renaissance
- g. A bar of soap for each student
- h. A metal spoon for each student

3. Key Vocabulary:

masterpiece, illusion, point of view, canvas, fresco, veneer

4. Procedures/Activities:

- a. Place several pictures of Renaissance art on the walls. Have children walk around and view the art pieces as if they were in a museum. (You may want to review museum procedures before starting this activity.) As the children walk around have them assess the works of art using Appendix G.
- b. Have students return to their seats and discuss how they felt about the pictures.
- c. Introduce the students to each of the artists whose artwork is on display and tell them they will be learning more about each of these men.
- d. Watch the video, Masters of Illusion.
- e. Show overhead #7 to the students and discuss how apprenticeships worked during the Renaissance. Emphasize the fact that paintings were often completed by more than one artist.
- f. Using overhead #8, lead children into a discussion of Leonardo da Vinci - the perfect "Renaissance Man." Focus on his diversity as an artist, scientist, and engineer.
- g. In their social studies spirals (or for homework), have students answer this question: "Do you think Leonardo would have felt more at home in society today than during his own lifetime? Why or why not?" Have students sign their work in "mirror writing," just like Leonardo used to do.
- h. Using overhead #8, lead children into a discussion of Michelangelo Buonarroti. Emphasize the fact that he preferred sculpting to painting, but is well-known for his pictures on the walls of the Sistine Chapel.
- i. Activity: Give each child a bar of soap and a metal spoon. Ask them to examine the block carefully, turning it over in their hands, until they imagine a figure of some sort. Now have them carve what they see!
- j. Activity: Have students tape a large sheet of white paper to the bottom of their desk. Using water colors, have them paint an angel while laying on their backs. Display the pictures on the ceiling of your classroom.
- k. Have students write in their social studies spiral about their painting experience. Or ask students to write a journal entry as if they were Michelangelo at the end of a day's work. (Note: Michelangelo refused to let people watch him work on the Sistine Chapel and locked the door behind him each day.)

5. Evaluation/Assessment:

- a. Assess student responses to the question on Leonardo da Vinci.
 - b. Assess student journal entries for Michelangelo.
 - c. Assess student artwork.
1. Standardized Test/State Test Connections:
- a. Students will look at the art of recognized artists and respond in a variety of ways.
 - b. Students will learn how to use components and concepts to make art and recognize how artists used them.
 - c. Students will form opinions based on their own experiences and knowledge.

F. Music Lessons: Music of the Renaissance (covers a two week period, can be taught in music class or by the classroom teacher)

1. Objectives:
- a. Students will identify and recognize musical differences in Renaissance music.
 - b. Students will identify and recognize instrumental differences in Renaissance music.
 - c. Students will explain how instruments of the Renaissance differ from instruments of today.
 - d. Students will be able to name four major Renaissance composers and identify their music.
 - e. Students will learn to dance a Renaissance social dance with partners.
 - f. Students will learn to dance around a maypole.
 - g. Students will become familiar with the historical context of Scarborough Faire and Greensleeves.
 - h. Students will learn to play one Renaissance tune on their recorder.
 - i. Students will take part in a showcase (sing, dance, play the recorder) to show what they have learned about the music of the Renaissance.
1. Materials:
- a. Recorders
 - b. Tapes or CDs of musical selections from the Renaissance
 - c. Dance steps to Heart's Ease from The Giant Music House, Level 5
 - d. Copies of Fanfare for each child from The Giant Music House, Level 5
 - e. Steps to the Maypole Dance from The Giant Music House, Level 5
 - f. A maypole with ribbons
 - g. Copies of 5th GRADE RENAISSANCE MUSIC TEST (Appendix H, two pages) for each student

3. Key Vocabulary:

- a. Music vocabulary: madrigal, mass (kyrie, gloria, agnus dei, benedictus), chant, text painting
 - b. Dance moves: reverence, siding, arming, partners, opposite
- a. Instruments: schaum, sackbutt, viol, lute, harpsichord, clavichord, krumhorn
- b. Music text: discourteously, Greensleeves, faire, coat of mail

4. Procedures/Activities:

- a. Listen to Greensleeves, sing it, and discuss the meaning of the words.
- b. Listen to Greensleeves again, identify Renaissance instruments, and discuss the similarities and differences between the instrumentation of then and now.
- c. Listen to choral works by Josquin Des Prez (example: the Mass, Missa L'Homme).

Discuss how he brought tunes of the day into church and gave them secular words.

(Note: only men sang in church at this time and instruments were not used.)

- d. Listen to lute music by John Dowland. Share the biography and photos of his original music on the flap of his CD.
- e. Listen to the dance music of Michael Praetorius. Discuss the differences of outdoor and indoor dance style and instrumentation. Share the biography on the flap of his CD.
- f. Listen to the madrigals of Claudio Monteverdi. Copy the text of one of his madrigals in both Italian and English. Read the words in both languages out loud with the students. Discuss text painting.
- g. Listen to the church music of Claudio Monteverdi. Share the biography on the flap of his CD. (Note: he was the first composer to include female voices in church music.)
- h. Listen again to the music of Monteverdi and discuss the differences between secular madrigals and choral church music.
- i. Play the music of Josquin, Dowland, Praetorius, and Monteverdi. Ask students to identify each piece as choral church music, lute music, dances, or madrigals. Ask students to identify the composer, if they can.
- j. Teach the dance steps to Heart's Ease from The Giant Music House, Level 5 book. Practice often.
- k. Have students learn Fanfare on their recorders.
- l. Listen to Scarborough Faire and discuss the historical context. Enrichment: have the students learn this song on their recorders.
- m. Teach the steps to the Maypole Dance to the tune of Scarborough Faire. Practice often.
 1. Evaluation/Assessment:
 - a. Performance assessment on dance steps to Heart's Ease.
 - b. Performance assessment on recorders to Fanfare.
 - c. Written test on instrumentation, composers and types of music. (See Appendix H)
 1. Standardized Test/State Test Connections:

None

VI. CULMINATING ACTIVITY

A. Renaissance Box:

Have students bring in a shoe box at the beginning of the Renaissance unit. In this box they should put any items that may prove they are the "perfect" Renaissance man or woman. Give each child a copy of Appendix I so they know the exact types of items they should be collecting over the weeks.

B. Performance:

Invite parents into the school to view a performance of Heart's Ease, listen to Fanfare and other recorder tunes, and watch a Maypole Dance. Have students dress in appropriate period costumes. (A complete outline of period costumes can be found in The Giant Music House, Level 5 book.) Consider inviting parents to stay for a banquet of Renaissance foods.

C. Read Aloud:

Over the two-week period consider reading out loud to the students the book The Second Mrs. Gioconda by E.L. Konigsburg. This book exposes readers to a slice of Renaissance life through the antics of Leonardo da Vinci's apprentice. It is easy to read and inspires thoughtful discussions.

VII. HANDOUTS/STUDENT WORKSHEETS

Appendices A - I.

VIII. BIBLIOGRAPHY

A. Books:

Henry, Patrick. The Listener's Guide to Medieval and Renaissance Music. New York, NY: Facts on File, 1983.

Hirsch, Jr. E.D. What Your 5th Grader Needs to Know. New York, NY:

Dell Publishing, 1993. ISBN 0-385-31464-7

Jardine, Lisa. Worldly Goods. New York, NY: Doubleday, 1996.

Konigsburg, E.L. The Second Mrs. Gioconda. New York, NY: Aladdin Paperbacks, 1975. ISBN 0-689-70450-X

Machiavelli, Niccolo. The Prince. Trans. Daniel Donno. New York, NY: Bantam Books, 1966. ISBN 0-553-21278-8

Mee, Charles. Lorenzo De' Medici. New York: Harper and Row, 1969.

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Tintori, Giampiero. Musical Instruments. Wigston, Leicester: Magna Books, 1990.

The Renaissance: Maker of Modern Man. National Geographic Society, 1970.

B. Magazines:

Introduction to the Renaissance. Rpts. from Calliope: World History for Young People. Peterborough, NH: May/June 1994.

C. Teaching Materials:

Chase, Marilyn. The Italian Renaissance. St. Louis, MO: Milliken Publishing Company, ISBN 1-55863-523-8

Larsen, Linda. Renaissance Thematic Unit. Huntington Beach, CA: Teacher Created Materials, Inc., 1994. ISBN 1-55734-580-5

The Giant Music House, Level 5. Fairfax, VA: Fairfax County Public Schools, 1984.

Handbook of the Renaissance. New York, NY: Early Music America, 1989. ISBN 0-9626075-0-9

Music and You. New York, NY: Macmillan Publishing Company, 1991.

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D. Music:

Renaissance Time. Arranged by Gerald Burakoff and Willy Strickland. Sweet Pipes, Inc., 1983.

E. Suggested CDs:

The Delles Consort. Madrigal Masterpieces. New York, NY: Omega Record Group, 1992.

New London Consort. Praetorius: Dances from Terpsichore. New York, NY: Division of Polygram Records, 1986.

The Tallis Scholars. Josquin: L'homme arme' Masses. Oxford, England: Gimmell Records, 1989.

O'Dette, Paul. John Dowland: Complete Lute Works, Vol.4. Germany: Harmonia Mundi, 1996.

F. Video:

Masters of Illusion. Washington, D.C.: National Gallery of Art, 1991. VHS, 30min., color.

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