



March 13-15, 1997

Art & Artists: An Appreciation

For Fourth Grade

Grade Level: 4

Presented by: Tina Gullo, Schertz Elementary, Schertz, TX and Cynthia Hartman Wells, Hawthorne Elementary, San Antonio, Texas

Length of Unit: 13 Lessons

ABSTRACT

This fourth-grade unit is designed to **supplement** your existing units on the following civilizations found in the Fourth Grade Core Knowledge Sequence: Middle Ages, Islam, Africa, China, American History. We designed "Arts and Artists" in this manner because art is NOT created in isolation. Thus, it follows that art should not be taught in isolation.

Humans make things for many reasons. People create things for a specific purpose, to give themselves pleasure, or as a tribute of an event that occurred.

Art should touch our feelings, and give some sense of spiritual experience. This unit is designed to give children tools with which to discuss and appreciate art.

II. OVERVIEW

A. Key Concepts:

1. Art must be appreciated.

Art is a reflection of its creator

3. Art reflects the complex nature of a given culture.

Goals:

The student will develop an appreciation of art and artists.

2. The student will understand that art is a reflection of, and/has an effect upon, the artists and his culture

The student will develop an understanding of art, not only through the elements, but through a historical perspective.

Unit Outline:

Lesson One: The Elements of Art

2. Lesson Two: Medieval Religious Art

Lesson Three: Illuminated Manuscripts of the Middle Ages

4. Lesson Four: The Bayeux Tapestry

Lesson Five: The Unicorn Tapestry

6. Lesson Six: Gothic Architecture

Lesson Seven: Islamic Architecture

8. Lesson Eight: Art of Africa

Lesson Nine: Art of China: Calligraphy, Silk Scrolls and Porcelain

Lesson Ten: Portraits of the American Revolution

11. Lesson Eleven: The Crossing of the Delaware

Lesson Twelve: Jefferson's Monticello

13. Lesson Thirteen: Culminating Activity: Museum Trip

Our unit will review and utilize all the elements that students learned and experienced in kindergarten through Grade Three. The fourth graders will expand upon and apply previous knowledge in a historical and cultural context.

III. BACKGROUND

Background Information on the Basic Elements of Art:

In order to appreciate the many types of art studied within this unit, the students need to have a working knowledge of the basic elements of art. It is assumed that these elements have been covered in the early grades. Thus, a basic review is all that will be necessary.

1. Shape: a two dimensional area having identifiable boundaries created by lines, color, value changes, or some combination of these. Shapes can be geometric or organic, positive and negative.

2. Lines: the path of a moving point; a mark made by a tool as it is drawn across a surface. Line motifs are made of six basic lines: vertical, diagonal, and horizontal straight lines; constant and varying curved lines, and the point.

3. Color: Review primary, secondary, warm, cool and neutral colors. Color helps to define shape and space. It is also used to convey emotion.

4. Texture: the way an object feels or looks like it feels.

5. Light and Shadow: may be used to create contrasts, focus our attention, create a mood, and/or effect our emotions.

6. Space: uses two dimensional (height, width) and three dimensional (height, width, depth) shapes to create depth or background.

7. Pattern: repetition, rhythm, movement.

8. Balance: objects in the work are equal on each side.

9. Design: how the elements of art work together.

IV. RESOURCES

A. Middle Ages Art

- Backhouse, J. The Illuminated Manuscripts. Oxford: Phaidon Press Limited, 1979. (ISBN 0-7148-1969-7)
2. Deuchler, F. Gothic Art. New York: Universe Books, 1973. (ISBN 0-87663-172-3)
- Erlande-Brandenburg, A. Gothic Art. New York: Harry N. Abrams, Inc., 1983. (ISBN 0-8109-0631-7)
4. Freeman, M.B. The Unicorn Tapestries. New York: Helvetca Press, Inc., 1976. (ISBN 0-87099-147-7)
- Grape, J. The Bayeux Tapestry. New York: Prestel, 1994.
6. Martindale, A. Gothic Art. London: Thames and Hudson, Ltd., 1967. (ISBN 0-500-20058-0)
- Meehan, B. The Book of Kells. London: Thames and Hudson Ltd., 1994. (ISBN 0-500-27790-7)
8. Robb, D.M. The Art of the Illuminated Manuscript. New Jersey: A.S. Barnes and Co., 1973. (ISBN 0-498-01118-6)
- Williamson, J. The Oak King, the Holy King, and the Unicorn. New York: Harper and Row Publishers, 1948. (ISBN 0-06-015530-2)

Islamic Art

- Blair, S.S. & Bloom J.M. The Art and Architecture of Islam, 1250-1800. New Haven: Yale University Press, 1994. (ISBN 0-300-05888-8)
- Grube, E.J. The World of Islam. New York: MacGraw-Hill Book Co., 1966.
- Shabbas, A. The Arabs: Activities for the Elementary School Level. Berkeley: Arab World and Islamic Resources, 1991.
- Teaching About Islam and Muslims Council on Islamic Education. Fountain Valley, Calif, 1993. (phone-714-839-2929)

African Art

- Abiodun, R. (Ed). The Yoruba Artist. Smithsonian Press Institution, 1994. (ISBN 1-56098-340-X)
- Coen, R.N. The Black Man in Art. Minneapolis: Lerner Publishing Co., 1970
- Corwin, J.H. African Crafts. New York: Franklin Watts Publishing, 1990. (ISBN 0-531-10846-5)
- Thompson, R.F. African Art in Motion. University of California Press, 1974. (ISBN 0-520-03844-4)
- New World Encyclopedia. 1995 ed. vol.1

Chinese Art

- The Getty Center for Education in the Arts. Multicultural Art Prints Series (MAPS 1: Pacific Asian Art) Teacher's Guide, 1991. (ISBN 1-56290-026-9)
- Glabok, S. The Art of China. New York: MacMillan Press, 1973. (ISBN 0-02-736170-5)

Long-Yien Chang, L. Four Thousand Years of Chinese Calligraphy. Chicago: University of Chicago Press, 1990. (ISBN 0-226-10111-8)

Yu, W.F. Walking to Where the River Ends. Hamden: Shoe String Press, Inc, 1980.

New World Encyclopedia. 1995 ed.

Patriotic Art

Adams, W.H. Jefferson's Monticello. New York: Albertville Press, 1983.

Coen, R.N. American History in Art. Minneapolis: Lerner Publications Co, 1966.

Groseclose, B.S. Emanuel Leutze, 1816-1868: Freedom is the Only King. Washington D.C.: Smithsonian Institution Press, 1975. For sale by the Superintendent of Documents, United States Government Printing Office, Washington D.C. 20402. Stock number 047-003-0036-9)

Stebbins, T.S. A New World: Masterpieces of American Painting 1760-1910. Boston: Museum of Fine Arts, 1983. (ISBN 0-87846-234-1)

Children's Books

Illuminations by Jonathan Hunt

Denys, J. Goha. Cairo: Hoopoe Books, 1993. (ISBN 977-5325-13-7)

LESSONS

Lesson One: Review the Elements of Art

Objectives

Students will name and discuss the elements of art.

b. Students will understand the importance of these elements as a manner of appreciating art.

Materials

Large piece of butcher paper (to make class chart)

Markers, crayons, glue

Background Information

Refer to previous page for brief review of information on the elements of art. (Remember, children studied these extensively in grades K-3!)

Procedures

Show examples of art studied in grades K-3 that demonstrate the elements of art.

"Who can name one of the elements of art?" Make a list of the elements on the board as the children name them.

Ask students, "Which of these works of art best demonstrates the use of shape? Why?"

Ask students, "Which of these works of art best demonstrates the use of line? Why?"

Ask students, "Which of these works of art best demonstrates the use of texture? Why?"

Ask students, "Which of these works of art best demonstrates the use of light and shadow? Why?"

Ask students, "Which of these works of art best demonstrates the use of space? Why?"

Ask students, "Which of these works of art best demonstrates the use of pattern? Why?"

Ask students, "Which of these works of art best demonstrates the use of balance? Why?"

Ask students, "Which of these works of art best demonstrates the use of design? Why?"

Discuss the importance of the elements (they help us talk about pieces of art).

Make class chart of the elements. (See Appendix A) In pairs, have students write a definition for one element. Share. If acceptable to the class, post the definition on the chart.

Evaluation/Activity:

Students work independently on the attached worksheet, "Why the elements of art are important."

Students choose one element of art to illustrate. (Be sure to have at least one example for each element).
Glue student examples on the third column of class chart. Leave chart up all year as a reference.

Standardized Test Connections:

Chart reading, reasonableness, higher-level thinking (analysis, synthesis, evaluation)

Lesson Two: The Religious Nature of Middle Ages Art

Objectives

Students will apply the elements of art.

b. Students will reflect upon and appreciate the religious nature of Medieval art.

Students will understand the historical perspective behind the religious art of the Middle Ages.

Materials

Assorted books on Medieval art

Student journals

Background Information

Refer to Appendix B. This lesson should be taught *after* lessons on:

The development in history of the Christian Church

Growing power of the pope (Bishop of Rome)

2. Arguments among Christians; split into Roman Catholic Church and Eastern Orthodox Church

Conversion of many Germanic peoples to Christianity

4. Rise of monasteries; preservation of classical learning

Charlemagne temporarily unites the western Roman Empire

800 A.D., crowned Emperor by the pope; the idea of a united "Holy Roman Empire"

Charlemagne's love and encouragement of learning

(Taken from the Core Knowledge Scope And Sequence, Grade 4)

Procedures:

Refer students back to class-created chart of the elements. Review, "What are the elements of art?"

Review the unit of study you are currently working on (the Middle Ages).

Pass out books on the Middle Ages. Tell students, "You are going to research the ART you find in these books. Your job as detectives is to uncover a common theme."

Allow students to investigate the books. They may work in partners. Encourage discussion about what they see. After ten to fifteen minutes, each group should choose a work of art from their books to share with the class.

Have students regroup. Let partners share the works of art they found. Children should point out any distinctive elements of art they find.

Ask class, "Does anyone notice what all these works of art have in common?" Lead discussion towards the religious nature of the art.

Ask class, "How has the culture of the Middle Ages effected the art? Why do you think this happened?"

Evaluation/Activity

Show students an example of the "Madonna and Child." (There are too many examples to list here.)

In the students' journals, have them answer the following questions. "What elements do you see in this work of art? Give specific, detailed descriptions." "How has the culture of the Middle Ages effected the work you see before you?"

Extension

Have class draw or paint pictures on topics of their choice. Then, discuss and evaluate how their own culture effects their own art work.

Standardized Test Connections

Descriptive writing, higher-level thinking skills (analysis, synthesis, evaluation)

Lesson Three: Illuminated Manuscripts

(This lesson will take two to three days.)

Objectives

Students will apply the elements of art.

Students will reflect upon and appreciate the religious nature of Medieval art.

Students will understand the historical perspective behind the religious art of the Middle Ages.

Students will create their own illuminated manuscript.

Materials

Recommended books on Illuminated Manuscripts:

[The Art of the Illuminated Manuscript](#) by David M. Robb

[The Book of Kells](#) by Bernard Meehan

Student journals

[Art Activities For Becoming Art Smart](#)

Scissors, rulers, markers, lined writing paper, tagboard, colored pencils, gold and silver paint pens.

Background Information

See Appendix C. This lesson should be taught *after* lessons on:

Rise of monasteries; preservation of classical learning

(Taken from the Core Knowledge Scope and Sequence, Grade 4)

Procedures

Review monasteries as centers of classical learning. Ask children, "What types of things do we need to learn?" Continue discussion until a student mentions "books."

Tell students, "Today we are going to look at books from the Middle Ages." Reveal that few people could read in the Middle Ages, and all books were religious in nature. (Refer back to lesson 2 on religious art).

Ask students, "Do you think books are a form of art? Why or why not?" Make a list on the board of reasons. (See chart below)

Start examination of Illuminated Manuscripts. First, write the words "Illuminated Manuscript" on the board. See if children can guess the meaning of the words, and how they may apply to what they are about to learn.

Next, show children examples of Illuminated Manuscripts, and discuss them from the standpoint of the elements. Ask students, "What elements do you see in this piece of art?" Refer students back to class-created chart of the elements. Discuss.

Tell children about the content of the manuscripts. First, talk about how scribes copied the words of the Bible in Latin. Discuss how the writing looks compared to today's manuscript.

Next, discuss the illustration. Focus on the abstract forms, and see if children can identify animals, plants, and humans within the illustrations.

Share with students how Illuminated Manuscripts are descendants of the books we read today.

Review chart on "Do you think books are a form of art?" Revise any statements made in light of lesson learned.

Introduce class to [The Book of Kells](#). Have children apply generalizations learned about Illuminated

Manuscripts to this work of art (elaborate illustrations and writings of the Bible). Tell class about The Book of Kells.

Evaluation/Activity

Display sections of The Book of Kells for all the children to see.

In the students' journals, have them answer the following questions:

"What elements do you see in this work of art? Give specific, detailed descriptions."

"Why is The Book of Kells considered an Illuminated Manuscript?"

"How has the culture of the Middle Ages affected the work you see before you?"

Have children make illuminated initials.

See Activity 28 "Medieval Alphabet Soup" in Art Activities For Becoming Art Smart, pp. 87-88

While this may seem like a long, involved art activity, it also reinforces how immense of a task it was to create an Illuminated Manuscript!

Extension

Have children write a descriptive essay about their Illuminated Initial. These essays can be edited, revised, published and turned into an Illuminated Manuscript for your classroom to enjoy.

Read Illuminations by Jonathan Hunt.

Standardized Test Connections

Pre-writing, pre-planning strategies; chart reading; word analysis; higher-level thinking skills (analysis, synthesis, evaluation).

Lesson Four: The Bayeux Tapestry

Objectives

Students will apply the elements of art.

b. Students will understand the historical perspective behind the art of the Middle Ages.

Student will create their own Bayeux tapestry.

Materials

The Bayeux Tapestry by Wolfgang Grape. (Excellent resource!)

Meter sticks (for measurement activity), masking tape (to mark distance)

Long sheet of butcher paper (at least 30 feet)

Pencils, paint, paintbrushes

Student journals

Background Information

Refer to Appendix D. This lesson should be taught *after* lessons on:

The Norman Conquest

the region of Normandy

William the Conqueror

3. Anglo-Saxons

Battle of Hastings, 1066

(Taken from the Core Knowledge Scope and Sequence, Grade 4)

4. Procedures

Review the Norman Conquest and the Battle of Hastings.

Tell students, "Today we are going to look at a Tapestry from the Middle Ages." Write the word "Tapestry" on the board, and ask if any children have heard of this word before or knows what it means.

Pass out plain white, legal size paper. Give children 10 minutes to illustrate the sequence of events in the Battle of Hastings.

d. Share illustrations. (Most children will divide their illustration into separate sections.) Review the saying "A picture is worth a thousand words."

Show photographs of the Bayeux Tapestry. (The Bayeux Tapestry by Wolfgang Grape is an excellent source!) Begin class examination of art purely from the standpoint of the elements. Ask students, "What elements do you see in this piece of art?" Refer students back to class-created chart of the elements.

Tell children about the Bayeux Tapestry. Four points to reinforce are: (1) that it is a woven work of art; (2) the pictures are realistic rather than abstract in nature; (3) that it is one *continuous* piece of art; and (4) that it is 70 meters long.

Take class outside and measure how long 70 meters is. Possibly mark the distance from your classroom door to another point.

Tell children the story the Bayeux Tapestry depicts. Encourage children to actively participate and make observations about the Tapestry.

Activity/Evaluation

Display sections of The Bayeux Tapestry for all the children to see.

In the students' journals, have them answer the following questions. "What elements do you see in this work of art? Give specific, detailed descriptions." "What is unique about the Bayeux Tapestry?" "How has the culture of the Middle Ages affected the work you see before you?"

Make a class Bayeux Tapestry. (This is a chaotic but rewarding and meaningful activity!)

Choose an event to illustrate. (My classes have chosen to illustrate the history of the Middle Ages.)

Brainstorm pictures to be included in your tapestry. Write them on the board.

Break into groups and discuss *how* to create a class tapestry that is continuous.

Roll out a length of butcher paper at least 30 feet long. (I took my class into the hallway.) Each child has a space to sketch and paint. Remind children that their paintings must be continuous, so they have to work with the people on both sides of them.

Display tapestry for the school to see! (Don't forget to have the class write an explanation to teach others about the classes' Bayeux Tapestry.)

Extension

Write about the experience of making a class Bayeux Tapestry.

b. Get plastic needlepoint mesh and yarn from a craft store. Give each child a square. Teach students how to needlepoint. Have students try and follow a simple pattern. (Be careful with this activity. Children may need to wear goggles for eye safety.) This might be a good activity for children to do in small groups with parent volunteers.

Allow children to work in small groups and create their own Bayeux Tapestries.

Standardized Test Connections

Word meaning, measurement, higher-level thinking skills (analysis, synthesis, evaluation).

Lesson Five: The Unicorn Tapestries

Objectives:

Students will apply the elements of art.

b. Students will reflect upon and appreciate the religious nature of Medieval art.

Students will understand the historical perspective behind the religious art of the Middle Ages.

d. Student will create their own Unicorn Tapestries.

Materials:

The Unicorn Tapestries by Margaret B. Freeman.

Chart paper (for T-chart and Venn Diagram)

Cartoon section of the newspaper, pencils, colors, markers

Attached "Cartoon Grid" Worksheet

White posterboard (one for each child)

Student journals

Background Information:

Refer to Appendix E. This lesson should be taught *after* lessons on:

Feudalism

Life on a manor

Castle

3. Lords, vassals, knights, freedmen, serfs (and ladies)

Chivalry

Code of chivalry

Knight, squire, page

(Taken from the Core Knowledge Scope and Sequence, Grade 4)

4. Procedures

Review life in the castle, and codes of conduct. Review Bayeux Tapestry (lesson 4) and distinguishing characteristics. List on a chart.

Tell students, "Today we are going to look at a different tapestry from the Middle Ages." Review what a "tapestry" is on the board, and then write the word "Unicorn" before it. Ask children, "From the title, can you predict what will be the theme of today's tapestry?"

Show photographs of the Unicorn Tapestries. (The Unicorn Tapestries by Margaret Freeman is an excellent source!) Begin class examination of art purely from the standpoint of the elements. Ask students, "What elements do you see in these piece of art?" Refer students back to class-created chart of the elements.

Ask children, "What characteristics do you notice about the Unicorn Tapestries?" Add these to the chart started earlier.

Next, tell children about the Unicorn Tapestries (and the significance of the unicorn itself). Points to reinforce are: (1) has seven separate panels; (2) accurate pictures of shoes, clothes, weaponry, and plant life; (3) portrays the life cycle of a unicorn; (4) could be rolled up and transported.

Tell children the story the Unicorn Tapestries depict. Encourage children to actively participate and make observations about the Tapestry.

Review chart of characteristics. Add any more details the class feels need to be mentioned.

Make a class Venn Diagram comparing and contrasting the Tapestries.

Activity/Evaluation :

Display sections of The Unicorn Tapestries for all the children to see.

In the students' journals, have them answer the following questions.

"What elements do you see in these works of art? Give specific, detailed descriptions." "How has the culture of the Middle Ages affected the work you see before you?" "Using the Venn Diagram we created as a class, write an essay comparing and contrasting the similarities and differences between The Bayeux Tapestry and The Unicorn Tapestries."

Tell class the procedure for making a panel tapestry. (Perhaps even make a chart of the order of events.)

Make enlarged Unicorn Tapestries.

Allow children to choose a cartoon square from the comic section of the newspaper to illustrate.

Draw one centimeter grids on the cartoon.

Pass out attached grid sheets to each child.

Talk about copying one small square at a time and enlarging it onto the larger grid. (Do an example for the class.) Students must work slowly and carefully to copy the lines, shapes, colors, space, patterns, and designs contained in each square.

Students continue until they have enlarged the entire cartoon. Students can repeat this procedure again onto a large piece of posterboard.

Display sequence of "cartoons" for the school to see! (Don't forget to have the class write an explanation of the activity to teach other classes about the Unicorn Tapestries.)

Extensions

a.. Write a "how-to" essay on the procedure for enlarging the cartoon.

Get a loom, and let children take turns weaving. Make a class tapestry. Children will experience how difficult it is to weave a picture.

Allow children to re-create the Unicorn Tapestry.

Standardized Test Connections:

Word Meaning. Writing formats: "How-To" and "Compare and Contrast". Higher-level thinking skills (analysis, synthesis, evaluation).

Lesson Six: Gothic Architecture

(This lesson will take three to four days.)

Objectives

Students will apply the elements of art.

b. Students will reflect upon and appreciate the religious nature of Medieval art.

Students will understand the historical perspective behind the religious art of the Middle Ages.

d. Student will be able to name and label key characteristics of Gothic Architecture.

Materials

Books on Gothic Art, such as:

Gothic Art by Alain Erlande-Brandenburg.

Gothic Art by Florens Deuchler

Chartres Cathedral by Malcolm Miller

Chart paper (for definitions of characteristics of Gothic cathedrals)

Student journals

Art Activities For Becoming Art Smart

Background Information

Refer to Appendix F for specific background information on Gothic Architecture. This lesson should be taught *after* lessons on:

Developments in history of the Christian Church

B. Feudalism

Life on a manor

2. Castle

Lords, vassals, knights, freedmen, serfs

Growth of towns

England in the Middle Ages

Henry II (and murder of Thomas a Becket in Canterbury Cathedral)

(Taken from the Core Knowledge Scope and Sequence, Grade 4)

Procedures

Review dominant role of the Church in the Middle Ages (lessons 2 and 3), including why it was so powerful.

Briefly look at Romanesque Churches ("Romanesque" is a word meaning "in the style of Rome.") Notice the austere, simple appearance of Romanesque architecture. Discuss how this reflects the humble, pious beliefs of the Church.

Tell students, "Today we are going to look at a new form of architecture that developed towards the end of the Middle Ages."

Show photographs of Gothic Cathedrals. Begin class examination of art purely from the standpoint of the elements. Ask students, "What elements do you see in these piece of art?" Refer students back to class-created chart of the elements.

Ask children, "What characteristics do you notice about Gothic Cathedrals?" Start making a list, by name and definition, of each characteristic noticed by children. (Children will add illustrations to this chart in activity #3).

Tell children the story of Abbot Suger who renovated his Abbey (see Background Information).

List, define, find and classify each characteristic of Gothic Architecture. Finish the chart started in step #5. (At this point, skip to activity #2)

Review chart of characteristics. Focus the rest of discussion on photographs of the exploitation of height and space that Gothic Art exemplifies. Look at list of recommended cathedrals.

5. Activity/Evaluation

Display Gothic Cathedrals for all the children to see.

Add illustrations to graphic organizer "Characteristics of Gothic Art."

In the students' journals, have them answer the following questions: "What elements do you see in these works of art? Give specific, detailed descriptions." "How has the culture of the Middle Ages effected the work you see before you?"

Make a Venn Diagram comparing and contrasting the architecture of cathedrals (religious architecture) and castles (domestic architecture).

Make Gargoyles. See "Activity 24: Ugly Guys!" in Art Activities For Becoming Art Smart (pages 78-81).

Make stained-glass windows.

Have children cut colored construction paper (or plastic for the true effect!) into small pieces (like mosaic tiles).

Have children draw the tracery into which they will fit their stained glass. Children design a picture or pattern, and glue the stained glass tiles into place. Display over windows (if made of colored plastic) and experience the effects of sunlight filtering through.

Display gargoyles and stained-glass windows for the school to see. (Don't forget to have the class write an explanation of the activities to teach others about Gothic Architecture.)

Extensions:

Write a "how-to" essay on the procedure for making gargoyles or stained-glass.

Divide class into groups where half will make castles and half will make cathedrals. Use Activity 21, "A Castle Fit for a King," in Art Activities For Becoming Art Smart, pp. 73-74. (Activity must be modified for Gothic Cathedrals, but it can be done!) Children can calculate area, perimeter of their castles and cathedrals.

Write a compare/contrast essay on castles and cathedrals.

Standardized Test Connections

Word meaning, writing formats, "How-To" and "Compare and Contrast," higher-level thinking skills (analysis, synthesis, evaluation).

Lesson Seven: Islamic Architecture

Objectives

Students will apply the elements of art.

Students will reflect upon and appreciate the religious nature of Islamic art.

Students will understand the historical perspective behind the Islamic religious art.

Materials

Books on Islamic Art, such as:

The World of Islam by Ernst Grube

2) The Art and Architecture of Islam, 1250-1800 by Sheila Blair

Chart paper (for graphic organizer)

c. Student journals

Background Information:

Refer to Appendix G for specific background information on Islamic Architecture. This lesson should be taught *after* lessons on:

Islam: Review and develop from grade 1

Mohammed: the last prophet

Allah; The Koran (Quron)

3. Sacred city of Mecca

Mosques

5. "Five pillars" of Islam

First Muslims were Arabs, but today diverse people around the world are Muslims

Arab peoples unite to spread Islam in northern Africa, through the eastern Roman empire, and as far west as Spain

Wars between Muslims and Christians

(Taken from the Core Knowledge Scope and Sequence, Grade 4)

Procedures

Review dominant role of the Christian Church in the Middle Ages (lessons 2, 3, and 6), including why it was so powerful, and the effects it had on art and architecture.

Compare and contrast the religions of Christianity and Islam. Write out on a chart. (This activity can also be done with lessons preceding the Crusades.)

Tell students, "Today we are going to look at a different form of architecture that developed during the Middle Ages."

Show photographs of Islamic mosques. Begin class examination of art purely from the standpoint of the elements. Ask students, "What elements do you see in these piece of art?" Refer students back to class-created chart of the elements.

Ask children, "How are these mosques different from the Gothic cathedrals?"

Tell children the story of each of the three mosques: The Dome of the Rock, The Alhambra, and the Taj Mahal (see **Background Information**). Remind them to look and listen carefully, because they will be asked to describe their favorite mosques.

Display photographs of the mosques. Break class into groups. Have groups working on a descriptive paragraph for the mosque of their choosing. (Make sure to have at least two groups for each mosque.)

Have groups share their descriptive paragraphs. Class gives critical feedback to each group, and then

chooses the best descriptive paragraph; must be supported with at least three reasons why.

Make a triple Venn Diagram comparing and contrasting all three mosques.

Activity/Evaluation

Display The Dome of the Rock, the Alhambra, and the Taj Mahal for all the children to see.

Add illustrations of the mosques (and their elements) to the triple Venn Diagram. Display the exemplary paragraphs next to each.

c. In the students' journals, have them answer the following questions.

"What elements do you see in these works of art? Give specific, detailed descriptions." "How has the Islamic religion affected the work you see before you?"

Make mosaic art.

Have children cut colored construction into small pieces (or use spray-painted, colored beans for an extra challenge).

Have children draw a design they wish to create. (Remember, Islamic religion discourages use of human, plant, or animal forms!)

Have children glue paper or beans on design. (This will be a time consuming activity, so remind children to work carefully.)

Display mosaics for the school to see. (Don't forget to have the class write an explanation of the activities to teach others about Islamic Architecture.)

Extensions

Write a "how-to" essays on the procedure for making mosaic art.

Write a compare/contrast essay on Islamic and Gothic architecture.

Standardized Test Connections:

Writing formats: "Descriptive," "How-To" and "Compare and Contrast"

Higher-level thinking skills (analysis, synthesis, evaluation).

Lesson Eight: African Art

Objectives:

Students will become familiar with the African culture through the study of its art work.

b. Students will recognize art as having a purpose and a significance.

Students will create a mask with a specific purpose in mind and write an explanation of that purpose.

Materials:

large sheet of butcher paper (for class chart)

b. photographs or other examples of African art

encyclopedias

d. African art history books (see bibliography)

paper bags

f. scissors

feathers, beads, or other craft supplies

h. markers or crayons

glue

Background Information:

Refer to Appendix H for specific background information on African Art. This lesson should be incorporated into your unit on Early and Medieval African Kingdoms found in Fourth Grade Core Knowledge Sequence Book (p. 152). Students should have a basic working knowledge of African Empires before this lesson is taught.

Procedures:

Ask students what kind of art comes to mind when they think of African Art. On board, make a web of their responses. (Remember, at this point the students should have enough knowledge of the African people to be able to provide reasonable answers to this question.)

Show photographs, slides, etc. of different types of African art. Examples may be of masks, sculptures, woodcarvings, and/or headdresses. (See bibliography under African Art for possible resources.)

c. As you show each type, ask students what they think the art piece might be used for in the African culture. Accept all responses.

Divide students into groups. Assign each group a specific type of African art. Using encyclopedias, art history books, books on Africa, etc. have groups find the purpose of their assigned type of art.

e. When student research is complete, have the group write a brief paragraph summarizing their findings.

Groups share their findings with the class.

g. As the groups share their information, have one member of each group complete a class chart on the type of art researched. (See below)

Discuss chart as a class. Compare and contrast the different types of art. Possible questions to ask: "Which types of art are used for similar purposes?" "Can you think of some other possible uses for masks, sculptures, etc.?" "What do these types of art tell you about the African culture?"

Evaluation/Activity

Students will design a mask which has a specific purpose. (Use art materials mentioned)

Students will write a paper describing their mask and its purpose.

c. Students will respond in writing to the following: How is art important to African culture?

Extension Activities

Have students recreate other pieces of art work found within the African culture. An excellent book to use for ideas is African Art by Judith Hoffman Corwin.

Standardized Test Connections

Chart-reading

Descriptive writing, drawing conclusions, summarizing, compare and contrast, higher-level thinking skills (synthesis, evaluation, application)

Lesson Nine: Chinese Art: Scrolls, Calligraphy, and Porcelains

Objectives

Students will become familiar with the Chinese culture through the study of its art work.

b. Students will recognize art as having a purpose and a significance.

Students will create a silk scroll (including their name in calligraphy).

Materials:

Elements of art chart

Books on medieval China

Student journal

3-foot long piece of butcher paper, per child

Paint and paintbrushes

Background Information

Refer to Appendix I for specific background information on Chinese art. This lesson should be taught *after* lessons on:

Medieval China (and its dynasties). Refer to the Core Knowledge Sequence, Grade Four, p.153

Procedures

Refer students back to class-created chart of the elements. Review, "What are the elements of art?"

Review the unit of study you are currently working on (Medieval China).

Pass out books on Medieval China. Tell students, "You are going to research the art you find in these books. Your job as detectives is to uncover silk scrolls, calligraphy, and porcelains." (You will have to give a brief definition of each.)

Allow students to investigate the books. They may work in partners. Encourage discussion about what they see. After ten to fifteen minutes, each group should choose a work of art from their books to share with the class.

Have students regroup. Let partners share the works of art they found. Children should point out any distinctive elements of art they find.

Ask class, "Does anyone notice what all these works of art have in common?" Lead discussion towards the painting aspect that is common to all three forms of art.

Relate detailed information on forms of art to the class.

Ask class, "How has the culture of the Chinese Dynasties effected the art? Why do you think this happened?"

Evaluation/Activity:

Show students an example of the silk scrolls, calligraphy, and porcelains.

In the students' journals, have them answer the following questions. "What elements do you see in these works of art? Give specific, detailed descriptions." "How has the culture of the Medieval China effected the work you see before you?"

Have children choose a topic to make a silk scroll. Brainstorm ideas. Have each child make a sketch of their landscapes.

Give each child a 3 foot long piece of butcher paper. They may paint their scrolls.

Extension

Try to write their name in calligraphy. (This will be a challenge since there are many more than 26 Chinese characters).

Make porcelain. Have children mold clay into the shape of a bowl. Paint with Chinese designs and fire in a kiln.

Standardized Test Connections

Descriptive writing

Higher-level thinking skills (analysis, synthesis, evaluation)

Lesson Ten: American Revolution Portraits

Objectives

Students will apply the elements of art to specific works of art important to American history.

b. Students will appreciate art as a reflection of American history.

Students will demonstrate that portraits can be used to reflect a person's character.

Materials

photograph of Gilbert Stuart's "George Washington"

b. photograph of John Singleton Copley's "Paul Revere"

white paper

d. pencils

Recommended Resource

A New World: Masterpieces of American Painting 1760-1910 (see bibliography).

Background Information

Refer to Appendix J for specific background information on these portraits and their artists and on the American Revolution.

This lesson should be incorporated into your study of the American Revolution, specifically after lessons on Paul Revere's ride and George Washington.

(See the Core Knowledge Sequence Book, Fourth Grade, page 154-155.)

Procedure

Show students the portrait of George Washington. Have them write a description of the painting using their knowledge of the elements of art. (They may refer to posted class chart of the elements.)

Have a few students share their responses.

Ask students, "Does anyone see any other elements present in this painting? Which ones? Where? How do these elements add to the painting?"

Show students the portrait of Paul Revere.

Orally discuss the elements present in this portrait.

Provide the students with a brief biography of the artists. (See background information.) Point out Copley's use of objects and Stuart's use of setting to tell something about their subject's character, or personality.

Discuss the paintings as portrayals of character: "What does this painting tell you about Paul Revere?" "What kind of person do you think he was?" "What makes you think that?" "Is this how you pictured him in your mind before you saw the portrait?" (Similar questions may be used in the discussion of the portrait of George Washington)

Discuss the paintings as significant to American history. Possible questions: "Why are these paintings important for us today?" "What can you learn about American history by studying these portraits?" "Do you think people in colonial times valued these paintings as much as we do today? Why?"

As a class, create a large Venn diagram on the board, comparing and contrasting the two portraits. Discuss.

Evaluation/Activity:

In pairs, have students sketch a portrait of their partner. The portrait must be an attempt at an accurate depiction of their subject. They may use the setting to tell the viewer something about their subjects. (NOTE: In assessing the students, have each individual explain to you how their portrait is a good example of their subject's personality.)

Students respond to the following in written form: How are these portraits important to us today?

Extension Activities:

Find other portraits by Stuart and Copley. Compare these to the portraits already studied in class. A New World: Masterpieces of American Painting 1760-1910 is an excellent resource for additional paintings by these artists. (See bibliography.)

Gilbert Stuart painted three likenesses of Washington. Show these. Discuss and compare.

One of Stuart's likenesses was adopted for the U.S. one-dollar bill. Pretend you are in charge of sketching the portrait for a new U.S. fifteen dollar bill. Whose portrait will you put on it? Why? Design the bill.

Standardized Test Connections:

Writing styles: compare/contrast, descriptive writing.

Chart-reading

c. Higher-level thinking skills (synthesis, evaluation, analysis)

Lesson Eleven: Crossing the Delaware

Objectives:

Students will apply the elements of art.

Students will understand how a single piece of art work can depict an entire historical event.

Students will appreciate the ability of art to evoke emotion.

Materials

Picture of Emanuel Leutze's "Washington Crossing the Delaware"

white paper

crayons/markers

Recommended Resource

[A New World: Masterpieces of American Painting 1760-1910.](#) (See bibliography under Patriotic Art.)

Background Information:

Refer to previous pages for specific background information on "Washington Crossing the Delaware" and the American Revolution. This lesson should be incorporated with your study of the American Revolution (found in the Core Knowledge Sequence Book, Fourth Grade, pp. 154-155).

Procedures

Show students a photograph of Emanuel Leutze's painting "Washington Crossing the Delaware."

b. Ask: "What elements of art do you see in this painting?" Refer them to posted class chart of the elements. (Be sure to have students justify their answer.)

Explain that this picture depicts an important event in American history. Ask "Who can tell me what this event is? How do you know? What clues does the painting give you?"

d. Explain how one painting can tell the story of an entire event. Review the facts behind Washington's crossing of the Delaware.

Discuss the painting as a source of emotion. Possible questions to ask:

"How does this painting make you feel? Why?" "Look at the expressions on the faces of the rebels. How are they feeling? Washington? Why do you think so?"

Ask: "What is it about this painting that causes us to feel all of these emotions?" Guide them to the realization that it is the details of a painting that help create emotion.

Evaluation/Activity:

Have the students pick an event in American history that was particularly interesting to them. Then have them create a picture that will tell the story of this event. Encourage them to include any elements that they feel will enhance their work. Remind them that detail will help people "feel" their work rather than simply "see" it.

Extension Activities

Writing Activity: "Pretend you are George Washington. You are the leader of this small army of colonial rebels. You are leading them into battle. How do you feel?" (Base your answer on what you see in the painting)

Standardized Test Connections

Inference

Higher level thinking skills (analysis, synthesis, evaluation)

Lesson Twelve: Thomas Jefferson's Monticello

1. Objectives

Students will appreciate art as an expression of the artist's uniqueness.

b. Students will appreciate architecture as an art form.

Students will create a model of a house based on architecture of the time and their own unique personalities.

Materials:

Photographs of Thomas Jefferson's Monticello

b. magazines

paper

d. pencil

scissors

f. glue

Recommended Resource:

Jefferson's Monticello by William Adams

Background Information:

Refer to Appendix L for specific background information on Thomas Jefferson's Monticello. This lesson should be incorporated into your study of the Early Presidents found in the Fourth Grade Core Knowledge Sequence Book page 157. It should be taught after the lesson on Thomas Jefferson, third president.

Procedures:

Show students photograph(s) of Thomas Jefferson's Monticello. Ask them to think about this question throughout the lesson: Is this art? Why or why not?

Relate the history of Monticello to students. (See background information.) Emphasize that Thomas Jefferson had very unique ideas for his home (dumb-waiters, very narrow staircases) and that these ideas would not likely be found in houses of that time period. Also point out that much of the outside structure of the house was based on architecture he had observed in other countries. The unique ideas which he included in his home made it unique.

c. Define and discuss the concept of uniqueness with the students. Possible questions: "How are you unique?" "What makes you different from other people?"

Explain that Jefferson took those things that were unique about himself and incorporated them into his home.

Have students answer the question from the beginning of the lesson: Is this art? Why or why not? Discuss.

Evaluation/Activity

Students will design their own home. The outside structure will be based on ideas from houses they chose from magazines. The inside will incorporate any type of decoration, inventions, etc., that express the student's unique personality. Have them design the outside and the inside on separate pieces of paper. Have them include a written explanation of how their house expresses their own uniqueness.

b. Write a description of your house, using details and descriptive words.

NOTE: This activity may take 2 to 3 days.

Extension Activities:

Have the students make a model of the house which they designed using craft sticks.

Compare and contrast Jefferson's house to other houses of the colonial time period.

Standardized Test Connections:

Descriptive writing

b. Higher-level thinking skills (evaluation, synthesis)

VI. CULMINATING ACTIVITY: MUSEUM TRIP

Objectives:

Students will apply the elements of art.

Students will apply their appreciation of art and artist.

Students will reflect upon the cultural context within which works of art are created.

Students will discuss the impact the art had on its culture.

Students will reflect about the artist's life by looking at the work of art.

Students will understand art involves the body mind and soul. Art is not a passive activity!

Materials:

Student journals

Polaroid Cameras

Field trip set up to a local museum.

Background Information:

This is a culmination of all background information and activities up to this point.

Procedures:

Take a trip to a local museum. Look and see if there are any exhibits on: Medieval Art, Islamic Art, African Art, Chinese Art, or Art of the American Revolution. If not, students can still apply their learning to new contexts!

Tour the museum in small groups. (This is an excellent time to involve your parents!)

First, focus the children's attention on the time period of the art. Ask class, "What do we know about this civilization? culture? time period?"

Continue examination of artwork purely from the standpoint of the elements. Ask students, "What elements do you see in this piece of art?"

Ask, "How does this work of art reflect its culture?"

Ask, "How do you think people of this culture reacted to this work?"

Ask, "What does this work tell us (directly or indirectly) about the artist's life?"

Encourage children to discuss and choose their favorite work of art. If permissible, have children take a Polaroid of the work. In their journal, they should make notes on the title, artists, and any other information they need.

Evaluation/Activity:

Children write an evaluative essay: "How does one appreciate art? Why should we appreciate art? What can art teach us about the artists and the society within which he/she lived. Justify your answer, citing specific examples of things we have learned this year."

Edit, revise, and publish these essays. Invite parents to school to hear their papers.

Standardized Test Connections:

Higher-level thinking skills (analysis, synthesis, evaluation)

Appendix A

Name: _____

Why are the elements of art important?

1. The element of shape is important to art because

2. The element of line is important to art because

3. The element of color is important to art because

4. The element of texture is important to art because

5. The elements of light and shadow are important to art because

6. The element of space is important to art because

7. The element of pattern is important to art because

8. The element of balance is important to art because

9. The element of design is important to art because

10. What do you want to learn about art this year?

Appendix B

Background Information: The Middle Ages

The "Middle Ages" describes the times between the Fall of Rome and the Renaissance. This thousand year period is one characterized by the uncertainty and instability of daily life contrasted with the support and strength provided by the Church.

At the beginning of the Middle Ages, Europe was part of the Roman empire. Germanic invaders caused its downfall by dividing it into many separate kingdoms. People were no longer safe from "barbarian attacks" or invasions of foreigners such as the Normans or Moslems. Not only were people terrified of war, they were scared of nature, that vast unexplored territory where supernatural beings were believe to prowl. Starvation was another concern.

Since distant kings and emperors couldn't provide food or protection, people looked to the land-owning nobles for protection. Peasants had to work hard on a manor to provide a meager existence for themselves. In exchange, the peasants would receive a small plot of land, and a group with which to fight off any attackers. This ladder of society developed into the system of feudalism. This did not solve all the problems of the Middle Ages, however, since the peasants were at the mercy of their nobles. The power was in the hands of a few. Due to the turbulent nature of the times, the Christian church was able to step in and dominate life and provided support and stability. The Church provided sanctuary and safety to an ever changing society.

The Church unified people under the worship of the same God. Churches became centers of learning and government. Charlemagne played an essential role in the growth and domination of the Church. In the 1200s, when towns began to grow again, they centered around the Church.

Since the Church deeply influenced the lives of people in the Middle Age, it naturally influenced the art of the time. This connection will be evident as you take a closer look at the "Art of the Middle Ages."

Background Information: Medieval Religious Art

The Works

As noted in the introduction, the Church was a stable life force during the turbulent Middle Ages. People were not united as a country or empire, but they were united under the belief in, and worship of, the same God. The Church promised protection from famine, evil spirits, and war in exchange for devout worship. Art was one manner in which people demonstrated their devotion to God. Much of the paintings and sculptures are simple, yet religious, in nature. The most exquisite works of art were housed in Churches. As you look at works of Middle Ages art, look for examples that tell the Bible stories, show Mary and the Christ Child or samples of his crucifixion.

Appendix C

Background Information on Illuminated Manuscripts

The Artists

Since monasteries were the centers of learning and culture in the early Middle Ages, monks were responsible for reproducing manuscripts. Monasteries were also the place that provided the best education for young men during that time. Scribes would copy the Bible text, and designate certain spaces for the illustrations. Then, the scribe himself would illustrate the text.

At the beginning of the 13th century, as more and more people became literate, there was a higher demand for books. So, illuminators and scribes became skilled craftsmen making manuscripts on a more commercial basis. They employed assembly-line techniques when making multiple copies of the same books. It was also at this point that there was a higher demand for literature over liturgical books for public worship.

The Works

Illuminated manuscripts of the Middle Ages portray the meaning of the written words through illustration. The pictures are thoroughly connected with the text. Artists played with shape, color, and design to define the meaning behind the Latin text. Usually the artists changed plant, animal, and human images into abstract forms.

Illuminated manuscripts were written and decorated by hand. The illustrations were so elaborate to glorify the words in an attempt to convey the awe that God's words provided to men. His divinely inspired words had meanings beyond the literal sense, and the illuminations were meant to portray his wisdom.

Illuminated manuscripts are important to the history of art, but also to the history of books themselves. Books today are a direct descendent of illuminated manuscripts. Back then, the pages of most illuminated text were made out of vellum, which is prepared from the skin of sheep or calves. (Interestingly, it was the size of the animal that determined the size of the book.) Paper was not used in illuminated texts before the 15th century for two reasons. First, paper was not mass-produced in Europe until the 15th century. Also, there was not a high demand for books until more and more people became literate. During the Middle Ages, every book was unique and invaluable for the workmanship that went into its development.

The Book of Kells (located at the Trinity College Library in Dublin, Ireland.)

The Book of Kells is a large-format manuscript codex of the gospels. It was made between 795 to 806 AD, however, the exact origin location is under debate. It is believed to have been started at the monastery of Iona, and then taken to Kells when the Vikings raided the monastery.

The Book of Kells is an excellent example of an illuminated manuscript as it is characterized by rich decorations. The illustrations of the text are designs or abstract forms, often highlighted in gold. Preceding each Gospel (which is written in Latin), there is a full-page illustrated initial. The Book of Kells also has the first word, or even the first line of the Bible text written in red to make it stand out. The Book is incomplete since there are blank pages at the end, probably for the crucifixion of Christ.

Adapted from: The Art of the Illuminated Manuscript by David M. Robb. (See bibliography)

The Book of Kells by Bernard Meehan. (See bibliography) [Excellent photographs of the Book of Kells]

Appendix D

Background Information on the Bayeux Tapestry

The Artists

No one knows for sure who the artist(s) were. This is the subject of scholarly debate and controversy. It is believed to have been commissioned at the end of the 11th century by the Bishop of Bayeux.

The Work

The Bayeux Tapestry is an embroidered depiction of the Battle of Hastings in 1066 that ended the Norman Conquest. It is 70 meters long, and is embroidered wool on linen.

The Bayeux Tapestry is unique for many reasons. First it is the only large "Monument" of needle-work to

survive from the Middle Ages. It depicts a secular "current event" of the Middle Ages, and seems to portray a sense of patriotism and pride for 11th century Normans. The art is realistic, rather than abstract, in nature. The story is continuous since there are not separate individual panels that have been sewn together. Observers can identify characters such as William the Conqueror (Duke of Normandy), his half-brother the Bishop Odo of Bayeux, and Harold of Essex.

The Bayeux Tapestry by Wolfgang Grape shows the tapestry in order and has commentaries that accompany it. I have adapted my narrative description of the tapestry from his book.

At the beginning of the tapestry, one sees the elderly King of England, Edward the Confessor, holding the hand of Harold, Earl of Essex. Edward is asking Harold to cross the English Channel and tell William, the Duke of Normandy, that Edward wishes him to be his successor (since Edward had no children of his own).

Harold and his troupe travel unarmed (as a sign of the peaceful nature of the trip) to deliver the message to William. Next, Harold has entered a church to give thanks and pray for a safe journey. Next, people rowing Viking-style ships travel and arrive in France. When they step off the boat, they are arrested. Harold endures some hardships, helps the French army in some battles, and eventually pledges his allegiance and support to Duke William. Finally, Harold returns across the channel to England. (Keep in mind that Edward did not choose an English king as a successor, and this is a source of conflict!)

In the next scene, Edward dies and Harold is crowned King. When the news reaches Duke William, he orders many ships to be built. Then, Duke William and his ships invade to take over the country of which he was supposed to king. (It is important to note that the Normans brought horses with them, and this turned out to be to their advantage in the Conquest.) Soldiers arrive in England, procure food to eat, and fight many battles. Eventually, Harold of Essex is killed, so William wins and is crowned as King William I.

Adapted from The Bayeux Tapestry by Wolfgang Grape (See bibliography)

Appendix E

Background Information on the Unicorn Tapestries

The Artists

The individual panels for the Unicorn Tapestries were made in workshops in Brussels. After close investigation of the costumes, weaponry and square-toed shoes, the tapestry is dated around 1500. Due to the accurate depictions, the tapestry's designer was obviously familiar with the flora and fauna native to Northern Europe.

What are the steps involved in creating a tapestry? A person must first choose a theme for the designer to utilize. Then, the drawings are given to painters who make a large "cartoon" (or an enlargement of the sketches). Next, workshops are hired to dye the thread and weave the tapestry on the looms. With so many people involved in making the tapestry, it would take months or years to complete (and a wealthy patron to commission the work!)

The Work

The Unicorn Tapestries are late Gothic weavings. As the name suggests, the unicorn is a central image to all seven panels. The panels portray the life cycle of a unicorn, from the search for it and the hunt of it to its death and eventual rebirth in a garden.

During the Middle Ages, the unicorn was believed to be a real, but rare, creature that performed miracles. The unicorn became a religious symbol, associated with the Virgin Mary and Christ as early as the 3rd century. The unicorn represents Christ and the horn represents the cross. This association made it easy for Christians to accept the unicorn. Yet, hunting was a popular pastime in the Middle Ages because it would take people outside the castle walls. So, the Unicorn Tapestries integrate religious and secular themes.

Another unique element of the tapestries is that they could travel with the nobleman who owned them. They could be rolled up and transported, providing a comforting atmosphere of "home" while away from his chateau (a fortified castle necessary during the turbulent Middle Ages.) The tapestries would also soften the harsh, dark castle walls (and even provide some "insulation" during the cold winters.)

The story depicted by each panel of the Unicorn Tapestry is listed below.

1. "The Start of the Hunt". Here you see hunters dressed up and holding their dogs, pausing for the scout who has sighted the unicorn.
2. "The Unicorn at the Fountain." Here, the hunters spy the unicorn, but they let him drink in order to clear the water of poisons.
3. "The Unicorn Crossing the Stream." Here the hunt is in progress, but the unicorn leaps across the stream to escape.
4. "The Unicorn Defends Himself." Here the unicorn fights back and gores a dog with his horn.
5. "The Unicorn is Tamed by the Maiden." The hunters give up trying to capture the unicorn by force, and instead let the maiden tame him.
6. "The Unicorn is Killed and Brought to the Castle." The unicorn is killed by the hunters and brought to the lord and lady of the castle.
7. "The Unicorn in captivity." The unicorn is shown alive (reborn) and happy tied to a pomegranate tree.

The Oak King, the Holy King, and the Unicorn by John Williamson. (See bibliography)

The Unicorn Tapestries by Margaret B. Freeman. (See bibliography)

Appendix F

Background Information on Gothic Architecture

Recall that during the Middle Ages, life was dominated by the church. Since the Church rewarded hard work, discipline, and simplicity (in living), architecture was a reflection of these values. Romanesque architecture (that preceded Gothic architecture) built churches in the shape of a cross with a rounded altar area at the front. Churches were a central meeting place for the people of Rome. Men would gather and then branch off into different areas to meet. Romanesque churches were characterized by simplicity: a flat roof, one aisle leading up to the nave, and a crossing transept.

Romanesque architecture dominated until 1100. Then, a radically new style of architecture emerged when Abbot Suger renovated his monastery, the Abbey of St. Denis (which is located north of Paris). Since the new style was decadently ornate, some traditionalists considered it "barbaric." Gothic is the term used to describe the decorative, ornamental, and detailed art of the late Middle Ages, from 1100 through the 1400s. Gothic art, however, became so popular that it emerged across Europe by 1250.

When one discusses Gothic architecture, one is referring predominantly to cathedral construction. The primary change from Romanesque to Gothic architecture is the use of space. Gothic architecture maximizes one's feelings of going "up" and getting closer to God. One is in awe and feels "small" upon entering a Gothic Cathedral. One feels the enveloping presence of God and Heaven.

Notre Dame Cathedral in Paris was the first to maximize the qualities of size and height. Chartres and Bourges Cathedrals are "High Gothic," a term that exemplifies their

use of height. Since there are no biographies on the artists, however, we do not know how people truly reacted to this new form or art.

Features of Gothic architecture:

Spire: Protruding vertical structures on top of the bell tower that add to the height of the cathedral

Pointed arches: Look like a rounded arch that has been pinched and raised in the middle

Flying buttress: Supports located on the outside of churches. These are diagonal on top with a half-arch underneath it. They are called "flying buttresses" because they are no longer attached to the sides of the cathedrals. The invention of flying buttresses allowed the cathedrals to be built taller since the buttresses would transfer the loads to supports on the sides. Flying buttresses also effected the internal appearance of cathedrals (See rib vaults, stained-glass windows).

Rib Vault: Inside cathedrals, you will see supports that protrude along the walls of the cathedrals, and stick out like "ribs." Rib vaults add to the feeling of height (and provide continuity) up to the vaulted ceilings.

Vertical lines: Contribute to the feeling of height. Unique to Gothic architecture are columns grouped together from the floor up the wall, and upon reaching the ceiling, they spread out to form the rib vaults.

Gargoyles: water spouts carved in a grotesque manner and designed to keep away the evil spirits.

Relief and free-standing statues: Relief statues are carved into the wall; free-standing statues have their own space away from the walls. Statues are usually of a religious nature since they are artwork for the church. (For examples of statues, look at the ceiling of the Florence Cathedral in Italy.)

Stained-glass windows: Because of flying buttresses, more space exists between the supports, and architects were able to incorporate glass to lighten the heaviness of the walls. Similarly, the windows (and the sun shining through them) enhance the spiritual ambiance of being in a church. Mosaic tiling of the Islam religion inspired stained glass.

Rose windows: Large, round windows located on the West facade of Gothic cathedrals. Characterized by tracery, rose windows are located on the west side to utilize the light of the setting sun. (Similarly, the altar is located on the east side of the cathedrals to utilize the light from the rising sun in the morning!)

Tracery: Individual pieces of glass are set within the pattern of the window. For example, the Rose window is not one continuous piece of glass. Rather, the individual windows are placed within the "outlines."

Recommended Works:

(Note: These cathedrals took hundreds of years to complete. Often, as tastes or styles changed, so did the architecture. Each cathedral has different styles or architecture within it.)

Notre Dame (Paris) (Note how it only has one spire completed!)

Chartres Cathedral (France) Gothic sculpture originated here

Salisbury Cathedral (England)

Canterbury Cathedral (England) - Tie in with studies of Thomas A. Beckett's murder!

Cologne Cathedral (Germany)

Resources:

Gothic Art by Alain Erlande-Brandenburg. (See bibliography) [Excellent resource for photographs!]

Gothic Art by Andrew Martindale. (See bibliography)

Gothic Art by Florens Deuchler. (See bibliography) [Great plates to see elements of architecture]

Chartres Cathedral by Malcolm Miller. (See bibliography) [Beautiful photographs!]

Appendix G

Background Information on Islamic Architecture

Islamic art is based on Islamic religion, which follows the teachings of the prophet Mohammed. Arabs didn't have their own form of art, so they borrowed and blended art and ideas as they conquered lands from Spain to India.

Islam prohibits reproduction of living things because they don't want people to mistake images for objects of worship. They didn't want to offend Allah, so artists resorted to abstract representations and designs. Abstractions included "Arabesque art," characterized by winding stems and leaves, and geometry that took on a mystical significance.

Mosques are the central edifice in Muslim cities and towns. Mosques typically have a mihrab where worshipers meet, a gate that is a highly decorative facade facing the street, and minarets, or tall towers, where the muezzin climbs up and calls people to prayer 5 times a day. Mosques are the epitome of ingenuity, keeping with their belief in beautify daily life.

Characteristic Features

Domes: Main feature of mosques in Persia, India and Turkey

Dinarets: Tall towers from which the muezzin calls people to prayer.

The Taj Mahal

The Taj Mahal is a tomb, designed by a Turkish architect, and built by Shahjahan for his wife Mumtazi-i Mahal. Work began after her death in 1629, and was completed by 1647. The building is elevated on a platform, and has four tall minarets in each corner.

Brilliant white marble decorated in floral relief carving, and inlaid with colored stones in abstract patterns contrasts the simple floor plan of the building. These elegant decorations are also used in the tombs and the walls, giving the effect that the building is a precious object. It took over 20,000 workers and 20 years to build this representation of Islamic architecture.

Dome of the Rock

Also known as the Mosque of Omar, the Dome of the Rock is located on top of a rock in Jerusalem. It was built by Abd al-Malik in 691, and it is one of the few Islamic buildings that has survived in tact (except for tile restorations by the Ottoman empire in the 16th century). The Dome of the Rock was built as a substitute for the Kaaba (the shrine mosque in Mecca), so it has religious and political significance.

Alhambra Palace, Spain

Built by the Moors between 1248 and 1354, the Alhambra was a fortified palace. The outer walls enclose 35 acres with a total of 23 towers around it. Built at the top of the hill overlooking Granada, the Alhambra got its name from "al-hamra," a word used to describe the formerly red walls of the citadel. It is divided into separate sections that surround a long, rectangular court. It was first built as a fortress, and later became the home of Spain's leaders. The Alhambra is an intricate structure with rooms and courts, water basins and fountains.

Once inside, the Alhambra gives the illusion of being a separate world. It has decorative plaster moldings covering its walls and ceilings. The famous "Court of Lions" has carved columns, pointed arches, and a fountain. Decorative tile mosaics inside and out are made of intricate patterns as well as geometric designs that are characteristic of Islamic art.

Resources:

The World of Islam by Ernst J. Grube (See bibliography)

The Art and Architecture of Islam, 1250-1800 by Sheila S Blair and Jonathan M. Bloom. (See bibliography) [Beautiful pictures]

World Book Encyclopedia, Volume 10, 1995 (Islamic Art)

Teacher Resources:

Teaching About Islam and Muslims by Council on Islamic Education (See bibliography)

The Arabs: Activities for the Elementary School Level by Audrey Shabbas, et al. (See bibliography)

Children' Stories:

Goha by Denys Johnson-Davies (See bibliography)

Appendix H

Background Information on African Art

African art is often stereotyped as detailed, frightening masks and decorative body adornments. While

these are significant types of art from the African civilization, there are many other types of art which should be recognized and appreciated. In addition to the masks and decorative body piercing, African art also consists of sculptures and carvings. Even the elaborate architecture of the Egyptian pyramids is an art form to be admired and respected.

An important thing to remember about African art is that each type of art has a specific purpose or significance. Traditionally, African art was not produced simply for entertainment or decoration. There are at least three basic themes that occur repeatedly in traditional African art.

The first is the partnership between bush and village. The African people believe that the world contains two complementary spheres. The first is a wild, uncontrolled region which they call nature (or bush). The second is an ordered, predictable culture known as the human world of the African village. This dualism is expressed by way of masks and headdresses. The male mask symbolizes the elephant, the most powerful bush creature, and the female mask symbolizes culture. The initiation of African boys from childhood to manhood, or from nature into culture, is an elaborate ceremony in which these masks are used.

The second recurring theme deals with the relations between male and female. Carvings are often used to deal with issues between man and woman. Carved images are supposed to represent the spirit of one's partner so as to avoid jealous conflict between spouses.

The third theme deals with the Africans' struggle to control all worldly forces, both natural and supernatural, in order to achieve a specific end. The principal function of art in African society is to help manipulate those forces which affect people's lives. For example, the Yoruba culture will perform masked ceremonies to honor witches. The belief behind this is that flattery not only works on normal people but on witches as well. On the other hand, those masks which are purposely designed to be hideous are used to expel witches. Africans also construct art assemblages aimed at many things, such as breaking a bad habit, improving one's love life, or warding off a supernatural threat.

Other functions of African art revolve specifically around sculptures and woodcarvings. The Yoruba use sculpture to represent royal figures. These are often used at funerary effigies. Among many cultures, woodcarvings may be used as part of funerary, commemorative and fertility functions.

In Mali, during planting and harvesting season, farmers will wear antelope headdresses which represent the spirit of Tyiwara who introduced agriculture. These are worn while the farmers perform a ritual dance in imitation of a leaping antelope in hopes of good harvest.

Overall, African art is essentially functional and optimistic. The aim of it is to, through elaborate self-expression, help the human condition.

Note: Examples of these African art pieces (masks, headdresses, sculptures, etc.) can be found in any African art history book . Suggestions are located in the bibliography under African Art.

Adapted from:

The World Book Encyclopedia. Vol 1. 1995, (African Art)

Egypt:

The architecture of the Egyptian pyramids is a type of art found in Africa. The Egyptians believed that the soul of a man would continue to live after death if his body was preserved and statues were erected in the image of the deceased. For this reason huge tombs, which we know as the great Pyramids, were built. Years of work went into these tombs due to the strength of this belief. The most elaborate tombs were created for the Pharaohs and smaller ones for noblemen. In addition to statues, figures of servants doing all the tasks done during their master's life were also placed in the tomb. This was so they could continue to serve their master after his death.

Inside, the walls of the tombs were painted with pictures of everyday life. Such pictures included Egyptians fishing, hunting, eating, and dancing. This helps create a picture of Egyptian daily life for us today.

Egyptian artists did not try to make their figures appear true to life. A statue of a man needed only those features representative of that man at his best. No wrinkles, warts, or even facial expressions were included.

These Egyptian pyramids are yet another type of African art that is functional and optimistic.

Adapted from:

The Pantheon Story of Art for Young People. by Ariane Ruskin. (See bibliography)

Appendix I

Background information Chinese Art

Chinese art is a reflection of its culture - simple yet elegant. The Chinese appreciate the beauty in life. This is demonstrated through their beautiful landscape paintings, graceful curved porcelains, and even their gently flowing handwriting. Many works of art exist from all periods of Chinese history through the present. Through the Chinese art that we can develop a deeper understanding of China's ancient past.

Art is so valued in China today that Chinese artists receive support from the government or work as amateur artists in addition to their regular jobs. The Chinese believe that art should express the aims of their society. As a result of this, the Chinese art usually deals with themes from the daily lives of workers and peasants as well as more traditional themes and ideas of other countries, and individual expression.

Paintings

We can see sophisticated designs painted on Chinese pottery. Painting on silk began before painting on paper, depicting people, gods or spirits. However, landscapes soon became the most popular subject of Chinese paintings. Painting is closely associated with the art of calligraphy and the use of a brush for writing. Calligraphy was considered to be another branch of painting, and it became popular to combine paintings with inscriptions in calligraphy.

Sculpture and Pottery

Sculpture has undergone a number of changes throughout China's history. Early Chinese sculptures were small figures that were placed in tombs. These pieces were often used in ceremonies for the dead. Once Buddhism reached China, sculptors used their talents to serve the new religion. They built elaborate temples and chapels which they decorated with statues of Buddha. Pottery has been made in China since prehistoric times. As early as 2,000 B.C. the potters wheel was being used, and by 1300 B.C. glazed pottery was created. These eventually led to the development of porcelain. Porcelain is one of the greatest treasures of Chinese art.

Adapted from:

The World Book Encyclopedia, Vol. 3 (Chinese Art) (See bibliography)

Chinese Calligraphy

Calligraphy, which means "beautiful writing" is not merely a type of handwriting, but rather a unique art form to be admired and appreciated. It is the art of the Chinese language and is used as a form of self-expression as well as a means of communication. Calligraphy is produced by using a flexible pointed hair brush held vertically and fresh ink made from soot and glue. It is the pressure on the brush which controls the thickness of the lines. Each Chinese character is a separate entity, made up of a variety of strokes and fitting within the boundaries of a square. Each and every character is unique in its design. Until paper was produced in China after 105 AD, the Chinese wrote on silk, bamboo, woodsticks, and wood tablets. Due to the impracticality of these, however, paper quickly became the most popular material for writing.

Chinese script is written from top to bottom in columns starting from the right.

At first glance, all calligraphy scripts may seem the same. There are, however, actually five basic types of Chinese calligraphy:

1. "Chuan" or "seal" form
2. "Li" or "clerical" form
3. "Ts'ao" or "cursive" form
4. "K'ai" or "standard" form

5. "Hsing" or "longhand" form

Individual artists may add their own personal style to any of these forms. While there are only five basic types of Chinese calligraphy, there are as many styles as there are calligraphers.

Calligraphy needs to be appreciated as an art form. Too much work is involved for it to be considered mere penmanship. From "Do I have enough ink on the brush?" to "How do I end the stroke?" a calligrapher puts the same amount of thought and emotion into his calligraphy as a painter does a watercolor or as a sculptor does a piece of pottery.

Adapted from Four Thousand Years of Chinese Calligraphy by Leon Long-Yien Chang and Peter Miller. (See bibliography)

Resource:

Walking to Where the River Ends by Wang Fang Yu, et al. (See bibliography)

Chinese Porcelain

Over 1,000 years ago, the Chinese discovered how to make porcelain. The secret is to combine kaolin, a fine white clay to a crystalline rock called feldspar. Pieces made from this mixture are glazed and fired at very high temperatures - well above 2,300 degrees Fahrenheit. The result is a smooth, hard, translucent ceramic which is capable of taking brilliant colors.

Early Chinese porcelain was white. However, between 1279 and 1368, during the Yuan dynasty, Chinese artists began to add intricate designs using a deep blue pigment made from cobalt. This blue and white style prevailed for many years. After 1368, potters began using brilliant enamel colors to produce decorations including flowers, foliage, and figure subjects.

This porcelain became a valuable trade item between China and Europe. The Europeans were unable to duplicate these masterpieces in their own country. In fact, it wasn't until more than 700 years later that the Europeans were able to discover the secret of making porcelain.

Adapted from:

The Art of China. by Shirley Glubok (See bibliography)

China by Editors of Time-Life Books (See bibliography)

Chinese Silk Scrolls

For hundreds of years the Chinese were the only people who knew how to raise the worms that produce silk. Farmers must raise the silkworms, keeping careful control of their living conditions. Silkworms eat mulberry leaves, and after a few weeks spin cocoons. Once the moths have emerged, the cocoons are unwound in order to get the threads used to weave the cloth. Silk is the finest textile known to man. It is strong, elastic, soft, and easy to dye. It became the most valuable and important trade item of the Chinese.

While there are many uses for silk in the Chinese culture, the textile is especially useful to the Chinese artists. Artists paint on a silk hand scroll, which is a long band of silk that is kept rolled up. The scrolls may be highly decorative paintings of landscapes or a picture illustrating specific rules of conduct. Regardless of what is painted on this delicate canvas, the silk scroll serves a purpose. It may tell a story, depict an historical event or teach rules of behavior. When the scroll is to be viewed, it is unwound to show only one part at a time.

Adapted from:

The Art of China. by Shirley Glubok (See bibliography)

Appendix J

Background Information on the American Revolution

The American Revolution (1775-1783) was the event which resulted in the birth of our nation. Fought between Great Britain and its thirteen colonies, the war began on April 19, 1775 at Lexington, Massachusetts. After eight years, Britain signed the Treaty of Paris which recognized the United States as an independent nation.

There had been tension between Great Britain and the American Colonies for over ten years before the Revolutionary War began. This was due to the number of new laws passed by Great Britain in their effort to increase control over the colonies. The colonies resisted and war broke out.

The American colonies were not prepared for war. They had neither an army or a navy. Thus the war effort was turned over to Congress which organized a military and adopted the Declaration of Independence, declaring U.S. freedom from Great Britain. It seemed as though victory favored Britain. Then France joined the war on the side of the Americans and provided them with the money and equipment they needed. The military showdown eventually led to independence for the colonies. The American Revolution set an example for people in other lands who later fought to gain their freedom.

The period during which this war took place produced a number of pieces of artwork which help us to understand this complex time. Portraits such as John Singleton Copley's "Paul Revere" and Gilbert Stuart's "George Washington" are indicative of the types of men who were so important to this time. Emanuel Leutze's "Washington Crossing the Delaware" depicts an important event of the American Revolution and

helps recreate the story. It is works such as these that allow us to take a look back and truly appreciate those who are responsible for our independence today.

Adapted from:

World Book Encyclopedia. Vol. 16 pp. 270-271. (See bibliography)

Background Information on "Paul Revere" by John Singleton Copley:

The Artist

John Singleton Copley was an admired and well-respected artist of North America just before the start of the Revolutionary War. Because portraiture was in great demand in the colonies, Copley painted many of the New England ladies and gentlemen. Copley painted what he saw. He was not affected by a subject's political views, power, or wealth, nor did he attempt to flatter his subjects by portraying them as anything other than exactly what they were. Copley did, however, emphasize the setting of the picture in order to convey the "correct" mood. For instance, he painted men surrounded by books and tools, and women with fine furniture and fancy draperies. Because of his fabulous portraits during a time when America needed them most, Copley is often said to be the "first great American artist."

The Work

Copley's portrait of Paul Revere is one of the most well known paintings in American history. In spite of Revere's significant role in warning the American soldiers of the approaching British redcoats, Copley portrays him as an ordinary craftsman instead of a hero. Revere wears simple shirt sleeves rather than in velvet and lace. In this work, one can observe Copley's use of setting to create a particular mood. Revere is holding a silver teapot and his craftsman tools lie in front of him. These details in setting help to convey Copley's image of Revere as a common man rather than an important historical figure. The painting is quite honest and is truly a portrait of character.

Adapted from:

American History in Art, by Rena Neumann Coen. (See bibliography)

A New World: Masterpieces of American Painting 1760-1910, by Theodore E. Stebbins Jr., et al. (See bibliography) [Also a resource for additional pictures by Copley]

Background Information on "George Washington" by Gilbert Stuart:

The Artist

Gilbert Stuart (1755-1828) was an American portrait painter of the 18th and early 19th centuries. He is famous for his paintings of early presidents and other leaders. Stuart's talent lies in his ability to capture the image of his subject in a very short period of time, perhaps only one or two sittings. Stuart painted three likenesses of Washington, one of which he deliberately left unfinished in order to preserve its identity as the original. These portraits were so popular that hundreds of replicas had to be painted in order

to meet the demand. It is one of Stuart's "Washington" portraits that was adopted for the U.S. one-dollar bill. Through the use of his modern style, Stuart provided us with a new race of American heroes which can be forever preserved.

The Work

Stuart has captured many timeless qualities of the noble George Washington in his "Washington" portrait. In this work, the statesman stands proudly against a background of heavy draperies and picturesque columns. Everything from Washington's ruffled shirt to his silver-buckled shoes emphasizes this man's nobility. Stuart has included some fine details within the painting which also serve to portray the greatness of this man. Such details include the eagles carved into the table leg and the stars and stripes on the chair. Washington's portrait is certainly an image of dignity and power.

Adapted from:

American History in Art. by Rena Neumann Coen. (See bibliography)

A New World: Masterpieces of American Painting 1760-1910. by Theodore E, Stebbins Jr., et al. (See bibliography)

As a resource for additional paintings by Stuart refer to A New World Encyclopedia

Appendix K

Background Information on "Washington Crossing the Delaware" by Emanuel Leutze

The Artist

Emanuel Leutze (1816-1868) was a German-American artist who is best known for his painting "Washington Crossing the Delaware." While this is truly a magnificent piece, it oftentimes seems to overshadow the artist who created it. "Washington Crossing the Delaware" was not Leutze's major work. His career is marked by numerous other portraits and paintings. It is interesting to note that the success of Leutze's Delaware painting resulted in a number of other commissions which depicted Revolutionary War events, and George Washington in particular. Leutze viewed his art as a "public art" and it was the American public to which he wanted his art to speak.

The Work

"Washington Crossing the Delaware" is a dramatic work which is familiar to many generations of Americans. This painting is one that never fails to evoke emotion from those who view it. It is a painting which tells the story of an important event in American history. Washington is leading a small army of colonial rebels across the Delaware River to surprise the enemy. This small group must brave icy water and freezing winds in their long journey. The expressions of fearlessness on the faces of these brave rebels exhibit their determination and courage. The noble stance held by Washington as well as the stubborn jut of his chin show his conviction in spite of the fact that the army he leads is quite small. This inspiring work is certainly one of the best known paintings of the American Revolution.

Adapted from:

Emanuel Leutze, 1816-1868: Freedom is the Only King by Barbara S. Groseclose. (See bibliography)

American History in Art by Rena Neumann Coen. (See bibliography)

Appendix L

Background Information on The Architecture of Thomas Jefferson's Monticello

The Artist

Monticello was designed by Thomas Jefferson as his very own home.

The Work

Monticello, which means "little mountain" is located in Albemarle County, Virginia, was actually created in two different stages.

Stage one occurred from 1770-1782. It began when Jefferson first inherited 1400 acres of land from his father on which he had planned to build a home. Jefferson studied architecture and had some original ideas. However, because there was not an architect in the colonies competent enough to carry out these ideas, Jefferson drew up his own plans. The house was left unfinished when Jefferson became minister to France in 1784. Upon his return to Monticello, he began stage two.

Deeply impressed by the French architecture he had recently encountered, Jefferson doubled the size of the house and resolved to achieve some of these French aesthetics in his own home. Completed, the house stands three stories high and contains 35 rooms. Though the house is based on the architecture of other cultures (Italy, Greece) it also contains a great number of Jefferson's own original ideas. An example is his choice of location for the "out buildings" such as the laundry, stables, etc. Jefferson placed them beneath long terraces where they were inconspicuous when viewed from the outside. There are many other features which demonstrate Jefferson's inventiveness. Gadgets include dumbwaiters used to bring wine from the cellar, incredibly narrow staircases to create interior spaciousness, and alcove beds set into recesses in the wall.

This masterpiece of a house can not be considered colonial when compared to other American houses of the period. Rather, it is an expression of Jefferson's own original genius and complex personality.

Adapted from:

Jefferson's Monticello by William Howard Adams. (See bibliography) [Great resource for photographs

and more detailed information on Monticello]

[New World Encyclopedia](#) (Monticello) (See bibliography)

[Home](#) | [About Core Knowledge](#) | [Schools](#) | [Bookstore](#) | Lesson Plans | [Conference](#)

Send questions and comments to the [Core Knowledge Foundation](#).

© 1997 Core Knowledge Foundation.