From the Renaissance to England’s Golden Age

Teacher Guide

Flying machine

Martin Luther

Queen Elizabeth I

Printing press

Core Knowledge® HISTORY AND GEOGRAPHY
# The Renaissance

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The Renaissance was a time of great artistic and literary achievement. The Renaissance, beginning in the 1300s and lasting into the late 1600s, was a time of artistic and literary achievement born in Italy. Humanism and renewed interest in ancient Greece and ancient Rome inspired writers, architects, musicians, and artists to emerge from the Middle Ages into a period of “rebirth.”

The expansion of lucrative trade and an emerging banking industry gave rise to a powerful and wealthy merchant class in Italian city-states such as Florence and Venice. These developments allowed individuals and families to patronize the arts as never before. The Catholic Church played a significant role as well in elevating the status of artists.

While born in Italy, Renaissance ideas ultimately spread. In time, they transformed the culture of Western and Northern Europe.
What Students Should Already Know

Students in Core Knowledge schools should be familiar with:

Grade 2

Ancient Greece

- geography: Mediterranean Sea, Aegean Sea, Crete
- Sparta
- Persian Wars: Marathon and Thermopylae
- Athens as a city-state: the beginnings of democracy
- Olympic games
- worship of gods and goddesses
- great thinkers: Socrates, Plato, and Aristotle
- Alexander the Great

Grade 3

Ancient Rome

- Geography of the Mediterranean Sea
  - Mediterranean Sea, Aegean Sea, and the Adriatic Sea
  - Greece, Italy (peninsula), France, Spain
  - Strait of Gibraltar, Atlantic Ocean
  - North Africa, Asia Minor (peninsula), Turkey
  - Bosporus (strait), Black Sea, Istanbul (Constantinople)
  - Red Sea, Persian Gulf, Indian Ocean
- The background to the founding and growth of Rome, including
  - the definitions of BC/AD and BCE/CE
  - the legend of Romulus and Remus
  - Latin as the language of Rome
  - the worship of deities based on Greek religion
  - the Republic: Senate, Patricians, Plebeians
  - the Punic Wars: Carthage, Hannibal
- The Empire
  - Julius Caesar (defeats Pompey and becomes dictator; “Veni, vidi, vici” — “I came, I saw, I conquered”; associated with Cleopatra of Egypt; assassination in the Senate by Brutus)
  - Caesar Augustus
  - Life in the Roman Empire (the Forum; the Colosseum; roads, bridges, and aqueducts)
What Students Should Already Know

- Eruption of Mt. Vesuvius and the destruction of Pompeii
- Persecution of Christians
- The decline and fall of Rome
  - corrupt emperors
  - civil wars
  - the fall of Rome in 476 CE
- The rise of the Eastern Roman, or Byzantine, Empire
  - Constantine, the first Christian emperor
  - Constantinople merges diverse influences and cultures as the seat of the empire
  - Emperor Justinian and his code of laws

Grade 4

Europe in the Middle Ages

- Geography related to the development of Western Europe
  - Rivers: Danube, Rhine, Rhone, and Oder
  - Mountains: Alps, Pyrenees
  - Iberian Peninsula: Spain and Portugal, proximity to North Africa
  - France: the region known as Normandy
  - Mediterranean Sea, North Sea, Baltic Sea
  - British Isles: England, Ireland, Scotland, Wales; the English Channel

- Background related to Europe in the Middle Ages
  - Beginning about 200 CE, nomadic, warlike tribes moving into Western Europe, attacking the Western Roman Empire; city of Rome sacked by Visigoths; the Huns: Attila the Hun
  - Peoples settling in old Roman Empire, including Vandals (cf. English word “vandalism”), Franks in Gaul (now France), Angles (in England: cf. “Angle-land”), and Saxons
  - The “Middle Ages” are generally dated from about 450 to 1400 CE. Approximately the first three centuries after the fall of Rome (476 CE) are sometimes called the “Dark Ages.”

- Development in history of the Christian Church
  - Growing power of the pope (Bishop of Rome)
  - Arguments among Christians leading to the split between Roman Catholic Church and Eastern Orthodox Church
  - Conversion of many Germanic peoples to Christianity
  - Rise of monasteries and preservation of classical learning
**What Students Should Already Know CONTINUED**

- Charlemagne (temporarily unites the Western Roman Empire; crowned emperor by the pope in 800 CE; idea of a united “Holy Roman Empire”; his love and encouragement of learning)

- Aspects of feudalism, including life on a manor, in castles; lords, vassals, knights, freedmen, serfs; code of chivalry; knights, squires, and pages

- The Norman Conquest: location of Normandy; William the Conqueror and the Battle of Hastings (1066 CE)

- Growth of towns as centers of commerce; guilds and apprentices; the weakening of feudal ties

- England in the Middle Ages
  - Henry II (beginnings of trial by jury; murder of Thomas Becket in Canterbury Cathedral; Eleanor of Aquitaine)
  - Significance of the Magna Carta, King John, 1215
  - Parliament and the beginnings of representative government
  - The Hundred Years’ War and Joan of Arc
  - The Black Death sweeps across Europe.

- The spread of Islam and the “Holy Wars”
  - The origins of Islam, including
    - Muhammad (the “last prophet”), Allah, Qur’an (Koran), sacred city of Mecca (Makkah), and mosques
    - “Five Pillars” of Islam (declaration of faith; prayer five times daily facing toward Mecca; fasting during Ramadan; helping the needy; pilgrimage to Mecca)
    - Uniting of Arab peoples to spread Islam in northern Africa, through the Eastern Roman empire, and as far west as Spain
    - Ottoman Turks conquer region around the Mediterranean; in 1453, Constantinople becomes Istanbul
    - Arabs as the first Muslims; modern-day diversity of Muslim community around the world
    - The development of Islamic civilization, including its contributions to science and mathematics (Ibn Sina, or Avicenna; Arabic numerals), translation and preservation of Greek and Roman writings, Islamic cities as thriving centers of art and learning (such as Córdoba, Spain)
  - Wars between Muslims and Christians, including the location and importance of the Holy Land, the Crusades, Salah al-Din (Saladin) and Richard the Lion-Hearted, and the resulting trade and growing cultural exchanges between East and West
INTRODUCTION

What Students Need to Learn

The Renaissance

- Translation by Islamic scholars of ancient Greek works that help preserve classical civilization
- A “rebirth” of ideas from ancient Greece and ancient Rome
- New trade and new wealth
- Italian city-states: Venice, Florence, Rome
- Patrons of the arts and learning
  - The Medici family and Florence
  - The popes and Rome
- Art of the Italian Renaissance
  - The shift in worldview from medieval to Renaissance art, a new emphasis on humanity and the natural world
  - The influence of Greek and Roman art on Renaissance artists (classical subject matter, idealization of human form, balance and proportion)
  - The development of linear perspective during the Italian Renaissance
    » The vantage point, or point-of-view of the viewer
    » Convergence of lines toward a vanishing point, the horizon line
  - Different genres and themes—portraits, frescoes, Madonna—by Italian Renaissance artists, including
    » Sandro Botticelli, The Birth of Venus
    » Leonardo da Vinci: The Vitruvian Man, Mona Lisa, The Last Supper
    » Michelangelo, Ceiling of the Sistine Chapel, especially the detail known as The Creation of Adam
    » Raphael: Marriage of the Virgin, his Madonnas (such as The Virgin and Child with Saint John the Baptist)
- Become familiar with Renaissance sculpture, including
  » Donatello, Saint George
  » Michelangelo, David
- Become familiar with Renaissance architecture, including
  » The Florence Cathedral, dome designed by Filippo Brunelleschi
  » St. Peter’s in Rome, designed by Michelangelo
- Renaissance ideals and values as embodied in
  - The Courtier by Castiglione: the “Renaissance man”
  - The Prince by Machiavelli: real-world politics

Time Period Background

The items below refer to content in Grade 5. Use timelines with students to help them sequence and relate events from different periods and groups.

<table>
<thead>
<tr>
<th>Time Period</th>
<th>Event</th>
</tr>
</thead>
<tbody>
<tr>
<td>1200s–1300s</td>
<td>Rise of towns and money economy</td>
</tr>
<tr>
<td>1300s</td>
<td>Beginning of Italian Renaissance</td>
</tr>
<tr>
<td>1400s</td>
<td>Network of trade routes emerges within Europe and between Europe and Asia and the Middle East</td>
</tr>
<tr>
<td>1400s</td>
<td>Venice, an important international trading city, controlled trade route between Europe, the Middle East, and the rest of Asia</td>
</tr>
<tr>
<td>1400s–1700s</td>
<td>Florence is governed by the Medici family</td>
</tr>
<tr>
<td>1440s</td>
<td>Invention in Europe of movable type by Johannes Gutenberg</td>
</tr>
<tr>
<td>1452–1519</td>
<td>The life of Leonardo da Vinci</td>
</tr>
<tr>
<td>1475–1564</td>
<td>The life of Michelangelo</td>
</tr>
<tr>
<td>c. 1500</td>
<td>Peak of Renaissance</td>
</tr>
<tr>
<td>1513</td>
<td>The Prince written, published widely in 1532</td>
</tr>
<tr>
<td>1528</td>
<td>The Courtier published</td>
</tr>
</tbody>
</table>
What Students Need to Learn CONTINUED

- Art of the Northern Renaissance
  - Observe and discuss paintings of the Northern Renaissance, including
    » Pieter Bruegel, *Peasant Wedding*
    » Albrecht Dürer, *Self-Portrait at 28*
    » Jan van Eyck, *The Arnolfini Portrait* (also known as *Portrait of Giovanni Arnolfini and His Wife, or Arnolfini Wedding*)

- Music of the Renaissance
  - choral works of Josquin Desprez
  - lute songs by John Dowland
  - Mendelssohn’s *A Midsummer Night’s Dream* (Overture, Scherzo, and Wedding March), Note: This was not written during the Renaissance but could be listened to during or after students read Shakespeare’s *A Midsummer Night’s Dream.*
The most important ideas in Unit 4 are:

- The Renaissance was characterized by a renewed interest in writers, works, and ideas from the Greek and Roman past, and a desire for wealth and the opportunity to gain that wealth through trade. The Renaissance largely overlapped with the Age of Exploration; they both partook of the same curiosity about the world.
- The Renaissance was marked by an interest in the physical world, which was manifested in art, in scientific observation and investigation, and in exploration.
- Michelangelo’s and Leonardo da Vinci’s art exemplifies the Renaissance interest in the physical world.
- Renaissance ideals of a courtier and a prince are exemplified in the writings of Castiglione and Machiavelli.
- The development of movable type by Johannes Gutenburg (in the West) made possible the widespread literacy in vernacular languages.

The Renaissance

Background

The Renaissance, which began in Italy and eventually spread to other parts of Europe, is usually said to have lasted from about 1400 to 1650. The word Renaissance means “rebirth.” This period saw a rebirth of interest in ancient Greece and Rome, and a rediscovery of Greek and Roman works. It was a time of great artistic creativity in literature, painting, sculpture, and architecture. Scholars studied Greek authors whose works had been lost or forgotten for years; writers created new works of literature; political theorists set forth new ideas about government; architects built gorgeous churches based on the classical models; and painters created beautiful new works, sometimes blending Christian and classical themes.

Perhaps no passage expresses the spirit of the Renaissance and its love affair with the classical world as well as the following one from Niccolo Machiavelli, in which the Renaissance writer describes how he spent his evenings:

The evening being come, I return home and go to my study; at the entrance I pull off my peasant-clothes, covered with dust and dirt, and put on my noble court dress, and thus becomingly re-clothed I pass into the ancient courts of the men of old, where, being lovingly received by
them, I am fed with that food which is mine alone; where I do not hesitate to speak with them, and to ask for the reason of their actions, and they in their benignity answer me; and for four hours I feel no weariness, I forget every trouble, poverty does not dismay, death does not terrify me; I am possessed entirely by those great men.

This feeling of being tremendously drawn to the thinkers of ancient Greece and Rome was typical of many of the great artists and scholars of the Renaissance.

Preserving Classical Civilizations

The two great civilizations of classical antiquity were ancient Greece and ancient Rome. Ancient Greece gave the world the poetry of Homer; the plays of Sophocles, Euripides, and Aeschylus; the histories of Herodotus and Thucydides; and the philosophical writings of Plato and Aristotle. The Greeks also produced beautiful sculptures and striking buildings such as the Parthenon in Athens.

The Romans borrowed many ideas and techniques from the Greeks. They copied Greek statues and buildings, and created new structures such as the Pantheon. They also created literary masterpieces of their own, including poetry by Virgil, Ovid, and Horace, and speeches by Cicero.

After the fall of Rome, some of the artistic and literary creations of classical culture survived, but others were lost. During the Middle Ages, Western Europe was broken up into small regions with economies based on agricultural labor. In most places there was little time for education and the arts. For the most part, only a few monks in monasteries had exposure to classical literature, and many of them knew Latin but not Greek. Although some Latin texts were still read (notably Virgil and Ovid), very few people were able to read Greek.

Some of the most significant advances in scholarship made during the Middle Ages were made by Islamic scholars. During the 600s and 700s, Muslims spread their religion across North Africa and into the Iberian Peninsula, through the Middle East, and into the lands of the Byzantine Empire. Some of these areas had previously been conquered and governed by Alexander the Great, who exposed them to Hellenistic Greek culture, and then by the Romans. The Muslim conquerors eventually came into possession of various Greek and Roman manuscripts. Rather than destroy these works, Muslim scholars carefully preserved them, translating them into Arabic, studying them, and in some cases building on ideas set down by the ancient writers in their own works. The Muslims were particularly interested in philosophic and scientific works. (Students who were in Core Knowledge schools in Grade 4 should have learned about significant Muslim contributions to learning during the Middle Ages, including Arabic numbers and algebra, as well as the achievements of particular scholars such as Ibn Sina, known in Europe as Avicenna.)

Jewish scholars in Muslim-held areas such as Spain and Egypt also studied and used Greco-Roman writings. One of the best known of the Jewish scholars was
Maimonides, who lived in Córdoba, Spain, and Cairo, Egypt. Maimonides was a doctor and philosopher who tried to reconcile science and religion in his writings.

It was mainly through the efforts of these scholars that the works of the Greeks and Romans were preserved for later Europeans. Although artists and scholars were working in any number of Muslim cities (Baghdad, Constantinople, Timbuktu, Damascus, and Cairo, for example), the cities of Andalusia in southern Spain were especially rich centers of scientific work and artistic development. Scholars working in these cities translated works that had originally been written in Greek out of Arabic and into Latin. Over time, these Latin translations began to be studied at European universities that sprang up in the late Middle Ages, and Greek began to be studied again as well.

**The Humanists**

As European scholars learned more about the writings of the ancient Greeks and Romans, interest in the ancient world increased. Some people began to wish they could read Plato, Aristotle, and other classical authors in the original Greek. Others rummaged through monasteries looking for manuscripts of forgotten classical works. These scholars became known as humanists because they devoted their lives to studying the humanities and sought to find a balance between thinking about human virtues and actively participating in life. This focus on studying human culture and actively engaging in life’s pursuits was an important hallmark of the humanist movement.

The humanists wanted to recover lost texts and establish the best text of a particular book by comparing various surviving copies. They wanted to study the classical writers and learn to write in an elegant classical style. Machiavelli, in the quotation found in this unit’s Nonfiction Excerpt 2, gave voice to the mind of the humanist scholar.

One of the earliest and most important of the humanists was the Italian poet Francesco Petrarch. Petrarch was born in 1304 not far from Florence. He was a dedicated student of Latin literature and a talented poet. Petrarch wrote part of an epic poem in Latin on the Second Punic War (an episode from Roman history). Petrarch also commissioned the first translation of Homer’s *Iliad* from Greek into Latin. He visited monasteries, searching for lost classical manuscripts. One of his greatest finds was a set of previously unknown letters by the Roman orator Cicero. In one of his most famous works, Petrarch imagines himself speaking with Saint Augustine, the great Latin writer and church father.

It was Petrarch as much as anyone who created the idea of the Renaissance as a historical period. He held that history could be divided into three ages: the classical era, which Petrarch loved and admired; the “Dark Ages,” which he detested and saw as an age in which learning and the classics were forgotten or neglected; and an age that later became known as the Renaissance, or rebirth of learning, which he encouraged. For Petrarch, this third age would be a period when classical works and ideals were rediscovered and the “darkness”
lifted. Although Petrarch’s scheme was grossly unfair to the medieval period, it outlined a way of looking at the world that most Renaissance humanists came to share.

Another great Italian humanist was Leon Battista Alberti (1404–1472). Born in Florence and given a good education, at age twenty he wrote a comedy in Latin that was so completely in the classical style that many people believed it was a classical piece that had been rediscovered. Later Battista wrote an important treatise on art that helped Renaissance painters learn how to give an impression of depth on a flat surface. Alberti was also a talented architect who worked on many churches and buildings in the classical style in Florence and Rome. Because he was a master of so many arts, Alberti was later known as a “Renaissance man.”

<table>
<thead>
<tr>
<th><strong>Patrons and Patronage</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td>It takes a lot of time and money to carve a block of marble into a sculpture or paint the ceiling of the Sistine Chapel. Many of the great artistic and literary achievements of the Renaissance might never have occurred if there had not been wealthy people willing to commission works and subsidize artists. Fortunately, there were a number of wealthy people in Italy who were eager to be patrons, or supporters, of the arts.</td>
</tr>
<tr>
<td>In order to understand where the great patrons of the Renaissance came from, it is important to know a little about politics and economics during the late Middle Ages and early Renaissance. At this time Italy was not a unified nation but a collection of independent city-states and other political units such as kingdoms. Among the most important of these were Venice, Florence, Rome, Milan, Genoa, Ferrara, and Naples. These city-states and kingdoms competed with one another, and a number of them eventually grew wealthy from trade. Ships from Italian city-states and kingdoms controlled much of the commerce in the Mediterranean. They transported goods back and forth from the Middle East and sold goods to the rest of Europe. (It was this Italian dominance of trade that the Portuguese and Spaniards set out to break with their voyages of exploration.) Gradually some men in these Italian city-states and kingdoms began to acquire large fortunes. Bankers and merchants often did especially well. Some of these wealthy men eventually emerged as patrons of the artists and of humanists.</td>
</tr>
</tbody>
</table>

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<thead>
<tr>
<th><strong>Florence and the Medici</strong></th>
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<tbody>
<tr>
<td>The most famous of the patrons were the Medici (/med<em>ee</em>chee/) family of Florence. Florence is located on the Arno River in central Italy. The city flourished from the 1300s to the 1700s and dominated the region. Florence was a republic and an important center of commerce and the arts. Among its trade goods were wool, silks, and tapestries. Artists who worked in Florence included Leonardo da Vinci, Raphael, and Michelangelo. Boccaccio, Dante, and Machiavelli were some of its famous writers.</td>
</tr>
</tbody>
</table>
The Medici were among the greatest patrons of the arts. Their dynasty was founded in Florence in the 1300s and achieved its wealth through banking and commerce. The early Medici controlled Florence from behind the scenes by making sure that people sympathetic to the family occupied all key offices. In later years, members of the family became queens, cardinals, and popes. Three of the most important members of the family are listed below:

- **Cosimo de’ Medici (1389–1464)** is often regarded as the founder of the political dynasty. He carried on the family business and ruled Florence by seeing that friends of the family were elected to all key offices. He also became a major patron of scholarship and the arts, and collected rare books and manuscripts. He set up an academy of learned scholars based on the ancient Academy founded by Plato. At this academy, the humanist scholar Marsilio Ficino taught the works of Plato. At the same time, there was a renewed interest in teaching ancient Greek, a language which had been virtually unknown in Western Europe for hundreds of years. Cosimo also supported master artists, including Ghiberti and Donatello.

- **Lorenzo de’ Medici (1449–1492)** was Cosimo’s grandson. He was known as Lorenzo the Magnificent. He was a powerful leader who is credited with making Florence one of the most beautiful cities in Europe. Among the artists whose work he commissioned to adorn Florence were Donatello, Botticelli, Michelangelo, and Verrocchio—the master for whom Leonardo da Vinci was an apprentice. Lorenzo started a school of sculpture where Michelangelo studied as a young boy. He supported an important library, as well as a number of great humanist scholars, including Ficino, Pico della Mirandola, and the poet Politian. In fact, Lorenzo was a poet himself. It was Pico della Mirandola who suggested Lorenzo invite the Dominican monk Savonarola to preach in Florence. Savonarola surprised everybody by launching into a series of attacks on the Medici and their expensive tastes. He said Florentines had gone too far in the direction of classical culture and were forgetting about their duties as Christians. (Eventually, Savonarola attracted such a following that his supporters were able to take over the city for a while. They attempted to turn Florence into a model of Christian piety and established a democratic government. But this influence was short-lived.)

- **Giovanni di Lorenzo de’ Medici (1475–1521)**, the son of Lorenzo, is better known to history as Pope Leo X. He was educated by humanist scholars associated with his father, including Pico della Mirandola. As was often the custom with second sons, he entered the church as a young boy. He advanced through the ranks until he was elected pope in 1513. As pope, he spent lavishly and made Rome grander than it had ever been before, accelerating the construction of St. Peter’s Basilica (with financial support from the sale of indulgences), stocking the Vatican library with valuable books, and commissioning artists to decorate churches and other buildings. Leo X was also a patron of artists. Michelangelo did some famous sculptures for the tombs of some members of the Medici family in
what is known as the Medici Chapel in Florence. But Leo’s special favorite was Raphael. Leo had Raphael work on St. Peter’s in Rome and the Sistine Chapel. Leo X played an important role in religious history as well. He was pope at the time Luther posted his Ninety-five Theses, and he signed the papal bull that excommunicated the German priest in 1521.

### Rome and the Popes

Rome, on the Tiber River in central Italy, was once the center of the Roman Empire. But in the fifth century, it was sacked by the Visigoths and the Vandals. It was subsequently overshadowed by events in other parts of Europe and torn by internal strife. By the time of the Renaissance, however, the city was once again an important center of culture. As the seat of the Roman Catholic Church, it was not only a spiritual center but also the temporal center of the Papal States, a large area of central Italy that the papacy had acquired over time through treaties and donations of land.

Many of the popes during the Renaissance were patrons of the arts, and artists flocked to Rome to serve them. Leo X, described above, was only one of many popes who commissioned artists to beautify the city. Many of the most elegant palaces and churches in Rome date to the Renaissance. One of the most notable is St. Peter’s Basilica, which became the central church of Roman Catholicism. The huge dome, columns, and colonnades showcase Greek and Roman influences.

### Venice

Venice is located on the northeastern coast of Italy at the northern tip of the Adriatic Sea. The city sits on 120 small islands in the lagoon of Venice. Today a causeway, or bridge, which did not exist during the Renaissance, links the city to the Italian mainland, and more than 150 canals connect the islands to one another. People can travel from place to place in small boats called gondolas.

In the 1400s, Venice controlled many trade routes. It established trading centers around the eastern Mediterranean, the Aegean Sea, and the Black Sea. Merchants did not own ships but rather leased them from the government. The city government also built and maintained a fleet of warships to protect its interests.

Venice contains many beautiful Renaissance palaces and was the home of one of the most famous artists of the Renaissance, the painter Titian.

To learn more about specific topics in this unit, use this link to download the CKHG Online Resource “About the Renaissance“:

[www.coreknowledge.org/ckhg-online-resources](http://www.coreknowledge.org/ckhg-online-resources)
UNIT RESOURCES

Student Component

*The Renaissance* Student Reader—nine chapters

Teacher Components

*The Renaissance* Teacher Guide—nine chapters. This includes lessons aligned to each chapter of *The Renaissance* Student Reader with a daily Check for Understanding and Additional Activities, such as virtual field trips and cross-curricular art and music activities, designed to reinforce the chapter content. A Unit Assessment, Performance Task Assessment, and Activity Pages are included in Teacher Resources, beginning on page 112.

» The Unit Assessment tests knowledge of the entire unit, using standard testing formats.

» The Performance Task Assessment requires students to apply and share the knowledge learned during the unit through either an oral or written presentation.

» The Activity Pages are designed to reinforce and extend content taught in specific chapters throughout the unit. These optional activities are intended to provide choices for teachers.

*The Renaissance Timeline Image Cards* include nineteen individual images depicting significant events and individuals related to the Renaissance. In addition to an image, each card contains a caption, a chapter number, and the Big Question, which outlines the focus of the chapter. You will construct a classroom Timeline with students over the course of the entire unit. The Teacher Guide will prompt you, lesson by lesson, as to which image card(s) to add to the Timeline. The Timeline will be a powerful learning tool enabling you and your students to track important themes and events as they occurred within this time period.

Optional: Core Knowledge Curriculum Series Art Resource™ Packet for Grade 5—art resources that may be used with cross-curricular art activities described in the Additional Activities of Chapters 2, 4, 6, 7, and 9, if classroom Internet access is not available. You can purchase the Grade 5 Art Resource Packet, available at:

www.coreknowledge.org/store
Timeline

Some advance preparation will be necessary prior to starting *The Renaissance* unit. You will need to identify available wall space in your classroom of approximately fifteen feet on which you can post the Timeline cards over the course of the unit. The Timeline may be oriented either vertically or horizontally, even wrapping around corners and multiple walls, whatever works best in your classroom setting. Be creative—some teachers hang a clothesline so that the image cards can be attached with clothespins!

Create five time indicators or reference points for the Timeline. Write each of the following dates on sentence strips or large index cards:

- 2500 BCE–476 CE
- 477–1300s
- 1300s
- 1400s
- 1500s

Affix these time indicators to your wall space, allowing sufficient space between them to accommodate the actual number of image cards that you will be adding to each time period as per the following diagram:

```
<table>
<thead>
<tr>
<th>2500 BCE–476 CE</th>
<th>477–1300s</th>
<th>1300s</th>
<th>1400s</th>
<th>1500s</th>
</tr>
</thead>
<tbody>
<tr>
<td>.</td>
<td>.</td>
<td>.</td>
<td>......</td>
<td>......</td>
</tr>
<tr>
<td>Chapter 1</td>
<td>1</td>
<td>1</td>
<td>1</td>
<td>1</td>
</tr>
<tr>
<td>123</td>
<td>3 1 6</td>
<td>5 8 4 9 8 7 5 9 9</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
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You will want to post all the time indicators on the wall at the outset before you place any image cards on the Timeline. **Note:** The introduction in Chapter 1 includes three timeline cards that give context to the rest of the timeline, two for ancient Greece and Rome, and one for towns in the Middle Ages. These cards will be discussed during the Chapter 1 introduction. Make sure students recognize that this timeline covers a wide range of years—starting in 2500 BCE and continuing to the 1500s CE. Help students recognize that this represents an interval of about four thousand years.
The Timeline in Relation to the Content in the Student Reader Chapters

1400s

Chapter 1

Chapter 1

Chapter 2

Chapter 3

1400s–1700s

Chapter 6

Chapter 3

Chapter 4

Chapter 5

1500s

Chapter 5

Chapter 7

Chapter 8

Chapter 8

1500s

Chapter 9

Chapter 9

Chapter 9
You will notice that the Unit 4 Timeline begins with structures and individuals associated with ancient Rome and ancient Greece. The reason for this is that these structures and individuals helped influence architectural and academic endeavors of the Renaissance period.

**Time to Talk About Time**

Before you use the Timeline, discuss with students the concept of time and how it is recorded. Here are several discussion points that you might use to promote discussion. This discussion will allow students to explore the concept of time.

1. What is time?
2. How do we measure time?
3. How do we record time?
4. How does nature show the passing of time? (Encourage students to think about days, months, and seasons.)
5. What is a specific date?
6. What is a time period?
7. What is the difference between a specific date and a time period?
8. What does CE mean?
9. What is a timeline?

**Using the Teacher Guide**

**Pacing Guide**

*The Renaissance* unit is one of thirteen history and geography units in the Grade 5 *Core Knowledge Curriculum Series™*. A total of twenty-three days has been allocated to *The Renaissance* unit. We recommend that you do not exceed this number of instructional days to ensure that you have sufficient instructional time to complete all Grade 5 units.

At the end of this Introduction, you will find a Sample Pacing Guide that provides guidance as to how you might select and use the various resources in this unit during the allotted time. However, there are many options and ways that you may choose to individualize this unit for your students, based on their interests and needs. So, we have also provided you with a blank Pacing Guide that you may use to reflect the activity choices and pacing for your class. If you plan to create a customized pacing guide for your class, we strongly recommend that you preview this entire unit and create your pacing guide before teaching the first chapter.
Reading Aloud

In each chapter, the teacher or a student volunteer will read various sections of the text aloud. When you or a student reads aloud, always prompt students to follow along. By following along in this way, students become more focused on the text and may acquire a greater understanding of the content.

Starting with this unit, the Guided Reading Supports in each chapter have been designed to ensure students assume growing responsibility for reading sections independently. It is essential for students to develop the expectation and stamina to read the content with increasing independence and engagement.

Turn and Talk

In the Guided Reading Supports section of each chapter, provide students with opportunities to discuss the questions in pairs or in groups. Discussion opportunities will allow students to more fully engage with the content and will bring “to life” the themes or topics being discussed.

Big Questions

At the beginning of each Teacher Guide chapter, you will find a Big Question, also found at the beginning of each Student Reader chapter. The Big Questions are provided to help establish the bigger concepts and to provide a general overview of the chapter. The Big Questions, by chapter, are:

<table>
<thead>
<tr>
<th>Chapter</th>
<th>Big Questions</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>What factors helped bring about the age known as the Renaissance?</td>
</tr>
<tr>
<td>2</td>
<td>What were some of the changes that occurred during the Renaissance for artists and the work they produced?</td>
</tr>
<tr>
<td>3</td>
<td>How did the success of merchants and bankers during the Renaissance benefit artists?</td>
</tr>
<tr>
<td>4</td>
<td>How did the Roman Catholic Church use the many talents of Renaissance artists?</td>
</tr>
<tr>
<td>5</td>
<td>Why was Venice known as the “Jewel of the Adriatic” during the Renaissance period?</td>
</tr>
<tr>
<td>6</td>
<td>Why might Leonardo da Vinci be described as a symbol of the Renaissance?</td>
</tr>
<tr>
<td>7</td>
<td>What does the art that Michelangelo created tell us about the Roman Catholic Church at this time in history?</td>
</tr>
<tr>
<td>8</td>
<td>Why might people have been shocked by Machiavelli’s book <em>The Prince</em>?</td>
</tr>
<tr>
<td>9</td>
<td>How did the ideas of the Renaissance spread to other parts of Europe?</td>
</tr>
</tbody>
</table>
Core Vocabulary

Domain-specific vocabulary, phrases, and idioms highlighted in each chapter of the Student Reader are listed at the beginning of each Teacher Guide chapter in the order in which they appear in the Student Reader. Student Reader page numbers are also provided. The vocabulary terms, by chapter, are:

<table>
<thead>
<tr>
<th>Chapter</th>
<th>Core Vocabulary</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>scholar, “classical literature,” oration, humanist, manuscript, rhetoric, commerce, diplomacy, devise</td>
</tr>
<tr>
<td>2</td>
<td>mason, apothecary, form, baptistery, commission, realism, three-dimensional, perspective</td>
</tr>
<tr>
<td>3</td>
<td>stable, “merchant class,” patron, heritage, revenue, exile, cardinal</td>
</tr>
<tr>
<td>4</td>
<td>papal, fresco, basilica, indulgence</td>
</tr>
<tr>
<td>5</td>
<td>lagoon, furnishings, textile, galley, senate, chief of state, council, hereditary</td>
</tr>
<tr>
<td>6</td>
<td>résumé, “jack-of-all-trades,” visionary, apprentice, prior, masterpiece, embodiment, Renaissance man</td>
</tr>
<tr>
<td>7</td>
<td>precision, quarry</td>
</tr>
<tr>
<td>8</td>
<td>courtier, diplomat, political science, cunning</td>
</tr>
<tr>
<td>9</td>
<td>goldsmith, engraving, woodcut, chateau</td>
</tr>
</tbody>
</table>

Activity Pages

The following activity pages can be found in Teacher Resources, pages 124–137. They are to be used with the chapter specified either for additional class work or for homework. Be sure to make sufficient copies for your students prior to conducting the activities.

- Chapter 1—World Map (AP 1.1)
- Chapter 1—Map of Renaissance Italy (AP 1.2)
- Chapter 2—Linear Perspective (AP 2.1)
- Chapter 3—Medici Family Tree (AP 3.1)
- Chapter 3—Domain Vocabulary: Chapters 1–3 (AP 3.2)
- Chapter 5—Florence and Venice Comparison (AP 5.1)
- Chapter 5—Titian Gallery Walk (AP 5.2)
- Chapter 6—Domain Vocabulary: Chapters 4–6 (AP 6.1)
- Chapter 9—Take the Renaissance Art Challenge (AP 9.1)
Fiction and Nonfiction Excerpts

Use this link to download the CKHG Online Resources where the specific links to the following fiction and nonfiction excerpts may be found.

www.coreknowledge.org/ckhg-online-resources

These excerpts may be used with the chapter specified either for additional classwork or at the end of the unit as review and/or a culminating activity. Be sure to make sufficient copies for your students prior to conducting the activities.

**Note:** Excerpts marked with an asterisk (*) can also be found in Unit 6, *England in the Golden Age*.

**Fiction Excerpts**

- Chapter 9—From *A Midsummer Night’s Dream* (FE 1)*
- Chapter 9—The Language of Shakespeare (AP 9.2)*
- Chapter 9—From *The Adventures of Don Quixote* (FE 2)

**Nonfiction Excerpts (Primary Source Documents)**

- Chapter 8—Adaptation from *The Courtier* (NFE 1)
- Chapter 8—Adaptation from *The Prince* (NFE 2)
- Chapter 8—Comparing *The Courtier* and *The Prince* (AP 8.1)
- Chapter 9—Biography of William Shakespeare (NFE 3)*

**Additional Activities and Website Links**

An Additional Activities section, related to material in the Student Reader, may be found at the end of each chapter. You may choose from among the varied activities when conducting lessons. Many of the activities include website links, and you should check the links prior to using them in class.

### CROSS-CURRICULAR CONNECTIONS

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<tr>
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<th>Music</th>
<th>Art</th>
<th>Science</th>
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<tbody>
<tr>
<td>Fiction and Drama Stories</td>
<td>Listening and Understanding</td>
<td>Art from the Renaissance</td>
<td>Science Biographies</td>
</tr>
<tr>
<td><em>Don Quixote</em> (Cervantes)</td>
<td><em>Music from the Renaissance</em></td>
<td></td>
<td><em>Galileo Galilei</em></td>
</tr>
<tr>
<td><em>A Midsummer Night’s Dream</em> (Shakespeare)</td>
<td></td>
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</tbody>
</table>
Books


Use this link to download the CKHG Online Resources for this unit, where the specific link to purchase the Jim Weiss audio recordings may be found:

[www.coreknowledge.org/ckhg-online-resources](http://www.coreknowledge.org/ckhg-online-resources)
# The Renaissance Sample Pacing Guide

For schools using the *Core Knowledge Sequence* and/or CKLA

TG–Teacher Guide; SR–Student Reader; AP–Activity Page; FE–Fiction Excerpt; NFE–Nonfiction Excerpt

## Week 1

<table>
<thead>
<tr>
<th>Day 1</th>
<th>Day 2</th>
<th>Day 3</th>
<th>Day 4</th>
<th>Day 5</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>The Renaissance</strong></td>
<td></td>
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</tr>
<tr>
<td>“World Geography” and “Map of Renaissance Italy” Core Lesson, Part 1 (TG &amp; SR, Chapter 1)</td>
<td>“A New Dawn” Core Lesson, Part 1 (TG &amp; SR, Chapter 1)</td>
<td>“A New Dawn” Core Lesson, Part 2 (TG &amp; SR, Chapter 1)</td>
<td>“From Artisan to Artist” Core Lesson (TG &amp; SR, Chapter 2)</td>
<td>“Linear Perspective” and “Botticelli’s Birth of Venus” (TG, Chapter 2, Additional Activities, AP 2.1)</td>
</tr>
</tbody>
</table>

## CKLA

| “Early American Civilizations” | | | | |
| “Early American Civilizations” | “Early American Civilizations” | “Early American Civilizations” | “Early American Civilizations” | “Early American Civilizations” |

## Week 2

<table>
<thead>
<tr>
<th>Day 6</th>
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<th>Day 8</th>
<th>Day 9</th>
<th>Day 10</th>
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<tbody>
<tr>
<td><strong>The Renaissance</strong></td>
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</tr>
<tr>
<td>“The Cradle of the Renaissance” Core Lesson (TG &amp; SR, Chapter 3)</td>
<td>“Medici Family Tree” and “Domain Vocabulary: Chapters 1–3” (TG, Chapter 3, Additional Activities, AP 3.1–3.2)</td>
<td>“Rome and the Renaissance Popes” Core Lesson (TG &amp; SR, Chapter 4)</td>
<td>“Brunelleschi’s Dome of the Florence Cathedral” and “Michelangelo’s Dome of St. Peter’s Basilica” (start) (TG, Chapter 4, Additional Activities)</td>
<td>“Michelangelo’s Dome of St. Peter’s Basilica” (finish) and “Raphael’s Marriage of a Virgin” (TG, Chapter 4, Additional Activities)</td>
</tr>
</tbody>
</table>

## CKLA

| “Early American Civilizations” | | | | |
| “Early American Civilizations” | “Early American Civilizations” | “Early American Civilizations” | “Poetry” | “Poetry” |

## Week 3

<table>
<thead>
<tr>
<th>Day 11</th>
<th>Day 12</th>
<th>Day 13</th>
<th>Day 14</th>
<th>Day 15</th>
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<tbody>
<tr>
<td><strong>The Renaissance</strong></td>
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</tbody>
</table>

## CKLA

| “Poetry” | “Poetry” | “Poetry” | “Poetry” | “Poetry” |
# The Renaissance Sample Pacing Guide

For schools using the *Core Knowledge Sequence* and/or CKLA

TG–Teacher Guide; SR–Student Reader; AP–Activity Page; FE–Fiction Excerpt; NFE–Nonfiction Excerpt

## Week 4

<table>
<thead>
<tr>
<th>Day 16</th>
<th>Day 17</th>
<th>Day 18</th>
<th>Day 19</th>
<th>Day 20</th>
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<tbody>
<tr>
<td><strong>The Renaissance</strong></td>
<td><strong>The Renaissance</strong></td>
<td><strong>The Renaissance</strong></td>
<td><strong>The Renaissance</strong></td>
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<tr>
<td>“Michelangelo” Core Lesson (TG &amp; SR, Chapter 7)</td>
<td>“Michelangelo’s The Creation of Adam” and “Michelangelo’s David” (TG, Chapter 7, Additional Activities)</td>
<td>“Two ‘How-to’ Men” Core Lesson (TG &amp; SR, Chapter 8)</td>
<td>“The Renaissance in Northern Europe” Core Lesson (TG &amp; SR, Chapter 9)</td>
<td>“Jan van Eyck’s The Arnolfini Portrait” and “Pieter Bruegel’s The Peasant Wedding” (TG, Chapter 9, Additional Activities)</td>
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## CKLA

| “Poetry” | “Poetry” | “Poetry” | “Poetry” | “Poetry” |

## Week 5

<table>
<thead>
<tr>
<th>Day 21</th>
<th>Day 22</th>
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<tbody>
<tr>
<td><strong>The Renaissance</strong></td>
<td><strong>The Renaissance</strong></td>
<td><strong>The Renaissance</strong></td>
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<tr>
<td>“Take the Renaissance Art Challenge” and “The Music of Josquin Desprez and John Dowland” (TG, Chapter 9, Additional Activities, AP 9.1)</td>
<td>“From The Adventures of Don Quixote” (TG, Chapter 9, Additional Activities, FE2)</td>
<td>Unit Assessment</td>
</tr>
</tbody>
</table>

## CKLA

| “Poetry” | “Poetry” | “Poetry” |
The Renaissance Pacing Guide

___________________________’s Class

(A total of twenty-three days has been allocated to *The Renaissance* unit in order to complete all Grade 5 history and geography units in the *Core Knowledge Curriculum Series™*.)

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### Week 5

<table>
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</table>
A New Dawn

The Big Question: What factors helped bring about the age known as the Renaissance?

Primary Focus Objectives

✓ Identify the Renaissance and when and where it occurred. (RI.5.2)
✓ Recognize the connection between the Renaissance and ancient times. (RI.5.3)
✓ Recognize Italy’s importance to the Renaissance. (RI.5.3)
✓ Understand the meaning of the following domain-specific vocabulary: scholar, “classical literature,” oration, humanist, manuscript, rhetoric, commerce, diplomacy, and devise. (RI.5.4)

What Teachers Need to Know

For background information, download the CKHG Online Resource “Preserving Classical Civilization”:

www.coreknowledge.org/ckhg-online-resources

Note: Prior to conducting the Core Lesson, in which students read Chapter 1 of The Renaissance Student Reader, we strongly recommend that your students first complete “World Map” (AP 1.1) and Map of Renaissance Italy (AP 1.2) found in the Teacher Resources (pages 124–126) and described at the end of this chapter under Additional Activities. By providing an understanding of the location of Italy relative to the rest of Europe, students will be able to more fully appreciate how the country’s geography impacted the development of the Renaissance.

Materials Needed

Activity Pages

• Display and student copies of World Map (AP 1.1) and Map of Renaissance Italy (AP 1.2)
• Red, light blue, dark blue, yellow, and purple colored pencils, crayons, or markers
Core Vocabulary (Student Reader page numbers listed below)

scholar, n. a person who specializes in a specific academic subject; an expert (2)
   Example: The scholar dedicated his life to studying the writings of ancient Rome and Greece.
   Variation(s): scholars

“classical literature,” (phrase), the works of ancient Greek and Roman writers (2)
   Example: Classical literature inspired many of the artistic, architectural, and academic endeavors of the Renaissance.

oration, n. a public speech (4)
   Example: David listened to the oration, hanging on the speaker’s every word.
   Variation(s): orations

humanist, n. a person who studies or teaches the humanities, that is, literature, history, poetry, and the art of speaking (4)
   Example: As a humanist, Marco poured over the texts of ancient Rome to learn more about the civilization’s art and history.
   Variation(s): humanists

manuscript, n. a book or document written by hand (5)
   Example: The monk carefully copied the manuscript to make sure he did not miss a single word.
   Variation(s): manuscripts

rhetoric, n. the skill of using words effectively in speaking or writing (5)
   Example: While studying the manuscript, Peter paid close attention to the author’s rhetoric.
   Variation(s): rhetorical

commerce, n. the buying and selling of goods and services (8)
   Example: As a center of commerce and trade, Venice became very wealthy.
   Variation(s): commercial

diplomacy, n. the tactful management of relationships between two or more parties or countries (10)
   Example: Maria relied on her skills in diplomacy to smooth over the argument between the two ambassadors.
   Variation(s): diplomatic

device, v. to come up with an idea, plan, or invention (11)
   Example: Tanja knew she must devise a plan if she wanted to escape from the room quickly.
   Variation(s): devised, devising
The Core Lesson—Part 1 35 min

Note: Due to the length of Chapter 1, we recommend that you read and discuss this chapter over two instructional periods. The Core Lesson is, therefore, designated as Part 1 and Part 2.

Introduce The Renaissance Student Reader 5 min

Display the World Map from AP 1.1. Point to Europe and explain that in this unit, students will be focusing on the Renaissance in Europe—beginning with its development in Italy.

Distribute copies of The Renaissance Student Reader. Suggest students take a few minutes to look at the cover and flip through the Table of Contents and illustrations in the book. Ask students to brainstorm individual words or simple phrases describing what they notice in the Table of Contents and various illustrations; record this information in a list on the board or chart paper. Students will likely mention artists such as Leonardo da Vinci and Michelangelo, important cities such as Venice and Florence, and writers from around Europe such as Shakespeare and Cervantes.

Explain to students that they will be reading about a time in history that covers approximately three hundred years of events from the mid-1300s into the 1600s. Students will learn about the early history of the Renaissance, beginning with its start in Italy all the way through its spread to the rest of Europe.

Introduce “A New Dawn” 10 min

Call attention to the two points and the range of dates at the beginning of the Timeline. Point out the wide date range which these two points encompass, 2500 BCE to 476 CE, to be certain that students understand the thousands of years represented by these dates. Tell students that two very important ancient civilizations existed during this time period.

Review with students the abbreviations BCE and CE. It’s important that students understand that the abbreviation BCE means Before the Common Era, while CE is used to denote Common Era. Students may have encountered BCE or CE before, or they may be more familiar with the traditional abbreviations AD and BC. Both CE and AD refer to the time period after the birth of Jesus Christ. BCE and BC refer to the time period before Christ’s birth. Help students recognize that the dates on the beginning of the timeline are BCE. They shift to dates in the Common Era for most of the rest of the Timeline.

Show students the Chapter 1 Introduction Timeline Image Card with the statues of two men, explaining that this card depicts two famous thinkers and writers, named Plato and Socrates, from an important ancient civilization. Ask
students whether they remember the name of the civilization or country in which Plato and Socrates lived. Students in Core Knowledge schools studied ancient Greece in Grade 2. Prompt students, as needed, to recall that Plato and Socrates lived in ancient Greece.

Remind students that the ancient Roman civilization was also considered remarkable for many reasons. Ask students to describe anything they recall about ancient Rome. Students in Core Knowledge schools studied ancient Rome in Grade 3. Students may mention the founding of the republic, the Senate, the conquests of Julius Caesar, the expanse of the Roman Empire, and so on. Show students the Chapter 1 Introduction Timeline Image Card with the image of the Colosseum, and ask students whether they remember the name of this structure and the purpose for which it was used during ancient Roman times: Romans attended gladiator fights in the Colosseum. Also ask whether any students recall why the date 476 CE is significant. Prompt students, as needed, to recall that 476 CE marked the fall of the Western (Roman) Empire.

Read and discuss the captions on both of these Chapter 1 Timeline Image Cards, and post them on the Timeline. Place the cards with the statues of Plato and Socrates under the point at the very beginning of the Timeline and place the image of the Colosseum under the point to the right of Plato and Socrates. Refer to the illustration in the Unit 4 Introduction for further guidance on the placement of these images to the Timeline.

Finally, show students the Chapter 1 Introduction Timeline Image Card depicting the growth of towns. Tell students that this is an image of a European town during the period in history that preceded the Renaissance; remind them that this period was called the Middle Ages. Students in Core Knowledge schools studied the Middle Ages in Grade 4.

Read and discuss the caption and post the card under the point to the right of the image of the Roman Colosseum. Point out that historians typically identify the Middle Ages as the period between 450 and 1350 CE. Refer to the illustration in the Unit 4 Introduction for further guidance on the placement of this image to the Timeline.

Review students’ prior knowledge of the Middle Ages in Europe. Ask them to describe what they recall about the culture, society, and religious life of this period.

Explain to students that in this chapter, titled “A New Dawn,” they will be reading about the Renaissance—the period that followed the Middle Ages and that broke with the traditions of the Middle Ages in many ways. Let students know that this entire chapter provides an overview of the Renaissance. There is much information and many names of Renaissance figures; students will read
in greater detail about the various events and people introduced here in later chapters. As students read Chapter 1, call attention to the Big Question, and encourage students to look for factors that led to the Renaissance as they read through the chapter.

**Guided Reading Supports for “A New Dawn”—Part 1 20 MIN**

When you or a student reads aloud, always prompt students to follow along. By following along, students may acquire a greater understanding of the content. Remember to provide discussion opportunities.

**“An Uncomfortable Visit,” Pages 2–6**

**Scaffold understanding as follows:**

**CORE VOCABULARY**—Read the first three paragraphs of the section “An Uncomfortable Visit” aloud. Stop to explain the meaning of the vocabulary terms scholar, “classical literature,” and oration as you encounter them in the text.

**SUPPORT**—Guide students in locating Holland and Italy on the World Map (AP 1.1).

**SUPPORT**—Call attention to the image of Erasmus on page 3. Read the caption aloud. Explain that Erasmus, and others like him, had a deep interest in classical literature. Studying the works of the ancient Greeks and Romans helped changed the way people of Europe thought.

Call on student volunteers to read the remainder of the section aloud.

**CORE VOCABULARY**—As students read, call attention to the vocabulary words humanists, manuscript, and rhetoric as they are encountered in the text.

After students read the text, ask the following questions:

**LITERAL**—What is “classical literature,” and why was it so important to scholars like Erasmus?

» Classical literature consists of the writings of ancient Greece and ancient Rome. Scholars like Erasmus studied these texts to learn about art, history, culture, and rhetoric.
The Renaissance began in Italy in the mid-1300s. For the next two centuries, the center of creative and scholarly activity moved from one major Italian city-state to another. Florence, Rome, and Valencia all played major roles in this movement. Later, in the 1500s and 1600s, the spirit of the Renaissance spread to other countries, such as England or Germany. Scholars have argued about that question for years and have suggested some reasons Italy led such as England or Germany. Indeed, perhaps no age in history has produced more celebrated artists and thinkers than the Italian Renaissance. Italy is a boot-shaped peninsula, jutting into the Mediterranean goods and services buying and selling of. For one thing, Italy had been the center of the ancient Roman Empire. The ruins of that great empire surrounded the people of Italy: crumbling walls and toppled columns, arenas and temples of ancient art, architecture, and literature. These studies led to manuscripts. By studying humanists studied these manuscripts with loving care. They compared and corrected them, translated and modernized them. In the process, these humanists rediscovered the ancient manuscripts and began to believe that the ancient manuscripts were of such importance to them that they should be preserved. The humanists hoped to have learned much from the ancient civilizations of Greece and Rome. What All the Excitement Was About What was the Renaissance, and when did it begin? Renaissance means rebirth. The European Renaissance began in the mid-1300s. It was a period in history when a rediscovery of classical learning led to great achievements in literature, philosophy, education, architecture, sculpture, and painting.

What can you infer from Erasmus's willingness to stay in such cramped quarters with people he had never met before? Studying the humanities and the classical writings of Greece and Rome was of the utmost importance to him.
Timeline

- Show students the fourth Chapter 1 Timeline Image Card. Read and discuss the caption, making particular note of any dates.
- Review and discuss the Big Question: “What factors helped bring about the age known as the Renaissance?”

**NOTE:** Students are not expected to respond to the Big Question at this point since they have only read part of Chapter 1.

- Post the image card as the fourth image of the Timeline, under the date referencing the mid-1300s; refer to the illustration in the Unit 4 Introduction for further guidance on the placement of the image card to the Timeline.

**CHECK FOR UNDERSTANDING—PART 1 10 MIN**

**Ask students to:**

- Choose one of the Core Vocabulary words or phrases encountered in Part 1 (scholar, “classical literature,” humanist, manuscript, oration, or rhetoric), and write a sentence using the word or phrase.

To wrap up the lesson, ask several students to share their responses

**NOTE:** End of Part 1 of “A New Dawn.” Stop here and continue with the remainder of the chapter the next day.

**THE CORE LESSON—PART 2 35 MIN**

**Review “A New Dawn” Part 1 10 MIN**

Review with students the location of Italy, using the World Map (AP 1.1). Review also with students the placement of the four cards on the timeline, beginning with ancient Greece, and continuing on to ancient Rome, the Middle Ages, and the very beginning of the Renaissance. Discuss as a class the developments that were happening in Italy in the 1300s, at the dawn of the Renaissance.
As trade grew, a new merchant class sprang up in prosperous Italian cities. Many members were eager to give their sons an education that would prepare them for success in business and in running their city-states. Merchants wanted their sons to know the law and to be skilled at negotiation and diplomacy so that they would be ready to set good business records. They also wanted them to be knowledgeable about the history of Italy and to know about foreign lands and of differing faiths. Diversity also increased at home. Increasingly, Italians came into contact with people from distant lands and of different cultures.

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Trade also increased contact with people from other parts of the world, exposing them to new ideas and cultures. Trade also increased contact with people from other parts of the world, exposing them to new ideas and cultures.

Scaffold understanding as follows:

Call on student volunteers to read the section “Italy the Innovator” aloud.

**CORE VOCABULARY**—Call attention to the vocabulary words *commerce* and *diplomacy* as they are encountered in the text. Ask students to think of any words that are similar to *diplomacy*. Students may identify the word *diplomat*. Explain that a diplomat is an official person usually chosen by a government to engage in diplomacy with other countries.

**SUPPORT**—Refer again to the Map of Renaissance Italy (AP 1.2). Call attention to Italy’s boot-shaped peninsula and how easy access to the sea contributed to the development of trade.

After students have read the text, ask the following questions:

**LITERAL**—Why did the European Renaissance begin in Italy?

- Italy was the home and heart of the ancient Roman civilization. Italian cities still had Roman roads, buildings, statues, and ruins. Italy’s merchant class, which had grown rich on the Mediterranean trade, was eager to support art and scholarship.

- Commerce made the Italian city-states wealthy, making it possible to spend money on education and the arts. Trade also increased contact between Italians and people from other parts of the world, exposing them to new ideas and cultures.

**LITERAL**—What impact did the Ottoman invasion of the Byzantine Empire have on the Italian Renaissance?

- After the Ottomans invaded the Byzantine Empire, scholars fled to Italy and brought with them manuscripts from ancient Greece and ancient Rome. As a result, Italian and European scholars had access to the knowledge of these Byzantine scholars.
Have students read the section “An Important Invention” independently, advising them to pause when they come to the word devise on page 11 to discuss its meaning in the vocabulary box. After students have read the text, ask the following questions:

**LITERAL**—What did Johannes Gutenberg invent?

» Gutenberg invented movable type, which led to the invention of the printing press. With movable type, many copies of a work could be printed very quickly.

**INFERENTIAL**—Why was the invention of the printing press important, and what effect did it have on the Renaissance?

» Before the invention of the printing press, scholars had to copy classical manuscripts by hand. This was a long process and limited the number of copies of a manuscript that could be made during a certain period of time. With the invention of the printing press, Johannes Gutenberg made it possible for ancient and modern works to be made available to everyone, not just those who were able to see or copy the originals. Classical ideas and learning increased. Important texts from Greece and Rome could be spread far and wide.

**Timeline**

- Show students the two remaining Chapter 1 Timeline Image Cards. Read and discuss the captions, making particular note of any dates.
- Review and discuss the Big Question: “What factors helped bring about the age known as the Renaissance?”
- Post the image cards as the fifth and sixth items on the Timeline, under the date referencing the 1400s; refer to the illustration in the Unit 4 Introduction for further guidance on the placement of each image card to the Timeline.

**CHECK FOR UNDERSTANDING—Part 2 10 MIN**

**Ask students to:**

- Write a short answer to the Big Question, “What factors helped bring about the age known as the Renaissance?”

  » Key points students should cite include: The Renaissance was brought about by many factors, including trade and commerce in Italy, the revival of classical literature and the study of ancient manuscripts,
the Ottoman capture of the Byzantine Empire resulting in scholars fleeing with ancient manuscripts to Italy, and the invention of the printing press.

- Choose one of the Core Vocabulary words encountered in Part 2 (commerce, diplomacy, or devise), and write a sentence using the word.

To wrap up the lesson, ask several students to share their responses.

**Additional Activities**

### World Geography (RI.5.1, RI.5.7) 15 MIN

**Note:** Time allotted for this activity varies based on what work you choose to assign in class or as homework. Plan for 15 minutes of classroom time to work through the World Map (AP 1.1) and an additional 30 minutes if you choose to assign Map of Renaissance Italy (AP 1.2) during the same class period.

**Materials Needed:** (1) Display copy of World Map (AP 1.1) found in the Teacher Resources section (page 124). (2) Sufficient copies of the World Map (AP 1.1). (3) Red and dark blue crayons, colored pencils, or markers.

Display the enlarged World Map (AP 1.1) for all students to see. Point first to the compass rose and review each of the cardinal directions—north, south, east, and west—relative to the map. Then point to the United States and the approximate location of the state in which your students live to identify their current location.

Next, point to each of the continents in the following order, asking students to verbally identify each continent: North America, South America, Antarctica, Europe, Africa, Asia, and Australia. Review the names of various world oceans, as well as the use of the map scale.

Call attention to the European continent. Have students identify Italy and the Italian peninsula on the map. Have students circle Italy in red. Next, call attention to the Mediterranean Sea. Point to the countries that surround Italy along the Mediterranean. Point to the countries of Spain, France, Germany, and the United Kingdom, of which England is a part. Explain that Renaissance ideas spread from Italy to other parts of the continent.

### Map of Renaissance Italy (RI.5.1, RI.5.7) 30 MIN

**Materials Needed:** (1) Sufficient copies of the World Map (AP 1.1) from Teacher Resources, page 124. (2) Display and student copies of Map of Renaissance Italy (AP 1.2) from Teacher Resources, pages 125–126. (3) Light blue, dark blue, yellow, and purple crayons, colored pencils, or markers.
Display the enlarged World Map (AP 1.1) and the Map of Renaissance Italy (AP 1.2) for all students to see. Have students take a few moments to compare the two maps. Discuss with students the differences they see between the modern world map and the map of Italy during the Renaissance. Students should identify that, for example, the Ottoman Empire no longer exists. Instead, it is made up of smaller countries, Greece, Bulgaria, and Turkey. Have students color the Ottoman Empire yellow on the map.

Next, call attention to the two seas that surround Italy: the Tyrrhenian Sea to the west and the Adriatic Sea to the east. Have students color the Tyrrhenian Sea dark blue and the Adriatic Sea light blue.

Have students identify the Italian city-states that were briefly mentioned in the chapter. These include Venice, Florence, Milan, and Genoa. Have students circle each of these places on the map in purple.

Have students work independently or with partners to answer the questions on pages 125–126.

Tell students they should keep on hand their copies of the World Map (AP 1.1) and the Map of Renaissance Italy (AP 1.2), which they’ll be using again in future chapters.
From Artisan to Artist

The Big Question: What were some of the changes that occurred during the Renaissance for artists and the work they produced?

Primary Focus Objectives

✓ Understand the transition from “artisan” to “artist.” (RI.5.3)
✓ Compare and contrast medieval and Renaissance artistic styles. (RI.5.3)
✓ Recognize the use of perspective in Renaissance art. (RI.5.2)
✓ Understand the meaning of the following domain-specific vocabulary: mason, apothecary, form, baptistery, commission, realism, three-dimensional, and perspective. (RI.5.4)

What Teachers Need to Know

For background information, download the CKHG Online Resource “About Renaissance Art”:
www.coreknowledge.org/ckhg-online-resources

Materials Needed

Activity Page
AP 2.1
• Display and student copies of Linear Perspective (AP 2.1)
• Construction paper
• Crayons, colored pencils, or markers
• Rulers

Core Vocabulary (Student Reader page numbers listed below)

mason, n. a person who builds or works with brick or stone (16)
Example: The mason carefully laid the brick to build the foundation for the house.
Variation(s): masons

apothecary, n. a person who prepares and sells medicines (16)
Example: The apothecary sold a wide variety of herbs to help cure everyday aches and pains.
Variation(s): apothecaries
**form, n.** the shape of something (17)
*Example:* Jason’s sculpture began to take on the form of a large bird.
*Variation(s):* forms, formation

**baptistery, n.** a part of a church used for carrying out the purifying ritual of baptism (17)
*Example:* The family followed the priest into the baptistery before the baptismal ceremony took place.
*Variation(s):* baptisteries

**commission, v.** to formally ask for the creation of something, as in a building or a painting (18)
*Example:* The Catholic Church wanted to commission Michelangelo to paint the ceiling of the Sistine Chapel.
*Variation(s):* commissions, commissioned, commissioning

**realism, n.** the quality of being realistic, or true to life (19)
*Example:* The realism of Leonardo da Vinci’s work made the viewer feel as if the subjects in the painting could come to life.

**three-dimensional, adj.** describing an object that has depth as well as width and height, especially a painting that appears not to be flat (20)
*Example:* Many of Michelangelo’s paintings feature three-dimensional people who appear lifelike.

**perspective, n.** a technique used to make something that is flat appear to have depth, in addition to height and width (20)
*Example:* Artists of the Renaissance used perspective to give their paintings depth.
*Variation(s):* perspectives

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**THE CORE LESSON 35 MIN**

**Introduce “From Artisan to Artist” 5 MIN**

Review with students the key information learned from Chapter 1: The Renaissance represented a rebirth of interest in classical learning that led to great cultural achievements. The Renaissance began in the mid-1300s in Italy, where a booming commerce led to the accumulation of wealth and the exchange of ideas that promoted the values of the Renaissance. Great thinkers of this time were drawn to the glories of the ancient world—the literary, philosophical, and artistic creations of ancient Greece and ancient Rome. These developments led to a change in the understanding, appreciation, and status of art in Europe.
Guided Reading Supports for “From Artisan to Artist”  

When you or a student reads aloud, always prompt students to follow along. By following along, students may acquire a greater understanding of the content. Remember to provide discussion opportunities.

“The Artist Elevated,” Pages 14–16

Scaffold understanding as follows:

Ask students to look at the illustration on page 15. Read and discuss the caption.

Have students read the section “The Artist Elevated” independently, advising them to pay attention to the Core Vocabulary words masons and apothecaries, which appear in the last paragraph of this section. Encourage students to refer to the definitions in the vocabulary boxes. After students read the text, ask the following questions:

LITERAL—What was the status of sculptors and painters during the Middle Ages?

» They were considered craftsmen or artisans who worked with their hands. Their work was not considered to require a high degree of artistry or creativity, so they were viewed as artisans like masons or apothecaries.

LITERAL—How is the illustration on page 15 representative of the status of medieval painters?

» The painting is not signed by the person who painted it.

EVALUATIVE—How were musicians, sculptors, and painters of the Middle Ages different from those who exist today?

» Most musicians, sculptors, and painters of the Middle Ages did not sign their work or get individual recognition for what they created. Today, artists are given credit for the things they paint, sculpt, write, etc.
Scaffold understanding as follows:

**CORE VOCABULARY**—Call on student volunteers to read the section “A Change of Status” aloud. Pause to discuss the Core Vocabulary terms *form*, *baptistery*, and *commission* as you encounter them in the text.

**SUPPORT**—Call attention to Botticelli’s *Adoration of the Magi* on page 18, and read the caption aloud.

After students have finished reading the text, ask the following questions:

**LITERAL**—What is the difference between an artisan and an artist?

- Artisans were thought of as workers, not as creators. They simply worked with their hands, producing buildings, statutes, paintings, and decorations. Artists were considered creators. They were given great credit and respect for the imagination and intellect that went into the work they did with their hands.

**EVALUATIVE**—In Botticelli’s *Adoration of the Magi* on page 18, what techniques does the artist use to direct the viewer’s attention to Mary and her child?

- Responses will vary. Students may note that, with the exception of the figure on the far right (who is Botticelli), the artist painted all of the other figures so that they are facing inward toward Mary and the baby Jesus.

**INFERENTIAL**—You have seen that Botticelli placed his own image in the painting. How does this act reflect the change from artisan to artist?

- Possible response: Botticelli was making this painting “personal” and to some degree about himself. It was not an anonymous painting by an anonymous painter.

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**“Portrait Painting” and “The Natural World,” Pages 19–21**

Scaffold understanding as follows:

**CORE VOCABULARY**—Read the section “Portrait Painting” aloud. Call attention to the Core Vocabulary word *realism* at the beginning of the paragraph. Explain that Renaissance art was much different from that of the Middle Ages. Renaissance artists wanted things to look as lifelike and real as possible.

**SUPPORT**—Read the section “The Natural World” aloud. This section includes three pronunciation keys for *Brunelleschi*, *Alberti*, and *Vitruvius*. Pause as you read the text to help students understand the correct pronunciation of each name.
CORE VOCABULARY—Call attention to the Core Vocabulary words *three-dimensional* and *perspective*. Explain the meaning of each word, and explain how they are related. Call attention to Raphael’s *School of Athens* on page 21 of the Student Reader. Read the caption aloud, and have students identify the ways in which Raphael uses perspective to make his piece look three-dimensional.

After you finish reading the text, ask the following questions:

LITERAL—What is perspective, and how did its use affect the history of painting?

» Seeing things in perspective means that we not only see objects as flat things on a canvas or paper, but can also see the relative distance of different things in the painting; some things appear closer in the painting, while others appear farther away. Perspective is a technique that can make a two-dimensional scene painted on a flat surface look three-dimensional. The use of perspective completely changed the way artists painted.

EVALUATIVE—In what ways were art of the Middle Ages and art of the Renaissance different?

» During the Middle Ages, the people in paintings generally did not look like specific individuals. They were stylized types. Walls, floors, and furniture slanted at odd angles. Both the people in the paintings and the settings they were in seemed flat. During the Renaissance, artists depicted rooms and outdoor scenes accurately and in detail. They used the techniques of perspective so that scenes would look three-dimensional. It was a difference between stylized depiction and realism.
Ask students to:

- Write a short answer to the Big Question, “What were some of the changes that occurred during the Renaissance for artists and the work they produced?”

  Key points students should cite include: Renaissance artists began using new techniques, such as three-dimensional figures and perspective. Artists were no longer viewed as simply artisans but gained higher status and became more highly acclaimed as individuals. They received commissions from wealthy patrons and the Catholic Church to create beautiful works of art.

- Choose one of the Core Vocabulary words (mason, apothecary, form, baptistery, commission, realism, three-dimensional, or perspective), and write a sentence using the word.

To wrap up the lesson, ask several students to share their responses.

**Additional Activities**

### Linear Perspective (RI.5.3, RI.5.4, RI.5.5)

**Materials Needed:**
1. Display copy of Linear Perspective (AP 2.1) found in the Teacher Resources section (page 127).
2. Sufficient student copies of Linear Perspective (AP 2.1).
3. Rulers, construction paper, crayons or colored pencils.

Distribute copies of Linear Perspective (AP 2.1). Remind students that the artists Brunelleschi and Alberti first used perspective in their artwork during the 1400s. Explain the directions. Assist students as they set up their construction paper using the perspective steps outlined in the activity page.

### Botticelli’s The Birth of Venus (RI.5.3, RI.5.5, W.5.1, W.5.2)

**Materials needed:** Internet access or Grade 5 Core Knowledge Art Resources; display copy of Map of Renaissance Italy (AP 1.2)

**Alternate Art Activity for The Birth of Venus:** If you do not have classroom access to the internet, you can purchase the Core Knowledge Curriculum Series™ Art Resource Packet for Grade 5, available at:

[www.coreknowledge.org/store](http://www.coreknowledge.org/store)
Background for Teachers: For additional background information, visit:

www.coreknowledge.org/ckhg-online-resources

Note: Botticelli’s *The Birth of Venus* features female nudity. Teachers should use their judgment relative to the norms of their community and/or school policy in sharing Renaissance works of art that include nudity.

If you choose to show and discuss Botticelli’s *The Birth of Venus*, you may want to explain to students that while medieval artworks generally avoided nudity, Renaissance painters and sculptors followed the example of the classical artists in ancient Greece and Rome by depicting many figures in the nude. Not everyone is comfortable with this nudity, and there are some Renaissance paintings in which the original figures were nude and a painter of a later era painted clothing on top of the naked bodies.

Use this link to download the CKHG Online Resources for this unit, where a specific link for the following examples of Renaissance Art may be found:

www.coreknowledge.org/ckhg-online-resources

Display for students the image of Botticelli’s *The Birth of Venus* and explain the context. Renaissance artists sometimes painted mythological themes, looking back to classical literature for inspiration. Lorenzo de’ Medici, a member of the great Florentine family, about whom students will read in the next chapter, commissioned this painting for his villa at Castello. Using the display version of the Map of Renaissance Italy (AP 1.2), point out where the city-state of Florence was located.

Explain that Botticelli’s mythical painting depicts scenes from Roman mythology. Venus, the goddess of love, is born into the world and carried on a giant seashell. The figures on the left are the wind gods Zephyr and Aura. On the right is one of the three Horae, or goddesses of the seasons.

This painting was done with tempera on canvas. Botticelli may have been inspired to paint this subject after reading the work of the ancient Greek writer Lucian. Lucian describes a number of masterpieces from ancient Greece that had been lost by Botticelli’s time. *The Birth of Venus* is now in the Uffizi Gallery in Florence.

Explain that the Uffizi Gallery was originally built as a home for the government of Florence. The word *uffizi* means offices in Italian. Display for students an image of the exterior of the Uffizi Gallery, found in the CKHG Online Resources.

www.coreknowledge.org/ckhg-online-resources
Now direct students’ attention back to the art inside of the gallery and *The Birth of Venus*. Give students a few moments to view the painting and reflect on the images that they see. Ask students the following Looking Questions and have them record their responses. Have students discuss their responses.

1. **What do you see?**
   - Answers will vary. Students should be able to identify key details of the painting, such as the main figure standing on a shell, the winged figures on the left, and the woman on the right who seems to be putting a cloak on Venus.

2. **What in this painting indicates that it does not represent real life?**
   - The woman is floating on a shell. There are also flying figures. The design of the landscape and the colors used in the work all indicate that it does not represent real life.

3. **What are the two floating figures doing on the left?**
   - They are blowing Venus to shore.

4. **Why is *The Birth of Venus* a good example of Renaissance interest in ancient Greece and Rome?**
   - The work is a good example of Renaissance interest in ancient Greece and Rome because it shows the renewed interest in classical subject matter, as well as the depiction of the nude, idealized human figure in a harmoniously balanced composition.

5. **It is said that Botticelli was a master of line. What evidence do you see to support that statement?**
   - The curving lines of the shell and surrounding figures focus attention on Venus. Also, the strong horizon line and vertical trees counterbalance the curves.
CHAPTER 3

The Cradle of the Renaissance

The Big Question: How did the success of merchants and bankers during the Renaissance benefit artists?

Primary Focus Objectives

✓ Understand Florentine society of the 1400s. (RI.5.3)
✓ Identify the contributions to the Renaissance of Florentine artists. (RI.5.3)
✓ Understand the roles of members of the Medici family in Florence’s history. (RI.5.3)
✓ Understand the meaning of the following domain-specific vocabulary: stable, “merchant class,” patron, heritage, revenue, exile, and cardinal. (RI.5.4)

What Teachers Need to Know

For background information, download the CKHG Online Resource “About Patrons and Patronage”:
www.coreknowledge.org/ckhg-online-resources

Materials Needed

Activity Pages
• Display and student copies of Map of Renaissance Italy (AP 1.2)
• Medici Family Tree (AP 3.1)
• Domain Vocabulary: Chapters 1–3 (AP 3.2)

Core Vocabulary (Student Reader page numbers listed below)

stable, adj. unlikely to go through changes (22)

Example: The country enjoyed a stable government that had not experienced a major change in years.
“merchant class,” (phrase), a social class made up of wealthy and powerful merchants (24)

Example: The merchant class of Venice could afford to sponsor artists and scholars during the Renaissance.

patron, n. a person who gives money or other support to someone, such as an artist (24)

Example: Cosimo de’ Medici was a great patron.

Variation(s): patrons, patronage

heritage, n. something that is inherited by one person or group from an older person or group (24)

Example: Renaissance scholars claimed the heritage of ancient Rome’s glory.

Variation(s): heritages

revenue, n. income (27)

Example: One way artists of the Renaissance generated revenue was through commissions.

Variation(s): revenues

exile, n. the state of being made to live outside of a place as a form of punishment (31)

Example: The ruler was driven from power and forced to live in exile.

cardinal, n. a high-ranking religious leader in the Catholic Church (31)

Example: The cardinal was responsible for overseeing other officials in the Catholic Church.

Variation(s): cardinals

THE CORE LESSON 35 MIN

Introduce “The Cradle of the Renaissance” 5 MIN

Review with students what they learned in the last chapter about the start of the Renaissance, the developments that helped bring it about, and the changing status of artists. Reread the last paragraph on page 21 of the Student Reader to help students recall the artistic developments of the era.

Display the Map of Renaissance Italy (AP 1.2) and ask students to locate the city-state of Florence. Remind students of the definition of city-state—a city that is an independent political state with its own ruling government.

Tell students that in this lesson they are going to read about the most prominent and powerful family of Renaissance Florence—the Medici family. Call attention to the Big Question, and encourage students to look for ways the success of merchants and bankers benefited artists during the Renaissance.
Guided Reading Supports for “The Cradle of the Renaissance” 30 MIN

When you or a student reads aloud, always prompt students to follow along. By following along, students may acquire a greater understanding of the content. Remember to provide discussion opportunities.

“The City on the Arno,” Pages 22–24

Scaffold understanding as follows:

CORE VOCABULARY—Call on student volunteers to read the section “The City on the Arno” aloud. Pause to discuss the Core Vocabulary terms stable, “merchant class,” patron, and heritage as they are encountered in the text.

SUPPORT—Call attention to the aerial view of Renaissance Florence on page 23, and read the caption aloud. Explain that Florence was an important commercial center.

After students read the text, ask the following questions:

LITERAL—What is the Arno?
» The Arno is a river along which Florence is located.

LITERAL—What is a patron? Who were patrons in Florence?
» A patron is an individual who gives money to another person, like an artist. Members of the merchant class became patrons of the arts in Florence.

LITERAL—Florence became famous as a place where the arts flourished during the Renaissance. Why were so many artists, writers, and scholars attracted to Florence?
» Trade and commerce flourished in Florence. Members of the merchant class were wealthy because of this commerce and were then able to support the arts as patrons.
Scaffold understanding as follows:

Have students read the section “Wool and Banking” independently.

**SUPPORT**—Call attention to the last paragraph of the section about changes in Florentine government. Point out that Florence was a republic in the sense that all people, including Florence’s rulers, were subject to the law. It did not refer to how rulers were chosen. Leaders were not elected—note the sentence that explains how leading families chose leaders by picking their names out of a bag. Explain also that in Florence, not everyone was considered a citizen. Only men thirty years of age or older who lived in Florence for an extended period of time and paid taxes enjoyed citizenship status. Only men who belonged to guilds were allowed to hold political office.

After students have finished reading, ask the following questions:

**LITERAL**—What were Florence’s two main industries during the Renaissance? How was the importance of one of these industries reflected around the city of Florence?

» The two main industries were wool and banking. Streets in Florence were named after different parts of the wool industry.

**LITERAL**—How were the governments of Florence and ancient Rome similar?

» They were both republics. In designing their government, the citizens of Florence were influenced by the government of the ancient Romans.

**EVALUATIVE**—Do you think the government of Florence was representative of all of the city’s citizens? Why or why not?

» Student responses may vary. Compared to other city-states of the time, Florence was more representative than most. The republican form of government prevented a single ruler from controlling Florence. On the other hand, the people allowed to represent the citizens of Florence all came from powerful families, limiting the number of people who could actually participate in the government.
They enjoyed a profitable relationship with the papal office responsible for collecting church revenues. In 1429, Cosimo de’ Medici became leader of the Medici family after the death of his father. Cosimo possessed a genius for banking. In time, the Medici banking operation was so successful that Cosimo was able to use his wealth to further education and art in Florence.

In 1415, Brunelleschi was asked to design and build the dome for the cathedral. Daringly, Brunelleschi’s design included no interior supports to hold up the tons of stone and bricks used to form the dome. Brunelleschi’s brilliant planning and calculation ensured that the dome would be able to support itself.

Brunelleschi became known as the first genius of the Renaissance. His dome was considered the greatest engineering feat of the time. It used no interior supports to hold up the tons of stone and bricks used to form the dome. 

Lorenzo de’ Medici
Lorenzo de’ Medici strove to make Florence a center of festivals and pageants. He commissioned artists to create works for himself and for the public events he organized. But his greatest impact was in encouraging other leaders to hire the city’s artists.

During nine years of relative peace and prosperity, Lorenzo de’ Medici was able to build and use political power, as his grandfather had. In 1478 he was the victim of a plot hatched by a rival family in Florence. The plot was apparently masterminded by Lorenzo’s own father, who soon became his rival. Lorenzo fled Florence, where he was assassinated by a rival family. He returned to Florence in 1480. To stay safe, he surrounded himself with armed guards.

For the next twelve years, Lorenzo worked to make Florence Italy’s capital of art and learning. He brought the most famous teachers of Italy to the city-state. He spent large sums on art and books.

**After students finish reading the section, ask the following questions:**

**LITERAL**—Who was Cosimo de’ Medici, and how did he impact Florence during the Renaissance?

» He was a leader of the Medici family and a highly successful banker. He held great influence over the government of Florence, and he used his wealth to further education and art in Florence.

**LITERAL**—Why was Brunelleschi’s construction of the dome of the cathedral in Florence considered “daring”?

» It used no interior supports to hold up the tons of stone and bricks used to form the dome.

**Note:** Call students’ attention to the image on page 28 as you discuss this question.
Scaffold understanding as follows:

**CORE VOCABULARY**—Have students read the section “Lorenzo the Magnificent” independently or in pairs. Before students begin reading, call attention to the vocabulary terms *cardinal* and *exile* on page 31.

**SUPPORT**—Also before students read, point out the name Leo X at the end of page 31. Instruct students to read this as “Leo the tenth,” explaining that “X” is the Roman numeral for ten.

After students finish reading the text, ask the following questions:

**LITERAL**—Who was Lorenzo de’ Medici?

» Lorenzo de’ Medici was a member of the powerful Medici family in Florence. He worked very hard to bring the arts to Florence, making it a cultural capital of the Renaissance.

**EVALUATIVE**—How did the actions of Lorenzo de’ Medici both positively and negatively impact the city of Florence?

» Lorenzo de’ Medici was a great patron of Florentine artists. He was not, however, a business-minded individual like other members of his family. As a result, Lorenzo’s management of his family’s bank hurt the economy of Florence.

**Timeline**

- Show students the Chapter 3 Timeline Image Cards. Read and discuss the captions, making particular note of any dates.
- Review and discuss the Big Question: “How did the success of merchants and bankers during the Renaissance benefit artists?”
- Post the image cards as the eighth and ninth items on the Timeline, under the date referencing the 1400s; refer to the illustration in the Unit 4 Introduction for further guidance on the placement of each image card to the Timeline.
Ask students to:

- Write a short answer to the Big Question, “How did the success of merchants and bankers during the Renaissance benefit artists?”
  
  Key points students should cite include: The success of merchants and bankers led to patronage of the arts in cities like Florence. Wealthy merchants and bankers had enough money to commission artists to create beautiful works of art.

- Choose one of the Core Vocabulary words (stable, “merchant class,” patron, heritage, revenue, exile, or cardinal), and write a sentence using the word.

To wrap up the lesson, ask several students to share their responses.

**Additional Activities**

**Note:** The following additional activities may be completed during class time or assigned for homework. The estimated time allotted each activity below includes sufficient time for review and discussion of students’ responses as a class, once the activities have been completed.

**Medici Family Tree (RI.5.1)  25 MIN**

**Materials Needed:** Sufficient copies of Medici Family Tree (AP 3.1) from Teacher Resources, page 128

Distribute copies of Medici Family Tree (AP 3.1) to students. Point out that key information is missing from the family tree. Students should use the Student Reader to identify significant dates, names, and achievements of the Medici.

**Domain Vocabulary: Chapters 1–3 (RI.5.7)  20 MIN**

**Materials Needed:** Sufficient copies of Domain Vocabulary: Chapters 1–3 (AP 3.2) from Teacher Resources, page 129

Distribute copies of Domain Vocabulary: Chapters 1–3 (AP 3.2) to students and review directions aloud.
Rome and the Renaissance Popes

The Big Question: How did the Roman Catholic Church use the many talents of Renaissance artists?

Primary Focus Objectives

✓ Recognize the role various popes played as patrons of the arts during the Renaissance. (RI.5.3)
✓ Describe the building of St. Peter’s Basilica. (RI.5.3)
✓ Understand the meaning of the following domain-specific vocabulary: papal, fresco, basilica, and indulgence. (RI.5.4)

What Teachers Need to Know

For background information, download the CKHG Online Resource “About Rome and the Popes’:

www.coreknowledge.org/ckhg-online-resources

Materials Needed

Activity Pages

• Display and student copies of the Map of Renaissance Italy (AP 1.2)
• Medici Family Tree (AP 3.1), if completed
• Internet access or Grade 5 Core Knowledge Art Resources

Core Vocabulary (Student Reader page numbers listed below)

papal, adj. having to do with the pope (34)
Example: The papal palace is located in Vatican City.

fresco, n. a type of painting made on wet plaster (35)
Example: The tour guide pointed out her favorite fresco in the Sistine Chapel.
Variation(s): frescoes
basilica, n. a type of large Christian church, often built in the shape of a cross (36)

Example: The bells of the large basilica could be heard throughout the town.

Variation(s): basilicas

indulgence, n. the removal or reduction of certain punishments for sin, linked to a special act of penance (37)

Example: The pope granted an indulgence to the Florentine merchant.

Variation(s): indulgences

**THE CORE LESSON  35 MIN**

Introduce “Rome and the Renaissance Popes” 5 MIN

Ask students to recall what they learned in the previous chapter. Have students share information aloud and record their responses on the board. Students should recall that Florence was considered the “cradle” of the Renaissance. Many wealthy merchants and bankers lived there, especially the Medici family. Remind students that patrons like the Medici changed the way artists were viewed. Tell students that wealthy individuals and families were not the only ones who supported the arts. In this lesson, they will learn about the role of the Catholic Church in the Renaissance. Recall that in the last chapter, students learned about Leo X and that “X” is the Roman numeral for ten. For students, write out the Roman numbers one through ten on the board or on chart paper, and place the corresponding Arabic numerals underneath:

<table>
<thead>
<tr>
<th>Roman</th>
<th>Arabic</th>
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<tr>
<td>I</td>
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<td>IX</td>
<td>9</td>
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<td>10</td>
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</table>

Tell students that Roman numerals are still used from time to time today; for instance, modern-day popes still use Roman numerals as part of their papal names. Roman numerals are also sometimes used in dates, legal documents, outlines, and in some other situations. Keep these numbers displayed as students continue with this chapter.

Call attention to the Big Question, and encourage students to look for ways the Roman Catholic Church used the talents of Renaissance artists.

**Guided Reading Supports for “Rome and the Renaissance Popes” 30 MIN**

When you or a student reads aloud, always prompt students to follow along. By following along, students may acquire a greater understanding of the content. Remember to provide discussion opportunities.
St. Peter's Basilica became a symbol of the power of Rome. The territories under papal authority, or the Papal States, were a large territory in Italy controlled by the Papal States, and the city of Rome.

**CORE VOCABULARY**—Call attention to the Core Vocabulary term *papal* in the first sentence on page 34. Read the sentence aloud and ask students to use context clues to determine the meaning of the word. Share the definition of *papal* aloud. Share with students that the Italian word for pope is *papa*, or father in English. This makes sense because the pope is considered the “father” of the Catholic Church.

**Call on student volunteers to read the section “The Splendor of the Popes” aloud.**

**SUPPORT**—Have students look at the image of St. Peter's Basilica on pages 32 and 33, and read the caption aloud. Explain to students that St. Peter's Basilica is a very large structure. The Catholic Church employed Renaissance artists to capture the splendor and power of the Church.

**SUPPORT**—Point out for students the names of the popes on page 34—Nicholas V in the second paragraph, Sixtus IV in the third paragraph, and Julius II in the fourth paragraph. Have students practice reading these names aloud, using the number line you displayed earlier as needed. Students should correctly say *Nicholas the fifth*, *Sixtus the fourth*, and *Julius the second*.

**CORE VOCABULARY**—In the first paragraph on page 34, again note the term *papal*. Point out that the Vatican is a papal city-state. It is where the pope lives and the place where he governs from. Explain that the Vatican is a geographic area within the city of Rome. Within it are several buildings, and it is surrounded by a wall.

**CORE VOCABULARY**—Call attention to the Core Vocabulary term *fresco* as it is encountered in the text, and explain its definition. Have students look at Raphael's fresco on page 35, and read the caption aloud.

**After students read the text, ask the following questions:**

**LITERAL**—What were the Papal States?

- The Papal States were a large territory in Italy controlled by the Catholic Church. Only the Kingdom of Naples was larger in area.

**LITERAL**—Which pope is credited with bringing Renaissance ideas to Rome?

- Pope Nicholas V, a humanist, is credited with bringing Renaissance ideas to Rome.

**Call on student volunteers to read the section “The Splendor of the Popes” aloud.**

**SUPPORT**—Before beginning the section, have students refer to the Map of Renaissance Italy (AP 1.2), and display the enlarged version at the front of the room. Have students identify the location of Florence, the Papal States, and the city of Rome.
LITERAL—in what ways did the popes of the 1400s change the papacy and the city of Rome? Describe the changes the popes made to Rome and to the papacy during the 1400s.

» The popes ordered Rome’s bridges, roads, and public buildings to be repaired and rebuilt. They hired the best artists and architects of the day to work on this project. They made scholars and philosophers welcome in Rome. They bought hundreds of volumes for the Vatican Library. They firmly established the Papal States as an important power.

“St. Peter’s Basilica” and “Last of the Renaissance Popes,” Pages 36–39

Scaffold understanding as follows:

CORE VOCABULARY—Read the first two paragraphs of “St. Peter’s Basilica” aloud. Pause to call attention to the Core Vocabulary term basilica and explain its meaning.

SUPPORT—Have students look at the image of the plans for St. Peter’s Basilica on page 36 and the image of the completed basilica on pages 32–33 (found in “The Splendor of the Popes”). Explain to students that the size of the new basilica was significantly larger than the original structure. The popes commissioned St. Peter’s Basilica to not only accommodate more people, but to highlight the importance and wealth of the Catholic Church.

Have student volunteers read the remainder of the section aloud.

Note: If students have completed the “Medici Family Tree” (AP 3.1), have them refer to the activity page after reading about Pope Leo X on page 37 to be certain that they remember that Leo is Lorenzo de’ Medici’s son Giovanni. Also call students’ attention to the portrait of Leo X on page 39.

Core Vocabulary—Call attention to the Core Vocabulary term indulgence on page 37 and explain its meaning.

Have students read the section “Last of the Renaissance Popes” independently.

After students finish reading, ask the following questions:

LITERAL—What role did Pope Leo X play in encouraging the Renaissance in Rome?

» He invited artists like Michelangelo and Raphael to Rome. He also invited scholars and poets to the Vatican.
EVALUATIVE—How did the popes’ goals and their methods in achieving them contradict each other?

» The Renaissance popes had noble goals—to rebuild Rome and make it a center for art and philosophy, to embrace the classical traditions of the past, and to honor God by rebuilding St. Peter’s Basilica. Their methods included spending money they did not have, borrowing money, raising taxes, and selling offices and indulgences.

LITERAL—In what ways did Pope Clement VII’s actions impact the Catholic Church?

» Clement VII made many enemies while the region was at war. As a result, they attacked Rome and took valuable pieces of art and manuscripts from the Vatican.

Timeline

- Show students the Chapter 4 Timeline Image Card. Read and discuss the caption, making particular note of any dates.
- Review and discuss the Big Question: “How did the Roman Catholic Church use many of the talents of Renaissance artists?”
- Post the image card as the tenth item on the Timeline, under the date referencing the 1500s; refer to the illustration in the Unit 4 Introduction for further guidance on the placement of the image card to the Timeline.

CHECK FOR UNDERSTANDING 10 min

Ask students to:

- Write a short answer to the Big Question, “How did the Roman Catholic Church use the many talents of Renaissance artists?”
  » Key points students should cite include: The Roman Catholic Church commissioned artists and architects to build and decorate new churches, including St. Peter’s Basilica. They also encouraged learning and the arts in Rome.

- Choose one of the Core Vocabulary words (papal, fresco, basilica, or indulgence), and write a sentence using the word.

To wrap up the lesson, ask several students to share their responses.
Additional Activities

**Brunelleschi’s Dome of Florence Cathedral**  (RI.5.3, RI.5.5, W.5.1, W.5.2)  30 MIN

**Materials needed:** Internet access or Art Resource Packet for Grade 5

**Alternate Art Activity for Brunelleschi’s Dome of Florence Cathedral:** If you do not have classroom access to the Internet, you can purchase the Core Knowledge Curriculum Series™ Art Resource Packet for Grade 5, available at:

[www.coreknowledge.org/store](http://www.coreknowledge.org/store)

**Background for Teachers:** Use this link to download the CKHG Online Resources for this unit, where specific links for the background information “About Renaissance Art,” a video and an image of Brunelleschi’s dome may be found:

[www.coreknowledge.org/ckhg-online-resources](http://www.coreknowledge.org/ckhg-online-resources)

Play for students the video of Brunelleschi’s dome of the Florence Cathedral.

**Note:** The video of the Dome of the Florence Cathedral is approximately five minutes long.

After students watch the video, ask the following discussion questions:

- How did Brunelleschi’s dome differ from other domes and arches built at the time?
  - Brunelleschi’s dome was built entirely using stone. Other domes and arches of the time were built using a wooden structure for support until a keystone could be placed.

- Why did Brunelleschi make sure that the dome was light? How did he achieve this?
  - Because the dome was not supported by a wooden structure, the dome had to be self-sustaining as it was built. The dome has an interior and an exterior shell with a hollow center.

Now display a still image of Brunelleschi’s dome. Give students a few moments to view it and to reflect on the image that they see. Ask students the following Looking Questions and have them record their responses. Have students discuss their responses.

1. What words would you use to describe the dome?
   - Answers will vary, but students could use words such as *massive*, *symmetrical*, *awesome*, *beautiful*, or *harmonious*. 
2. The streets of Florence are very narrow and winding. What feeling might you have walking down a street, looking up, and suddenly seeing the dome?
   » Answers will vary but should show a recognition of the size and awe-inspiring nature of the construction.

3. Although it sits atop a religious building, the dome has always been a source of great civic pride for residents of Florence. Why do you think this is the case?
   » Answers will vary. Students may suggest that the dome reflects the great scientific and artistic accomplishments of Florence’s historical figures.

4. Why are the dome and its construction viewed as excellent examples of the Renaissance spirit?
   » The influence of ancient Rome is evident in the construction. Brunelleschi’s new scientific and engineering ideas reflect the Renaissance interest in exploring the physical world and the aesthetic preference for balance, harmony, and classic proportions.

Now take a break to take students on a guided video tour of the Pantheon in Rome. Use the CKHG Online Resources link for this unit, where the specific link to the video of the Pantheon may be found.

www.coreknowledge.org/ckhg-online-resources

Note: This tour is self-guided, so the length of time required to complete it will vary.

Project the 360° panoramic map of the Pantheon. Click on the pins on the map to view the Pantheon square, the Pantheon entrance, and the three points detailing the interior of the Pantheon. Explain to students that this structure was built about the year 126 CE, nearly two thousand years ago. Explain that this structure is especially impressive because for many centuries, the technology to build domes of this size was lost to the architects of Europe.

As you explore the Pantheon, ask students what they notice. Guide the discussion to include the following points:

- The Pantheon features tall columns on the interior and exterior of the building that offer both decoration and structural support.
- The dome of the Pantheon is very heavy. To support the structure, the ancient Romans used thick walls of concrete.
- The builders of the Pantheon used symmetry throughout the structure.
- The structure is awe-inspiring; Renaissance architects were eager to duplicate its impressiveness.

Return to the image of Brunelleschi’s dome.
Why would the Pantheon have been of particular interest to Brunelleschi?

» It featured an impressive dome that is both awe-inspiring but also technically challenging to build and support.

**Michelangelo’s Dome of St. Peter’s Basilica** *(RI.5.3, RI.5.5, W.5.1, W.5.2)*

**Note:** If you are using this activity following the exploration of Brunelleschi’s dome, you will need to divide this activity into two fifteen-minute segments to be completed on two different instructional days. Look for the reminder of where to end the first day’s activity.

**Materials needed:** Internet access or Grade 5 Core Knowledge Art Resources

**Alternate Art Activity for Michelangelo’s Dome of St. Peter’s Basilica:**
If you do not have classroom access to the Internet, you can purchase the Core Knowledge Curriculum Series™ Art Resource Packet for Grade 5, available at:

[www.coreknowledge.org/store](http://www.coreknowledge.org/store)

**Background for Teachers:** For background information, download the CKHG Online Resource “About Renaissance Art.”

[www.coreknowledge.org/ckhg-online-resources](http://www.coreknowledge.org/ckhg-online-resources)

After students have viewed Brunelleschi’s dome of the Florence Cathedral in the previous activity, turn their attention to Michelangelo’s dome of St. Peter’s Basilica. Provide context for students regarding Michelangelo’s dome. Explain that Michelangelo (1475–1564) was one of most celebrated figures of the Renaissance. In addition to his great architecture, he created some of the most beloved paintings and sculptures of the era. Tell students they will learn more about his achievements in Chapter 7.

Use this link to download the CKHG Online Resources, where the specific link to an image of Michelangelo’s dome may be found:

[www.coreknowledge.org/ckhg-online-resources](http://www.coreknowledge.org/ckhg-online-resources)

Give students several minutes to look at Michelangelo’s dome of St. Peter’s Basilica and reflect on the image they see. Ask students the following Looking Questions and have them record their responses. Have students discuss their responses.

1. Is the architecture symmetrical (exactly even on both sides) or asymmetrical?

» The architecture is symmetrical.
2. What clue does the object at the very top of the dome give you about the building’s function?
   » The cross tells you that the building is used for Christian religious purposes.

3. Explain that the height from the pavement of the church to the oculus of the lantern resting upon the dome is 404.8 feet, while the height to the summit of the cross surmounting the lantern is 434.7 feet. How is a dome of this size in keeping with the purpose of other grand designs of this type?
   » Answers will vary. Like the dome of the Pantheon, the dome of the cathedral in Florence, and the Hagia Sophia (which Core Knowledge students studied in Grade 3), the design is meant to overwhelm the viewer with sheer vastness, making him or her feel humble. This building communicates the power and prestige of this faith.

**Note:** This point in the activity represents a good place to end the instructional period. The second part of the activity can be continued in the first fifteen minutes of the next period.

Recall with students what they viewed on the previous day about St. Peter’s Basilica. Review briefly the Looking Questions and their responses to them.

Now take students on a guided tour of St. Peter’s Basilica in Rome using the CKHG Online Resources link for the video tour.

[www.coreknowledge.org/ckhg-online-resources](http://www.coreknowledge.org/ckhg-online-resources)

**Note:** This tour is self-guided, so the length of time required to complete it will vary.

Project the 360° panoramic view of St. Peter’s Basilica for students to see. Walk students through the virtual tour of the basilica. Call attention to the various architectural features, especially the structure of the dome. After touring the basilica, guide discussion to include the following points:

- Michelangelo’s dome was inspired by Brunelleschi’s dome in Florence.
- Michelangelo also used ancient architectural styles that included pediments and columns.
- The style of the dome was unlike any other dome built before it. Michelangelo adapted the ancient features to create a “sculpted,” upwardly thrusting exterior like no other building before it. The dome decreases in width and decoration as it gets taller: it starts with the colonnade-surrounded drum, then the visible ribs glide up toward the slim lantern, and a Christian cross decorates the top.
Materials needed: Internet access or Grade 5 Core Knowledge Art Resources

Alternate Art Activity for Raphael’s Marriage of the Virgin: If you do not have classroom access to the Internet, you can purchase the Core Knowledge Curriculum Series™ Art Resource Packet for Grade 5, available at:

www.coreknowledge.org/store

Background for Teachers: For background information, use the CKHG Online Resource “About Renaissance Art.”

Use this link to download the CKHG Online Resources for this unit, where the specific link to an image of Raphael’s Marriage of the Virgin may be found.

www.coreknowledge.org/ckhg-online-resources

Give students a few moments to view Raphael’s Marriage of the Virgin and reflect on the images that they see. Ask students the following Looking Questions and have them record their responses. Have students discuss their responses.

1. Explain that this scene represents the marriage of Mary (the mother of Jesus) to Joseph in an Italian Renaissance setting. What moment in the marriage ceremony is being depicted?
   » Joseph is about to place a ring on Mary’s hand.

2. Where is the vanishing point in this painting? (Prompt students as needed to remind them what the vanishing point is and how it is used in perspective.)
   » The open doorway of the building is the vanishing point.

3. Raphael establishes a foreground, middle ground, and background to give the painting depth. Which figures mark these areas of the painting?
   » The wedding party is in the foreground, there are people in the middle of the plaza, and there are people in the distance atop the steps of the building.

4. Raphael was praised for his ability to portray lifelike figures. How does he accomplish this in this painting?
   » The figures have strength and energy. The man on the right is bending or breaking a stick over his knee. Joseph and Mary are caught in the middle of a movement.
5. The Florentines (residents of Florence) were quite proud of their architecture. How does Raphael give a major role to architecture in this painting?
   » The building occupies the upper half of the painting and seems to preside over the ceremony in the foreground.

6. Does the building show evidence of Renaissance interest in ancient Greek and Roman architecture?
   » Yes, the interest is apparent in the building elements (columns, arches, friezes).

7. Raphael and other Renaissance artists placed biblical scenes in Italian Renaissance settings and peopled them with figures in Renaissance clothing. Why might they have depicted scenes this way?
   » Answers will vary. Students may suggest that the goal was to connect ancient stories with the lives of the viewers.

Raphael’s The Virgin and Child with Saint John the Baptist (RI.5.3, RI.5.5, W.5.1, W.5.2)

Materials needed: Internet access or Grade 5 Core Knowledge Art Resources

Alternate Art Activity for Raphael’s The Virgin and Child with Saint John the Baptist: If you do not have classroom access to the Internet, you can purchase the Core Knowledge Curriculum Series™ Art Resource Packet for Grade 5, available at:

www.coreknowledge.org/store

Background for Teachers: For background information, use the CKHG Online Resource “About Renaissance Art.”

www.coreknowledge.org/ckhg-online-resources

Note to Teachers: The video for this activity is approximately three minutes long.

Show students the video about Raphael’s The Virgin and Child with Saint John the Baptist. Following the video, display for students the image of Raphael’s The Virgin and Child with Saint John the Baptist. Use the CKHG Online Resources for this unit, where the specific links for the video and image may be found:

www.coreknowledge.org/ckhg-online-resources
Give students a few moments to view Raphael’s *The Virgin and Child with Saint John the Baptist* and reflect on the images that they see. Ask students the following Looking Questions and have them record their responses. Have students discuss their responses.

1. **This may look like a scene of two children and a woman, or their mother, but do you see indications that it is a religious scene as well?**
   - One child is holding a crucifix; the other (trace with your finger) has a halo above his head. The halo is a symbol of grace, divinity, and holiness.

2. **Explain that this is a portrait of the Virgin Mary with her son Jesus and John the Baptist, who is said to be Jesus’s cousin. John the Baptist preached in the wilderness and baptized people there. Baptism welcomes people into the Christian community. Which child do you think is John the Baptist?**
   - He is the one on the right. He wears the garment of a desert-dweller.

3. **How can you tell that Jesus is the most important figure?**
   - Both John the Baptist and Mary are looking at him.

4. **What strong horizontal line balances the circular shape of the painting?**
   - The band of water and trees balances the circular shape of the painting.

5. **Despite the deep space of the background, how does Raphael keep your eyes focused on the figures?**
   - The figures are large, in the immediate foreground, and are placed so that they “block” your view.

6. **What geometric shape do the three figures create in the composition?**
   - The figures create a triangle.

7. **What do you think appealed to people about Raphael’s works? Is there anything that appeals to you now?**
   - Answers will vary. Students should mention specific details or techniques seen in Raphael’s works.
CHAPTER 5

Venice: Jewel of the Adriatic

The Big Question: Why was Venice known as the “Jewel of the Adriatic” during the Renaissance period?

Primary Focus Objectives

✓ Understand the early history of Venice. (RI.5.3)
✓ Describe Venetian society in 1500. (RI.5.3)
✓ Recognize Venice’s contributions to the art and ideas of the Renaissance. (RI.5.3)
✓ Understand the meaning of the following domain-specific vocabulary: lagoon, furnishing, textile, galley, senate, chief of state, council, and hereditary. (RI.5.4)

What Teachers Need to Know

For background information, download the CKHG Online Resource “About Venice”:
www.coreknowledge.org/ckhg-online-resources

Materials Needed

Activity Pages

- Display and student copies of Map of Renaissance Italy (AP 1.2)
- Florence and Venice Comparison (AP 5.1)

Core Vocabulary (Student Reader page numbers listed below)

lagoon, n. a small body of water that is connected to a larger one (42)

Example: The ship moved slowly from the lagoon into the open sea.

Variation(s): lagoons
furnishings, n. the things found in a room, including furniture, rugs, curtains, and artwork (42)
   Example: The decorator used plants and other greenery as furnishings in the room.
   Variation(s): furnishing

textile, n. cloth or fabric (42)
   Example: The textile trade enriched the city’s merchants.
   Variation(s): textiles

galley, n. a flat-bottomed boat with both sails and oars (43)
   Example: The galley easily navigated the Mediterranean Sea to its destination.
   Variation(s): galleys

senate, n. a group of people who make laws and help govern a place (45)
   Example: Members of the senate voted to pass a new law.
   Variation(s): senates

chief of state, n. the recognized leader of a country (45)
   Example: The chief of state governed the country in times of war and in times of peace.
   Variation(s): chiefs of state

council, n. a group of people who meet to help enforce laws and run a government (45)
   Example: Members of the council were chosen from among Venice’s wealthy upper class.
   Variation(s): councils

hereditary, adj. describing something that is passed down as from a parent to a child (45)
   Example: The role of president is not hereditary.

THE CORE LESSON  35 MIN

Introduce “Venice: Jewel of the Adriatic”  5 MIN

Review with students what they have learned about the cities of Rome and Florence, two major cities of the Italian Peninsula. Review also what students have learned about the Papal States. Display the Map of Renaissance Italy (AP 1.2), and have them find Rome and Florence. Then, ask them to locate Venice. Tell students that in this lesson, they will read about this old European city. Explain that Venice was a major Renaissance cultural and financial center. Call attention to the Big Question, and encourage students to look for reasons why Venice was known as the “jewel of the Adriatic” as they read the chapter.
Guided Reading Supports for “Venice: Jewel of the Adriatic” 30 MIN

When you or a student reads aloud, always prompt students to follow along. By following along, students may acquire a greater understanding of the content. Remember to provide discussion opportunities.

“A Glittering City,” Pages 40–44

Scaffold understanding as follows:

**CORE VOCABULARY**—Read the first two paragraphs of “A Glittering City” on pages 40–42 aloud. Call attention to the Core Vocabulary term *lagoon* when it is encountered in the text, and explain its meaning.

**SUPPORT**—Review with students the image on pages 40–41 of the Student Reader. Help students recognize that the city of Venice, shown in the image, includes a network of canals that serve as the roadways through many parts of the city. Bridges link the different parts of the city, which are actually small islands.

Continue reading aloud the remainder of “A Glittering City.”

**SUPPORT**—The section “A Glittering City” includes pronunciation guides for several words: *Venetians, Padua,* and *Verona.* Revisit each word in the text, and have students pronounce each word aloud.

**CORE VOCABULARY**—Call attention to the Core Vocabulary terms *furnishings, textile,* and *galley* as they are encountered in the text, and explain each word’s meaning.

**SUPPORT**—Have students look at the painting of Venetian ships on page 44 and read the caption aloud. Explain to students that the Venetians needed a large navy to defend themselves from invaders.

After students finish reading the text, ask the following questions:

**LITERAL**—Where is Venice located? What is special about the city?

» Venice is a city in northern Italy on the Adriatic Sea. It is a group of 117 islands in the middle of a lagoon. Parts of the city are connected by canals and bridges.
LITERAL—Why did Venice become a financial center?

> Venice was an extensive trading empire. It established ports along the Adriatic Sea and safe land passages to areas in northern Europe. It had a strong navy to protect its ports. By encouraging trade, Venice encouraged people from all over the world to do business there.

EVALUATIVE—Why do you think shipbuilding was such an important industry in Venice?

> Venice is a city made up of islands on the Adriatic Sea. This meant that trade and travel were largely conducted by ship. The shipbuilding industry grew as demand for trade ships increased. Venice’s need to build a navy for defense also helped bolster the shipbuilding industry.

Scaffold understanding as follows:

**SUPPORT**—Call attention to the pronunciation guide for *doge* in the first paragraph of the section. Have students pronounce the word aloud.

**CORE VOCABULARY**—Have student volunteers read the section “Republican Government” aloud. Call attention to the vocabulary words *senate, chief of state, council, and hereditary* as they are encountered in the text, and explain each word’s meaning.

After students finish reading, ask the following questions:

**LITERAL**—How was the Venetian government similar to that of Florence?

> Both governments were republics.

**LITERAL**—What was the *Book of Gold*?

> The *Book of Gold* listed all of the families whose members once sat on the Great Council. Only members of these families were allowed to hold future positions on the Great Council.

"Republican Government," Pages 45–46

In the late 1400s and early 1500s, the wealth of merchant traders allowed Venice to compete with Florence and Rome for leadership of the Renaissance. Venice, unlike Florence, France, and England, had no strong central government to control the city. Instead, Venice was divided between the Republic and the Province, which were used to divide the land. After the fall of Constantinople in 1453, Venice expanded its influence south into the Adriatic Sea and east into the Mediterranean Sea. Venice also ruled over city-states in smaller islands, such as Pula and Zadar. In China, the Venetians traded with the Han, Chinese, for silk and spices. The name of one Venetian trader was given to the city of Venice. The *Republic of Venice* was built on Venice's wealth from trade, industry, and government. Venice was known for many different types of art during the Renaissance. Its greatest fame, however, was for its painting. The Venetian art style is called *Venetian Renaissance. Its* greatest fame, however, was for its painting. The Venetian art style is called *Venetian Renaissance.*

**Republican Government**

Venice was a republic in which all men had the ability to help govern the city. Many men from the city helped shape the government by voting on laws and making decisions. The government was divided into three branches: legislative, executive, and judicial. The legislative branch was made up of the Great Council, which was the most important branch of the government. After students finish reading, ask the following questions:

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**LITERAL**—What was the *Book of Gold*?

> The *Book of Gold* listed all of the families whose members once sat on the Great Council. Only members of these families were allowed to hold future positions on the Great Council.
EVALUATIVE—What impact did the Great Council’s law and the Book of Gold have on the government of Venice?

» The law and the Book of Gold created hereditary rulers, or rulers whose positions were passed down from generation to generation.

“Printing Advances,” “Venice’s Greatest Artist,” and “Decline of Venice,” Pages 46–49

Scaffold understanding as follows:

Have student volunteers read the sections “Printing Advances,” “Venice’s Greatest Artist,” and “Decline of Venice” independently. Before students begin reading, call attention to the pronunciation guides for Tiziano Vecelli and Titian, which appear on page 46. Have students pronounce each of these. Instruct students to examine the illustrations and captions as they read.

SUPPORT—Call attention to the image of the printing press on page 47, and read the caption aloud. Remind students that before the printing press, manuscripts and important documents were handwritten, making written materials very precious.

SUPPORT—Have students view the painting on page 48 and read the caption aloud. Make clear that this is a portrait painted by Titian. Encourage students to describe the features of the painting, including Titian’s use of color.

After students have finished reading, ask the following questions:

EVALUATIVE—How did the printing press impact the Renaissance in Venice?

» Because Venice encouraged printing, the city had more than two hundred printing presses. The printing press attracted scholars to the city, which made Venice an important center of Renaissance thought.

LITERAL—Who was Titian?

» Titian was a famous Renaissance painter known for his use of color and emotion in his work. He is remembered for his portraits of European royalty and Emperor Charles V.

LITERAL—Which factors challenged Venice’s supremacy as a commercial center?

» The Turks built up trade in the Mediterranean, while Portuguese sailors found alternative routes to obtain goods traditionally transported by Venetian traders.
Timeline

- Show students the Chapter 5 Timeline Image Cards. Read and discuss the captions, making particular note of any dates.

- Review and discuss the Big Question: “Why was Venice considered the ‘Jewel of the Adriatic’ during the Renaissance period?”

- Post the image cards as the eleventh and twelfth items on the Timeline, under the date referencing the 1500s; refer to the illustration in the Unit 4 Introduction for further guidance on the placement of each image card to the Timeline.

Check for Understanding 10 min

Ask students to:

- Write a short answer to the Big Question, “Why was Venice known as the ‘Jewel of the Adriatic’ during the Renaissance period?”

  Key points students should cite include: Venice was known as the “Jewel of the Adriatic” for several reasons. It was built on a series of islands in the Adriatic. Trade was an important economic activity in Venice, and it made the city very wealthy. As a result, Venetians were able to attract Renaissance scholars and artists.

- Choose one of the Core Vocabulary words (lagoon, furnishings, textile, galley, senate, chief of state, council, or hereditary), and write a sentence using the word.

To wrap up the lesson, ask several students to share their responses.

Additional Activities

Virtual Tour of Venice (SL.5.1, W.5.1, W.5.2) 20 min

Materials Needed: Internet access

Use this link to download the CKHG Online Resources for this unit, where the specific links for the panoramic virtual tour of Venice may be found:

www.coreknowledge.org/ckhg-online-resources
Project the panoramic view of St. Mark’s Square and guide students through the “tour.” Read the description beneath the panoramic view as narration. Following St. Mark’s Square, show students the panoramic view of the Doge’s Palace, also located on the square. After touring each place, guide discussion to address the following points:

- The architecture of St. Mark’s Square is very palatial. St. Mark’s Basilica, for which the square is named, reflects the might of the Catholic Church at this time.

- Remind students that the doge was the leader of Venice. The palace of the doge reflects the almost king-like status that Venice’s leader had. Even though the doge was elected, he served in that position for life.

Display the panoramic tour of the Rialto Bridge and read the description beneath the image. Display the panoramic tour of the Bridge of Sighs and read the description beneath the image. Guide discussion to address the following points:

- Venice is built on more than one hundred small islands on a lagoon in the Adriatic Sea. Bridges were necessary to connect parts of the city.

- The Rialto Bridge is the most famous bridge across the Grand Canal. The bridge was built during the Renaissance and replaced the original wooden bridge that had existed previously.

### Venice and Florence Comparison (W.5.1, W.5.2)

**Materials Needed:** Sufficient copies of Florence and Venice Comparison (AP 5.1) found in Teacher Resources, page 130

Distribute copies of Venice and Florence Comparison (AP 5.1). Students should go back over the Student Reader and use this graphic organizer to take notes. Explain to students that they will use their notes to help them write a short essay that highlights the similarities and differences between Florence and Venice, two important Italian city-states during the Renaissance. Essays should include the following:

- A short introduction paragraph
- At least four differences between Florence and Venice
- At least three similarities between Florence and Venice
- A short conclusion paragraph

This additional activity may be assigned in class or as homework. Another option may be to allow students time to take notes in class and then write the essay for homework.
**Materials Needed:** (1) Internet access, (2) enlarged printed images of Titian’s works, (3) sufficient copies of Titian Gallery Walk (AP 5.2) found in Teacher Resources, page 131, (4) cards or construction paper

**Note:** If you are unable to print images of Titian’s work, you may project each image for students to see and have them complete each portion of Titian Gallery Walk (AP 5.2) as a class.

Use this link to download the CKHG Online Resources for this unit, where the specific links for Titian’s work may be found:

[www.coreknowledge.org/ckhg-online-resources](http://www.coreknowledge.org/ckhg-online-resources)

Establish six different zones in the classroom to display each of Titian’s six works with a card or piece of construction paper that identifies the painting’s name and approximate date. Divide the class into six groups. Distribute copies of Titian Gallery Walk and read directions to students aloud. Explain to students that during this activity, they will get to act as art critics, studying the works of Titian.

Set a timer for six minutes. During this time, each student should view the work by Titian at his or her designated station and complete the appropriate portion of the Titian Gallery Walk Activity Page. After the timer goes off, instruct each student to move to the next station and reset the timer. Repeat this process until each student has cycled through each station. Spend the remaining time debriefing the lesson and discussing overall student impressions of Titian’s work.
CHAPTER 6

Leonardo da Vinci

The Big Question: Why might Leonardo da Vinci be described as a symbol of the Renaissance?

Primary Focus Objectives

✓ Identify Leonardo da Vinci. (RI.5.3)
✓ Recognize the major achievements of Leonardo da Vinci’s career. (RI.5.3)
✓ Understand Leonardo da Vinci’s importance to the European Renaissance. (RI.5.3)
✓ Understand the meaning of the following domain-specific vocabulary: résumé, “jack-of-all-trades,” visionary, apprentice, prior, masterpiece, embodiment, and Renaissance man. (RI.5.4)

What Teachers Need to Know

For background information, download the CKHG Online Resource “About Leonardo da Vinci”:
www.coreknowledge.org/ckhg-online-resources

Materials Needed

Activity Pages

• Display and student copies of Map of Renaissance Italy (AP 1.2)
• Domain Vocabulary: Chapters 4–6 (AP 6.1)

Core Vocabulary (Student Reader page numbers listed below)

résumé, n. a listing of a person’s skills, training, and achievements (50)
Example: The applicant included many of her previous jobs on her résumé.
Variation(s): résumés

“jack-of-all-trades,” (idiom), a person who can do a large number of jobs or tasks (50)
Example: Leonardo da Vinci is often described as a jack-of-all-trades because he was talented at many things.
Variation(s): jacks-of-all-trades
visionary, n. a person who is able to imagine and plan for the future (50)
   Example: A true visionary, Leonardo da Vinci imagined a world filled with wonderful inventions.
   Variation(s): visionaries

apprentice, n. a person who trains for a job or skill by working under the supervision and guidance of an expert in the field (52)
   Example: The apprentice left home at an early age to learn a new trade from the master.
   Variation(s): apprentices

prior, n. a priest who helps lead a monastery (53)
   Example: Fernando asked the prior whether he could say the blessing at dinner.
   Variation(s): priors

masterpiece, n. a work of art that demonstrates the highest degree of skill (54)
   Example: Art historians debate whether the Mona Lisa or The Last Supper is Leonardo da Vinci’s greatest masterpiece.
   Variation(s): masterpieces

embodiment, n. a person who represents or provides a good example of an idea (57)
   Example: Leonardo da Vinci is often considered the embodiment of the Renaissance.
   Variation(s): embody, embodied

Renaissance man, n. a person who has wide interests, knowledge, and skills (57)
   Example: Because he could paint, sculpt, and speak three languages, David was revered as a Renaissance man among his friends.
   Variation(s): Renaissance men

THE CORE LESSON 35 MIN

Introduce “Leonardo da Vinci” 5 MIN

Introduce the term Renaissance man, asking students to refer to page 89 of their glossary. Discuss how difficult it is to be good at many things. Students should know this from their own experiences. Some of them may be good at math, but not as good at spelling. Some may be good at science but have trouble drawing a simple picture. A few may play the piano or guitar—but not also the violin and drums. Ask students to imagine being really good at math, spelling, science, drawing, sports, and music. Tell students that in this lesson they will read about Leonardo da Vinci, who has been described as a Renaissance man. Call attention to the Big Question, and encourage students to look for ways that Leonardo da Vinci was a symbol of the Renaissance as they read the chapter.
Guided Reading Supports for “Leonardo da Vinci”

When you or a student reads aloud, always prompt students to follow along. By following along, students may acquire a greater understanding of the content. Remember to provide discussion opportunities.

“It Imagining Things That Are to Be,” Pages 50–53

Scaffold understanding as follows:

**SUPPORT**—Have students refer to the Map of Renaissance Italy (AP 1.2). Review with students the locations of Florence, the Papal States, and Venice. Have students identify the cities of Milan, Mantua, and Rome on the map.

Read the first four paragraphs of “Imagining Things That Are to Be” aloud.

**CORE VOCABULARY**—Call attention to the Core Vocabulary terms résumé, “jack-of-all-trades,” visionary, and apprentice as they are encountered in the text and explain each word’s meaning.

**SUPPORT**—Call attention to the pronunciation guides in the first paragraph for Milan and résumé. Have students pronounce each of these words aloud.

**SUPPORT**—Have students view the image of Leonardo da Vinci’s sketch on pages 50–51 and read the caption aloud. Ask them to describe why da Vinci may have designed this machine. What kind of machine does it appear to be? Explain to students that Leonardo da Vinci was considered a visionary, a person who sees ahead to the future. Many people viewed Leonardo da Vinci’s sketches and designs with skepticism, but many of the ideas he envisioned became a reality.

Have student volunteers read the remainder of the section aloud.

After students finish reading, ask the following questions:

**LITERAL**—What made Leonardo da Vinci a “jack-of-all-trades”?

» He was a painter, sculptor, inventor, designer, and scientist.

**LITERAL**—How did Leonardo da Vinci get his start as an artist?

» Like others of the time period, Leonardo da Vinci began as an apprentice and learned the trade of painting from a master.
Leonardo da Vinci’s The Last Supper

When Leonardo completed The Last Supper, his masterpiece, it was recognized as a work of art that had reached the highest degree of skill, a work of art that was a masterpiece, perhaps the most famous portrait in the world— antes of a formula that describes the proportions of the human body. One of his famous drawings reveals the results of a formula that was first proposed by Vitruvius. The formula and therefore the mathematics because he believed it was the foundation of art. 

Leonardo spent countless hours observing nature, drawing and recording in many notebooks what he saw. He also studied anatomy, physics, mathematics, engineering, and architecture. Despite his many talents and accomplishments, Leonardo was a perfectionist and a perfectionist to a fault. He had a habit of not finishing his work, which he had promised to complete. He then suggested using the prior’s face for that of Judas as a way to get back at him.

When he arrived in Milan, the duke asked him to paint a picture of the Last Supper on the wall of a monastery dining room. The painting portrays the words of the last meal Jesus shared with his twelve apostles and read the caption aloud. Call attention to how the composition puts the focus on the central figure—Jesus. 

The Last Supper

The Last Supper

Have students read the section “The Master of All Trades” independently.

**Scaffold understanding as follows:**

**CORE VOCABULARY**—Call attention to the Core Vocabulary terms *prior* (page 53) and *masterpiece* (page 54), and explain each word’s meaning.

**Note:** Some students may also be familiar with the phrase “prior to” used as a preposition, meaning before.

**Have students read the section “The Master of All Trades” independently.**

**LITERAL**—What masterpiece did the duke of Milan commission Leonardo da Vinci to paint?

» The duke of Milan asked that Leonardo da Vinci paint *The Last Supper* on the wall of a monastery.

**EVALUATIVE**—Why do you think Leonardo da Vinci fell into a habit of not finishing his work?

» Student responses may vary. Students may respond that Leonardo da Vinci was distracted by many different projects and demands on his time. Perhaps he did not finish many of his projects because he dedicated himself to painting at the end of his career.

**EVALUATIVE**—Why do you think Leonardo da Vinci suggested that the prior’s face serve as a model for Judas’s in the painting of *The Last Supper*?

» The prior kept nagging Leonardo da Vinci about his project. Perhaps Leonardo suggested using the prior’s face for that of Judas as a way to get back at him.

**EVALUATIVE**—Besides painting *The Last Supper*, how did Leonardo demonstrate his many different skills while in Milan?

» He invented and designed a number of devices, including a musical instrument. He demonstrated his knowledge of mathematics with a drawing illustrating the principles of Vitruvius.
Scaffold understanding as follows:

**SUPPORT**—Read the first three paragraphs of “Beyond Milan” aloud. Call attention to the pronunciation guides for the words Mantua and Louvre as they are encountered in the text. Have students pronounce each word aloud.

**SUPPORT**—Have students view the image of the Mona Lisa on page 56 and read the caption aloud. Explain to students that the Mona Lisa is one of Leonardo da Vinci’s most iconic works. People travel from around the world to see the painting in Paris, France.

**CORE VOCABULARY**—Have student volunteers read the remainder of the section. Call attention to the Core Vocabulary terms embodiment and Renaissance man in the last paragraph of the section, and explain each word’s meaning.

After students finish reading the section, ask the following questions:

**LITERAL**—Why did Leonardo da Vinci leave Milan, and where did he go afterward?

- Leonardo da Vinci left Milan when France captured the city. From there he moved to Mantua, then to Venice, to Florence, back to Milan, to Rome, and finally to France.

**LITERAL**—Who or what is the Mona Lisa?

- The Mona Lisa is a close-up portrait of a dark-haired, smiling woman. She is shown from the waist up, and there is a mysterious landscape far in the background.

**EVALUATIVE**—What was Leonardo da Vinci’s importance to the Renaissance?

- Leonardo demonstrated that one person could succeed in many fields. He showed that knowledge of one field could be applied to another. For example, his knowledge of the science of perspective and his observation of human anatomy made his paintings more lifelike.
Ask students to:

- Write a short answer to the Big Question, “Why might Leonardo da Vinci be described as a symbol of the Renaissance?”
  - Key points students should cite include: Leonardo da Vinci was a master of many different disciplines and arts that flourished during the Renaissance, including painting and mathematics. He was also a creative and skilled inventor.

- Choose one of the Core Vocabulary words (résumé, “jack-of-all-trades,” visionary, apprentice, prior, masterpiece, embodiment, or Renaissance man), and write a sentence using the word.

To wrap up the lesson, ask several students to share their responses.

**Additional Activities**


**Materials needed:** Internet access or Grade 5 Core Knowledge Art Resources

**Alternate Art Activity for Leonardo da Vinci’s The Last Supper, Mona Lisa, and The Vitruvian Man:** If you do not have classroom access to the Internet, you can purchase the Core Knowledge Curriculum Series™ Art Resource packet for Grade 5, available at:

[www.coreknowledge.org/store](http://www.coreknowledge.org/store)

**Background for Teachers:** For background information, see “About Renaissance Art”:

[www.coreknowledge.org/ckhg-online-resources](http://www.coreknowledge.org/ckhg-online-resources)

**Note:** Leonardo da Vinci’s The Vitruvian Man features male nudity. Either preface the lesson with this information or omit the image from the activity. Omitting The Vitruvian Man should decrease the duration of the lesson from 45 to 30 minutes.

Use this link to download the CKHG Online Resources, where the specific links for the images may be found:

[www.coreknowledge.org/ckhg-online-resources](http://www.coreknowledge.org/ckhg-online-resources)
The Last Supper

Display for students the image of The Last Supper. Explain the context of The Last Supper to students. Italian Renaissance painting was typically made for a specific purpose and location, which explains why Leonardo da Vinci’s iconic work was painted on the dining hall wall of the monastery. While eating, the monks could contemplate the moment in which Christ tells his disciples, “One of you will betray me.”

Allow students to view the image for several moments to reflect upon what they see. Ask students the following Looking Questions and have them record their responses. Have students discuss their responses.

1. What do you see?
   » This is a depiction of Jesus’s final meal with his disciples as imagined by the artist, Leonardo da Vinci.

2. How does Leonardo draw your eye to the main figure?
   » The figure is centrally located and isolated within the door frame. Also, the vanishing point is at Jesus’s head.

3. Look at the open door in the wall behind Jesus. How is the doorway like a picture frame?
   » It frames the face of Jesus and calls attention to it.

4. Why do you think Leonardo painted diagonal lines along the ceiling that seem to converge, or come together, in the center of the painting, behind the head of Jesus?
   » They point to Jesus, the central figure of the painting.

5. One of Jesus’s disciples will betray him to the Romans. Do you think the disciples have learned about this yet? Why?
   » Answers will vary but should include that the disciples appear surprised, shocked, or sad.

6. What do you feel, looking at this work?
   » Answers will vary. Encourage students to be expressive in their responses.

Mona Lisa

Next, explain the context of the Mona Lisa to students. Portraiture was an important form of artwork during the Renaissance. Commissioning a portrait was a sign of status and wealth. Leonardo da Vinci’s Mona Lisa is perhaps the most well-known portrait in the Western world. Nearly five hundred years after Leonardo laid down his brush, the woman he painted still looks out
with an enigmatic smile that has confounded scholars for generations. Why is the attractive woman smiling? At whom is she smiling? Did Leonardo want her gaze to meet ours or not?

Display the image for students to view, and allow them to reflect on what they see. Ask students the following Looking Questions, and have them record their responses. Have students discuss their responses.

1. How does Leonardo draw your eye through the painting?
   » The use of light in the upper half of the painting and in the hands draws your eye in a circular motion through the painting. Leonardo also used a pyramid design, placing the woman in the center of the painting, forming the base with her hands and the peak at the top of her head.

2. Leonardo used a technique called *sfumato*, the blurring between light and dark and blending of different colors. How does this technique contribute to the realistic look of *The Mona Lisa*?
   » The depth of her face, especially around the eyes and corners of her mouth, was created using this technique. It creates a lively feeling and a sense of three-dimensionality.

3. Is the background of the painting realistic? Why or why not?
   » Answers will vary. Students should support their answers with specific references to the work.

4. The young woman’s expression is mysterious. What do you think she is feeling?
   » Answers will vary. Explain that in drawing, expression rests mainly in two features: the corners of the mouth and the corners of the eyes. Leonardo deliberately left these parts hard to see by letting them merge into a soft shadow. That is probably why we are never quite certain what mood the woman’s expression is conveying.

5. Did Leonardo use linear perspective in the same way in both *The Last Supper* and *The Mona Lisa*?
   » Answers will vary. Students should be able to defend their answers with specific references to the paintings.

*The Vitruvian Man*

Explain the context of *The Vitruvian Man* to students. In addition to being an artist, Leonardo da Vinci was a scientist. He studied the human body very closely. The drawing is based on a mathematical analysis of the proportions between the parts and the whole.
Display the image for students and allow them to reflect on what they see for a few minutes. Ask students the following Looking Questions, and have them record their responses. Have students discuss their responses.

1. Where is the center of the circle?
   » The center of the circle is located at the navel of the figure.

2. What kind of triangle is formed, or implied, by the legs and feet of the extended figure?
   » An equilateral triangle is formed by the legs and feet.

3. What ideas and interests of the Renaissance does this figure represent?
   » The figure represents an interest in the human figure and in the scientific and mathematical analysis of the physical world. It also expresses a belief in the importance of the role of humankind in the universe. The drawing also reminds the viewer that the laws ruling the human body are related to the laws ruling geometry and both kinds of laws are part of the rational harmony of the universe.

Donatello’s Saint George (RI.5.3, RI.5.5, W.5.1, W.5.2)

Materials needed: Internet access or Grade 5 Core Knowledge Art Resources

Alternate Art Activity for Donatello’s Saint George: If you do not have classroom access to the Internet, you can purchase the Core Knowledge Curriculum Series™ Art Resource Packet for Grade 5, available at:

www.coreknowledge.org/store

Background for Teachers: For background information, see “About Renaissance Art“:

www.coreknowledge.org/ckhg-online-resources

Use this link to download the CKHG Online Resources for this unit, where the specific link for the image may be found:

www.coreknowledge.org/ckhg-online-resources

Display for students the image of Saint George. Explain the context of the statue. The Armorers’ Guild commissioned this work from Donatello for the Orsanmichele Church. This was a guild church on the main road in Florence that had fourteen niches for sculpture. Saint George originally sat in one of the niches. A copy has since replaced it; the original is now in the National Museum of the Bargello in Florence. Different guilds commissioned different artists to represent their patron saints. Given the nature of its work, the Armorers’ Guild demanded that Saint George be depicted fully armed. Despite the limitations this imposed, Donatello imbued his Saint George with a deep expressive quality.
Students who were in Core Knowledge schools in Grade 4 should be familiar with the story of Saint George and the dragon, though you may wish to review it. At a minimum, explain that Saint George is the patron saint of England.

Around the time of the First Crusade, he is said to have slain a dragon that was holding a Libyan king’s daughter captive. As his reward, he asked that the king and all his people convert to Christianity, and his request was granted.

Give students several minutes to reflect upon what they see. Ask students the following Looking Questions, and have them record their responses. Have students discuss their responses.

1. What object is the figure holding, and what is he wearing?
   » He is holding a shield and wearing armor.

2. What do these items suggest about the man’s duty?
   » The items suggest that the man is a knight or warrior.

3. What does the figure’s stance indicate about his attitude toward fighting?
   » His stance indicates that he is courageous and determined.

4. What do you think his facial expression suggests?
   » Answers will vary. Students should support their answers with specific references to the image.

5. Where do you see evidence that this warrior is a Christian knight?
   » The sign of the cross is on his shield.

Domain Vocabulary: Chapters 4–6 (RI.5.7)  
15 min

Materials Needed: Sufficient copies of Domain Vocabulary: Chapters 4–6 (AP 6.1) found in Teacher Resources, pages 134–135

Distribute copies of Domain Vocabulary: Chapters 4–6 (AP 6.1) to students and review the directions. The activity may be assigned for classwork or as homework.
**Michelangelo**

**The Big Question:** What does the art that Michelangelo created tell us about the Roman Catholic Church at this time in history?

**Primary Focus Objectives**

- ✓ Identify Michelangelo Buonarroti. *(RI.5.3)*
- ✓ Describe the great achievements of Michelangelo’s career. *(RI.5.3)*
- ✓ Understand Michelangelo’s importance to the European Renaissance. *(RI.5.3)*
- ✓ Understand the meaning of the following domain-specific vocabulary: *precision* and *quarry*. *(RI.5.4)*

**What Teachers Need to Know**

For background information, download the CKHG Online Resource “About Michelangelo”:

www.coreknowledge.org/ckhg-online-resources

**Materials Needed**

- Display and student copies of Map of Renaissance Italy *(AP 1.2).*

**Core Vocabulary** *(Student Reader page numbers listed below)*

- **precision, n.** the use of great care and skill *(60)*
  
  *Example:* The precision with which Michelangelo carved his statues is amazing.
  
  *Variation(s):* precise

- **quarry, v.** to take stone from the earth *(66)*
  
  *Example:* The artist had to quarry a large block of marble for his statue.
  
  *Variation(s):* quarries, quarried
The Core Lesson 35 min

Introduce “Michelangelo” 5 min

Ask students to recall some of the Renaissance artists they have discussed so far and some of the great works they produced. Students may recall artists such as Titian, Raphael, Brunelleschi, Alberti, and Leonardo da Vinci. Record student responses on the board. Explain to students that today they will learn in greater detail about another famous Renaissance artist named Michelangelo. Remind students that they are already familiar with Michelangelo’s work as the architect of St. Peter’s Basilica. Like Leonardo da Vinci, Michelangelo is considered one of the most representative artists of the Renaissance. Call attention to the Big Question, and encourage students to look for the ways in which Michelangelo’s work informs us about the Catholic Church during the Renaissance.

Guided Reading Supports for “Michelangelo” 30 min

When you or a student reads aloud, always prompt students to follow along. By following along, students may acquire a greater understanding of the content. Remember to provide discussion opportunities.

“Staring at the Ceiling,” Pages 58–60

Scaffold understanding as follows:

Support—Have students refer to the Map of Renaissance Italy (AP 1.2), from Teacher Resources. Review with students the locations of Florence, the Papal States, and Venice. Have students identify the cities of Milan, Mantua, and Rome on the map.

Read the first three paragraphs of the section “Staring at the Ceiling” aloud.

Support—Call attention to the pronunciation guides in the fourth paragraph for the words Buonarroti and Sistine. Have students pronounce these words.

Support—Have students look at the detail from the ceiling of the Sistine Chapel on page 59, and read the caption aloud.

Core Vocabulary—Have student volunteers read the remainder of the section aloud. Call attention to the Core Vocabulary term precision as it is encountered in the text, and explain the word’s meaning.

After students finish reading the text, ask the following questions:

Literal—Who was Michelangelo?

» Michelangelo was a Florentine sculptor, painter, architect, and poet.
and again, Julius interrupted the artist with other jobs. In fact, Michelangelo never completed the tomb as planned. Time relationship between the master artist and the demanding pope. Thus began a strange love-hate relationship between Julius II and Michelangelo. Julius II wanted the artist to design and build a three-story tomb for the pope's burial. Four years later, Michelangelo was called back to Rome by Pope Leo X. Like so many artists before him, he was fascinated by the ancient city's sculpture, architecture, and painting. He created a second masterpiece from an enormous block of marble. The block had been left unused for years. Other sculptors worried that the marble had flaws that made it fragile. Michelangelo, however, accepted the challenge. Working for more than two years, he created an awe-inspiring statue of the young biblical hero David, who killed the giant Goliath. The statue seems as if it could be alive. This work confirmed Michelangelo's place as the greatest sculptor of his age. Michelangelo's extraordinarily lifelike sculpture, called the Pieta, was said to be the most beautiful work of marble ever created. People travel from around the world to Rome to see the Pieta, in St. Peter's Basilica. Michelangelo's extraordinarily lifelike sculpture, called the Pieta, was said to be the most beautiful work of marble ever created. People travel from around the world to Rome to see the Pieta, in St. Peter's Basilica.

**Scaffold understanding as follows:**

**SUPPORT**—Read the first two paragraphs of the section “To Rome” aloud. Call attention to the pronunciation guide in the second paragraph for the word Pieta. Have students pronounce this word.

**SUPPORT**—Have students view the image of the Pieta on page 61, and read the caption aloud. Explain to students that even though Michelangelo’s statue is hundreds of years old, it is still considered an important piece of artwork. Call attention to Mary’s long robes and the manner in which Michelangelo managed to carve a solid block of marble in such a way that Mary’s clothing flows and drapes as if it were actually fabric. People travel from around the world to Rome to see the Pieta in St. Peter’s Basilica.

**After students have finished reading, ask the following questions:**

**LITERAL**—What did Michelangelo consider himself to be best at?

» Michelangelo considered himself to be a sculptor, although he was also an accomplished painter and architect.

**LITERAL**—In what ways were Michelangelo and Leonardo da Vinci similar?

» They both studied under masters before becoming professional artists.

» They both created masterpieces that are still significant today.

**LITERAL**—Why did other artists abandon the block of marble that Michelangelo eventually carved the David from?

» They believed the marble had flaws in it that would make the stone weak and fragile when carved.

**To Rome**

Four years after Lorenzo de’ Medici’s death, Michelangelo moved to Rome. As a young apprentice, he had admired and learned sculpture techniques. He studied the Medici’s rich collection of Greek and Roman statues and draw with precision, a key skill in perspective. Michelangelo was then commissioned to create a large chapel in St. Peter’s Basilica. The next year, he accepted an invitation to Rome. Like so many artists before him, he was fascinated by St. Peter’s Basilica and wanted to work on its brilliant façade. Michelangelo worked and studied with all the other artists and sculptors in the Medici academy. The Medici academy was one of the most important Florence had to offer artists. Michelangelo was a master sculptor. He was then commissioned to create a large chapel in St. Peter’s Basilica. The next year, he accepted an invitation to Rome. Like so many artists before him, he was fascinated by St. Peter’s Basilica and wanted to work on its brilliant façade. Michelangelo worked and studied with all the other artists and sculptors in the Medici academy. The Medici academy was one of the most important Florence had to offer artists.

**Have student volunteers read the remainder of the section aloud.**

**LITERAL**—What is the Pieta, and why is it still significant today?

» The Pieta is a statue of Mary and her dead son Jesus. People travel from around the world to see the statue located in St. Peter’s Basilica in Rome.

**LITERAL**—Why did other artists abandon the block of marble that Michelangelo eventually carved the David from?

» They believed the marble had flaws in it that would make the stone weak and fragile when carved.
“The Sistine Chapel,” Pages 62–65

Scaffold understanding as follows:

Have students read the section “The Sistine Chapel” independently.

**SUPPORT**—Have students look at the image of the full Sistine Chapel ceiling on page 63, and read the caption aloud. Suggest that they look back at the illustration on page 59, which shows a close-up of just a small part of the ceiling, so that students understand the incredible detail included in the ceiling painting despite its enormous size. Also call attention to the detail included on page 64.

After students finish reading, ask the following questions:

**LITERAL**—Why did Michelangelo take so long to paint the ceiling of the Sistine Chapel?

» Michelangelo was working under difficult situations. When he finished working for the day, his back and neck ached. He was also working by himself, and it was a huge space to paint.

**EVALUATIVE**—What does Michelangelo’s dismissal of his assistants tell you about him as an artist and a person?

» Student responses may vary. Michelangelo was a very detail-oriented person who strived for perfection.

“Return to Florence” and “Last Judgment and Last Project,” Pages 66–67

Scaffold understanding as follows:

**CORE VOCABULARY**—Read the section “Return to Florence” aloud. Call attention to the Core Vocabulary term *quarry* as it is encountered in the text and explain its meaning. You may also want to note that, as used in the text, the term *quarry* is a verb, but it may also be used as a noun to mean a deep pit from which marble or stone can be dug.

**SUPPORT**—Call attention to the pronunciation guide for *Giuliano*, located in the second paragraph. Have students pronounce the name.
Have student volunteers read the section “Last Judgment and Last Project” aloud.

SUPPORT—Have students view the image of *The Last Judgment* on page 66, and read the caption aloud. Call attention to the detail that Michelangelo uses in the painting, and encourage students to compare the image to the one viewed previously of the Sistine Chapel.

After students finish reading the text, ask the following questions:

LITERAL—What were some of the challenges Michelangelo faced while working on the Medici church in Florence?

- Michelangelo had to train the workers to quarry the marble. He also had to have roads built to carry the marble to the construction site. Michelangelo was especially frustrated when the pope withdrew the commission.

LITERAL—To what position was Michelangelo appointed at the age of seventy-one?

- Pope Paul III appointed Michelangelo the chief architect of St. Peter’s Basilica.

LITERAL—What were some of Michelangelo’s greatest achievements?

- Michelangelo designed and painted the ceiling of the Sistine Chapel at the Vatican with almost no assistance. He was the architect of the great dome of St. Peter’s Basilica. He created the *Pieta* in Rome, earning him the reputation of master sculptor.

Timeline

- Show students the Chapter 7 Timeline Image Card. Read and discuss the caption, making particular note of any dates.
- Review and discuss the Big Question: “What does the art that Michelangelo created tell us about the Catholic Church at this time in history?”
- Post the image card as the fourteenth item on the Timeline, under the date referencing the 1500s; refer to the illustration in the Unit 4 Introduction for further guidance on the placement of the image card to the Timeline.

Check for Understanding 10 min

Ask students to:

- Write a short answer to the Big Question, “What does the art that Michelangelo created tell us about the Roman Catholic Church at this time in history?”
  - Key points students should cite include: Michelangelo’s greatest patrons were different popes of the Roman Catholic Church. For the
Church, Michelangelo designed and created stunning works of art that depicted scenes from the Bible in frescoes at the Sistine Chapel, as well as the sculpture of the *Pieta*. He also worked on the tomb of Pope Julius and St. Peter’s Basilica. The sheer number of religious works of art that the Church commissioned Michelangelo to create is indicative of the power and wealth of the Church during the Renaissance.

- Choose one of the Core Vocabulary words (*precision* or *quarry*), and write a sentence using the word.

To wrap up the lesson, ask several students to share their responses.

**Additional Activities**

**Michelangelo’s The Creation of Adam** *(RI.5.3, RI.5.5, W.5.1, W.5.2)*

**Materials needed:** Internet access or Grade 5 Core Knowledge Art Resources

**Alternate Art Activity for Michelangelo’s The Creation of Adam:** If you do not have classroom access to the Internet, you can purchase the Core Knowledge Curriculum Series™ Art Resource Packet for Grade 5, available at:

www.coreknowledge.org/store

**Background for Teachers:** For background information, use this link to download the CKHG Online Resource “About Renaissance Art”:

www.coreknowledge.org/ckhg-online-resources

**Note:** Michelangelo’s *The Creation of Adam* includes male nudity. Teachers should use their judgment relative to the norms of their community and/or school policy in sharing Renaissance works of art that include nudity. If you choose to use this activity with students, make them aware of the nudity before displaying the painting.

Use this link to download the CKHG Online Resources for this unit, where the specific link for the image may be found:

www.coreknowledge.org/ckhg-online-resources

Display the image for students to see and explain the painting’s context. The pope, papal advisors, and theologians dictated the subject matter: scenes from the Old Testament Book of Genesis. In the center of the ceiling are nine rectangular panels, including *The Creation of Adam*. This story is told in the Book of Genesis, chapter 2, verses 4–25 of the Bible.

Michelangelo spent more than four years painting the ceiling of the Sistine Chapel. He built enormous scaffolding and then climbed up every day to paint. He had assistants to help him, but he did not like the way they painted, and so he did most of the painting himself. There are 145 pictures on the ceiling with more than 300 figures in them.
Give students several minutes to reflect upon what they see. Ask students the following Looking Questions and have them record their responses. Have students discuss their responses.

1. Explain to students that this scene is from the Book of Genesis in the Old Testament. Here, God is said to have “breathed life” into Man. Ask: What is happening between the two figures?
   » Their hands are outstretched between Heaven and Earth, and they are about to touch.

2. Who might the older figure represent, considering his age and the heavenly figures around him in the sky?
   » The figure represents God.

3. What is the contrast in energy in the forms of Man and God? Why is that?
   » God is the life force; Man is barely alive in this instant before he is touched by God.

4. How does Michelangelo draw our eyes to the two hands?
   » He uses the silhouette of the nearly touching fingers against a light, empty background.

**Michelangelo’s David** (RI.5.3, RI.5.5, W.5.1, W.5.2)  
25 min

**Materials needed:** Internet access or Grade 5 Core Knowledge Art Resources

**Alternate Art Activity for Michelangelo’s David:** If you do not have classroom access to the Internet, you can purchase the Core Knowledge Curriculum Series™ Art Resource Packet for Grade 5, available at: www.coreknowledge.org/store

**Background for Teachers:** For background information, download the CKHG Online Resource “About Renaissance Art”:

www.coreknowledge.org/ckhg-online-resources

**Note:** Michelangelo’s David includes male nudity. Teachers should use their judgment relative to the norms of their community and/or school policy in sharing Renaissance works of art that include nudity. If you choose to use this activity, preface this fact with students before beginning the activity. Remind students that the Greeks competed in the nude during the Olympics, and many Greek and Roman statues show figures in the nude. While medieval artworks generally avoided nudity, Renaissance painters and sculptors followed the example of the classical artists before them by depicting many figures in the nude.
Use this link to download the CKHG Online Resources, where the specific link for the image may be found:

**www.coreknowledge.org/ckhg-online-resources**

Display the image for students to see and explain the statue's context. When he was twenty-six years old, Michelangelo carved a huge piece of marble—about fourteen feet tall—into a thirteen-foot tall statue of the biblical hero David. Michelangelo's figure imitates the scale and idealization of ancient Greek sculpture, which celebrated beauty, youth, balance, and harmony. Michelangelo studied the human body to see how the muscles and skin moved; thus, his statue has very obvious muscles and veins. The statue is leaning on one leg, as do many of the ancient Roman sculptures that copied the Greek style.

In the Old Testament story, David is a young boy who faces the giant warrior Goliath. This story can be found in the Bible, First Book of Samuel, chapter 17, verses 1–58. Although the sculpture has a religious theme, it was displayed in Florence's government center and served as a symbol of republican civic pride.

Give students several minutes to reflect upon what they see. Ask students the following Looking Questions and have them record their responses. Have students discuss their responses.

1. **How did Michelangelo make the figure look real?**
   - Answers will vary, but students should note the muscles on the torso, veins on the hands, and the shifted-weight stance.

2. **How did Michelangelo create a sense of movement in the standing figure?**
   - The bent knee of the figure gives it a sense of movement.

3. **What details show the normal strain of the human body when it is twisting slightly?**
   - David's neck muscles are standing out; his ribs aren't level; most of his weight is on one foot.

4. **The Florentines were expecting the statue of a hero. Why do you think Michelangelo shows David in this pose and not slinging a stone toward Goliath?**
   - Answers will vary. One of the reasons this statue is so striking is that this hero is perfectly composed and at ease. He is the image of confidence.
5. *David* is more than twice life-size and is placed on a high pedestal. How might it feel to stand at its base?
   - It would feel overwhelming; the figure physically looms over the viewer, creating an intense mood.

6. Given how David is standing and the sling over his shoulder, what do you think is on his mind?
   - Answers will vary. Make sure students defend their responses with reason.

7. How do *David* and Donatello’s *Saint George* reflect the Renaissance belief that humankind could shape its own destiny?
   - Both heroes triumphed in the face of adversity, using their own will and strength.
Two “How-to” Men

The Big Question: Why might people have been shocked by Machiavelli’s book The Prince?

Primary Focus Objectives

✓ Identify Baldassare Castiglione and recognize the importance of The Courtier. (RI.5.3)
✓ Identify Niccolo Machiavelli and understand the importance of The Prince. (RI.5.3)
✓ Understand the meaning of the following domain-specific vocabulary: courtier, diplomat, political science, and cunning. (RI.5.4)

What Teachers Need to Know

For background information, download the CKHG Online Resource “About Renaissance Ideas and Values”:

www.coreknowledge.org/ckhg-online-resources

Core Vocabulary (Student Reader page numbers listed below)

courtier, n. a person who serves as a friend or adviser to a ruler in his or her court (70)
   Example: Queen Elizabeth I looked to her courtier for both companionship and advice.
   Variation(s): courtiers

diplomat, n. a person who represents a government in its relationships with other governments (71)
   Example: The diplomat traveled far from home to visit the foreign court.
   Variation(s): diplomats

political science, n. the study of how governments work (74)
   Example: Political science is a popular course of study at many universities.

cunning, n. the use of deception or shrewdness in dealing with others (75)
   Example: The diplomat used great cunning in achieving the goals of his country.
   Variation(s): cunning
**The Core Lesson 35 min**

**Introduce “Two ‘How-to’ Men” 5 min**

Ask students to brainstorm some of the rules of good behavior that they have learned from their parents or teachers. What types of rules are they expected to follow at home? What types of rules are they expected to follow in school? Record responses on the board. Students may share that they are expected to treat others as they would like to be treated, to say “please” and “thank you,” to wait their turn in line, etc. Now ask students to think about some general rules to be successful as students or in life after school. Students may share that finishing your homework, studying, working hard, and not giving up are good rules for success. Explain to students that they will be learning about two men of the Renaissance who had definite ideas about behavior that was or was not acceptable during the Renaissance. Call attention to the Big Question, and encourage students to look for reasons why people may have been shocked by Machiavelli’s book *The Prince*. Note that Machiavelli is one of the two men they will read about. Ask them to pay attention, as well, to who the other man was.

**Guided Reading Supports for “Two ‘How-to’ Men” 30 min**

When you or a student reads aloud, **always** prompt students to follow along. By following along, students may acquire a greater understanding of the content. Remember to provide discussion opportunities.

**“Instructors in Manners,” Pages 68–71**

Scaffold understanding as follows:

**SUPPORT**—Read the first two paragraphs and the list from the *Book of Manners* in the section “Instructors in Manners.” Ask students to consider the list that you just read; in what ways have these social norms changed or remained the same since the Renaissance?

**Read the remainder of the section aloud.**

**CORE VOCABULARY**—Call attention to the Core Vocabulary terms *courtier* and *diplomat* as they are encountered in the text, and explain each word’s meaning. Point out that students learned the word *diplomacy* earlier in the lesson. A diplomat must use his or her skills in diplomacy to be successful at the job.
The most famous and influential of these books was *The Courtier* by Baldassare Castiglione (/bahl*dahs*sah*ray/kahs*tee*lyoe*nah/). He wrote the book in 1528. In a short time, it was translated into French and English. For many years, it greatly influenced standards of behavior and education in Italy and also in France and England.

Today, it might seem as if the ideal courtier of Renaissance Italy was all style and no substance. But Castiglione argued that by trying to accomplish his most daring feats when the ruler he served noticed him, a courtier could advertise this view to others. But he should not appear to be boastful. So, for example, a courtier should ride near the front in a crowd of people to make sure he would be seen. He should also be handsome, graceful, strong, and courageous.

The ideal courtier, according to Castiglione, should also be skilled in war and in sports. Whatever he did, he should do it in such a way that it appeared to be without effort. He should be strong and brave, and able to sing and dance gracefully.

*The Courtier* was published in 1528. But the courtly standards of behavior it described were already well established in Italy. The establishment of a court at Urbino early in the 1500s, the hill town in central Italy that had become known as a center of education and art, fueled the growth of a new class. But there was another type of book that had a broader purpose. These books were about behavior that would help them enter a higher social class. But there was another type of book that had a broader purpose. These books were about behavior that would help them enter a higher social class.

The book *The Book of Manners*, published in 1558, offered readers lots of advice about what kind of behavior was acceptable and unacceptable. For example, a book titled *How to Please Others* supposed to take place at the court of Urbino. The conversations were written as a series of conversations that focused on how men and women could be proper gentlemen.

The author of the *Book of Manners* advised people not to gobble their food. She advised them to wash their hands after eating and not to pass flatulence in public.

**Vocabulary**

- **courtier**
- **diplomat**

**Scaffold understanding as follows:**

Have students read the section “How to Please Others” independently.

**After students have finished reading the text, ask the following questions:**

**LITERAL**—According to Castiglione, what were the characteristics of an ideal courtier?

» The ideal courtier was of noble birth and was strong, brave, graceful, and handsome. Courtiers should know their own self-worth, but not be boastful.
There might be times when a prince would need to act boldly. Behavior might need to change in times of trouble or danger. Rulers took notice. Machiavelli represented, to some extent, new thinking. Because Machiavelli made no attempt to describe politics in terms of religion, he caused a stir and had wide influence. The Prince, a small book about how rulers ruled, had been translated into many languages in the history of Florence and other political texts. The Prince was not Machiavelli’s only work. He also wrote a guide for rulers who wanted to create a lasting government. Niccolo Machiavelli is still used to describe a person who is crafty and unscrupulous. On the other hand, many scholars believe Machiavelli was being less than honest. Machiavellian usually meant staying in power. Over the years, many people have strongly disagreed with Machiavelli’s advice for the prince. The advice has usually meant staying in power. Sometimes Machiavelli’s advice has been helpful, and sometimes it has been harmful. Machiavelli believed that, in general, a ruler should be honest, but in times of trouble he may need to go back on his word. He thought that acting boldly was more valuable than keeping every promise.

### “How to Rule” and “Advice for the Prince,” Pages 73–75

**Scaffold understanding as follows:**

**SUPPORT**—Read the first paragraph of the section “How to Rule aloud.** Call attention to the pronunciation guide for Niccolo Machiavelli. Have students pronounce the name.

**Read the remainder of the section aloud.**

**SUPPORT**—Have students look at the image of Machiavelli on page 73 and read the caption. Ask students to compare this portrait of Machiavelli to the one they just looked at of Castiglione. How are they alike, and how are they different?

**CORE VOCABULARY**—Call attention to the Core Vocabulary term *political science* in the first paragraph of the section “Advice for the Prince,” and explain its meaning. Tell students that people continue to study political science today.

**Call on student volunteers to read the section “Advice for the Prince” aloud.**

**CORE VOCABULARY**—Call attention to the Core Vocabulary term *cunning* as it is encountered in the text, and explain its meaning.

**After students finish the text, ask the following questions:**

**LITERAL**—Who was Niccolo Machiavelli?

» Niccolo Machiavelli was a diplomat who worked for the government of Florence.

**LITERAL**—What was *The Prince*, and what did it discuss?

» *The Prince* is a book by Niccolo Machiavelli. The book argues that a ruler should be whatever is necessary to maintain his power. Machiavelli believed that, in general, a ruler should be honest, but in times of trouble he may need to go back on his word. He thought that acting boldly was more valuable than keeping every promise.
**EVALUATIVE—Why is *The Prince* considered an important work?**

» *The Prince* was the first book to discuss the actual behavior of real political leaders rather than painting a picture of an ideal ruler. It seemed to offer a defense of some less-than-noble but nevertheless practical approaches to leadership. This idea had never been put into print before.

**EVALUATIVE—Do you think a ruler should govern according to Machiavelli’s ideas? Why or why not?**

» Student responses may vary. Students may say that yes, a ruler should do whatever is necessary to pass helpful laws, even if it means breaking rules or misleading advisers. Alternatively, students may disagree and say that lying is wrong. Rulers who lie and cheat are usually found out eventually and are either voted or thrown out of office. Sometimes they become dictators who rule unjustly.

**Timeline**

- Show students the Chapter 8 Timeline Image Cards. Read and discuss the captions, making particular note of any dates.

- Review and discuss the Big Question: “Why might people have been shocked by Machiavelli’s book *The Prince*?”

- Post the image cards as the fifteenth and sixteenth items on the Timeline, under the date referencing the 1500s; refer to the illustration in the Unit 4 Introduction for further guidance on the placement of each image card to the Timeline.

**Check for Understanding 10 min**

Ask students to:

- Write a short answer to the Big Question, “Why might people have been shocked by Machiavelli’s book *The Prince*?”

  » Key points students should cite include: Machiavelli discussed politics in terms of actual human behavior, not in terms of religion. He proposed that rulers should do what they need to do to achieve their goals, even if that means lying and cheating.

- Choose one of the Core Vocabulary words (*courtier, diplomat, political science, or cunning*), and write a sentence using the word.

To wrap up the lesson, ask several students to share their responses.
Additional Activities

Challenge: Adaptation from *The Courtier* (SL.5.1)  
25 MIN

**Materials Needed:** Sufficient copies of Adaptation from *The Courtier* (NFE 1). Use this link to download the CKHG Online Resources for this unit, where the nonfiction excerpt may be found.

[www.coreknowledge.org/ckhg-online-resources](http://www.coreknowledge.org/ckhg-online-resources)

Tell students that they are going to read an adaptation from Castiglione’s *The Courtier*, a primary source that explains the way a courtier should behave. Have student volunteers read the excerpt aloud.

Have students discuss one or both of the following questions in small groups:

- How does Castiglione describe the ideal behavior of a courtier? (Answers will vary. Students may note that courtiers should behave as gentlemen and think before they act. They may also note that courtiers should treat women well. Students should support their opinions with details from the text.)

- How do you think Castiglione viewed women? (Student responses will vary. Students may note that Castiglione’s emphasis is on the behavior of men. He briefly discusses women in the text, which may imply that he believed that the role of the male courtier was more important.)

Adaptation from *The Prince* (W.5.1, W.5.2)  
45 MIN

**Materials Needed:** Sufficient copies of the Adaptation from *The Prince* (NFE 2). Use this link to download the CKHG Online Resources for this unit, where the nonfiction excerpt may be found.

[www.coreknowledge.org/ckhg-online-resources](http://www.coreknowledge.org/ckhg-online-resources)

There are challenging vocabulary words throughout this nonfiction excerpt. The words and their definitions are provided here for your reference:

- *clemency*, n. lenience
- *reproach*, n. disapproval or criticism
- *Pistoia*, n. a city near Florence
- *imputation*, n. the attribution of actions to someone or something
- *prudence*, n. cautiousness
- *temperate*, adj. moderate, or acting in moderation
- *fickle*, adj. changing frequently, wishy-washy
Tell students that they are going to read an adaptation from Machiavelli’s *The Prince*, a primary source that explains the way princes should behave. Have student volunteers read the excerpt aloud. Address the challenging vocabulary words as they are encountered in the text. After students finish reading the excerpt, post the following questions and have students write their responses.

1. **What does Machiavelli say about cruelty and clemency?**
   - He says to avoid being cruel, but at the same time, a prince should not show too much clemency because it will make him appear weak.

2. **Why does Machiavelli say princes should act temperately?**
   - He believes that princes should act with moderation. Showing too much of one quality could be detrimental. For example, being too cruel could turn his people against him. Being too weak could cause him to lose his power.

3. **What does Machiavelli say about fear and love? Do you agree or disagree with his opinion?**
   - He says that ideally, a prince should be both feared and loved, but this is hard to balance. As a result, he believes that it is better to be feared than to be loved.

4. **What does Machiavelli say about fear and hatred?**
   - He says that commanding fear is a good thing, but being hated is an entirely separate issue. A prince who is too cruel and too fearsome can create hate among his subjects. If the prince is hated, then that compromises his ability to rule.

5. **How does Machiavelli support his arguments?**
   - He cites various historical examples throughout the text.

**Comparing *The Courtier* and *The Prince* (RI.5.1, W.5.1, W.5.2)**

**Materials Needed:** Sufficient copies of Comparing *The Courtier* and *The Prince* (AP 8.1). This activity page, along with the Adaptations from *The Courtier* (NFE 1) and from *The Prince* (NFE 2) can be found and downloaded at:

[www.coreknowledge.org/ckhg-online-resources](http://www.coreknowledge.org/ckhg-online-resources)
Distribute copies of Comparing *The Courtier* and *The Prince* (AP 8.1). Students may use this graphic organizer to take notes using the Student Reader as well as Adaptations from *The Courtier* (NFE 1) and from *The Prince* (NFE 2).

Explain to students that they will be writing a short essay that highlights the similarities and differences between *The Courtier* and *The Prince*, two important books written during the Renaissance. Essays should include the following:

- A short introduction paragraph
- At least four differences between *The Courtier* and *The Prince*
- At least three similarities between *The Courtier* and *The Prince*
- A short conclusion paragraph
CHAPTER 9

The Renaissance
in Northern Europe

The Big Question: How did the ideas of the Renaissance spread to other parts of Europe?

Primary Focus Objectives

✓ Understand the impact of the Italian Renaissance on the rest of Western Europe. (RI.5.3)
✓ Understand how the ideas of the Italian Renaissance reached other European countries. (RI.5.3)
✓ Identify important figures of the Renaissance in France, England, Germany, and Spain and identify their works. (RI.5.3)
✓ Understand the meaning of the following domain-specific vocabulary: goldsmith, engraving, woodcut, and chateau. (RI.5.4)

What Teachers Need to Know

For background information, download the CKHG Online Resource “About the Renaissance in Other European Countries”:

www.coreknowledge.org/ckhg-online-resources

Materials Needed

Activity Pages

AP 1.1
AP 9.1

- Display and student copies of World Map (AP 1.1)
- Sufficient copies of Take the Renaissance Art Challenge (AP 9.1)
- Sufficient copies of The Adventures of Don Quixote (FE 2)

Core Vocabulary (Student Reader page numbers listed below)

goldsmith, n. a craftsperson who makes items out of gold (79)

Example: The goldsmith created a golden crown for the queen.

Variation(s): goldsmiths
en*graving, n. an image made by carving a block of wood or metal surface, which is then covered with ink and pressed onto some other surface (80)

*Example: The artist’s engraving was used to create many prints of her artwork.

*Variation(s): engraving

woodcut, n. a print made by carving an image into a block of wood, which is then used to print the image onto some other surface (80)

*Example: Jacob used tiny sharp tools to carve his woodcut.

*Variation(s): woodcuts

chateau, n. a French castle, or large country house; chateaux is the plural form (82)

*Example: The French king spent the winter months hunting at his chateau in the mountains.

*Variation(s): chateaux, chateaus

THE CORE LESSON 35 MIN

Introduce “The Renaissance in Northern Europe” 5 MIN

Ask students to think of the factors that brought about the Renaissance in Italy. Record student responses on the board. Possible answers include that Italy was at the heart of the ancient Roman Empire, wealthy merchants in Italian city-states could pay for culture, the invention of the printing press and its popularity in Venice, the rediscovery of perspective in art, and the reform of education. Explain that the Renaissance was not just an Italian phenomenon; it spread through the rest of Europe over the course of a century. Referring to the World Map (AP 1.1), explain to students that in this lesson they will read about the Renaissance in Germany, England, France, and Spain. Display the World Map (AP 1.1) and have students locate these countries. Call attention to the Big Question, and encourage students to look for ways Renaissance ideas spread to other countries as they read the chapter.

Guided Reading Supports for “The Renaissance in Northern Europe” 30 MIN

When you or a student reads aloud, always prompt students to follow along. By following along, students may acquire a greater understanding of the content. Remember to provide discussion opportunities.
Scaffold understanding as follows:

**Call on student volunteers to read the section “Spread of Spirit and Ideas” aloud.**

**SUPPORT**—Have students look at the image of King Francis I on page 77, and read the caption aloud. Explain that wealthy individuals and royalty in other parts of Europe were also interested in the culture of the Renaissance that had begun in Italy.

**Read the section “Northern and Western Europe” aloud.**

**SUPPORT**—Have students look at the map of Europe on page 78, and read the caption aloud. Point to Italy on the map, and show how Renaissance culture spread from that region to the rest of Europe. Explain that many of the countries that we know today did not yet exist during the time of the Renaissance.

**CORE VOCABULARY**—Call attention to the Core Vocabulary terms *goldsmith*, *engraving*, and *woodcut* as they are encountered in the text. Explain each word’s meaning.

**SUPPORT**—Call attention to the pronunciation guide in the third paragraph of the section for Albrecht Dürer. Have students pronounce the name. Explain that the two dots that appear above the *u* in Dürer’s name are called an *umlaut* and that they are often used in German names and words.

**SUPPORT**—Have students look at the image of Dürer’s engraving *Melancholia* on page 80, and read the caption aloud. Explain that engravings and woodcuts made it possible for artists to create multiple prints of the same work of art. This meant Dürer’s work could be viewed and enjoyed by many people in many different places at the same time.

**SUPPORT**—Have students refer to the map on page 78 and locate Germany.
CHAPTER 9

The Renaissance in Northern Europe

After you finish reading the text, ask the following questions:

LITERAL—How did the ideas of the Italian Renaissance spread to and influence artists in other countries?

» Italian artists traveled around Europe, and artists and writers from other countries traveled to Italy. Scholars in different countries wrote to one another, sharing ideas through the mail. Books such as The Prince and The Courtier were published and sold all over Europe.

LITERAL—How did historical developments in Europe affect the spread of Renaissance ideas?

» Stable governments developed in the 1500s in countries north and west of Italy. The center of trade shifted, bringing countries wealth. Newly wealthy merchants now had money to patronize the arts.

Scaffold understanding as follows:

CORE VOCABULARY—Read the section “The Renaissance in France” aloud. Call attention to the Core Vocabulary term chateau as it is encountered in the text, and explain its meaning. Tell students that the plural form of chateau is chateaux. Because the word is French, its plural form is treated differently from many plural words in English.

SUPPORT—Call attention to the pronunciation guide for chateau on page 82, and have students pronounce the word. Have students look at the image of a chateau on page 82 of the text, and read the caption aloud.

SUPPORT—Have students refer to the map on page 78 and locate France.

Have students read the section “The Renaissance in England” independently.

SUPPORT—Have students refer to the map on page 78 and locate the United Kingdom, of which England is today a large part.
After students finish the text, ask the following questions:

**LITERAL**—How were the French first introduced to the Italian Renaissance?

» The French were introduced to the Renaissance in many different ways. When the French invaded Italy, they were surprised by the art they saw and discovered there. Some French kings brought Italian Renaissance artists, such as Leonardo da Vinci, to France. Italian architects designed chateaux for the French kings. Others purchased Italian Renaissance paintings and sculptures.

**LITERAL**—What was William Shakespeare's contribution to the Renaissance?

» Shakespeare wrote plays and poems. His highly individual characters, dramatic stories, and hilarious comedies all portrayed believable people with real problems. Like many Renaissance artists, Shakespeare based several of his stories on classical legends and history.

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**Scaffold understanding as follows:**

**Read the section “The Renaissance in Spain” aloud.**

**SUPPORT**—Call attention to the pronunciation guide for the name *Domenikos Theotokopoulos* in the first paragraph of the section. Help students to pronounce this name. Explain that because the artist’s name was not one that was native to the Spanish language, people in Spain simplified it, calling him *El Greco*, meaning the Greek.

**SUPPORT**—Have students refer to the map on page 78 and locate Spain.

**SUPPORT**—**Read the section “A Great Writer” aloud.** Call attention to the pronunciation guides for *Miguel de Cervantes* and *Don Quijote de la Mancha*. Have students pronounce these names.

**SUPPORT**—Have students view the image of Don Quixote and the windmills on page 86, and read the caption aloud. Emphasize how Cervantes’ work gave us phrases that are still used today.

**Call on student volunteers to read the remaining section, “European Renaissance,” aloud.**

**After students finish the text, ask the following questions:**

**LITERAL**—Who was El Greco?

» El Greco, born Domenikos Theotokopoulos, was a Greek painter who created some of his most famous work while living and working in Spain.
EVALUATIVE—How does El Greco represent the Renaissance artist?

» El Greco was born in one country but was famous for working in another. He painted in rich colors and received many commissions to paint churches and chapels.

LITERAL—Who was Miguel de Cervantes, and what did he write?

» Cervantes was a Spanish writer, famous for the novel *The History of Don Quixote de la Mancha*. The story describes a foolish knight and his escapades.

**Timeline**

- Show students the Chapter 9 Timeline Image Cards. Read and discuss the captions, making particular note of any dates.
- Review and discuss the Big Question: “How did the ideas of the Renaissance spread to other parts of Europe?”
- Post the image cards as the seventeenth, eighteenth, and nineteenth items on the Timeline, under the date referencing the 1500s; refer to the illustration in the Unit 4 Introduction for further guidance on the placement of each image card to the Timeline.

**Check for Understanding 10 min**

Ask students to:

- Write a short answer to the Big Question, “How did the ideas of the Renaissance spread to other parts of Europe?”
  
  » Key points students should cite include: Ideas of the Renaissance spread through Europe in a number of ways. Scholars and artists traveled from one country to another. Wealthy merchants and nobility outside of Italy paid for artists and scholars to come to their respective countries. Military conquest also exposed other parts of Europe to the ideas of the Renaissance.

- Choose one of the Core Vocabulary words (*goldsmith, engraving, woodcut, or chateau*), and write a sentence using the word.

To wrap up the lesson, ask several students to share their responses.
Additional Activities

**Jan van Eyck’s The Arnolfini Portrait (RI.5.3, RI.5.5, W.5.1, W.5.2)** 20 MIN

**Materials needed:** Internet access or Grade 5 Core Knowledge Art Resources

Alternate Art Activity for Jan van Eyck’s The Arnolfini Portrait: If you do not have classroom access to the Internet, you can purchase the Core Knowledge Curriculum Series™ Art Resource Packet for Grade 5, available at:

[www.coreknowledge.org/store](http://www.coreknowledge.org/store)

**Background for Teachers:** For background information, download the CKHG Online Resource “About Renaissance Art”:

[www.coreknowledge.org/ckhg-online-resources](http://www.coreknowledge.org/ckhg-online-resources)

Display for students the image of Jan van Eyck’s The Arnolfini Portrait. Use this link to download the CKHG Online Resources, where the specific link for this image may be found:

[www.coreknowledge.org/ckhg-online-resources](http://www.coreknowledge.org/ckhg-online-resources)

Explain to students the context of The Arnolfini Portrait. This work is a portrait of Arnolfini and his wife. Although the painting is sometimes referred to as the Portrait of Giovanni Arnolfini and his Wife or The Arnolfini Wedding, it was probably not intended to be a record of the actual wedding. Some scholars believe this scene is meant to be a vision for the couple’s future—a fruitful and devoted marriage. Others interpret the painting as a sort of visual marriage certificate.

Mark out the dimensions of this painting (32 x 23 in. or 82 x 60 cm) on the board or a large piece of paper, and then notice the extraordinary detail van Eyck included in the relatively small panel. Every item is distinct, so that you can tell the difference in texture between even the dog’s fur coat and the fur trim on Giovanni’s cloak. Like other Northern Renaissance artists, van Eyck paid meticulous attention to detail. Nothing in the composition is random; each object supports the painting’s overall meaning.

This painting is highly realistic and yet it is also awash in symbolism. Some of this symbolism can be hard to understand; symbols that would have been clear to knowledgeable contemporaries do not convey the same meanings today. The dog symbolizes fidelity between husband and wife. The burning candle in the chandelier represents the presence of God. The figures have removed their shoes, an act of devotion. The ten miniature medallions in the mirror’s frame depict scenes from the life of Christ—religious symbolism indicating that marriage is a sacred event ordained by God. The woman’s stance, along with the fruit on the windowpane and table, symbolize hopes for children.
Give students a few moments to view the painting and reflect on the images that they see. Ask students the following Looking Questions and have them record their responses. Have students discuss their responses.

1. **How many different textures can you find in the painting?**
   » Nearly everything in the room has a well-defined texture.

2. **Van Eyck was very interested in how light reflected on things to give them solidity and detail. Where do you see light reflected in this painting?**
   » Light is reflected on the mirror, of course, but also on the chandelier, which looks amazingly like real brass.

3. **What in van Eyck’s painting indicates the relationship between the man and the woman?**
   » The couple is turned toward each other; they are holding hands; they have removed their shoes.

4. **What in this painting reveals that the couple is wealthy?**
   » Their sumptuous clothing and the decor indicate that the couple is wealthy.

5. **How do you think it would feel to step inside this room?**
   » Answers will vary. Students should explain their responses with reference to specific details from the painting.

---

**Pieter Bruegel’s The Peasant Wedding (RI.5.3, RI.5.5, W.5.1, W.5.2) 20 MIN**

**Materials needed:** Internet access or Grade 5 Core Knowledge Art Resources

**Alternate Art Activity for Pieter Bruegel’s The Peasant Wedding:** If you do not have classroom access to the Internet, you can purchase the Core Knowledge Curriculum Series™ Art Resource Packet for Grade 5, available at:

[www.coreknowledge.org/store](http://www.coreknowledge.org/store)

**Background for Teachers:** For background information, download the CKHG Online Resource “About Renaissance Art”:

[www.coreknowledge.org/ckhg-online-resources](http://www.coreknowledge.org/ckhg-online-resources)

Display for students the image of Pieter Bruegel’s *The Peasant Wedding*. Use this link to download the CKHG Online Resources, where the specific link for this image may be found:

[www.coreknowledge.org/ckhg-online-resources](http://www.coreknowledge.org/ckhg-online-resources)

Explain to students the context of Pieter Bruegel’s *The Peasant Wedding*. Pieter Bruegel is sometimes known as “Peasant” Bruegel because of his affinity for
depicting village and farming life. Though he traveled to Italy and was influenced by Italian painters, including Raphael, Bruegel showed less interest in classical subject matter, idealized visions of the world, and nude figures. He chose instead to show believable figures in everyday settings (genre scenes). He was especially good at depicting people against the background of a landscape.

Give students a few moments to view the painting and reflect on the images that they see. Ask students the following Looking Questions and have them record their responses. Have students discuss their responses.

1. Explain that this is a wedding from more than 475 years ago. How does Bruegel draw your attention to the bride?
   » A large, dark area of color frames the bride, drawing the eye to her.

2. How does the artist use red to lead your eye through the composition?
   » The red begins at the child’s hat, moves to the clothing at the right end of the table, to the bagpiper, to the doorway, and back.

3. Why did Bruegel paint the foreground figure in the center with a bright blue shirt and a large white apron? What role does it play in the design of the painting?
   » The cool, bright area jumps out at you and draws your eye right into the scene so that you immediately feel a part of it.

4. What device did Bruegel use to both give you a sense of space beyond the room and prevent your eye from wandering away from the wedding activity?
   » There is an open doorway, but it is almost entirely blocked by the crowd.

5. In what ways would a wedding scene painted by an Italian Renaissance artist be different from this one?
   » An Italian Renaissance artist would have been more likely to depict wealthy people or nobility. The scene would likely have had a harmonious, tranquil air and would have depicted a “classic” environment.

**Take the Renaissance Art Challenge (AP 9.1) (RI.5.4)**

**Materials Needed:** Sufficient copies of Take the Renaissance Art Challenge (AP 9.1) found in Teacher Resources, pages 136–137

Distribute copies of Take the Renaissance Art Challenge (AP 9.1) and review directions aloud. Students may work individually or in partners to complete the activity.

**Biography of William Shakespeare (W.5.1, W.5.2)**

**Materials Needed:** Sufficient copies of Biography of William Shakespeare (NFE 3); this nonfiction excerpt can be found and downloaded at:

`www.coreknowledge.org/ckhg-online-resources`
Call on student volunteers to read the Biography of William Shakespeare (NFE 3) aloud. After students finish reading the excerpt, pose the following questions and have students write their responses.

1. What is one way that people refer to Shakespeare without using his name? Why do you think he received this nickname?
   » People call him the Bard of Avon, or the Bard. He probably received this nickname because of his popularity and the quality of his writing.

2. Why do some people believe William Shakespeare did not write his plays?
   » He did not attend a university. Some argue that he was not well-educated enough to write such amazing plays.

3. Why did William Shakespeare move to London?
   » He wanted to become an actor.

4. What caused many theaters to close? What did William Shakespeare do at this time?
   » The Bubonic plague forced many theaters to close. Shakespeare wrote sonnets during this time.

5. How would you describe the audience at the Globe Theater?
   » The audience at the Globe Theater was very diverse. Wealthy people paid for seats in upper balconies that were shielded from the weather. People of lesser means sat on the ground. The crowd often grew rowdy and threw things at the performers.

6. What impact has William Shakespeare had on daily life and popular culture?
   » Shakespeare is credited with inventing more than 10,000 words. His works are still enjoyed today in their original form and as adaptations.

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### Exploring *A Midsummer Night’s Dream* (RL.5.1, RL.5.10)

**Activity Length**: Flexible

**Materials Needed**: Sufficient copies of *From A Midsummer Night’s Dream* (FE 1), highlighters, signs with the characters’ names that students can wear. This fiction excerpt can be found and downloaded at:

[www.coreknowledge.org/ckhg-online-resources](http://www.coreknowledge.org/ckhg-online-resources)

**Note**: Students will benefit from multiple readings of this excerpt from *A Midsummer Night’s Dream*, first listening to the excerpt read aloud by the teacher, and then reading it aloud themselves, with different students assigned the roles of different characters.
Distribute copies of *A Midsummer Night’s Dream* (FE 1). Read the excerpt aloud, as students follow along.

- As you read, it may be helpful to write each character’s name on the board or chart paper as he or she is encountered, being sure to explain the relationships between the various characters.
- As you read aloud actual dialogue, read with the drama, rhythm, and intonation called for by the text to enhance students’ understanding of the text and the many comic misunderstandings.
- Call attention to the actual dialogue of specific characters, noting the quotation marks, and pause to help students translate Shakespeare’s archaic language into modern language.
- Pause to explain challenging vocabulary as it is encountered.
- Call attention to the fact this excerpt is actually “a play within a play.”

After you have finished reading, ask the following questions and have students respond orally.

1. **What is the setting of the story?**
   
   » The story takes place in Athens, Greece.

2. **Why are Hermia and Helena upset?**
   
   » Hermia is in love with Lysander but is supposed to marry Demetrius. Helena is in love with Demetrius, but Demetrius is in love with Hermia.

3. **Who else is in the woods and what are they doing?**
   
   » A group of tradesmen are in the woods practicing for a performance for the duke. Titania, Oberon, and Puck (fairies) are also in the woods. Titania and Oberon are fighting, while Puck helps Oberon play a trick on Titania.

4. **What trouble does Puck cause?**
   
   » Puck mistakenly gives a love potion to Lysander, causing him to fall in love with Helena. He also gives Bottom, one of the actors, the head of a donkey. When Puck gives Titania a love potion, she falls in love with the donkey-headed man.

5. **How is the conflict in the story resolved?**
   
   » Puck and Oberon undo the effects of the love potion on Lysander so he returns to loving Hermia. They give Demetrius a love potion so he loves Helena. Then Hermia and Lysander and Helena and Demetrius are very content, and the duke allows them to marry on the same day as his own wedding.
Now assign character roles and sections of the excerpt to students. The following characters have speaking parts:

- Egeus
- Duke Theseus
- Hermia
- Lysander
- Helena
- Demetrius
- Francis Flute/Thisbe
- Oberon
- Titiana
- Nick Bottom/Pyramus
- Snug
- Director (of the play within the play)

You may also assign the role of Narrator to one or more students, asking them to read the portions of the excerpt that are not dialogue, or you may prefer to take on this role.

The following characters have nonspeaking parts but may be assigned to students to act out:

- Puck
- Snout
- Athenians

Allow students time to practice their parts in small groups.

**Note:** It may be helpful to prepare signs with each character’s name that students can wear as they practice and act out their part. You might also suggest that students use a highlighter to mark any dialogue that they will read.

Allow time for students to read and act out the excerpt in front of their classmates. As time permits, allow different students to take on and act out different roles, so that all students have a chance to participate.

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**The Language of Shakespeare (RI.5.1, RI.5.4)**

**Materials Needed:** Sufficient copies of The Language of Shakespeare (AP 9.2). This activity page can be downloaded from:

[www.coreknowledge.org/ckhg-online-resources](http://www.coreknowledge.org/ckhg-online-resources)

Distribute copies of The Language of Shakespeare (AP 9.2) and read to students aloud. Students may complete the activity individually or in partners.
**From The Adventures of Don Quixote (W.5.1, W.5.2)**

**Materials Needed:** Sufficient copies of From *The Adventures of Don Quixote* (FE 2); this fiction excerpt can be found and downloaded at:

www.coreknowledge.org/ckhg-online-resources

Distribute copies of *The Adventures of Don Quixote* (FE 2). Call on student volunteers to read the text aloud. After students finish reading the text, ask the following questions:

1. **Who is Don Quixote?**
   
   » Don Quixote is an old man who decides that he wants to become a knight. He puts together some ill-fitting armor and saddles his horse on a quest for adventure.

2. **What misunderstanding leads Don Quixote to believe he has been knighted?**
   
   » Don Quixote eats dinner at the home of a farmer. Don Quixote mistakes the farmer for a nobleman and asks to be knighted.

3. **Who is Sancho Panza?**
   
   » Sancho Panza is a local man that Don Quixote asks to be his squire. Sancho Panza does his best to keep Don Quixote out of trouble.

4. **What does Don Quixote think and do when he sees the windmills?**
   
   » Don Quixote believes the windmills to be monsters. He attempts to joust against the windmills.

**The Music of Josquin Desprez and John Dowland (W.5.1, W.5.2)**

**Background for Teachers:** For background information download the CKHG Online Resource “About Renaissance Art”:

www.coreknowledge.org/ckhg-online-resources

Use this link to download the CKHG Online Resources, where the specific listening links for this activity may be found. The first YouTube recording has an ad that you will want to skip before playing the music:

www.coreknowledge.org/ckhg-online-resources

Before sharing the music of Josquin Desprez and John Dowland, provide context for students. One of the greatest Renaissance composers was Josquin Desprez. His works are some of the finest of the entire Renaissance, despite the fact that he lived at the very beginning of this period. His music is entirely for voice, which was the norm for his time; before the late 1400s, instrumental music was almost never notated or published.

Desprez’s major works are masses (large works based on the church liturgy for
use in services) and motets (shorter vocal works, usually in four parts, based on Latin texts). His reputation rests in great part on the expressive qualities of his writing for voice; he was a master of capturing the emotion of a text in his music and making sure the text could be understood. His music communicated with its audience in a way no music had before.

John Dowland was an English Renaissance composer famed for his lute songs. A lute is a stringed instrument played somewhat like a guitar, but with a different and distinctive timbre. The lute was the most popular solo instrument of the Renaissance. For this reason, many composers, such as Dowland, wrote songs for a solo singer to be accompanied on the lute. Dowland’s songs are noted for their subtle and expressive attention to the texts. Such songs also mark the first time that the melody of a work and its accompaniment were written out in full. In the past, the instrumental accompaniment had either been improvised or simply passed from performer to performer. It was typical of the Renaissance spirit, however, to begin devoting artistic attention to the composition of the instrumental accompaniment.

Share with students Josquin Desprez’s *Ave Maria*. As students listen, encourage them to consider the following:

1. What instruments are used, if any?
   » The only instrument used is the human voice.

2. Who is singing? How many people are singing?
   » There is a large number of people singing.

3. What type of emotion does the music convey?
   » Answers will vary. Students may say the music suggests calm, peacefulness, or prayerfulness.

Give students a few minutes to jot down notes about what they’ve listened to before discussing the piece.

Share with students John Dowland’s “In Darkness.” As students listen, encourage them to consider the following:

1. What instruments are used, if any?
   » The instruments include the human voice and a stringed instrument that sounds like a guitar.

2. Who is singing? How many people are singing?
   » There is a single voice singing.

3. What type of emotion does the music convey?
   » Answers will vary. Students may suggest the music seems to evoke feelings of sadness.

Give students a few minutes to jot down notes about what they’ve listened to before discussing the piece.
Teacher Resources

Unit Assessment: *The Renaissance* 114

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  - Performance Task Activity: *The Renaissance* 121
  - *The Renaissance* Performance Task Notes Table 123

Activity Pages
  - World Map (AP 1.1) 124
  - Map of Renaissance Italy (AP 1.2) 125
  - Linear Perspective (AP 2.1) 127
  - Medici Family Tree (AP 3.1) 128
  - Domain Vocabulary: Chapter 1–3 (AP 3.2) 129
  - Florence and Venice Comparison (AP 5.1) 130
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  - Domain Vocabulary: Chapters 4–6 (AP 6.1) 134
  - Take the Renaissance Art Challenge (AP 9.1) 136

Answer Key: *The Renaissance—Unit Assessment and Activity Pages* 138
The following nonfiction and fiction excerpts and related activity pages can be found and downloaded at:

www.coreknowledge.org/ckhg-online-resources

Nonfiction Excerpts
- Adaptation from *The Courtier* (NFE 1)
- Adaptation from *The Prince* (NFE 2)
- Comparing *The Courtier* and *The Prince* (AP 8.1)
- Biography of William Shakespeare (NFE 3)

Fiction Excerpts
- From *A Midsummer Night’s Dream* (FE 1)
- The Language of Shakespeare (AP 9.2)
- From *The Adventures of Don Quixote* (FE 2)
Unit Assessment: The Renaissance

A. Circle the letter of the best answer.

1. What was the Renaissance?
   a) a time of increased religious faith  
   b) a time of wars for independence  
   c) a time of achievements in art, literature, and learning  
   d) a time of rapid industrialization

2. When did the Renaissance begin?
   a) 1100s  
   b) 1300s  
   c) 1600s  
   d) 1800s

3. Where did the Renaissance begin?
   a) Italy  
   b) France  
   c) Spain  
   d) England

4. During the Renaissance, Italy was
   a) a democratic republic.  
   b) a colony of Spain.  
   c) struggling for independence.  
   d) divided into many separate city-states.

5. Which invention accelerated the Renaissance?
   a) printing press  
   b) spinning jenny  
   c) assembly line  
   d) penicillin

6. During the Renaissance, the status of artists
   a) decreased.  
   b) stayed the same.  
   c) improved.  
   d) was very low.
7. Which of the following is known as the most celebrated sculptor of the Renaissance?
   a) Brunelleschi
   b) Botticelli
   c) Michelangelo
   d) Cervantes

8. Which artistic technique made paintings look three-dimensional instead of flat?
   a) perspective
   b) fresco
   c) woodcarving
   d) illuminated manuscripts

9. Which city was considered the cradle of the Renaissance?
   a) Naples
   b) Vatican City
   c) Pompeii
   d) Florence

10. Which industries was Florence chiefly dependent on?
    a) shipbuilding and trade
    b) wool and banking
    c) farming and food production
    d) arms and ammunition

11. Which was the most powerful family in Florence?
    a) Medici
    b) Cervantes
    c) Buonarroti
    d) Arno

12. Cosimo and Lorenzo de’ Medici were patrons of
    a) soldiers.
    b) merchants.
    c) artists.
    d) farmers.

13. The great cathedral in the center of Florence is
    a) the Sistine Chapel.
    b) Vatican City.
    c) the Duomo.
    d) Notre-Dame.
14. The pope is
   a) a title that comes from the Italian word for God.
   b) the head of the Roman Catholic Church.
   c) the Italian name for a parish priest.
   d) the leader of the republic of Italy.

15. The most important church in Rome is
   a) St. Peter’s Basilica.
   b) the Duomo.
   c) St. Paul’s Church.
   d) St. Patrick’s Cathedral.

16. Which city is built on more than one hundred islands?
   a) Rome
   b) Florence
   c) Sicily
   d) Venice

17. How did Venice become wealthy?
   a) through warfare
   b) by inventing the suspension bridge
   c) through trading
   d) by selling art throughout Europe

18. What was the title of the ruler of Venice?
   a) king
   b) pope
   c) doge
   d) emperor

19. Which of the following best describes the importance of Leonardo da Vinci?
   a) He was the greatest sculptor of the Renaissance.
   b) He wrote The Prince.
   c) He used perspective in his painting, The School of Athens.
   d) He demonstrated great skill in a wide variety of arts and subjects.

20. Which is one of Leonardo’s most famous paintings?
   a) Adoration of the Magi
   b) Mona Lisa
   c) The Prince
   d) The Burial of the Count of Orgaz
21. Michelangelo’s painting masterpiece is
   a) the ceiling of the Sistine Chapel.
   b) *The History of Don Quixote de la Mancha*.
   c) the Duomo.
   d) *The Courtier*.

22. Baldassare Castiglione sets out rules for Renaissance manners for gentlemen and ladies in
   a) *The Prince*.
   b) *Othello*.
   c) *The Courtier*.
   d) *A Midsummer Night’s Dream*.

23. What was the message of Machiavelli’s *The Prince*?
   a) Rulers get their authority from God.
   b) Princes should always display correct behavior.
   c) Ruling properly sometimes requires ruthlessness.
   d) There should be no rulers at all.

24. Why is Leonardo da Vinci considered the best example of a Renaissance man?
   a) He was born during the Renaissance.
   b) He wrote tragedies, comedies, histories, and romances.
   c) He was an inventor, sculptor, and painter.
   d) He was the first person to use the word *Renaissance*.

25. Who was Don Quixote?
   a) the author of a great Spanish Renaissance novel
   b) the fictional character who tries to imitate brave knights
   c) the real name of Miguel de Cervantes
   d) the real name of El Greco
### B. Match each word or phrase on the left with its definition on the right.

<table>
<thead>
<tr>
<th>Terms</th>
<th>Definitions</th>
</tr>
</thead>
<tbody>
<tr>
<td>26. apprentice</td>
<td>a) a priest who helps lead a monastery</td>
</tr>
<tr>
<td>27. fresco</td>
<td>b) describing something that is passed down as from a parent to a child</td>
</tr>
<tr>
<td>28. patron</td>
<td>c) a type of large Christian church, often in the shape of a cross</td>
</tr>
<tr>
<td>29. diplomacy</td>
<td>d) a person who gives money or other support to someone, such as an artist</td>
</tr>
<tr>
<td>30. basilica</td>
<td>e) a person who trains for a job or skill by working under the supervision and guidance of an expert in the field</td>
</tr>
<tr>
<td>31. chateau</td>
<td>f) a small body of water that is connected to a larger one</td>
</tr>
<tr>
<td>32. prior</td>
<td>g) a person who prepares and sells medicines</td>
</tr>
<tr>
<td>33. apothecary</td>
<td>h) a French castle, or large country house</td>
</tr>
<tr>
<td>34. lagoon</td>
<td>i) a type of painting made on wet plaster</td>
</tr>
<tr>
<td>35. hereditary</td>
<td>j) the tactful management of relationships between two or more parties or countries</td>
</tr>
</tbody>
</table>
**Performance Task: The Renaissance**

**Teacher Directions:** Ask students to select one of the artists, writers, or musicians they have learned about during *The Renaissance* unit. Students will write a series of five journal entries detailing the life events and achievements of their selected individual. Students may use external resources as well as their Student Reader for information. Encourage students to use their Student Readers to take notes and organize their thoughts in the graphic organizers provided.

A sample table about Michelangelo, completed with possible notes, is provided below to serve as a reference for teachers, should some prompting or scaffolding be needed to help students get started. Individual students are not expected to provide a comparable finished table. Their goal is to write three to five specific examples of events or achievements to use as the basis of their essay.

<table>
<thead>
<tr>
<th>Artist</th>
<th>Michelangelo</th>
</tr>
</thead>
<tbody>
<tr>
<td>Early Life</td>
<td>• Born near Florence</td>
</tr>
<tr>
<td>Major Life Events</td>
<td>• Commissioned by Pope Julius II to design his tomb</td>
</tr>
<tr>
<td></td>
<td>• Commissioned by Pope Paul III to work on St. Peter’s Basilica</td>
</tr>
<tr>
<td>Achievements</td>
<td>• First major work was the <em>Pieta</em></td>
</tr>
<tr>
<td></td>
<td>• <em>David</em></td>
</tr>
<tr>
<td></td>
<td>• Sistine Chapel</td>
</tr>
<tr>
<td></td>
<td>• Dome of St. Peter’s Basilica</td>
</tr>
</tbody>
</table>
**Performance Task Scoring Rubric**

**Note:** Students should be evaluated on the basis of their essays, using the rubric.

Students should not be evaluated on the completion of the evidence table, which is intended to be a support for students as they first think about their written responses.

<table>
<thead>
<tr>
<th>Level</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Above Average</strong></td>
<td>Student journals are accurate, detailed, and engaging. The student demonstrates exceptional background knowledge of historical events. The writing is clearly articulated and focused, and demonstrates strong understanding of the subjects discussed; a few minor errors may be present.</td>
</tr>
<tr>
<td><strong>Average</strong></td>
<td>Student journals are mostly accurate and somewhat detailed. The student demonstrates sufficient background knowledge of historical events. The writing is focused and demonstrates control of conventions; some minor errors may be present.</td>
</tr>
<tr>
<td><strong>Adequate</strong></td>
<td>Student journals are mostly accurate but lack detail. The student demonstrates some background knowledge of historical events. The writing may exhibit issues with organization, focus, and/or control of standard English grammar.</td>
</tr>
<tr>
<td><strong>Inadequate</strong></td>
<td>Student journals are incomplete and demonstrate a minimal understanding of the content in the unit. The student demonstrates incomplete or inaccurate background knowledge of historical events. The writing may exhibit major issues with organization, focus, and/or control of standard English grammar.</td>
</tr>
</tbody>
</table>
Performance Task Activity: The Renaissance

Select one of the Renaissance artists, writers, or musicians that you have studied throughout The Renaissance unit. Write a series of five journal entries detailing major events and achievements over the course of that individual’s life.

Use The Renaissance Performance Task Notes Table to take notes and organize your thoughts. You may refer to the chapters in The Renaissance.

Entry 1

Date


Entry 2

Date


**The Renaissance Performance Task Notes Table**

Use the table below to help organize your thoughts as you refer to the chapters in *The Renaissance*. You do not need to complete the entire table to write your essay, but you should try to have three to five specific examples of events or achievements in the life of the person you have chosen to write about.

<table>
<thead>
<tr>
<th>Artist</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Early Life</td>
<td></td>
</tr>
<tr>
<td>Major Life Events</td>
<td></td>
</tr>
<tr>
<td>Achievements</td>
<td></td>
</tr>
</tbody>
</table>
Activity Page 1.2

Use with Chapter 1

Map of Renaissance Italy

Directions: Study the map. Use it to answer the questions below.

The Italian Peninsula in the Renaissance

1. Which three Italian cities are located on the coast, making them suitable for trade by sea?

   [Blank line for answer]

2. Which island is south of the Italian peninsula?

   [Blank line for answer]
3. Which city on the map is farthest north?

4. Which city on the map is located along the Adriatic Sea?

5. In which area or territory is the city of Rome located?

6. What two islands are located in the Tyrrhenian Sea?
Directions: Follow the instructions below to create your own drawing using linear perspective.

1. Make a dot at the approximate center of a sheet of paper. This dot is called the *vanishing point*.

2. Use a ruler to draw a horizontal line through the vanishing point. The line should be parallel to the bottom of the paper. This is called the *horizon line*.

3. Using a ruler, draw two diagonal lines that cross at the vanishing point. These lines are called *orthogonal lines*.

4. In the space between the orthogonal lines on each side of the vanishing point, draw trees or buildings. Make sure each tree or building touches both the top and bottom orthogonal lines. The closer the trees or buildings are to the vanishing point, the smaller they will be.

5. Fill in your drawing with people, cars, animals, or other things. Use the trees or buildings as a guide for how small or big the other things should be.
Directions: Complete the Medici family tree below.

1389–1464

Piero I de' Medici 1416–______

1449–1492

Brought artists and scholars to Florence, mismanaged the family's fortune.

Piero II 1471–1503

Giovanni 1475–1521
Domain Vocabulary: Chapters 1–3

Directions: Circle the correct term from the options presented to complete each sentence.

Example: Italian city-states grew wealthy from banking and ___________.

trade   politics    universities

1. ____________ were interested in studying the culture of classical Greek and Roman civilization.

Scholars   Humanists   Masons

2. Merchants of the Renaissance wanted their children to learn the skills of ____________ so they could better deal with trading partners.

diplomacy   realism    perspective

3. The ____________ prepared and sold medicines.

apothecary   scholar    cardinal

4. Artists such as Brunelleschi and Alberti used ____________ to create paintings with depth and dimension.

perspective   rhetoric    heritage

5. Piero II de’ Medici was forced into ____________ by his enemies.

revenue   commerce    exile

6. The monks copied ____________ from ancient Greek and Roman texts.

form   rhetoric    manuscripts

7. To become better speakers, politicians of the Renaissance studied ____________.

classical literature    rhetoric    commerce

8. Members of the merchant class often became ____________ of artists during the Renaissance.

patrons   apothecaries    apprentices

9. The ____________ governments of Italian city-states helped make the Renaissance possible.

exile    stable    devise

10. The Medici family ____________ many famous paintings.

exiled    commissioned    formed
Activity Page 5.1

Florence and Venice Comparison

Directions: Complete the graphic organizer below to help you compare and contrast Florence and Venice. Use your findings to draw a conclusion about the roles of Florence and Venice in the Renaissance.

Florence

Differences:
1.
2.
3.

Similarities:
1.
2.
3.
4.

Venice

Differences:
1.
2.
3.

Conclusion:
Titian Gallery Walk

Directions: View each of Titian’s six paintings or drawings. Complete the activity page below with information about each work.

**Portrait of a Man**

1. Date created: ______________________________
2. Who is shown in the artwork? ______________________________
3. What is the setting? ______________________________
4. What feelings or emotions are captured by the artwork? ______________________________
5. What colors does the artist use? How do they impact the meaning of the artwork? ______________________________

**Archbishop of Milan**

1. Date created: ______________________________
2. Who is shown in the artwork? ______________________________
3. What is the setting? ______________________________
4. What feelings or emotions are captured by the artwork? ______________________________
5. What colors does the artist use? How do they impact the meaning of the artwork? ______________________________
Activity Page 5.2 Continued

Landscape with a Goat

1. Date created: ____________________________

2. Who is shown in the artwork? ____________________________

3. What is the setting? ____________________________

4. What feelings or emotions are captured by the artwork? ____________________________

5. What colors does the artist use? How do they impact the meaning of the artwork? ____________________________

The Aldobrandini Madonna

1. Date created: ____________________________

2. Who is shown in the artwork? ____________________________

3. What is the setting? ____________________________

4. What feelings or emotions are captured by the artwork? ____________________________

5. What colors does the artist use? How do they impact the meaning of the artwork? ____________________________
Activity Page 5.2 Continued

Use with Chapter 5

The Holy Family with a Shepherd

1. Date created: ________________________________

2. Who is shown in the artwork? ________________________________

3. What is the setting? ________________________________

4. What feelings or emotions are captured by the artwork? ________________________________

5. What colors does the artist use? How do they impact the meaning of the artwork? ________________________________

The Vendramin Family

1. Date created: ________________________________

2. Who is shown in the artwork? ________________________________

3. What is the setting? ________________________________

4. What feelings or emotions are captured by the artwork? ________________________________

5. What colors does the artist use? How do they impact the meaning of the artwork? ________________________________
Activity Page 6.1
Domain Vocabulary: Chapters 4–6

Use with Chapter 6
Across
1. a person who has wide interests, knowledge, and skills
2. a person who represents or provides a good example of an idea
3. a group of people who meet to help run a government
4. the recognized leader of a country
5. a flat-bottomed boat with both sails and oars
6. a person who can do a large number of jobs or tasks
7. a person who trains for a job or skill by working under the supervision and guidance of an expert in the field
8. having to do with the pope
9. a person who is able to imagine and plan for the future
10. cloth or fabric
11. describing something that is passed down as from a parent to a child
12. a type of painting made on wet plaster
13. a priest who helps lead a monastery
14. the removal or reduction of certain punishments for sin, linked to a special act of penance
15. a listing of a person’s skills, training, and achievements
16. a group of people who make laws and help govern a place
17. a work of art that demonstrates the highest degree of skill
18. a small body of water that is connected to a larger one
19. a type of large Christian church, often in the shape of a cross

Down
2. a person who represents or provides a good example of an idea
3. a group of people who meet to help run a government
4. the recognized leader of a country
5. a flat-bottomed boat with both sails and oars
6. a person who can do a large number of jobs or tasks
7. a person who trains for a job or skill by working under the supervision and guidance of an expert in the field
8. having to do with the pope
9. a person who is able to imagine and plan for the future
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18. a small body of water that is connected to a larger one
19. a type of large Christian church, often in the shape of a cross

apprentice  basilica  chief of state

council  embodiment  fresco
furnishings  galley  hereditary
indulgence  jack-of-all-trades  lagoon
masterpiece  papal  prior
Renaissance man  résumé  senate
textile  visionary
Take the Renaissance Art Challenge

Use the words to complete each statement, as shown in the example. Then use the number clues to solve the mystery.

- commissioned
- sculpture
- Child
- details
- Leonardo
- portraits
- St. Peter's
- Michelangelo
- painting
- depth
- rebirth
- human
- preserve

Example: The dome of St. Peter’s is a Renaissance masterpiece.

1. The European Renaissance was a time of __ __ __ __ __ __ __ in the arts.

2. Works of art were __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ by the church and other patrons.

3. Wealthy patrons might hire artists to paint their __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __.

4. Boticelli’s The Birth of Venus is a famous Renaissance __ __ __ __ __ __ __ __ __ __ __ __ __.

5. The Last Supper, a religious scene, was painted by __ __ __ __ __ __ __ __ __ __ __ __ da Vinci.

6. Many have attempted to __ __ __ __ __ __ __ __ __ __ that fragile masterpiece.

7. The artist Raphael was known for his Madonna and __ __ __ __ __ __ __ __ __ __ paintings.

8. Sculptors of the Renaissance period created idealized sculptures of the __ __ __ __ __ __ body.
Activity Page 9.1: Continued

9. [290x663]carved a statue of David, a biblical hero.

10. Although larger than life, David is a [232x628]with many realistic qualities.

11. Renaissance artists used linear perspective to give paintings the illusion of .

12. To Northern Renaissance painters, precise accuracy in was important.

Mystery Place: Michelangelo had to work on scaffolding to paint the ceiling of this religious building in Rome.

The [12] had to work on scaffolding to paint the ceiling of this religious building in Rome.
Answer Key: The Renaissance

Unit Assessment
(page 114–118)
1. c 2. b 3. a 4. d 5. a 6. c 7. c 8. a 9. d 10. b
29. j 30. c 31. h 32. a 33. g 34. f 35. b

Map of Renaissance Italy (AP 1.2)
(page 125)
1. Venice, Naples, Genoa
2. Sicily
3. Milan
4. Venice
5. Papal States
6. Corsica, Sardinia

Medici Family Tree (AP 3.1)
(page 128)

Cosimo de’ Medici
1389–1464
Became head of the Medici family in 1429 and commissioned the Duomo in Florence

Piero I de’ Medici
1416–1469
Ruled for five years after the death of his father

Lorenzo the Magnificent
1449–1492
Brought artists and scholars to Florence, mismanaged the family’s fortune.

Piero II
1471–1503
Exiled from Florence by his enemies

Giovanni
1475–1521
Became Pope Leo X

Domain Vocabulary: Chapters 1–3 (AP 3.2)
(page 129)
1. Humanists
2. diplomacy
3. apothecary
4. perspective
5. exile
6. manuscripts
7. rhetoric
8. patrons
9. stable
10. commissioned

Venice and Florence Comparison (AP 5.1)
(page 130)

Similarities:
1. Both cities were home to a wealthy merchant class.
2. Many patrons from both cities supported Renaissance art.
3. Both cities had republican forms of government.
4. Not everyone living in the cities was considered a citizen.

Differences:
1. Florence was controlled by the Medici family.
2. Wool and banking were the two largest industries in Florence.
3. Shipbuilding and trade were the two most important industries in Venice.
4. The leader of Venice, called the doge, was appointed for life.
5. Venice was built on more than 100 islands and had a strong navy for defense.

Conclusion: Answers will vary but students should recognize that both cities played key roles in the Renaissance because of the contributions of the wealthy merchant class, but used different means to achieve their wealth and power.
Titian Gallery Walk (AP 5.2)  
(page 131)

Portrait of a Man
1. c. 1515
2. a noble-looking man with a beard
3. plain back backdrop
4. The man appears to be very somber. He is not smiling.
5. The colors are very dark and muted. They give the painting a serious, almost sad feeling.

Archbishop of Milan
1. mid-1550s
2. an archbishop, an important figure in the Catholic Church
3. dark backdrop with a chair
4. The man appears to be old. He's furrowing his brow, which makes him look serious or concerned.
5. The colors are very dark and muted. They give the painting a serious tone. The use of white for the archbishop's robes contrasts with the rest of the painting.

Landscape with a Goat
1. 1500–1511
2. no people, but a single goat
3. landscape of a home
4. The use of lines in the drawing gives a sense of movement. It appears to be windy. The brush and dead stump featured in the foreground make the setting appear desolate.
5. The drawing is done in brown charcoal. The muted colors give the image a depressing feeling.

The Aldobrandini Madonna
1. c. 1532
2. the Madonna (Virgin Mary), her baby (Jesus), a young woman, and a small boy
3. outside in the woods with mountains and valleys in the background
4. The Madonna is observing the young woman adore her child. The young boy is presenting the Madonna with flowers. Overall, the image is very peaceful.
5. The painting includes rich and bright colors. The Madonna is painted in blue, and the young woman is wearing a white dress with a pink sash, which gives the painting a bright and cheery feeling. The young boy is dressed in brown, which gives him a less important appearance.

The Holy Family with a Shepherd
1. c. 1510
2. Mary, Joseph, baby Jesus, and a young shepherd
3. the middle of a forest
4. Mary and Joseph both look tired, and the sun appears to be setting. The young shepherd is looking at the baby with adoration.
5. The use of darker colors in the background indicates that the painting was done later in the day. This could imply that Mary and Joseph were traveling with the baby Jesus and stopped for the evening before encountering the shepherd.

The Vendramin Family
1. 1540–1545
2. nine men of the Vendramin family and a dog
3. outdoors near a stone or cement structure
4. The central focus of the painting is the old man who looks on with a serious face. The grown men watch the older man, while the young boys gaze off in different directions. The painting conveys both a serious and distracted feeling.
5. Titian uses rich colors to portray the grown men. The clothing is painted with great detail, conveying the wealth of the Vendramin family.

Domain Vocabulary: Chapters 4–6 (AP 6.1)  
(page 134)

Across
1. Renaissance man
7. apprentice
9. visionary
Comparing *The Courtier* and *The Prince* (AP 8.1)

**Similarities:**
1. Both books explain expected behaviors of important individuals.
2. Both books were written during the Renaissance.
3. Both authors acted as diplomats.

**Differences:**
1. *The Prince* discusses politics and power.
3. *The Prince* uses historical references to substantiate arguments.
4. *The Courtier* uses softer language and speaks in less harsh terms.

Conclusion: Answers will vary, but students should recognize that both were influential books of the Renaissance that took very different approaches to the challenges of human relations.

**Take the Renaissance Art Challenge (AP 9.1) (page 136)**

1. rebirth
2. commissioned
3. portraits
4. painting
5. Leonardo
6. preserve
7. Child
8. human
9. Michelangelo
10. sculpture
11. depth
12. details

Mystery Place: Sistine Chapel

**The Language of Shakespeare (AP 9.2)**

1. Thou hast sung verses of feigning love, with feigning voice, at her window by moonlight.
2. Her house is removed seven leagues from Athens.
3. I will meet with thee, truly, tomorrow in that same place thou hast appointed me.
4. My Lysander and myself shall meet in the wood, where you and I were often wont to lie upon faint primrose beds, emptying our bosoms of their sweet counsel.
5. When thou dost wake, take what thou see’st for thy true love.
6. Tell me how it came that I was found tonight sleeping here, on the ground with these mortals.
# The Reformation

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</table>
The main ingredients in the recipe for the Protestant Reformation include a new machine and a spiritual idea. Johannes Gutenberg’s machine—a printing press with movable type—signaled the beginning of what we now call mass communication. In the 1500s, it allowed the European commoner to access information that once remained in the hands of only the rich and powerful. The spiritual idea came from Martin Luther. He believed that the Roman Catholic Church had strayed from its spiritual focus to a far too worldly nature. This aroused some Europeans to “protest” against the Church.

Luther’s was not a lone voice. It had been preceded, and was now accompanied by, protests from other people who thought Catholicism and the pope had strayed far from their spiritual goals. These protests created a division in Christianity that remains today.
What Students Should Already Know

Students in Core Knowledge schools should already be familiar with:

Grade 1
World religions
- Religions as the basis of significant events and ideas in world history
- Judaism: belief in one God, Exodus, Israel, Chanukah, Star of David, Torah, synagogue
- Christianity: developed from Judaism, Jesus as the Messiah, Christmas, Easter, symbol of the cross
- Islam: origin in Arabia, Allah, Muhammad, Mecca, Koran, mosque, symbol of crescent and star

Grade 4
Developments in the history of Christianity
- Growing power of the pope (Bishop of Rome)
- Arguments among Christians leading to the split between the Roman Catholic Church and the Eastern Orthodox Church
- Conversion of many Germanic peoples to Christianity
- Rise of monasteries and preservation of classical learning
- Charlemagne
  - Temporarily unites the Western Roman Empire; crowned emperor by the pope in 800 CE
  - The idea of a united “Holy Roman Empire”
- The Holy Land is so named because of its importance to Jews, Christians, and Muslims.
- Conflict over control of the Holy Land results in the Crusades, assaults on Islamic territory.

Grade 5
The Renaissance
- Islamic scholars translate Greek works and so help preserve classical civilization.
- A “rebirth” of ideas from ancient Greece and Rome
- New trade and new wealth
- Italian cities: Venice, Florence, Rome
- Patrons of the arts and learning
  - The Medici family and Florence
  - The popes and Rome
- Leonardo da Vinci, Michelangelo
- Renaissance ideals and values as embodied in
  - The Courtier by Castiglione: the “Renaissance man”
  - The Prince by Machiavelli: real-world politics

Time Period Background
This timeline provides an overview of key events. Use a classroom timeline with students to help them sequence and relate events that occurred from 1440 to 1632.

<table>
<thead>
<tr>
<th>Year</th>
<th>Event</th>
</tr>
</thead>
<tbody>
<tr>
<td>1440</td>
<td>Invention (in Europe) of movable type by Gutenberg</td>
</tr>
<tr>
<td>1517</td>
<td>Luther’s Ninety-five Theses</td>
</tr>
<tr>
<td>1541</td>
<td>Calvin establishes theocracy in Geneva</td>
</tr>
<tr>
<td>1543</td>
<td>Copernicus’s theory of sun-centered system published</td>
</tr>
<tr>
<td>mid-1500s-1600s</td>
<td>Counter-Reformation</td>
</tr>
<tr>
<td>1609</td>
<td>Galileo invents astronomical telescope</td>
</tr>
<tr>
<td>1632</td>
<td>Galileo publishes in support of Copernicus’s theory</td>
</tr>
</tbody>
</table>
What Students Need to Learn

The Reformation
- Gutenberg’s printing press made the Bible widely available.
- The Protestant Reformation
  - Martin Luther and the Ninety-five Theses
  - John Calvin
- The Counter-Reformation
- Copernicus and Galileo: Conflicts between science and the Church
  - Ptolemaic (Earth-centered) vs. sun-centered models of the universe
The most important ideas in Unit 5 are:

- The invention of movable type (in the West) by Gutenberg made possible widespread literacy in vernaculars and aided the adoption of Protestant religions.
- The Protestant Reformation and the Catholic Counter-Reformation were reactions to the abuses that had developed in the Catholic Church.
- The Protestant Reformation was both a religious and political revolution against the authority of the Roman Catholic Church and the pope.

**What Teachers Need to Know**

**The Reformation**

**Gutenberg’s Printing Press and the Bible**

Prior to the 1400s in Europe, any books that were reproduced, including the Bible, were copied by hand. (In Grade 4, students in Core Knowledge schools should have learned that monks copied manuscripts of the early Greeks and Romans, and in this way helped preserve the knowledge of the ancients.) One problem with this system was that it was slow; it could take years to make one copy. There was also the possibility of introducing errors into works. A monk could make an error in copying a verse of the Bible in the year 600, and that same error would continue to be made in copies in the year 1400—if some other error had not taken its place by then.

The ability to make many exact copies of the same work quickly and at a reasonable cost did not appear in Europe until the 1400s. As early as the 700s, as students should have learned in Grade 4, the Chinese had developed a system of printing with blocks of type. They did not develop movable type until the 1040s. In the 1440s, Johannes Gutenberg developed a system for making individual letters out of molten metal. Once the individual letters had been cast, they were arranged in rows on a wooden frame to spell the letters of the words on an entire page or on several pages at once. The type was then inked and a sheet of paper pressed over the letters. After enough copies had been printed in this way, letters could be removed from the frame, and a new page or set of pages could be set from the type and printed. In this way, the type could be reused, but it also meant that many sheets could be printed from the same frame of type. It only needed to be re-inked as the ink came off on the printed sheets. While the first books printed by this process were very expensive, in time the cost was greatly reduced, so that books became affordable for middle-class Europeans. The development of printing spurred the development of literacy.
In the Middle Ages the vast majority of people were illiterate, but beginning in the 1500s, the percentage of people who could read and write began to grow. During the Middle Ages most important documents were written in Latin. Although the Bible was originally written in Hebrew and Aramaic (Old Testament) and Greek (New Testament), it was generally read in Latin. During this age of printing, Latin continued to be an important language. Presses produced editions of classical works edited by humanist scholars, as well as new works written in Latin. However, printers also begin to print works in the vernacular (the language actually spoken in a particular place). In response to a growing demand for these books, English printers produced books in English, German printers produced books in German, etc.

The Protestant Reformation

Background

During the Middle Ages, the Church was the single largest and most important organization in Western Europe. The Church provided stability in the face of political upheavals and economic hardships. This stability was evident both in its organization and in its message: life on Earth might be brutally hard, but it was the means to a joyful life in heaven. The Church taught that life on Earth was a time of divine testing and preparation for life after death.

Because of the central position of the Church in the West, the pope, the head of the Church, became a powerful secular, as well as religious, figure. As the Christian Church grew during the Roman Empire, it developed a structure and a hierarchy. At the local level was the parish, a congregation of worshippers within a local community who were looked after by a priest. Many parishes made up a diocese, which was overseen by a bishop. Several dioceses were then combined into a province, which was overseen by an archbishop. Above the archbishops was a layer of cardinals who not only supervised the lower ranks, but who were advisers to the pope. In 1059, cardinals gained the power to elect new popes. At the head of the Church was the pope, who was also known as the Bishop of Rome.

The pope derived his power through the doctrine of Petrine Supremacy. This tenet of the Church said that the pope was the direct successor of St. Peter, the first Bishop of Rome. Because he possessed (or claimed to possess) that authority, the pope could claim to be God’s spokesperson on Earth. Because of this concept, ambitious popes extended their authority to claim papal supremacy over secular rulers. Wielding political influence and the threat of excommunication—a punishment given by a high-ranking religious official saying that a person can no longer be part of the Church—various popes enforced and enlarged the power of the Church.

Papal power grew gradually during the Early Middle Ages. The height of papal power occurred during the reign of Pope Innocent III, from 1198 to 1216. Pope Innocent III had the Holy Roman Emperor Otto replaced and forced King John
of England to become a vassal of the pope. However, the popes suffered some serious setbacks in the 1300s. From 1309 to 1377, the papacy relocated to Avignon in France. Then, from 1378 to 1417, there were actually rival popes, each claiming to be the head of the Church and each denouncing the other. This was a serious blow to the prestige of the papacy.

After the schism was healed in 1417, the popes, now back in Rome, set about restoring the power of the papacy and rebuilding the city of Rome. They wanted to build new churches and redesign old ones. They were eager to hire the great artists of the day—men like Leonardo da Vinci, Michelangelo, and Raphael—to paint frescos. Of course, all of this was going to cost money, and the Church looked for ways to raise more money. The Church tried to tax believers in other countries, but the rulers of those countries were trying to raise money themselves and did not want to see their subjects’ money sent out of the country to Rome—particularly because the Church generally did not pay taxes on its properties. Resentment against papal fundraising was acute in some parts of Northern Europe. As a result, the Church had to develop creative ways of raising money. One of those creative ways evolved into the selling of indulgences, a practice that would lead to the Protestant Reformation.

In the past, historians have sometimes depicted the late medieval Church as deeply corrupt and ripe for the Reformation that struck in the 1500s. However, more recent scholars believe that this was not the case. They argue that, in the centuries before the Reformation, the Church was in many ways quite strong, and in some ways it was actually gaining strength. This is not to say there were no abuses. It was widely known that some priests were not well-trained or well-educated, that some monks were more interested in hunting than praying, that some friars actually seduced the women whose sins they were supposed to be forgiving, and that some popes and cardinals lived lives of luxury rather than of piety. Improprieties of this sort were noted in poems such as Geoffrey Chaucer’s *Canterbury Tales* (circa 1390s), and there were periodic efforts to curb these abuses and reform the Church from 1000 on. Even the Protestant Reformation began as a call for reform within the Church. Only later did it lead to the creation of new churches.

To learn more about specific topics in this unit, download the CKHG Online Resource “About the Reformation”:

www.coreknowledge.org/ckhg-online-resources

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**UNIT RESOURCES**

**Student Component**

*The Reformation* Student Reader—five chapters
Teacher Components

*The Reformation* Teacher Guide—five chapters. The guide includes lessons aligned to each chapter of *The Reformation* Student Reader, with a daily Check For Understanding and Additional Activities, such as a mock trial and vocabulary practice, designed to reinforce the chapter content. A Unit Assessment, Performance Task Assessment, and Activity Pages are included in Teacher Resources, beginning on page 196.

- The Unit Assessment tests knowledge of the entire unit, using standard testing formats.
- The Performance Task Assessment requires students to apply and share the knowledge learned during the unit through either an oral or written presentation. In this unit, the presentation is written.
- The Activity Pages are designed to reinforce and extend content taught in specific chapters throughout the unit. These optional activities are intended to provide choices for teachers.

*The Reformation* Timeline Image Cards—nine individual images depicting significant events and individuals related to the Reformation. In addition to an image, each card contains a caption, a chapter number, and the Big Question, which outlines the focus of the chapter. You will construct a classroom Timeline with students over the course of the entire unit. The Teacher Guide will prompt you, lesson by lesson, as to which image card(s) to add to the Timeline. The Timeline will be a powerful learning tool, enabling you and your students to track important themes and events as they occurred within this expansive time period.

Timeline

Some preparation will be necessary prior to starting *The Reformation* unit. You will need to identify available wall space in your classroom of approximately fifteen feet on which you can post the Timeline cards over the course of the unit. The Timeline may be oriented either vertically or horizontally, even wrapping around corners and multiple walls, whatever works best in your classroom setting. Be creative—some teachers hang a clothesline so that the image cards can be attached with clothespins!

Create three time indicators or reference points for the Timeline. Write each of the following dates on sentence strips or large index cards:

- **1400s**
- **1500s**
- **1600s**
Affix these time indicators to your wall space, allowing sufficient space between them to accommodate the actual number of image cards that you will be adding to each time period as per the following diagram:

<table>
<thead>
<tr>
<th>1400s</th>
<th>1500s</th>
<th>1600s</th>
</tr>
</thead>
<tbody>
<tr>
<td>• • • •</td>
<td>• • • •</td>
<td>• •</td>
</tr>
<tr>
<td>Chapter</td>
<td>1 1</td>
<td>2 3 3 5 4</td>
</tr>
</tbody>
</table>

You will want to post all the time indicators on the wall at the outset before you place any image cards on the Timeline.
Understanding References to Time in The Reformation Unit

As you read the text, you will become aware that in some instances general time periods are referenced, and in other instances specific dates are cited. For example, Chapter 1 refers to the 1400s and 1500s as an age of change in Europe. In contrast, there are references to specific dates in history throughout the unit. Here are just a few:

- Ignatius made a pilgrimage to a shrine in 1522.
- Luther and Zwingli met in 1529.
- Copernicus was born in 1473.
- The Church condemned Galileo’s Dialogue in 1633.

Because of this, it is important to explain to students that the unit deals with themes that were important throughout the period of the Reformation, but the unit also deals with important people and particular events in specific moments in time. Therefore specific dates for key events in history are also included in the unit.

Time to Talk About Time

Before you use the Timeline, discuss with students the concept of time and how it is recorded. Here are several discussion points that you might use to promote discussion. This discussion will allow students to explore the concept of time.

1. What is time?
2. How do we measure time?
3. How do we record time?
4. How does nature show the passing of time? (Encourage students to think about days, months, and seasons.)
5. What is a specific date?
6. What is a time period?
7. What is the difference between a specific date and a time period?
8. What does CE mean?
9. What is a timeline?
of instructional days to ensure that you have sufficient instructional time to complete all Grade 5 units.

At the end of this Introduction, you will find a Sample Pacing Guide that provides guidance as to how you might select and use the various resources in this unit during the allotted time. However, there are many options and ways that you may choose to individualize this unit for your students, based on their interests and needs. So, we have also provided you with a blank Pacing Guide that you may use to reflect the activity choices and pacing for your class. If you plan to create a customized pacing guide for your class, we strongly recommend that you preview this entire unit and create your pacing guide before teaching the first chapter.

**Reading Aloud**

In each chapter, the teacher or a student volunteer will read various sections of the text aloud. When you or a student reads aloud, always prompt students to follow along. By following along in this way, students become more focused on the text and may acquire a greater understanding of the content.

**Turn and Talk**

In the Guided Reading Supports section of each chapter, provide students with opportunities to discuss the questions in pairs or in groups. Discussion opportunities will allow students to more fully engage with the content and will bring “to life” the themes or topics being discussed.

**Big Questions**

At the beginning of each Teacher Guide chapter, you will find a Big Question, also found at the beginning of each Student Reader chapter. The Big Questions are provided to help establish the bigger concepts and to provide a general overview of the chapter. The Big Questions, by chapter, are:

<table>
<thead>
<tr>
<th>Chapter</th>
<th>Big Question</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>What were the obvious advantages of the development of the printing press?</td>
</tr>
<tr>
<td>2</td>
<td>Why was Luther’s religious revolution more successful than earlier reformers’ attempts?</td>
</tr>
<tr>
<td>3</td>
<td>Besides Lutheranism, what other Protestant religions developed in Europe?</td>
</tr>
<tr>
<td>4</td>
<td>How might scientific discovery have challenged religious belief?</td>
</tr>
<tr>
<td>5</td>
<td>What were the outcomes of the Counter-Reformation?</td>
</tr>
</tbody>
</table>
Core Vocabulary

Domain-specific vocabulary, phrases, and idioms highlighted in each chapter of the Student Reader are listed at the beginning of each Teacher Guide chapter in the order in which they appear in the Student Reader. Student Reader page numbers are also provided. The vocabulary terms, by chapter, are:

<table>
<thead>
<tr>
<th>Chapter</th>
<th>Core Vocabulary</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>theology, astronomer, calligrapher, movable type</td>
</tr>
<tr>
<td>2</td>
<td>notice, thesis, ordain, theologian, cardinal, indulgence, penance, confess, purgatory, basilica, heretic, sacrament, papal bull, excommunication, recant, conscience</td>
</tr>
<tr>
<td>3</td>
<td>confederacy, scripture, veneration, saint, pilgrimage, sermon, muster, chaplain, conversion, salvation, predestination, civil, pastor, elder, annul, heir</td>
</tr>
<tr>
<td>4</td>
<td>Easter, theorize, axis, pendulum, pulse</td>
</tr>
<tr>
<td>5</td>
<td>“grassroots movement,” shrine, heresy, convert, Inquisition, superstition</td>
</tr>
</tbody>
</table>

Note: Chapters 2 and 3 each include many challenging Core Vocabulary words specific to the religious topics and events described. These words are likely to be unfamiliar to most students. In creating the lesson guidance associated with these chapters, care has been taken to ensure that passages of the text that include these vocabulary words are read aloud, so that you can pause and explain the meaning of these words in context as they are encountered. You will be prompted to rephrase and reread sentences that include these words, to be certain students understand the full meaning of the entire text. Students are not expected to memorize definitions of these words or to independently use all of them in discussing or writing about each chapter. Rather, the goal is that they understand the words in the context in which they are used.

Activity Pages

The following activity pages can be found in Teacher Resources, pages 205–213. They are to be used after students read the chapter(s) specified, during class time or for homework. Be sure to make sufficient copies for your students prior to conducting the activities.

- Chapter 1—World Map (AP 1.1)
- Chapter 1—Comparing the Influences of Communication Technology (AP 1.2)
- Chapter 2—Martin Luther: True or False? (AP 2.1)
- Chapter 3—Domain Vocabulary: Chapters 1–3 (AP 3.1)
- Chapter 4—Galileo’s Trial (AP 4.1)
- Chapter 5—Domain Vocabulary: Chapters 4–5 (AP 5.1)
- Chapter 5—Counter-Reformation Fill-in-the-Blanks (AP 5.2)
Additional Activities and Website Links

An Additional Activities section, related to material in the Student Reader, may be found at the end of each chapter in this Teacher Guide. While there are many suggested activities, you should choose only one or two activities per chapter to complete based on your students’ interests and needs. Many of the activities include website links, and you should check the links prior to using them in class.

Cross-Curricular Connections

Science

Science Biographies
• Galileo Galilei

Books


Use this link to download the CKHG Online Resources for this unit, where the specific link to purchase the Jim Weiss audio recordings may be found:

www.coreknowledge.org/ckhg-online-resources
# The Reformation Sample Pacing Guide

For schools using the *Core Knowledge Sequence* and/or CKLA.

TG--Teacher Guide; SR--Student Reader; AP--Activity Page

## Week 1

<table>
<thead>
<tr>
<th>Day 1</th>
<th>Day 2</th>
<th>Day 3</th>
<th>Day 4</th>
<th>Day 5</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>The Reformation</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>“An Age of Change” (Core Lesson) (TG &amp; SR—Chapter 1)</td>
<td>“Comparing the Influences of Communication Technology” (TG, Chapter 1, Additional Activities, SR &amp; AP 1.2)</td>
<td>“The Birth of Protestantism” (Core Lesson) (TG &amp; SR—Chapter 2)</td>
<td>“The Spread of Protestantism” (Core Lesson) (TG &amp; SR—Chapter 3)</td>
<td>“A Revolution in Science” (Core Lesson) (TG &amp; SR—Chapter 4)</td>
</tr>
</tbody>
</table>

**CKLA**

| “Contemporary Fiction” | “Contemporary Fiction” | “Contemporary Fiction” | “Contemporary Fiction” | “Contemporary Fiction” |

## Week 2

<table>
<thead>
<tr>
<th>Day 6</th>
<th>Day 7</th>
<th>Day 8</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>The Reformation</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>“Galileo’s Trial” (TG, Chapter 4, Additional Activities, SR &amp; AP 4.1)</td>
<td>“Reform Within the Church” (Core Lesson) (TG &amp; SR—Chapter 5)</td>
<td>The Reformation Unit Assessment</td>
</tr>
</tbody>
</table>

**CKLA**

| “Contemporary Fiction” | “Contemporary Fiction” | “Contemporary Fiction” |
The Reformation Pacing Guide

[48x35]THE REFORMATION PACING GUIDE

[48x730]The RefoRmaTion

[158x730]pAcinG Guide

[210x692]'s Class

(A total of eight days have been allocated to The Reformation unit in order to complete all Grade 5 history and geography units in the Core Knowledge Curriculum Series™.)

### Week 1

<table>
<thead>
<tr>
<th>Day 1</th>
<th>Day 2</th>
<th>Day 3</th>
<th>Day 4</th>
<th>Day 5</th>
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</thead>
</table>

**The Reformation**

### Week 2

<table>
<thead>
<tr>
<th>Day 6</th>
<th>Day 7</th>
<th>Day 8</th>
</tr>
</thead>
</table>

**The Reformation**
CHAPTER 1

An Age of Change

The Big Question: What were the obvious advantages of the development of the printing press?

Primary Focus Objectives

✓ Explain the importance of movable type and the printing press to the spread of information. (RI.5.3)
✓ Describe how Gutenberg improved movable type and how his printing press worked. (RI.5.2)
✓ Understand the meaning of the following domain-specific vocabulary: theology, astronomer, calligrapher, and movable type. (RI.5.4)

What Teachers Need to Know

For background information, download the CKHG Online Resource “About the Printing Press”:

www.coreknowledge.org/ckhg-online-resources

Materials Needed

Activity Page

• Display and individual student copies of World Map (AP 1.1)
• Individual student copies of Comparing the Influences of Communication Technology (AP 1.2)

Core Vocabulary (Student Reader page numbers listed below)

theology, n. a system of religious beliefs (92)
  Example: Religious leaders study theology as part of their training.

astronomer, n. a scientist who studies the stars, the planets, and other features of outer space (92)
  Example: The astronomer tracked the path of the comet across the sky.
  Variation(s): astronomers

calligrapher, n. a person who copies written text by hand in an artistic way (95)
  Example: Before the invention of the printing press, calligraphers made handwritten copies of books.
  Variation(s): calligraphers, calligraphy
movable type, n. a system of blocks for individual letters and punctuation marks that can be arranged to print books or other written documents (96)

Example: Korean printers used movable type for printing in the 1200s.

**Introduce The Reformation Student Reader**

Display the Chapter 1—Introduction Timeline Image Card, *The Renaissance*, and place it at the beginning of the 1400s on the class Timeline. Use the images on the card to prompt student recollections of the Renaissance. Summarize the discussion by reading the caption of Timeline Card 1: “The Renaissance, which started in Italy in the 1400s, was a time of great artistic and literary achievement. Patrons of the arts and learning included the pope, the Catholic Church, and wealthy families, such as the Medicis.”

Explain that the changes in worldview prompted by the Renaissance contributed to changes in religious thinking that became known as the Reformation, which students will explore in this unit.

Distribute copies of *The Reformation* Student Reader and suggest students take a few minutes to look at the cover and flip through the Table of Contents and illustrations in the book. Ask students to brainstorm individual words or simple phrases describing what they notice in the Table of Contents and various illustrations; record this information in a list on the board or chart paper. Students will likely mention buildings, people, someone nailing a piece of paper to a door, churches, and maps of Europe.

**Introduce “An Age of Change”**

Ask students whether they know how books were produced before the mid-1400s; suggest that they think back to *The Renaissance* unit and what they learned about monks and monasteries. (*Books were copied by hand, often by monks in monasteries.*) Tell students that copying a book by hand was a very slow and expensive process. For this reason, as well as others, only a few people had access to the information that books contained. Call attention to the Big Question, and encourage students to look for advantages of the development of the printing press.

**Guided Reading Supports for “An Age of Change”**

When you or a student reads aloud, always prompt students to follow along. By following along, students may acquire a greater understanding of the content. Remember to provide discussion opportunities.
"Changing Ideas in Europe,” Pages 92–94

Scaffold understanding as follows:

Read the title “Changing Ideas in Europe” and the first paragraph on page 92.

**SUPPORT**—Reference the Chapter 1—Introduction Timeline Image Card, and remind students that the Renaissance was also a period of great change in Europe.

**CORE VOCABULARY**—Read the rest of the section aloud. Stop to explain the meaning of the vocabulary terms **theology** and **astronomer**.

**SUPPORT**—Display the World Map (AP 1.1). Ask students to point out the locations of Germany, Switzerland, France, Spain, Poland, and Italy.

After you read the text, ask the following question:

**LITERAL**—What changes occurred in Europe during the 1400s–1500s?

» Europeans developed new ways of communicating, as well as new ideas in science and religion.

"The German Inventor,” Pages 94–96

Scaffold understanding as follows:

Read aloud the first three paragraphs of the section “The German Inventor” on pages 94–95.

**SUPPORT**—Display World Map (AP 1.1) and have students locate Germany, Gutenberg’s birthplace, and France, the country in which the city of Strasbourg is located and where Gutenberg lived for about ten years.

**CORE VOCABULARY**—Stop to explain the meaning of the vocabulary term **calligrapher**.

Invite volunteers to take turns reading aloud the rest of the section “The German Inventor” on pages 95–96.

**SUPPORT**—Display World Map (AP 1.1), and have students locate China and Korea.
After volunteers read the text, ask the following questions:

**LITERAL**—Why were books so expensive in the early 1400s?

» They were copied by hand and took a long time to produce.

**EVALUATIVE**—In what ways do you think the expense of creating books affected who had access to books and learning new knowledge?

» Only wealthy people, the clergy, and monks had wide access to books. Most people had very limited access to learning and knowledge.

**EVALUATIVE**—Why was movable type less useful in China?

» Because the Chinese language uses different characters, or symbols, for each word, a printer would need thousands of different pieces of type to be able to print something.

**INFERENTIAL**—What were some advantages of movable type over woodblock printing?

» Possible responses: Movable type was easier and less expensive than woodblock printing. Movable type lasted longer than wooden printing blocks. It was easier to make changes with movable type than with wooden printing blocks.

### “The Spread of Knowledge,” Pages 96–97

Scaffold understanding as follows:

**Have a volunteer read the first three paragraphs in “The Spread of Knowledge” on page 96.**

**SUPPORT**—Have students look at the diagram of the type-making process on page 97. Ask them to describe the process using the information in the diagram.

**Have students read the remaining paragraph silently.**

**SUPPORT**—Review the last sentence on page 97. Help students understand why Gutenberg needed thousands of different pieces of type by asking students to count the number of e’s found in the last paragraph of this section. Explain that a printer would need one piece of type for each e in the paragraph. Ask students how many e’s the printer would need (forty-nine).

**After students read the text, ask the following questions:**

**LITERAL**—What two developments did Gutenberg combine to make his press?

» Gutenberg combined movable metal type and a wooden screw-and-lever press.
**INFERENTIAL**—Why do you think Gutenberg needed a large collection of each letter before printing something?

» When someone prints a text, they use more than one of each letter.

**“Working with Movable Type,” Page 98**

**Scaffold understanding as follows:**

**Read aloud the first two paragraphs in the section.**

**SUPPORT**—If students are having difficulty understanding the steps of the printing process, you may wish to write the steps on the board or chart paper.

**Have students read the last paragraph in the section silently.**

**After students read the text, ask the following question:**

**LITERAL**—What are the four steps that a printer working with movable type used to print one page?

» Step 1: Arrange the letters, numbers, and punctuation marks of each line of text in the correct order. Step 2: Lock the lines of type into a rectangular frame. Step 3: Ink the type. Step 4: Press a sheet of paper against the inked type. These steps produce a page of printed text.

**“The Printing Press,” Pages 98–99**

**Scaffold understanding as follows:**

**Have students read “The Printing Press” on pages 98–99 silently.**

**After students read the text, ask the following questions:**

**LITERAL**—What was one of the first books printed by Gutenberg?

» In 1455, Gutenberg printed the Bible.

**EVALUATIVE**—What were the effects of Gutenberg’s printing press on life in Europe?

» Possible responses: The number of books increased; more people were able to access books; a greater variety of books were available to more people. People could communicate and share ideas in writing through books; more people knew more about the world than in earlier times.
Timeline

- Show students the remaining Chapter 1 Timeline Image Card. Read and discuss the caption, making particular note of any dates.
- Review and discuss the Big Question: “What were the obvious advantages of the development of the printing press?”
- Post the image of the printing press to the Timeline under the date referencing the 1400s; refer to the illustration in the Unit 5 Introduction for guidance on the placement of each image card to the Timeline.

Check for Understanding 10 min

Ask students to:

- Write a short answer to the Big Question: “What were the obvious advantages of the development of the printing press?”
  - Key points students should cite include: the printing press could print books more quickly; the printing press made books less expensive to print; the printing press enabled people to communicate and share ideas; and more people knew more about the world than in earlier times.
- Choose one of the Core Vocabulary words (theology, astronomer, calligrapher, or movable type), and write a sentence using the word.

To wrap up the lesson, ask several students to share their responses.

Additional Activities

Comparing the Influences of Communication Technology  (RI.5.3) 45 min

Materials Needed: Sufficient copies of Comparing the Influences of Communication Technology (AP 1.2); Student Readers

Divide the class into three or six groups. Distribute Comparing the Influences of Communication Technology (AP 1.2).

Ask a volunteer to read the question under Part 1. Ask students where they can find the answer to this question. (Students should be able to indicate the page numbers or sections of the Reader chapter.) Tell students they will work in groups to write down answers to the question. Give students five to ten minutes to complete this task. (If several groups have finished, you may wish to give them the directions for Part 2 so they can begin the second part.)
Ask a volunteer to read the question under Part 2. Assign each group one of the technologies. (If you have six groups, then two groups will have each technology.) Tell students to brainstorm ideas on how their assigned technology influenced the spread of knowledge, using such criteria as:

- The overall increase in the number of people able to access knowledge and ideas
- Speed of access to knowledge
- Cost of access to knowledge
- Ability to interact in real time with ideas and information
- Ability to interact with ideas and information on an ongoing basis in a “community”

Give students five to ten minutes to complete this task. (If several groups have finished, you may wish to give them the directions for Part 3 so they can begin the third part.)

Ask a volunteer to read the directions for Part 3. Review with students the purpose of a Venn diagram, if they have not used one recently. Tell students to review their notes in Part 1 and 2, and use them to compare and contrast the printing press with their assigned technology. Tell students that they will need to share two similarities and two differences from their Venn diagram with the class. Give students five to ten minutes to complete this task. If a group finishes early, ask students to practice presenting to the class.

Have groups present their similarities and differences to the class. If time remains, discuss with the class what patterns they saw among all the technologies. Ask students whether they can think of any other inventions that helped the spread of knowledge as much as the printing press, telephone, television, and Internet have.

If time permits, guide students to compare and contrast each of the three modern inventions.
CHAPTER 2

The Birth of Protestantism

The Big Question: Why was Luther’s religious revolution more successful than earlier reformers’ attempts?

Primary Focus Objectives

✓ Describe the issues that alienated Martin Luther from the Catholic Church. (RI.5.2)
✓ Summarize Martin Luther’s ideas, and explain how these ideas led to the Protestant Reformation. (RI.5.2, RI.5.3)
✓ Understand the meaning of the following domain-specific vocabulary: notice, thesis, ordain, theologian, cardinal, indulgence, penance, confess, purgatory, basilica, heretic, sacrament, papal bull, excommunication, recant, and conscience. (RI.5.4)

What Teachers Need to Know

For background information, download the CKHG Online Resource “About Martin Luther”:

www.coreknowledge.org/ckhg-online-resources

Materials Needed

Activity Page

• Display and individual student copies of World Map (AP 1.1)

AP 1.1

Core Vocabulary (Student Reader page numbers listed below)

**notice, n.** a written statement posted for the public to see (100)

*Example:* The notice on the bulletin board said that soccer tryouts would start on Monday.

*Variation(s):* notices

**thesis, n.** an idea or opinion; *theses* is the plural form (100)

*Example:* The student began the debate by stating his three theses.

*Variation(s):* theses

**ordain, v.** to officially make a person a religious leader (103)

*Example:* She will be ordained as a minister of the church on Sunday.

*Variation(s):* ordains, ordained
theologian, n. an expert on the study of religious ideas (103)
Example: The theologian held strong ideas about Church practices.
Variation(s): theologians

cardinal, n. high-ranking religious leader in the Catholic Church (103)
Example: The cardinal oversees the bishops and priests in his area.
Variation(s): cardinals

indulgence, n. the removal or reduction of certain punishments for sin, linked to a particular act (104)
Example: Martin Luther was very concerned that people could easily buy an indulgence instead of earning it through prayer.
Variation(s): indulgences

penance, n. an act, such as praying, done to show regret over some wrongdoing (105)
Example: As penance, the congregation admitted their sins and prayed for forgiveness.

confess, v. to admit having done something wrong (105)
Example: The child confessed to her mother that she had broken the vase.
Variation(s): confesses, confessed, confessing, confession

purgatory, n. according to Roman Catholicism, a temporary place where the souls of the dead suffer in order to do penance for sins before going to heaven (105)
Example: The Catholic Church taught that buying indulgences could reduce the number of years a person spent in purgatory.

basilica, n. a type of large Christian church, often built in the shape of a cross (106)
Example: The church members visited the Basilica of St. John in Des Moines, Iowa.

heretic, n. a person who does not accept or follow the ideas of a particular religion (107)
Example: Catholics believed that people who became Protestant were heretics.
Variation(s): heretics, heresy

sacrament, n. an important Christian religious ceremony (108)
Example: The marriage ceremony is a sacrament.
Variation(s): sacraments

papal bull, n. a major and formal written statement from the pope (108)
Example: The pope issued a papal bull stating that Martin Luther was no longer in the Church.
Variation(s): papal bulls
excommunication, n. a punishment given by a high-ranking religious official saying that a person can no longer be part of the Church (108)

Example: People, such as Martin Luther, who criticized the Church were threatened with excommunication.

recant, v. to publicly take back something you have said or written (109)

Example: Martin Luther refused to recant his criticisms of the Catholic Church.

Variation(s): recants, recanted, recanting

conscience, n. a sense or belief a person has that a certain action is right or wrong (109)

Example: Her conscience told her that she should not steal candy from the store.

THE CORE LESSON 35 MIN

Introduce “The Birth of Protestantism” 5 MIN

Ask students to review the advantages and impact of the printing press when it was invented by Gutenberg in the 1400s. (The printing press could print books more quickly; the printing press made books faster and less expensive to print; the printing press enabled people to communicate and share ideas; and more people knew more about the world than in earlier times.)

Call attention to the Big Question, and encourage students to look for reasons for Luther’s success as they read.

Guided Reading Supports for “The Birth of Protestantism” 30 MIN

When you or a student reads aloud, always prompt students to follow along. By following along, students may acquire a greater understanding of the content. Remember to provide discussion opportunities.

“Bold Statements,” Pages 100–102

Scaffold understanding as follows:

Read the title of this chapter, calling particular attention to the term Protestantism. Ask students to analyze the word Protestantism by first defining the root word protest as meaning to disagree or oppose. Discuss the possible meaning of the chapter title. Then ask students to read “Bold Statements” on pages 100–102 quietly to themselves, referring to the vocabulary boxes as needed.
After students read the text, ask the following question:

**LITERAL**—What were the Ninety-five Theses?

» They were a list of ideas or opinions critical of the Church that were written and then posted on the church door by Martin Luther.

**Scaffold understanding as follows:**

**Read the title of this section, calling attention to and explaining the word theologian, referring to the root word theology.** Ask students to quietly read “The German Theologian” on pages 102–104.

**SUPPORT**—Display World Map (AP 1.1) and help students locate Germany.

**After students read the text, ask the following questions:**

**LITERAL**—What upset Luther about his trip to Rome?

» Luther was upset by the luxury of the palaces in which the cardinals in Rome lived. He also thought that the pope was more interested in his power as a ruler than as a religious leader. Luther believed that the religious leaders in Rome were interested in things other than religion.

**EVALUATIVE**—What type of person did Martin Luther appear to be?

» Possible responses: Luther appeared to be very serious, strict, and religious, as well as smart, determined, and independent.
“A Teacher and Scholar,” Page 104

Scaffold understanding as follows:

Read aloud “A Teacher and Scholar” on page 104.

**CORE VOCABULARY**—Review with students the meaning of the word *indulgence*. You may wish to ask students what they remember about indulgences from their study of the Renaissance.

**SUPPORT**—Tell students that Church leaders were often related to other leaders in Europe. For example, Pope Leo X was the son of Lorenzo de’ Medici of Florence. Guide students to recall the role of the Medici family during the Renaissance.

After you read the text, ask the following questions:

**LITERAL**—What was the job of the pope?

» The pope was the leader of the Catholic Church.

**EVALUATIVE**—How was the pope similar to political leaders, such as kings?

» He raised taxes, signed treaties, fought wars, and led an army.

“Challenging Church Practices,” Pages 105–107

Scaffold understanding as follows:

Ask for volunteers to read aloud the first four paragraphs of “Challenging Church Practices” on pages 105–106.

**CORE VOCABULARY**—Explain the meaning of the words *penance*, *confess*, *purgatory*, and *basilica* as they are encountered. It may be helpful to pause to rephrase and reread sentences that include these words, to be certain students understand the full meaning of the text.

Ask students to read the rest of “Challenging Church Practices” on pages 106–107 and the caption on page 106 to themselves.

After students read the text, ask the following questions:

**LITERAL**—What were indulgences?

» Indulgences were given by priests to people who had asked to be forgiven for their sins. The indulgence was meant to reduce the amount of penance a person needed to do.
LUTHER was particularly angry that the monk told people they could receive especially powerful indulgences by giving money for rebuilding the pope’s basilica in Rome. In Catholicism, indulgences are spiritual benefits that individuals can earn by saying prayers or doing penance. Luther attacked indulgences because he believed that people might think that they could pay money and have punishment for their sins reduced or removed without changing their lives and seeking God’s forgiveness.

**“Spreading Luther’s Ideas,” Pages 107–108**

**Scaffold understanding as follows:**

Ask student volunteers to read aloud “Spreading Luther’s Ideas” on pages 107–108.

**CORE VOCABULARY**—Review with students the meaning of the words *heretic*, *sacrament*, and *papal bull* as they are encountered. Again, it may be helpful to pause to rephrase and reread sentences that include these words, to be certain students understand the full meaning of the text. Make connections for students between the words *sacrament* and *sacred*, and between *papal bull* and *pope*.

**CORE VOCABULARY**—Review with students the meaning of the word *excommunication*. Tell students that the prefix *ex-* usually means out or from. Encourage students to think of other words that begin with the prefix *ex*—(*exclude, exit, exhale, except*)

After students read the text, ask the following questions:

**LITERAL**—How did Luther spread his ideas?

» He printed leaflets and pamphlets that explained his ideas.

**EVALUATIVE**—How did the availability of movable type and the printing press increase the spread of Luther’s ideas?

» It reduced the cost and speed of printing, making more written materials available at lower prices to many people who would never have had access to them in the past.

**LITERAL**—How did Church officials respond to Luther’s actions?

» They asked him to take back what he had said. When he did not, the pope excommunicated him.
Scaffold understanding as follows:

Preview the following Core Vocabulary words and their meanings before reading “Luther on Trial”:

**CORE VOCABULARY**—Tell students that the word *recant* means to formally or publicly take back a statement or belief. It comes from the Latin prefix *re-*, meaning backward, and the Latin verb *cantare*, meaning to sing.

**CORE VOCABULARY**—Review with students the meaning of the word *conscience*. Ask students to think of examples of things that their conscience keeps them from doing or encourages them to do.

Now, ask students to read “Luther on Trial” on pages 108–111 to themselves.

After students read the text, ask the following questions:

**LITERAL**—Why was Luther put on trial, and what was the result of the trial?

» Luther was put on trial for refusing to take back teachings the pope had condemned. When Luther refused to recant at the trial, he was declared an outlaw.

**LITERAL**—Why did Luther translate the Bible into German?

» He wanted more people than just those who were able to read Latin and Greek to be able to read it.

**LITERAL**—What was the Protestant Reformation?

» The Protestant Reformation was the movement of protest begun by Martin Luther against Catholic Church teachings and practices that led to the establishment of new churches.

**LITERAL**—What is the name of the church that Luther ended up founding?

» It is called the Lutheran church.

**Timeline**

- Show students the Chapter 2 Timeline Image Card. Read and discuss the caption, making particular note of any dates.
- Review and discuss the Big Question: “Why was Luther’s religious revolution more successful than earlier reformers’ attempts?”
- Post the image of Luther to the Timeline under the date referencing the 1500s; refer to the illustration in the Unit 5 Introduction for guidance on the placement of each image card to the Timeline.
Check for Understanding 10 min

Ask students to:

- Write a short answer to the Big Question: “Why was Luther’s religious revolution more successful than earlier reformers’ attempts?”
  
  » Key points students should cite include: Luther could use the printing press to spread his ideas; Luther was persistent and did not recant, even when faced with excommunication; Luther had the support of some important political leaders who protected him.

- Choose one of the Core Vocabulary words (notice, thesis, ordain, theologian, cardinal, indulgence, penance, confess, purgatory, basilica, heretic, sacrament, papal bull, excommunication, recant, or conscience), and write a sentence using the word.

To wrap up the lesson, ask several students to share their responses.

Additional Activities

Martin Luther: True or False? 30 min

Materials Needed: Sufficient copies of Martin Luther: True or False? (AP 2.1)

Distribute Martin Luther True or False (AP 2.1), and direct students to determine whether the statements are true or false.

This activity can be completed in class or assigned as homework. Students might also work alone or in pairs to complete the activity.
The Spread of Protestantism

The Big Question: Besides Lutheranism, what other Protestant religions developed in Europe?

Primary Focus Objectives

✓ Identify the religious reforms of Ulrich Zwingli and John Calvin. (RI.5.1)
✓ Compare and contrast Zwingli’s and Calvin’s reforms with those of Martin Luther. (RI.5.3)
✓ Describe the spread of Calvinism throughout Europe. (RI.5.2)
✓ Understand the meaning of the following domain-specific vocabulary: confederacy, scripture, veneration, saint, pilgrimage, sermon, muster, chaplain, conversion, salvation, predestination, civil, pastor, elder, annul, and heir. (RI.5.4)

What Teachers Need to Know

For background information, download the CKHG Online Resource “About John Calvin”:

www.coreknowledge.org/ckhg-online-resources

Materials Needed:

Activity Page

• Display and individual student copies of World Map (AP 1.1)

AP 1.1

Core Vocabulary (Student Reader page numbers listed below)

confederacy, n. a group of people, organizations, or countries that join together for a common cause (112)

Example: Different Swiss cantons joined together to form a confederacy.

Variation(s): confederacies
scripture, n. religious writings; the Bible (114)
   Example: Martin Luther believed in basing the Church’s teachings on scripture.

veneration, n. the act of showing honor or deep love or respect (114)
   Example: As a sign of veneration, many Catholic churches included statues of different saints.

saint, n. a person honored by religious leaders for having lived an especially good and exemplary life (114)
   Example: Mother Teresa, who worked with the poor in India, is recognized as a saint by Catholics.
   Variation(s): saints

pilgrimage, n. a journey undertaken for religious purpose (114)
   Example: People of different religions sometimes make a pilgrimage to a place that is considered holy and of special significance to their religion.
   Variation(s): pilgrimages

sermon, n. a speech on a religious topic given by a religious leader (114)
   Example: The pastor gave a sermon on forgiveness.
   Variation(s): sermons

muster, v. to gather soldiers together (115)
   Example: During the American Revolution, George Washington mustered the soldiers of the Continental Army to fight the British.
   Variation(s): musters, mustered, mustering

chaplain, n. a religious person who serves a specific group, such as an army or a hospital (115)
   Example: The chaplain visited patients in the hospital to offer comfort and companionship.
   Variation(s): chaplains

conversion, n. the act of changing from one religion or belief to another (116)
   Example: During the Reformation, many people in Geneva underwent a conversion to the new religion of Calvinism.
   Variation(s): conversions, convert

salvation, n. in Christianity, being saved from the effects of sin (117)
   Example: Christians believe that Jesus provides salvation.

predestination, n. the idea that a person’s actions and fate are decided ahead of time by God (117)
   Example: John Calvin believed in predestination and that people could not earn salvation because their fate was already decided.
**civil, adj.** related to the government, not religious or military organizations (118)

*Example:* Some couples decide to have a civil instead of a religious marriage ceremony.

**pastor, n.** a Christian leader in charge of a church (119)

*Example:* The pastor invited everyone to attend the church picnic.

**Variation(s):** pastors

**elder, n.** a person who has power and authority based on experience (120)

*Example:* The elders met to schedule the prayer meeting.

**Variation(s):** elders

**annul, v.** to officially state that a marriage never existed under the law (121)

*Example:* Sometimes couples will ask to have their marriage annulled rather than get a divorce.

**Variation(s):** annuls, annulled, annulment

**heir, n.** a person who will legally receive the property of someone who dies; the person who will become king or queen after the current king or queen dies or steps down (121)

*Example:* Often the king’s oldest child is his heir.

**Variation(s):** heirs

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**THE CORE LESSON 35 MIN**

**Introduce “The Spread of Protestantism” 5 MIN**

Remind students that Martin Luther was a highly religious theologian who believed in many important Catholic teachings. Yet he also leveled strong criticism against the Catholic Church in hopes of reforming it. His ideas helped touch off the Protestant Reformation. That movement would soon spread to leaders in other parts of Europe. Call attention to the Big Question, and encourage students to look for information about new religions or churches that were formed.

**Guided Reading Supports for “The Spread of Protestantism” 30 MIN**

When you or a student reads aloud, always prompt students to follow along. By following along, students may acquire a greater understanding of the content. Remember to provide discussion opportunities.
**“A Second Wave of Religious Reformation,” Pages 112–113**

**Scaffold understanding as follows:**

Ask students to look at the illustration and read the caption on page 113.

**SUPPORT**—Display World Map (AP 1.1) and guide students in locating Switzerland on the map. Call students’ attention to the location of Switzerland relative to Germany.

Have students quietly read “A Second Wave of Religious Reformation,” found on page 112, to themselves.

After students read the text, ask the following questions:

**LITERAL**—Where did the second wave of the Reformation begin?

> It began in Switzerland.

**“More Religious Reform,” Page 114**

**Scaffold understanding as follows:**

Ask volunteers to read aloud each paragraph of “More Religious Reform” on page 114.

**CORE VOCABULARY**— Explain the meaning of the words *scripture*, *veneration*, *saint*, *pilgrimage*, and *sermon* as they are encountered in the text. It may be helpful to pause to rephrase and reread sentences that include these words, to be certain students understand the full meaning of the text.

**Note:** Students in the Core Knowledge program may recall the terms *scripture* and *pilgrimage* from their Grade 4 studies.

**SUPPORT**—Point out that Zwingli, like Luther, was able to spread his ideas because of the printing press.

After volunteers read the text aloud, ask the following questions:

**LITERAL**—Who was Ulrich Zwingli?

> He was a Catholic priest who became a leader in the Protestant Reformation in Switzerland.
**EVALUATIVE**—How was Zwingli similar to Luther?

» They both disagreed with certain practices of the Catholic Church. They both were originally priests in the Catholic Church. They both opposed the idea of indulgences. They both spread their ideas using the printing press.

**“Luther and Zwingli Meet,” Pages 115–116**

Scaffold understanding as follows:

Ask students to read “Luther and Zwingli Meet” on pages 115–116 silently, reminding them to use the vocabulary boxes if needed.

After the students read the text, ask the following questions:

**LITERAL**—In what additional way were Luther’s and Zwingli’s beliefs and teachings similar?

» Both Luther and Zwingli believed that religious beliefs and practices should be based solely on what was in the Bible.

**LITERAL**—In what way were Luther’s and Zwingli’s beliefs and teachings different?

» Luther and Zwingli held different views on the role of the Church in people’s lives.

**LITERAL**—What happened to Zwingli?

» He was killed in battle when an army of the cantons that had remained Catholic attacked Zurich, the city in Switzerland that began following Zwingli’s teachings.

**“The French Scholar,” Pages 116–117**

Scaffold understanding as follows:

Preview the meaning of the word conversion. Ask students to quietly read “The French Scholar” on pages 116–117 to themselves, reminding them to use the vocabulary box if needed.

**Note:** Students in the Core Knowledge program may recall the word convert from their Grade 4 studies. Help students make the connection between the verb convert and the noun conversion.
Display the World Map (AP 1.1) and guide students in locating France and Switzerland on their own copies. Point out the approximate locations of the towns of Orléans (Orléans is in central France) and Basel (Basel is near Switzerland’s border with Germany and France) on the displayed map. Ask students why Calvin might have chosen to go to Basel rather than another Swiss city, such as Zurich. (Basel was just across the border from France. It was also closer to Orléans than Zurich.)

After students read the text, ask the following question:

LITERAL—How did John Calvin learn about the reform movement?

- He read the writings of other reformers and met with some of them.

**“Calvinism,” Pages 117–118**

Scaffold understanding as follows:

Ask volunteers to read aloud “Calvinism” on pages 117–118, reviewing the Core Vocabulary terms salvation, predestination, and civil as they are encountered. Pause to rephrase and reread sentences that include these words, to be certain students understand the full meaning of the text.

After volunteers read the text aloud, ask the following questions:


- It is likely that only officials of the Church were able to read and understand Latin. By publishing the book in French, the native language spoken where Calvin lived, more people would be able to read the book.

LITERAL—What is predestination?

- Predestination is the idea put forth by Calvin that even before people are born, God decides who will or will not go to heaven.

EVALUATIVE—According to Calvin, what were the responsibilities of civil, or government, rulers and officials?

- Their responsibilities were to be the officials of God and to enforce God’s laws above all others, including those created by any ruler or government.
**Scaffold understanding as follows:**

**Preview with students the meaning of the words pastor and elder. Ask students to read “Calvinist Government” on pages 118–121 silently, using the vocabulary boxes as needed.**

**SUPPORT—** Explain that the city council of Geneva followed the teachings of the Geneva ministers and often obeyed their orders. The Genevan courts also enforced the clergy’s decisions, which included executing people for blasphemy, banishing them for drunkenness, or beating them for not attending church.

**After students read the text, ask the following questions:**

**LITERAL—** Why did officials bring back Calvin and his reformers after exiling them?

» The officials wanted Calvin to correct the “bad” behavior of Geneva’s citizens.

**LITERAL—** How did Calvin try to fix this problem?

» He wrote city laws that were based on the Bible. He established a group of pastors to oversee the behavior of Geneva’s citizens.

**LITERAL—** According to the map on page 120, where in Europe did Calvinism become the dominant, or primary, religion?

» Calvinism became the dominant religion in Scotland, Switzerland, and the Netherlands.

**“Henry VIII,” Pages 121–123**

**Scaffold understanding as follows:**

**Ask volunteers to read aloud “Henry VIII”; review the meaning of the words annul and heir as they are encountered.**

**SUPPORT—** Call students’ attention to the map on page 120. Ask students why King Henry might have felt safe declaring his own church. *(England is across the water from the rest of Europe and somewhat separate from it.)*
After students read the text, ask the following questions:

**LITERAL**—Why did Henry VIII want to form his own church?

» He wanted his marriage annulled after his marriage failed to produce a male heir. The pope refused to give Henry an annulment, so Henry created the Church of England. The leaders of Henry’s new church granted him a divorce.

**INFERENTIAL**—Why do you think that the Church of England, or Anglican Church, remained similar to the Catholic Church?

» Henry VIII split with the Catholic Church because of personal reasons, not religious differences. Because he did not have significant religious questions about Church teachings and practices, he did not have a reason to change them.

**Timeline**

- Show students the two Chapter 3 Timeline Image Cards. Read and discuss the captions, making particular note of any dates.
- Review and discuss the Big Question: “Besides Lutheranism, what other Protestant religions developed in Europe?”
- Post both images to the Timeline under the date referencing the 1500s. Refer to the illustration in the Unit 5 Introduction for guidance on the placement of each image card to the Timeline.

**Check for Understanding 5 min**

Ask students to:

- Write a short answer to the Big Question: “Besides Lutheranism, what other Protestant religions developed in Europe?”
  
  » Key points students should cite include: Calvinism spread throughout Switzerland and then to the Netherlands and Scotland; in Switzerland and the Netherlands, followers of Calvin called themselves the Reformed Church; in Scotland Calvin’s followers became known as Presbyterians; in England, Henry VIII started the Church of England, also known as the Anglican Church.
• Choose one of the Core Vocabulary words (confederacy, scripture, veneration, saint, pilgrimage, sermon, muster, chaplain, conversion, salvation, predestination, civil, pastor, elder, annul, or heir), and write a sentence using the word.

To wrap up the lesson, ask several students to share their responses.

Additional Activities

Domain Vocabulary: Chapters 1–3 (RI.5.4, L.5.6)  30 MIN

Materials Needed: Sufficient copies of Domain Vocabulary: Chapters 1–3 (AP 3.1)

Distribute Domain Vocabulary: Chapters 1–3 (AP 3.1), and direct students to complete the crossword puzzle using the vocabulary terms they have learned in their reading about the Reformation. This activity page may also be completed as homework.
A Revolution in Science

The Big Question: How might scientific discovery have challenged religious belief?

Primary Focus Objectives

✓ Describe the theories of Nicholas Copernicus and Galileo. (RI.5.2)
✓ Explain why religious leaders did not accept the ideas of Copernicus and Galileo. (RI.5.2)
✓ Understand the meaning of the following domain-specific vocabulary: Easter, theorize, axis, pendulum, and pulse. (RI.5.4)

What Teachers Need to Know

For background information, download the CKHG Online Resource “About Copernicus and Galileo”:

www.coreknowledge.org/ckhg-online-resources

Materials Needed

Activity Pages

• Display and individual student copies of World Map (AP 1.1)
• Globe and flashlight
• Use this link to download the CKHG Online Resources for this unit, where the specific link for an image of a pendulum clock may be found:
  www.coreknowledge.org/ckhg-online-resources
• Sufficient copies of Galileo’s Trial (AP 4.1)

Core Vocabulary (Student Reader page numbers listed below)

Easter, n. an important Christian holiday celebrating Jesus Christ’s rising from the dead (126)
    Example: Christians celebrate Easter every spring.

theorize, v. to come up with an idea explaining some complex event or thought (127)
    Example: Columbus theorized that it would be possible to reach Asia by sailing west.
    Variation(s): theory, theories, theorized

axis, n. an imaginary straight line around which a spinning object rotates (128)
    Example: Earth rotates on its axis once every twenty-four hours.
pendulum, n. something hung from a fixed point that swings back and forth as a result of gravity (129)

Example: The pendulum in the clock moved back and forth keeping time.
Variation(s): pendulums

pulse, n. a throbbing feeling caused by the movement of blood in the arteries of the body (129)

Example: When you go to the doctor, she may measure your pulse by putting her fingers on your wrist.

THE CORE LESSON 35 MIN

Introduce “A Revolution in Science” 5 MIN

Ask students to reflect on their science studies by answering the following questions: What object is the center of our solar system? (the sun) How do we know? That is, is this a belief or is it a fact? How do we know? (It is a fact. Astronomers and scientists have proven that the planets revolve around the sun.) Tell students that, for a long time, people did not know that the sun was the center of the solar system. In this chapter, students will read about early beliefs regarding the organization of the universe of the universe and how new discoveries changed these beliefs. Students will also learn that these new discoveries were not easily accepted—especially by religious leaders. Call attention to the Big Question, and encourage students to look for ways that the new scientific discoveries challenged religious beliefs.

Guided Reading Supports for “A Revolution in Science” 30 MIN

When you or a student reads aloud, always prompt students to follow along. By following along, students may acquire a greater understanding of the content. Remember to provide discussion opportunities.

“Changing Scientific Ideas,” Pages 124–125

Scaffold understanding as follows:

Read aloud “Changing Scientific Ideas” on pages 124–125, calling attention to the illustration and caption on page 125.

After you read the text, ask the following questions:

LITERAL—What other ideas besides religious ones were changing during the time of the Reformation?

» Scientific ideas about Earth, the heavens, and the human body were also changing.
CHAPTER 4 | A REVOLUTION IN SCIENCE

**LITERAL**—What invention helped spread new scientific ideas?

» Gutenberg’s printing press helped spread new scientific ideas.

**INFERENTIAL**—How did the printing press help spread new scientific ideas?

» Possible responses: The printing press made it easier and more affordable for scientists to publish their discoveries and ideas, and for people to read about these discoveries and ideas.

**THE POLISH ASTRONOMER**

In 1473, Nicholas Copernicus was born to a leading Polish merchant family. Young Nicholas received an excellent education. He studied at the University of Krakow, where he became interested in mathematics and astronomy. Copernicus mastered almost all the learning of his day. He was interested in mathematics and astronomy and held a priest position in the Church. He was a priest who studied mathematics and astronomy.

The Church was very interested in astronomy at the time. A Bishop, a priest in the Church, realized that the calendar—a system used to determine the date of a major holiday—was inaccurate. Christians were required to determine more accurately the length of the year to calculate Easter, a very important Christian holiday celebrating Jesus Christ’s rising from the dead.

These concerns didn’t stop Copernicus. He concluded that Earth could not be the center of God’s creation. He said that God had made the sun stand still, which implies the sun moved. Some of Copernicus’s concerns were related to religion. The Bible says that Earth is the center of God’s creation.

**Scaffold understanding as follows:**

**LITERAL**—Who was Nicolas Copernicus?

» He was a priest who studied mathematics and astronomy.

**CHALLENGE**—In what ways did the view that the sun, not Earth, was at the center of a system within a larger universe, appear to conflict with certain religious ideas?

» The idea of a stationary sun goes against words in the Bible about how God had once made the sun stand still, which implies the sun moved. Also, the idea of the sun being the object around which Earth moves challenges the biblical idea of Earth being the center of God’s creation.

**Ask volunteers to read aloud the first three paragraphs of “The Polish Astronomer” on page 126. Review the meaning of the word **Easter** when it is encountered.**

**SUPPORT**—Display World Map (AP 1.1) and guide students in locating Poland on their own copies.

**Ask volunteers to read aloud the remaining paragraphs of “The Polish Astronomer” on pages 127–128. Review the meaning of the word **theorize** when it is encountered.**

**SUPPORT**—After the second paragraph on page 127 is read aloud, pause to review and ask students to summarize Ptolemy’s view of the solar system as one in which the sun, moon, planets, and stars circle Earth. It may be helpful to draw a quick sketch on the board with Earth at the center and all other heavenly bodies circling it. Likewise, use a sketch to review the other theories that Copernicus began to study in which the sun was the center of a system within a larger universe. Call attention to the illustration and caption on page 128.

**After volunteers finish reading the text, ask the following questions:**

**LITERAL**—What did Copernicus’s ideas imply? What did they mean for the Church’s view of God’s creation?

» They implied that Earth was not the center of God’s creation. They also meant that the Church’s view of God’s creation was challenged.

**CHALLENGE**—In what ways did the Church respond to Copernicus’s ideas? What arguments did the Church present in response to Copernicus’s theories?

» The Church held that Copernicus’s ideas were heretical. They argued that Copernicus’s ideas were not supported by the Bible and that the Church’s view of God’s creation was still intact.

**INFERENTIAL**—What did Copernicus’s ideas mean for the scientific community?

» Copernicus’s ideas meant that the scientific community had to come up with new ways to explain the movements of the sun, moon, and planets. They also had to come up with new ways to explain how the heavens appeared to rotate around Earth.

**SUPPORT**—After the last paragraph on page 128 is read aloud, pause to review and ask students to summarize how Copernicus’s ideas challenged the common understanding of the universe.

» Possible responses: Copernicus’s ideas challenged the common understanding of the universe by suggesting that Earth moved around the sun. This meant that the sun, not Earth, was the center of a system within a larger universe. Call attention to the illustration and caption on page 128.

**Ask volunteers to read aloud the remaining paragraphs of “The Polish Astronomer” on pages 127–128. Review the meaning of the word **theorize** when it is encountered.**

**SUPPORT**—After the second paragraph on page 127 is read aloud, pause to review and ask students to summarize Ptolemy’s view of the solar system as one in which the sun, moon, planets, and stars circle Earth. It may be helpful to draw a quick sketch on the board with Earth at the center and all other heavenly bodies circling it. Likewise, use a sketch to review the other theories that Copernicus began to study in which the sun was the center of a system within a larger universe. Call attention to the illustration and caption on page 128.
EVALUATIVE—How did the invention of the printing press help Copernicus in his studies?

» Because of the printing press, Copernicus was more easily able to get and read books related to astronomy.

“The Observations of Copernicus,” Pages 128–129

Scaffold understanding as follows:

Read aloud “The Observations of Copernicus” on pages 128–129.

CORE VOCABULARY—Review with students the meaning of the word *axis*. If you have a globe in your classroom and a flashlight, you can model how Earth revolves around the sun and rotates on its axis. Have a student stand still in the center of the room holding a lighted flashlight. Explain that this student represents the sun. Tell students that you will represent Earth using the globe. Demonstrate the rotation of Earth on its axis by spinning the globe. At the same time, demonstrate the revolution of Earth around the sun by walking slowly around the student holding the flashlight. Tell students that it takes twenty-four hours—one day—for Earth to complete one rotation on its axis and about 365 days—one year—to circle the sun.

SUPPORT—Review and discuss the drawing of Copernicus’s theory on page 128.

After you read the text, ask the following questions:

LITERAL—What did Copernicus conclude about Earth?

» He concluded that Earth rotates on its axis and revolves around the sun.

LITERAL—What did else Copernicus conclude based on his observations?

» He concluded that the sun is the center of the solar system and that the solar system exists within a larger universe.

EVALUATIVE—Which detail in the text suggests that Copernicus may have been concerned about possible reactions to his observations and view of the solar system?

» He did not immediately publish his conclusions and waited until he was given permission by the Church to publish his findings.

CHALLENGE—Why might some people have had concerns about the publication of Copernicus’s findings?

» Copernicus’s findings challenged long held beliefs about the universe. By stating that Earth was not at the center of the universe, as previously believed, it may have seemed to diminish the importance of Earth.
**Scaffold understanding as follows:**

**Ask volunteers to read aloud the first two paragraphs of “The Italian Scientist” on pages 129–130.**

**SUPPORT**—Display World Map (AP 1.1) and invite a volunteer to locate Italy. Remind students that the city of Rome, the center of the Catholic Church, is in Italy.

**CORE VOCABULARY**—After reading the second paragraph, review with students the meanings of the words *pendulum* and *pulse*. Demonstrate or show an image of how a pendulum clock works, using the image you downloaded from the Internet. Have students press two fingers against their wrists or the carotid arteries in their necks to feel their pulses.

**Have students read the rest of “The Italian Scientist” on pages 130–132 silently.**

**After students read the text, ask the following questions:**

**LITERAL**—What new invention prompted Galileo’s interest in studying astronomy? What advantage did this new invention offer Galileo?

» Galileo learned about the invention of the telescope; he built his own, more powerful telescope. As a result, he was able to see more clearly than earlier astronomers the objects, such as the sun, moon, stars, and other planets, that he was observing in the sky.

**LITERAL**—What was *The Starry Messenger*?

» *The Starry Messenger* was the book that Galileo published of observations that supported Copernicus’s claim that the planets revolved around the sun.

**LITERAL**—How did Church officials react to *The Starry Messenger*?

» They placed *The Starry Messenger* on a list of books people were not permitted to read and forbade Galileo from teaching or writing anything else in support of Copernicus’s view.

**EVALUATIVE**—Why might Church officials have decided to condemn *The Starry Messenger* and forbid Galileo from teaching or writing anything else in support of Copernicus’s view?

» The Bible says that Earth is at the center, and they believed that the Bible was accurate in all things. Also, humans on Earth seem more important if they are at the center of everything else. Finally, when people look at the sky, it appears as if the sun and moon revolve around Earth. Copernicus and Galileo seemed to be telling people not to believe the Bible or their own eyes.
**LITERAL**—How did Galileo react to the Church officials’ decision?

» He agreed to obey their decision but continued to work in secret until he published new writings in defense of Copernican theory.

**“The Church Condemns Galileo,” Pages 132–133**

**Scaffold understanding as follows:**

**Read aloud “The Church Condemns Galileo” on pages 132–133.**

**SUPPORT**—Remind students of the word *recant*, which they learned in Chapter 2. Remind them that it means to publicly take back something you have said or written. Galileo obeyed the Church and recanted his statement that the sun, not Earth, was the center of the universe.

**After you read the text, ask the following questions:**

**LITERAL**—How did Church leaders respond to Galileo’s publication of the *Dialogue*?

» Church leaders ordered Galileo to recant his belief in the teachings of Copernicus. He was also put under house arrest for the rest of his life.

**LITERAL**—What happened to the ideas of Copernicus and Galileo after Galileo’s death?

» Other scientists continued their work, and eventually, their ideas became widely accepted.

**Timeline**

- Show students the three Chapter 4 Timeline Image Cards. Read and discuss the captions, making particular note of any dates.
- Review and discuss the Big Question: “How might scientific discovery have challenged religious belief?”
- Post the image of Copernicus’s drawing to the Timeline under the date referencing the 1500s. Post the two images of Galileo to the Timeline under the date referencing the 1600s. (The image of Galileo and his telescope should be to the left of the one of Galileo on trial.) Refer to the illustration in the Unit 5 Introduction for guidance on the placement of each image card to the Timeline.
Ask students to:

- Write a short answer to the Big Question: “How might scientific discovery have challenged religious belief?”
  
  » Key points students should cite include: Scientific discoveries that contradicted Church teachings or the content of the Bible might have challenged religious belief. Students can cite examples from Copernicus’s and Galileo’s discoveries related to Earth revolving around the sun.

- Choose one of the Core Vocabulary words (Easter, theorize, axis, pendulum, or pulse), and write a sentence using the word.

To wrap up the lesson, ask several students to share their responses.

Additional Activities

Galileo’s Trial (SL.5.1, SL.5.1.B, SL.5.4, SL.5.6) 45 MIN

Materials Needed: Sufficient copies of Galileo’s Trial (AP 4.1)

Divide the class into two groups. Explain that today you will role-play Galileo’s trial in front of Church officials. Assign one group to defend Galileo’s position and the other to promote the Church’s position.

Distribute Galileo’s Trial (AP 4.1). Have students write whether they are playing Galileo or Church officials. Read through the directions and answer any questions. Allow students twenty minutes to prepare for the debate. (Explain to students that the questions included in Part 2 of Galileo’s Trial will be used after the trial to discuss the strengths and weaknesses of each side’s argument and response.)

Rearrange the classroom so that the two groups face each other. The debate should be structured as follows:

- Galileo’s group has three minutes to present its argument.
- Church officials’ group has three minutes to present its argument.
- Galileo’s group has two minutes to respond.
- Church officials’ group has two minutes to respond.
After the trial, lead a conversation with the entire class in reviewing each side's argument and response, and evaluating its strengths and weaknesses using the following questions from Part 2 of Galileo’s Trial (AP 4.1):

1. What were the strengths of Galileo's group’s argument?
2. What were the weaknesses of Galileo's group’s argument?
3. What were the strengths of the argument by the Church officials’ group?
4. What were the weaknesses of the argument by the Church officials’ group?
5. Which group was more convincing? Why?
CHAPTER 5

Reform Within the Church

The Big Question: What were the outcomes of the Counter-Reformation?

Primary Focus Objectives

✓ Describe the causes and effects of the Catholic Church’s attempt to reform itself. (RI.5.2)

✓ Explain how Ignatius of Loyola and the Jesuits, the Council of Trent, and the Index of Forbidden Books contributed to the Counter-Reformation. (RI.5.1)

✓ Understand the meaning of the following domain-specific vocabulary: shrine, heresy, convert, Inquisition, and superstition, and the phrase “grassroots movement.” (RI.5.4)

What Teachers Need to Know

For background information, download the CKHG Online Resource “About the Counter Reformation”:

www.coreknowledge.org/ckhg-online-resources

Materials Needed:

Activity Page

• Display and individual student copies of World Map (AP 1.1)

Core Vocabulary (Student Reader page numbers listed below)

“grassroots movement,” (phrase) a reform movement beginning with and coming from ordinary people (136)

Example: A grassroots movement by students led the cafeteria to change its menu.

shrine, n. a place considered holy because it is associated with a holy person or event (137)

Example: Jesus’s tomb is a shrine located in a church in the city of Jerusalem.

Variation(s): shrines

heresy, n. ideas that go against the main teachings of a religion (138)

Example: Individuals accused by the Church of heresy were punished.

Variation(s): heretic, heretical
convert, v. to change from one belief or religion to another (139)
   Example: The Catholic Church reformed itself because its leaders did not want anyone else to convert to Protestantism.
   Variation(s): converts, converting, converted, conversion

Inquisition, n. a court of the Catholic Church that sought to discover and punish anyone who believed or practiced things that were against Catholic teachings (140)
   Example: The Inquisition punished printers who printed forbidden books.

superstition, n. a false belief in the power of magic, luck, or unseen forces (142)
   Example: Knocking on wood is a superstition meant to stop bad things from happening.
   Variation(s): superstitions

THE CORE LESSON 35 MIN

Introduce “Reform Within the Church” 5 MIN

Ask students to review and summarize what they have learned in the earlier chapters about the Protestant Reformation, as well as the intentions and work of Martin Luther, Ulrich Zwingli, and John Calvin. Make sure students highlight that Luther in particular worked at first within the Catholic Church, hoping to reform it, but when he realized he could not accomplish the reforms, he started a new church. Calvin also started a new church, with slightly different beliefs from Luther, within the Protestant movement.

Read the title of this chapter, “Reform Within the Church,” asking students what they think the chapter may be about based on the title. (Students should recognize that this chapter will likely be about efforts that the Catholic Church made to change or reform itself.)

Ask students why the Catholic Church would want to reform itself? (Students should note that Catholics believed that Protestant teachings were a threat to the well-being of all people and the Catholic Church. They believed that people following the Protestant reformers would not achieve salvation. The Catholic Church wanted to reform itself because it did not want people to leave the Catholic faith.) Which issues do you think the Church will attempt to reform? (Students are likely to mention the practice of granting indulgences in return for money and the clergy’s excessive interest in worldly wealth and pleasures.) Have students read this chapter to find out whether their predictions are accurate. Call attention to the Big Question, and point out that the effort to bring about change within the Catholic Church was called the Counter-Reformation. Encourage students as they read to look for outcomes of the Counter-Reformation.
Guided Reading Supports for “Reform Within the Church”  

When you or a student reads aloud, **always** prompt students to follow along. By following along, students may acquire a greater understanding of the content. Remember to provide discussion opportunities.

**“Reform Within the Catholic Church,” Pages 134–136**

**Scaffold understanding as follows:**

 Preview the meaning of the phrase “grassroots movement.” Have students quietly read “Reform Within the Catholic Church” on pages 134–136 to themselves, referring to the vocabulary box as needed.

**SUPPORT**—Display World Map (AP 1.1) and have students locate Spain on their own copies. Ask students to recall from their study of the Age of Exploration the name of the peninsula on which Spain is located. *(the Iberian Peninsula)* Also guide students in locating Italy.

After students read the text aloud, ask the following question:

**LITERAL**—Why did the Church in Spain start a university?

» Church leaders were concerned that priests were not educated enough to perform their duties properly.
Scaffold understanding as follows:

Ask volunteers to read aloud the first two paragraphs of “The Spanish Priest” on page 137.

**SUPPORT**—Remind students that Ignatius lived less than a century after the invention of the printing press. Although there were many more books than before the invention of the printing press, there were still places that did not have many books.

Ask volunteers to read aloud the rest of “The Spanish Priest” on pages 137–139, reviewing the meaning of the word *shrine* when it is encountered.

After volunteers read the text, ask the following questions:

**LITERAL**—Who was Ignatius of Loyola?

» He was a Spanish knight who became a priest.

**LITERAL**—What group did Ignatius and his friends organize?

» They organized the Society of Jesus, or the Jesuits.

**LITERAL**—What was the purpose of the Society of Jesus?

» Its purpose was to serve the pope in whatever way he commanded.

**CHALLENGE**—How were Ignatius of Loyola and Martin Luther similar?

» Both men were priests who passed through a religious crisis and transformation, leading them to each have strong religious beliefs that they shared with others. Both were also accused of heresy.

Scaffold understanding as follows:

**CORE VOCABULARY**—Before students read the section, point out the word *convert* on page 139. Review the meaning of the word *convert*, making a connection with the word *conversion*, which students encountered in Chapter 3.

Ask students to read “The Jesuits” on pages 139–140 silently.

**LITERAL**—What religious work did the Jesuits undertake?

» They cared for the needy, educated the young, helped to convert people to Catholicism, and also helped to fight against heresy.
The Council of Trent sought to examine the Church's teachings and practices. It was the first time since the Inquisition had ended that Church leaders met to reevaluate the Church's teachings and practices. The council hoped to root out heresy. It also wanted to standardize Church services and clarify the beliefs and practices of the Catholic Church.

After volunteers read the text, ask the following questions:

**LITERAL**—What was the purpose of the Council of Trent?

- Its purpose was to reform the Catholic Church and to find and get rid of heresy. The Council also hoped to reunite the Protestants with the Church.

**LITERAL**—How did the printing press help the Catholic Church?

- The Church was able to use the printing press to spread writings defending its teachings. The Church could also standardize Church practices by printing common texts for use across Europe.

**EVALUATIVE**—How were the Jesuits similar to the military?

- Members were subject to strict discipline. Their leader was called general, and he was obeyed without question.

**Scaffold understanding as follows:**

Ask students to quietly read “Forbidden Books” on pages 142–143 to themselves.

**SUPPORT**—Remind students that the Index of Forbidden Books was created after Copernicus published his works. However, it existed when Galileo published his observations of the movements of the planets. This contributed to the stronger response to Galileo’s publications than to Copernicus’s.
After students read the text, ask the following questions:

**INFERENTIAL**—Why do you think the Council of Trent wanted to control translations of the Bible into local languages?

» The Council ruled that only the official Church had the right to interpret scripture. If people were reading the Bible in an “unauthorized” version, they might be tempted to come up with their own interpretations of it, which might oppose the Church’s official teachings.

**EVALUATIVE**—How did the Council of Trent help the Catholic Church survive the Protestant Reformation?

» It ended serious abuses within the Church. It established a standard set of rules and practices throughout the Church. It confirmed the Church’s teachings and made sure priests and teachers were educated accordingly.

**Timeline**

- Show students the Chapter 5 Timeline Image Card. Read and discuss the caption, making particular note of any dates.
- Review and discuss the Big Question: “What were the outcomes of the Counter-Reformation?”
- Post the image of the Founding of the Jesuits to the Timeline under the date referencing the 1500s; refer to the illustration in the Unit 5 Introduction for guidance on the placement of each image card to the Timeline.

**Check for Understanding 10 min**

Ask students to:

- Write a short answer to the Big Question: “What were the outcomes of the Counter-Reformation?”
  » Key points students should cite include: the creation of new monastic groups, a new focus on education, the formation of the Inquisition, and reform within the Catholic Church.

- Choose one of the Core Vocabulary words (*shrine, heresy, convert, Inquisition, or superstition*) or the phrase “grassroots movement,” and write a sentence using the word or phrase.

To wrap up the lesson, ask several students to share their responses.
Additional Activities

**Domain Vocabulary: Chapters 4–5 (RI.5.4, L.5.6)**  
**Materials Needed:** Sufficient copies of Domain Vocabulary: Chapters 4–5 (AP 5.1)

Distribute Domain Vocabulary: Chapters 4–5 (AP 5.1), and direct students to match the definitions to the vocabulary terms they have learned in their reading about the Reformation. Students may also complete this activity page for homework.

**Counter-Reformation Fill-in-the-Blanks (RI.5.1)**  
**Materials Needed:** Sufficient copies of Counter-Reformation Fill-in-the-Blanks (AP 5.2)

Distribute Counter-Reformation Fill-in-the-Blanks (AP 5.2), and direct students to fill in the blanks using what they have learned in their reading about the Counter-Reformation. Students may also complete this activity page for homework.
Teacher Resources

Unit Assessment: The Reformation 197

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• Performance Task Activity: The Reformation 203
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• Comparing the Influences of Communication Technology (AP 1.2) 206
• Martin Luther: True or False? (AP 2.1) 208
• Domain Vocabulary: Chapters 1–3 (AP 3.1) 209
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• Counter-Reformation Fill-in-the-Blanks (AP 5.2) 213

Answer Key: The Reformation 214
Unit Assessment: The Reformation

A. Circle the letter of the best answer.

1. Gutenberg is known for which development in Europe?
   a) movable type
   b) the telescope
   c) the tower of Pisa
   d) the pendulum

2. What was the first and most famous book Gutenberg printed?
   a) the Bible
   b) a sermon
   c) a biography
   d) a novel

3. In Luther’s time, what were indulgences?
   a) special prayers led by sinners on behalf of cardinals
   b) religious services that included music
   c) the removal or reduction of certain punishments for sin, linked to a particular act
   d) prayers that show regret for wrongdoing presented directly to a priest

4. According to Martin Luther, how was salvation achieved?
   a) as a result of indulgences
   b) through saying Mass
   c) by order of the pope
   d) through God’s forgiveness

5. Luther’s ideas about indulgences and other practices that he posted in Wittenberg were known as
   a) the Ninety-five Theses.
   b) the sacraments.
   c) the papal bull.
   d) the Diet of Worms.

6. What name was given to the followers of Luther and others who disagreed with Rome?
   a) Jesuits
   b) Cardinals
   c) Protestants
   d) Catholics
7. Which of the following best describes the Protestant Reformation?
   a) a widespread rejection of Christianity all across Europe
   b) a movement to reform the Church that led to the formation of new religious groups
   c) a conflict between Martin Luther and the pope over the power of the Church
   d) a revolution in the way scientists viewed Earth, the sun, and astronomy

8. On which of the following ideas did Zwingli and Luther agree?
   a) Only the pope should interpret the word of God.
   b) There was no place for music in church services.
   c) The Bible was the source for all teaching about the word of God.
   d) Earth revolved around the sun.

9. According to John Calvin, what is predestination?
   a) Only those chosen by God would be saved.
   b) Only people who prayed every day would be saved.
   c) Only people who were chosen by the clergy would be saved.
   d) Only people who did good works would be saved.

10. Ignatius of Loyola believed that
    a) people’s destinies were already chosen for them by God.
    b) the pope should be obeyed without question.
    c) the Church did not require any kind of reform.
    d) Earth revolved around the sun.

11. What was the Counter-Reformation?
    a) an attempt to destroy the new churches emerging from the Protestant Reformation
    b) the response of people such as Zwingli and Calvin to the teachings of Luther
    c) a movement within the Catholic Church to reform itself
    d) a court established within the Catholic Church to identify and punish heretics

12. What was the purpose of the Council of Trent?
    a) to appoint a new pope
    b) to spread Protestant ideas
    c) to examine and clarify the beliefs of the Catholic Church
    d) to translate the Bible into foreign languages

13. The Council of Trent made a decision to
    a) allow unrestricted translations of the Bible.
    b) condemn the scientific ideas of Copernicus and Galileo.
    c) correct some of the abuses associated with indulgences.
    d) end the practice of forbidding Catholics to read certain books.
14. The ancient Greek philosopher Ptolemy believed which of the following?
   a) Earth revolved around the sun.
   b) All the planets and stars were fixed in one place in the heavens.
   c) The descriptions of the sun and Earth in the Bible were accurate.
   d) The sun and other planets revolved around the Earth.

15. According to Copernicus, what was the center of the planetary system?
   a) the sun
   b) human beings
   c) Earth
   d) the moon

16. A visit to a church in Pisa led Galileo to conduct experiments with
   a) printing.
   b) steam engines.
   c) electricity.
   d) pendulums.

17. Why did the Church forbid Galileo to write or teach about his findings supporting Copernicus and his views of the solar system?
   a) Galileo wrote and taught in Latin, the official language of the Church.
   b) The Church decided that Copernicus’s ideas were at odds with Church teaching.
   c) The Church believed Galileo’s ideas had led to the Protestant Reformation.
   d) Galileo was working with Protestant leaders to weaken the Church.

18. Who did not meet resistance from religious leaders for his work?
   a) Galileo
   b) John Calvin
   c) Johannes Gutenberg
   d) Martin Luther
B. Match the vocabulary terms with their definitions.

<table>
<thead>
<tr>
<th>Terms</th>
<th>Definitions</th>
</tr>
</thead>
<tbody>
<tr>
<td>19. _____ thesis</td>
<td>a) to admit to having done something wrong</td>
</tr>
<tr>
<td>20. _____ convert</td>
<td>b) an idea or opinion</td>
</tr>
<tr>
<td>21. _____ recant</td>
<td>c) religious writings; the Bible</td>
</tr>
<tr>
<td>22. _____ confess</td>
<td>d) ideas that go against the main teachings of a religion</td>
</tr>
<tr>
<td>23. _____ heresy</td>
<td>e) to come up with an idea explaining some complex event or thought</td>
</tr>
<tr>
<td>24. _____ astronomer</td>
<td>f) a scientist who studies the stars, the planets, and other features of outer space</td>
</tr>
<tr>
<td>25. _____ theorize</td>
<td>g) to change from one belief or religion to another</td>
</tr>
<tr>
<td>26. _____ scripture</td>
<td>h) to publicly take back something you have said or written</td>
</tr>
</tbody>
</table>
Performance Task: The Reformation

Teacher Directions: Most of the events of the Reformation were possible because of the invention of the printing press. This innovation allowed thinkers to spread their ideas across Europe and allowed them to read others’ ideas.

Ask students to write a brief essay that supports the idea that the printing press was central to the events of the Reformation. Encourage students to use their Student Reader to take notes and organize their thoughts on the Notes Table provided.

A sample table, completed with possible notes, is provided below to serve as a reference for teachers, should some prompting or scaffolding be needed to help students get started. Individual students are not expected to provide a comparable finished table. Their goal is to provide three to five specific examples of the influence of the printing press to use as the basis of their essay.

<table>
<thead>
<tr>
<th>Topic</th>
<th>Evidence supporting the claim that the printing press was central to the events of the Reformation</th>
</tr>
</thead>
</table>
| Protestant Reformation     | Luther, Calvin, and Zwingli printed books and pamphlets sharing their ideas on religion and their criticisms of the Church.  
                             | Calvin was able to read the writings of other reformers, which had been printed and spread throughout Europe.  
                             | Luther translated the Bible into German. Printed copies made it easier for people to read the Bible themselves. |
| Scientific Revolution      | Copernicus printed a book with his theories on the movements of the planets.                     
                             | Galileo read Copernicus’s book.                                                                  |
                             | Galileo printed two books with his ideas on the movements of the planets. Because his ideas were printed, the Church was aware of them and punished him for them. |
| Counter-Reformation         | The Church used the printing press to create materials for Mass that helped spread the Church’s teachings. |
                             | Ignatius of Loyola was able to print his book and gain followers to his order.                    |
Performance Task Scoring Rubric

**Note:** Students should be evaluated on the basis of their essays using the rubric.

Students should not be evaluated on the completion of the Notes Table, which is intended to be a support for students as they first think about their written responses.

<table>
<thead>
<tr>
<th>Grade Level</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Above Average</strong></td>
<td>Response is accurate, detailed, and persuasive. The references clearly show how the printing press facilitated the events of the Reformation. The writing is clearly articulated and focused, and demonstrates strong understanding of the subjects discussed; a few minor errors may be present.</td>
</tr>
<tr>
<td><strong>Average</strong></td>
<td>Response is mostly accurate and somewhat detailed. The references show how the printing press facilitated the events of the Reformation. The writing is focused and demonstrates control of conventions; some minor errors may be present.</td>
</tr>
<tr>
<td><strong>Adequate</strong></td>
<td>Response is mostly accurate but lacks detail. The essay helps show how the printing press facilitated the events of the Reformation but references few details from the text. The writing may exhibit issues with organization, focus, and/or control of standard English grammar.</td>
</tr>
<tr>
<td><strong>Inadequate</strong></td>
<td>Response is incomplete and demonstrates a minimal understanding of the content in the unit. The student demonstrates incomplete or inaccurate background knowledge of historical events. The writing may exhibit major issues with organization, focus, and/or control of standard English grammar.</td>
</tr>
</tbody>
</table>
Performance Task Activity: The Reformation

How did the printing press influence the events of the Reformation? Give specific examples of how the printing press spread the ideas of the Protestant Reformation, the Scientific Revolution, and the Counter-Reformation across Europe.

Use the table on the next page to take notes and organize your thoughts. You may refer to the chapters in The Reformation.
The Reformation Performance Task Notes Table

Use the table below to help organize your thoughts as you refer to the Reader. You do not need to complete the entire table to write your essay, but you should try to have three to five specific examples of the influence of the printing press on the Reformation.

<table>
<thead>
<tr>
<th>Topic</th>
<th>Evidence supporting the claim that the printing press was central to the events of the Reformation</th>
</tr>
</thead>
<tbody>
<tr>
<td>Protestant Reformation</td>
<td>- Luther, Calvin, and Zwingli printed books and pamphlets sharing their ideas on religion and their criticisms of the Church.</td>
</tr>
<tr>
<td>Scientific Revolution</td>
<td></td>
</tr>
<tr>
<td>Counter-Reformation</td>
<td></td>
</tr>
</tbody>
</table>
Activity Page 1.2

Comparing the Influences of Communication Technology

Part 1:

How did Gutenberg’s invention change the world and the spread of knowledge?

Part 2:

How did _____________ change the world and the spread of knowledge?

Circle the invention from the 1900s that your group is focusing on.

telephone    television    Internet
Activity Page 1.2 Continued

Use with Chapter 1

Part 3:

Use this Venn diagram to compare the influence of the printing press and your invention from the 1900s.
Activity Page 2.1

Martin Luther: True or False?

Write True or False on the line next to each statement about Martin Luther below.

1. After his trial when he was declared an outlaw, Luther went into hiding.
2. Luther believed that priests could forgive sins if people were truly sorry.
3. During a trip to Rome while he was a student, Luther was upset by the behavior of the Catholic clergy.
4. Luther was an outstanding university student and teacher.
5. Luther’s studies of the Bible convinced him that God’s forgiveness could be purchased from priests as indulgences.
6. Luther summarized his ideas about indulgences on a notice that he tacked onto the door of Wittenberg’s Castle Church.
7. Luther was easily discouraged and stopped criticizing the practices of the Catholic Church with which he disagreed.
8. The pope issued a papal bull that supported Luther’s writings.
9. While he was in hiding, Luther translated the New Testament of the Bible from Greek into German.
10. The printing press helped Luther to widely spread his ideas in the books and pamphlets he wrote.
Activity Page 3.1

Domain Vocabulary: Chapters 1–3

Use the words in the word bank to complete the crossword puzzle.

<table>
<thead>
<tr>
<th>astronomer</th>
<th>confess</th>
<th>heir</th>
<th>heretic</th>
<th>ordain</th>
<th>pastor</th>
</tr>
</thead>
<tbody>
<tr>
<td>recant</td>
<td>salvation</td>
<td>scripture</td>
<td>sermon</td>
<td>thesis</td>
<td></td>
</tr>
</tbody>
</table>

**Across**

1. an idea or opinion
7. a scientist who studies the stars, the planets, and other features of outer space
8. the person who will become king or queen after the current king or queen dies or steps down
9. a Christian leader in charge of a church
10. being saved from the effects of sin

**Down**

2. religious writings or the Bible
3. to publicly take back something you have said or written
4. a speech on a religious topic given by a religious leader
5. to officially make a person a religious leader
6. to admit having done something wrong
8. a person who does not accept or follow the ideas of a particular religion
Activity Page 4.1

Galileo’s Trial

Part 1: Planning

1. My group is ____________________________________________

2. What arguments does your group plan to make?

3. What arguments will the other side likely make? How can you respond to those arguments?

<table>
<thead>
<tr>
<th>The Other Side’s Arguments</th>
<th>Our Response</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
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</tbody>
</table>

Part 2: Reflection After the Arguments

1. What were the strengths of Galileo’s group’s argument?

2. What were the weaknesses of Galileo’s group’s argument?

3. What were the strengths of the argument by the Church officials’ group?

4. What were the weaknesses of the argument by the Church officials’ group?

5. Which group was more convincing? Why?

6. In history, which group won at Galileo’s trial? Why did it win?
Activity Page 5.1

Domain Vocabulary: Chapters 4–5

For each word, write the letter of the definition.

1. _______ superstition       a) a system of religious beliefs
2. _______ pilgrimage         b) a person who copies written text by hand in an artistic way
3. _______ pendulum           c) high-ranking religious leader in the Catholic Church responsible for electing the pope
4. _______ cardinal           d) a journey taken for a religious purpose
5. _______ heresy             e) to come up with an idea explaining a complex event or thought
6. _______ theology           f) something hung from a fixed point that swings back and forth as a result of gravity
7. _______ convert            g) a place considered holy because it is associated with a holy person or event
8. _______ shrine             h) ideas that go against the main teachings of a religion
9. _______ theorize           i) to change from one belief or religion to another
10. _______ calligrapher      j) a false belief in the power of magic, luck, or unseen forces
Counter-Reformation Fill-in-the-Blanks

Choose a word or phrase from the box to complete each sentence. Refer to Chapter 5 to help you complete the activity.

<table>
<thead>
<tr>
<th>forbidden</th>
<th>universities</th>
<th>Jesuits</th>
</tr>
</thead>
<tbody>
<tr>
<td>Inquisition</td>
<td>indulgences</td>
<td>Council of Trent</td>
</tr>
</tbody>
</table>

1. The Council of Trent published a list of ____________ books.
2. The task of the ____________ was to examine and make clear Catholic beliefs and practices.
3. The Council of Trent tried to correct some of the abuses related to ____________.
4. The ____________ sought to find and rid the Church of heresy.
5. The structure of the ____________ resembled that of the military.
6. Jesuits organized and directed many schools and ____________.
Answer Key: The Reformation

Unit Assessment


Activity Pages

Comparing the Influences of Communication Technology (AP 1.2) (page 206)

Part 1: Answers should acknowledge that the printing press allowed written material to be produced more quickly and more cheaply. Because of this, the amount of written material available increased greatly. People were able to spread their ideas by printing many copies of their books or pamphlets.

Part 2: Answers will vary but should acknowledge the ways that the innovations allowed information to be shared faster (and in new formats such as audio and visual for the television).

Martin Luther: True or False? (AP 2.1) (page 208)


Domain Vocabulary: Chapters 1–3 (AP 3.1) (page 209)

Across:
1. thesis 7. astronomer 8. heir 9. pastor 10. salvation

Down:
2. scripture 3. recant 4. sermon 5. ordain 6. confess 8. heretic

Galileo’s Trial (AP 4.1) (page 211)

Answers will vary. Arguments supporting Galileo should include his scientific discoveries confirming Copernicus’s theory as well as details on Copernicus’s theory. Arguments supporting the Church officials should include the argument that Galileo’s theories were against the Bible. The answer to question 6 is that the Church won because the Church felt threatened and was trying to protect its teachings.

Domain Vocabulary: Chapters 4–5 (AP 5.1) (page 212)

1. j 2. d 3. f 4. c 5. h 6. a 7. i 8. g 9. e 10. b

The Counter-Reformation Fill-in-the-Blanks (AP 5.2) (page 213)

# England in the Golden Age

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INTRODUCTION

UNIT 6

Introduction

About This Unit

The Big Idea

The 1500s and 1600s were a time of English expansion abroad and consolidation of Parliamentary power at home.

This period of English history was full of conflicts. Conflicts about religion highlighted an even more basic conflict between Parliament and the king. These tensions resulted in a civil war, which then led to the execution of the king.

When the Catholic James II came to the throne, he was deposed and driven out of the country. Parliament chose new, solidly Protestant rulers and required their allegiance to a new Bill of Rights and the laws of Parliament before it would allow them to be crowned. After the Glorious Revolution, kings had less power, and Parliament had more. Great Britain was well on its way to becoming a constitutional monarchy.
What Students Should Already Know

Students in Core Knowledge schools should already be familiar with:

Grade 1

• English settlers
  - Story of the Lost Colony: Sir Walter Raleigh, Virginia Dare
  - Virginia: Jamestown, Captain John Smith, Pocahontas and Powhatan
  - Slavery, plantations in Southern colonies
  - Massachusetts: Pilgrims, Mayflower, Thanksgiving Day, Massachusetts Bay Colony, the Puritans

Grade 3

• The search for the Northwest Passage
  - John Cabot, Newfoundland
  - Champlain: “New France,” Quebec
  - Henry Hudson, the Hudson River

• Geography
  - “New France” and Quebec, Canada; St. Lawrence River
  - The Great Lakes: Superior, Michigan, Huron, Erie, Ontario

• The thirteen colonies
  - Differences in climate and agriculture among the three colonial regions
  - Location of the thirteen colonies and important cities, such as Philadelphia, Boston, New York, Charleston
  - Southern colonies: Virginia (especially the story of Jamestown), Maryland, South Carolina, Georgia; the founders of these colonies, their reliance on slavery; the Middle Passage
  - New England colonies: Massachusetts (especially Pilgrims and Puritans), New Hampshire, Connecticut, Rhode Island; development of maritime economy and the influence of religion
  - Middle Atlantic colonies: New York, New Jersey, Pennsylvania, Delaware; the Dutch in New York; Penn and the Quakers in Pennsylvania

Grade 4

• England in the Middle Ages
  - Henry II: beginnings of trial by jury; murder of Thomas Becket in Canterbury Cathedral; Eleanor of Aquitaine
  - Magna Carta, King John, 1215
  - Parliament, beginning of representative government
  - The Hundred Years’ War, Joan of Arc
  - The Black Death sweeps across Europe.

Time Period Background

This timeline provides an overview of key events related to the content of this unit. Use a classroom timeline with students to help them sequence and relate events that occurred from 1517 to 1689.

1517  Martin Luther posted his Ninety-five Theses.
1534  Henry VIII of England established the Church of England.
1558  Queen Elizabeth I began her almost half-century of rule.
1577–1580  Sir Francis Drake robbed other ships’ treasures for Queen Elizabeth I.
1588  The Spanish Armada was defeated.
1588–1613  Playwright William Shakespeare wrote plays to entertain Elizabeth I and her successor.
1603  James VI of Scotland became King James I of England.
1607  A group of English colonists established Jamestown. Other English colonies in North America followed.
1625–1649  King Charles I reigned, after marrying the Catholic princess Henrietta Maria of France.
**What Students Need to Learn**

- Henry VIII and the Church of England
- Elizabeth I
- British naval dominance
  - Defeat of the Spanish Armada
  - Sir Francis Drake
  - British exploration and North American settlements
- The English Revolution
  - King Charles I, Puritans, and Parliament
  - Civil War: Cavaliers and Roundheads
  - Execution of Charles I
  - Oliver Cromwell and the Puritan regime
  - The Restoration (1660): Charles II restored to the English throne, many Puritans leave England for North America
- The “Glorious Revolution” (also called the Bloodless Revolution)
  - King James II replaced by William and Mary
  - Bill of Rights: Parliament limits the power of the monarch
At a Glance

The most important ideas in Unit 6 are:

• Henry VIII established the independence of the Church of England when he could not get his way with the Roman Catholic Church.

• Much of English history and politics during this period turns on questions regarding religion. The key debates were whether England should be Catholic or Protestant and whether the Church of England had been sufficiently reformed and purified of Catholic ideas and practices.

• The reign of Elizabeth I was a time of expansion abroad and peace and prosperity at home.

• Charles I’s need for money brought him into conflict with Parliament; this conflict deteriorated into a civil war.

• The English Civil War pitted supporters of Charles I, known as Cavaliers, against supporters of greater Parliamentary control, known as Roundheads.

• Whatever advantages Charles I had at the beginning of the Civil War, he could not overcome Oliver Cromwell’s leadership of the rebel army.

• During the late 1640s and 1650s, England was ruled as a republic, or commonwealth, with no king.

• Cromwell’s Commonwealth could not survive after his death. In 1660, Charles II was invited to take the throne in this period known as the Restoration.

• The Glorious Revolution removed James II from the English throne in favor of Mary and William of Orange from the Netherlands, who agreed to rule under the English Bill of Rights.

What Teachers Need to Know

England in the Golden Age

Background

The two centuries from 1500 to 1700 were a particularly eventful time in the history of England. The nation struggled over religion, vacillated between Catholicism and Protestantism, defeated an invasion by Spain, became a sea power, embarked on worldwide colonization, fought a civil war, executed a king, transformed itself into a republic, restored the monarchy, drove a king from the throne because of his Catholicism, and finally emerged as a parliamentary government with strong checks on the power of the monarch. An understanding of this period of English history is particularly important for Americans because American politics of the Revolutionary era were based on issues and disagreements in the mother country.
The House of Tudor

Members of the House of Tudor were a family of Welsh descent that ruled England from 1485 until 1603. The first Tudor was Henry VII, who ruled from 1485 to 1509. He was the father of Henry VIII and the grandfather of Queen Elizabeth I. Henry VII took control of the monarchy after defeating Richard III in the War of the Roses (so-named because a red rose and a white rose were the symbols of the houses of Lancaster and York, respectively). The reign of the Tudors ended when Elizabeth, who did not have any children, died in 1603.

Henry VIII and the Church of England

By the time of the Renaissance, the Roman Catholic Church was the dominant religion in Europe. The head of the Church was the pope in Rome, who for a time wielded great power in Europe and could even control heads of state. As monarchs in the 1400s and 1500s shaped nation-states from their assorted feudal domains, they saw papal power as a threat to their new sovereignty.

Henry VIII of England did not begin his monarchy expecting to overthrow the Roman Catholic Church in England. In 1521, Henry published a work attacking the errors of Martin Luther's teachings. For this, Henry was given the title “Defender of the Faith” by a grateful pope. However, Henry's personal concerns eventually led him to abandon his staunch support of the Church.

In 1509, he married Catherine of Aragon, the daughter of Ferdinand and Isabella of Spain and the widow of his older brother Arthur. All their sons died in infancy. Only a daughter, Mary, born in 1516, survived. This worried Henry VIII. He was eager to have a male heir. Although a daughter could accede to the throne, Henry's concern was that a daughter would probably get married, at which point her property would transfer to her husband's control. If that happened, England might become part of the husband's kingdom. By the late 1520s, Henry had convinced himself that they had failed to have a son because Catherine had first been married to Henry's older brother. Henry asked the pope for an annulment because of Catherine's first marriage. By this time, Henry wanted to marry Anne Boleyn, a courtier.

The pope refused to annul the marriage for political as much as ecclesiastical reasons. The pope did not want to antagonize Catherine's nephew, the Holy Roman Emperor. Not to be denied, in 1529 Henry began taking steps to have Parliament declare the church in England separate from the church directed from Rome by the pope. Henry proceeded to marry Anne Boleyn and had his marriage to Catherine annulled in 1533. Their daughter, Elizabeth, was born the same year. The following year, Henry had Parliament pass the Act of Supremacy, which made the monarch the head of the Church of England (later known as the Anglican Church).

To build support among powerful Catholics, Henry had Parliament confiscate Church lands (e.g., monasteries and nunneries) and sold the lands, most of
which were bought by members of the gentry class who wanted to own property.

In Europe at this time, people within a country were expected to practice the religion that their government approved. To do otherwise was to risk fines, imprisonment, and even death. All English subjects were expected to remain loyal to the Church of England, with Henry at its head, because the Church was the "official" or established church of the country. Henry VIII demanded that all Englishmen take an oath of allegiance to him as the head of the new church. Some people, including Sir Thomas More, the Lord Chancellor of England, remained loyal to the pope and refused to swear the oath. More was one of several executed for refusing the oath.

By 1539, Henry had launched a series of persecutions of English Catholics on the one hand and of extreme Protestants on the other. The former objected to the Church because of the break with Rome. The latter objected because they felt that Henry had not gone far enough in his break with Rome. Although Henry VIII had rejected papal authority, the Church at this point was still very similar to the Catholic Church in its doctrines, ceremonies, and hierarchy. Protestants, influenced by the ideas of John Calvin, thought Henry’s reformation had not gone nearly far enough.

In addition to initiating the English Reformation, Henry VIII is famous for his series of six wives. After Catherine of Aragon (1509–1533) and Anne Boleyn (1533–1536), came Jane Seymour (1536–1537), Anne of Cleves (1540), Catherine Howard (1540–1542), and Catherine Parr (1543–1547). A well-known rhyme describes the fate of each wife:

Divorced, beheaded, died
Divorced, beheaded, survived.

**Protestant or Catholic?**

When Henry VIII died, it was unclear whether England would ultimately become a solidly Protestant country or revert to Catholicism. Henry’s son with Jane Seymour, Edward VI, became king in 1547 when he was only nine years old. Although Henry had older children, Edward was next in line for the succession because he was a male. Edward’s chief advisers were Protestant, and during Edward’s reign, England became more solidly Protestant, introducing changes in doctrine, liturgy, and ceremonies. During Edward’s brief rule, the Book of Common Prayer (a book of prayers) and Forty-Two Articles of Religion (the official statement of the articles of belief of the Church of England) were published. However, Edward VI lived for only a few years. He died of tuberculosis in 1553. In 1553 Mary I ascended to the throne. She was the daughter of Henry VIII and his first wife, Catherine of Aragon. Mary had been raised a Catholic, and she attempted to return England to Catholicism. She dissolved the Church of England, married a Spanish (Catholic) prince, and had many Protestants executed or severely punished, earning herself the name
“Bloody Mary.” Several hundred Protestants were burned at the stake during the last years of her reign, which ended in 1558.

To learn more about specific topics in this unit, use this link to download the CKHG Online Resource “About England in the Golden Age”:

www.coreknowledge.org/ckhg-online-resources

UNIT RESOURCES

Student Component

England and the Golden Age Student Reader—six chapters

Teacher Components

England in the Golden Age Teacher Guide—six chapters. The guide includes lessons aligned to each chapter of the England in the Golden Age Student Reader, with a daily Check for Understanding and Additional Activities, such as literature connections and vocabulary practice, designed to reinforce the chapter content. A Unit Assessment, Performance Task Assessment, and Activity Pages are included in Teacher Resources, beginning on page 274.

- The Unit Assessment tests knowledge of the entire unit, using standard testing formats.
- The Performance Task Assessment requires students to apply and share the knowledge learned during the unit through either an oral or written presentation. In this unit, the presentation is written.
- The Activity Pages are designed to reinforce and extend content taught in specific chapters throughout the unit. These optional activities are intended to provide choices for teachers.

England in the Golden Age Timeline Image Cards—seventeen individual images depicting significant events and individuals related to England in the Golden Age. In addition to an image, each card contains a caption, a chapter number, and the Big Question, which outlines the focus of the chapter. You will construct a classroom Timeline with students over the course of the entire unit. The Teacher Guide will prompt you, lesson by lesson, as to which image card(s) to add to the Timeline. The Timeline will be a powerful learning tool enabling you and your students to track important themes and events as they occurred within this expansive time period.
Timeline

Some preparation will be necessary prior to starting the *England in the Golden Age* unit. You will need to identify available wall space in your classroom of approximately fifteen feet on which you can post the Timeline image cards over the course of the unit. The Timeline may be oriented either vertically or horizontally, even wrapping around corners and multiple walls, whatever works best in your classroom setting. Be creative—some teachers hang a clothesline so that the image cards can be attached with clothespins!

Create two time indicators or reference points for the Timeline. Write each of the following dates on sentence strips or large index cards:

- **1500s**
- **1600s**

Affix these time indicators to your wall space, allowing sufficient space between them to accommodate the actual number of image cards that you will be adding to each time period as per the following diagram:

```
Chapter 1 1 1 2 2 1 3 3 3 4 4 4 5 5 6 6
```

You will want to post all the time indicators on the wall at the outset before you place any image cards on the Timeline.
Time to Talk About Time

Before you use the Timeline, discuss with students the concept of time and how it is recorded. Here are several discussion points that you might use to promote discussion. This discussion will allow students to explore the concept of time.

1. What is time?
2. How do we measure time?
3. How do we record time?
4. How does nature show the passing of time? (Encourage students to think about days, months, and seasons.)
5. What is a specific date?
6. What is a time period?
7. What is the difference between a specific date and a time period?
8. What does CE mean?
9. What is a timeline?

Using the Teacher Guide

Pacing Guide

The *England in the Golden Age* unit is one of thirteen history and geography units in the Grade 5 Core Knowledge Curriculum Series™. A total of nine days have been allocated to the *England in the Golden Age* unit. We recommend that you do not exceed this number of instructional days to ensure that you have sufficient instructional time to complete all Grade 5 units.

At the end of this Introduction, you will find a Sample Pacing Guide that provides guidance as to how you might select and use the various resources in this unit during the allotted time. However, there are many options and ways that you may choose to individualize this unit for your students, based on their interests and needs. So, we have also provided you with a blank Pacing Guide that you may use to reflect the activity choices and pacing for your class. If you plan to create a customized pacing guide for your class, we strongly recommend that you preview this entire unit and create your pacing guide before teaching the first chapter.

Reading Aloud

In each chapter, the teacher or a student volunteer will read various sections of the text aloud. When you or a student reads aloud, always prompt students to follow along. By following along in this way, students become more focused on the text and may acquire a greater understanding of the content.
**Turn and Talk**

In the Guided Reading Supports section of each chapter, provide students with opportunities to discuss the questions in pairs or groups. Discussion opportunities will allow students to more fully engage with the content and will bring “to life” the themes or topics being discussed.

**Big Questions**

At the beginning of each Teacher Guide chapter, you will find a Big Question, also found at the beginning of each Student Reader chapter. The Big Questions are provided to help establish the bigger concepts and to provide a general overview of the chapter. The Big Questions, by chapter, are:

<table>
<thead>
<tr>
<th>Chapter</th>
<th>Big Question</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>How did Queen Elizabeth I manage the conflicts between the Catholics and the Protestants?</td>
</tr>
<tr>
<td>2</td>
<td>Why might the Catholics in England have chosen to be loyal to their Protestant queen, rather than support King Philip of Spain?</td>
</tr>
<tr>
<td>3</td>
<td>Why did Parliament distrust Charles I and his wife Henrietta?</td>
</tr>
<tr>
<td>4</td>
<td>Why might Oliver Cromwell have once earned the reputation of being a dictator?</td>
</tr>
<tr>
<td>5</td>
<td>Why did many people not want James II to be king?</td>
</tr>
<tr>
<td>6</td>
<td>Why was a foreign ruler invited to invade England?</td>
</tr>
</tbody>
</table>

**Core Vocabulary**

Domain-specific vocabulary, phrases, and idioms highlighted in each chapter of the Student Reader are listed at the beginning of each Teacher Guide chapter in the order in which they appear in the Student Reader. Student Reader page numbers are also provided. The vocabulary, by chapter, are:

<table>
<thead>
<tr>
<th>Chapter</th>
<th>Core Vocabulary</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>coronation, annul, persecute, ritual, custody, English Parliament, aristocrat, pageant</td>
</tr>
<tr>
<td>2</td>
<td>galleon, nobleman, ambassador, dub, resin, current</td>
</tr>
<tr>
<td>3</td>
<td>“divine right of kings,” alliance, official, civil war, “country estate”</td>
</tr>
<tr>
<td>4</td>
<td>gentry, rank, treason, monarchy, republic, “public policy,” dissolve, dictator</td>
</tr>
<tr>
<td>5</td>
<td>fugitive, Restoration, compromise, disband, convert, bubonic plague</td>
</tr>
<tr>
<td>6</td>
<td>English Channel, heir, bail, petition</td>
</tr>
</tbody>
</table>
Activity Pages

The following activity pages can be found in Teacher Resources, pages 283–288. They are to be used with the chapter specified either for additional class work or for homework. Be sure to make sufficient copies for your students prior to conducting the activities.

- Chapter 1—Tudor and Stuart Family Tree (AP 1.1)
- Chapter 1—World Map (AP 1.2)
- Chapter 3—Domain Vocabulary: Chapters 1–3 (AP 3.1)
- Chapter 5—Domain Vocabulary: Chapters 4–5 (AP 5.1)
- Chapter 6—Match the Monarchs (AP 6.1)

Additional Activities and Website Links

An Additional Activities section, related to material in the Student Reader, may be found at the end of each chapter in this Teacher Guide. While there are many suggested activities, you should choose only one or two activities per chapter to complete based on your students' interests and needs. Many of the activities include website links, and you should check the links prior to using them in class.

Fiction and Nonfiction Excerpts

Use this link to download the CKHG Online Resources, where the specific links to the fiction and nonfiction excerpts and related activity pages may be found.

[www.coreknowledge.org/ckhg-online-resources](http://www.coreknowledge.org/ckhg-online-resources)

These excerpts may be used with the chapter specified, either for additional classwork or at the end of the unit as review and/or a culminating activity. Be sure to make sufficient copies for your students prior to conducting the activities.

**Note:** These excerpts and their activities can also be found in Unit 4, *The Renaissance*.

**Fiction Excerpts**
- Chapter 1—From *A Midsummer Night’s Dream* (FE 1)
- Chapter 1—The Language of Shakespeare (AP 1.3)

**Nonfiction Excerpt**
- Chapter 1—“Biography of William Shakespeare” (NFE 1)
**Cross-Curricular Connections**

<table>
<thead>
<tr>
<th>Language Arts</th>
<th>Music</th>
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</thead>
<tbody>
<tr>
<td><strong>Drama</strong></td>
<td><strong>Musical Connections</strong></td>
</tr>
<tr>
<td>• <em>A Midsummer’s Night Dream</em> (William Shakespeare)</td>
<td>• <em>A Midsummer’s Night Dream</em> (Felix Mendelssohn)</td>
</tr>
</tbody>
</table>

**Note:** This musical piece was written after the historical time period addressed in *England in the Golden Age* but could be listened to when/after students read Shakespeare’s *A Midsummer Night’s Dream*.

**Books**


The following primary link will take you to the link where you can purchase these audio recordings:

[www.coreknowledge.org/ckhg-online-resources](http://www.coreknowledge.org/ckhg-online-resources)
# England in the Golden Age Sample Pacing Guide

For schools using the Core Knowledge Sequence and/or CKLA

TG—Teacher Guide; SR—Student Reader; AP—Activity Page; FE—Fiction Excerpt; NFE—Nonfiction Excerpt

## Week 1

<table>
<thead>
<tr>
<th>Day 1</th>
<th>Day 2</th>
<th>Day 3</th>
<th>Day 4</th>
<th>Day 5</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>England in the Golden Age</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>&quot;Elizabeth I&quot; Core Lesson (TG &amp; SR, Chapter 1)</td>
<td>“Biography of William Shakespeare” and start “Exploring a Midsummer Night’s Dream” (TG, Chapter 1, Additional Activities, NFE 1 &amp; FE1)</td>
<td>Finish “Exploring a Midsummer Night’s Dream” (TG, Chapter 1, Additional Activities, FE1)</td>
<td>“Britannia Rules the Waves” Core Lesson (TG &amp; SR, Chapter 2)</td>
<td>“The Civil War” (TG &amp; SR, Chapter 3)</td>
</tr>
</tbody>
</table>

## Week 2

<table>
<thead>
<tr>
<th>Day 6</th>
<th>Day 7</th>
<th>Day 8</th>
<th>Day 9</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>England in the Golden Age</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>“The Puritan Ruler” (TG &amp; SR, Chapter 4)</td>
<td>“Merry Monarch and Brother” (TG &amp; SR, Chapter 5)</td>
<td>“The Glorious Revolution” (TG &amp; SR, Chapter 6)</td>
<td>Unit Assessment</td>
</tr>
</tbody>
</table>

## CKLA

|                     |                                |                                            |                                            |                                            |
|---------------------|--------------------------------|--------------------------------------------|                                            |                                            |
| “Don Quixote”       | “Don Quixote”                  | “Don Quixote”                              | “Don Quixote”                              | “Don Quixote”                              |
**England in the Golden Age Sample Pacing Guide**

<table>
<thead>
<tr>
<th>Class Name</th>
</tr>
</thead>
</table>

(A total of nine days have been allocated to the *England in the Golden Age* unit in order to complete all Grade 5 history and geography units in the Core Knowledge Curriculum Series™.)

### Week 1

<table>
<thead>
<tr>
<th>Day 1</th>
<th>Day 2</th>
<th>Day 3</th>
<th>Day 4</th>
<th>Day 5</th>
</tr>
</thead>
<tbody>
<tr>
<td>England in the Golden Age</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

### Week 2

<table>
<thead>
<tr>
<th>Day 6</th>
<th>Day 7</th>
<th>Day 8</th>
<th>Day 9</th>
</tr>
</thead>
<tbody>
<tr>
<td>England in the Golden Age</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
CHAPTER 1

Elizabeth I

The Big Question: How did Queen Elizabeth I manage the conflicts between the Catholics and the Protestants?

Primary Focus Objectives

✓ Identify Henry VIII as the king who started the Church of England because he wanted to remarry and have a male heir. (RI.5.2)
✓ Explain why Elizabeth I became queen, following Mary I’s death. (RI.5.2)
✓ Describe how Elizabeth I kept peace between the Catholics and Protestants in England. (RI.5.2)
✓ Understand the meaning of the following domain-specific vocabulary: coronation, annul, persecute, ritual, custody, English Parliament, aristocrat, and pageant. (RI.5.4)

What Teachers Need to Know

For background information, download the CKHG Online Resource “About Elizabeth“:
www.coreknowledge.org/ckhg-online-resources

Materials Needed

Activity Pages
- Display and individual student copies of Tudor and Stuart Family Tree (AP 1.1)
- Display and individual student copies of World Map (AP 1.2)
- Individual student copies of Biography of William Shakespeare (NFE 1)
- Individual student copies of From A Midsummer Night’s Dream (FE 1)

Core Vocabulary (Student Reader page numbers listed below)

- coronation, n. the ceremony or act of crowning a ruler (150)
  Example: The queen’s coronation was a grand celebration.
- annul, v. to officially state that a marriage never existed under the law (152)
  Example: Henry VIII worked many years to have the pope annul his first marriage.
  Variations: annuls, annulled, annulment
persecute, v. to treat people cruelly and unfairly (153)

Example: The king persecuted people who did not practice the same religion he did.

Variations: persecutes, persecuted, persecution

ritual, n. an act or series of actions done in the same way in a certain situation, such as a religious ceremony (153)

Example: One example of a ritual is when the bride and groom each say “I do” during a wedding ceremony.

Variations: rituals

custody, n. imprisonment or protective care (155)

Example: Elizabeth I kept her cousin Mary Queen of Scots in custody to prevent Mary from trying to overthrow her.

English Parliament, n. the original law-making branch of the English government that is made up of the House of Lords and the House of Commons (155)

Example: During her reign, Queen Elizabeth worked closely with the English Parliament.

aristocrat, n. a person of the upper or noble class whose status is usually inherited (157)

Example: Usually, only an aristocrat could be a regular member of a king or queen’s court.

Variations: aristocrats, aristocracy

pageant, n. a show or play usually based on a legend or history (158)

Example: To honor Queen Elizabeth when she visited their district, the people often put on a pageant.

Variations: pageants.

**THE CORE LESSON 35 MIN**

**Introduce England in the Golden Age Student Reader 5 MIN**

Display and read the captions of the first two Timeline Cards, depicting Martin Luther and Henry VIII. Place both cards on the timeline in the early 1500s. Use the cards to prompt student recollections of the Reformation unit that students using the Core Knowledge History and Geography series recently completed. Explain that the effects of changes in religious thinking during the Reformation were also felt in England, the subject of this unit.

Distribute copies of the England in the Golden Age Student Reader, and suggest students take a few minutes to look at the cover and flip through the Table of Contents and illustrations in the book. Ask students to brainstorm individual words or simple phrases describing what they notice in the Table of Contents.
and various illustrations; record this information in a list on the board or chart paper. Students will likely mention kings, queens, buildings, ships, and maps.

**Introduce “Elizabeth I”**

Display the World Map (AP 1.2) and have students find England. Point out to students that England is an island and that being separate from Europe has played a role in shaping its history.

Quickly review what students learned about Henry VIII in the Reformation unit. Henry VIII broke with the Catholic Church for personal reasons because the pope would not annul Henry’s marriage to Catherine of Aragon. To get the divorce he wanted, Henry appointed his own Church officials and then married Anne Boleyn, who gave birth to Elizabeth. After being excommunicated by the Catholic Church, Henry established the Church of England with himself as its head. Tell students that the setting in the chapter they are about to read takes place in England about ten years after Henry VIII’s death.

Display the Tudor and Stuart Family Tree (AP 1.1). Explain that this type of graphic, called a “family tree,” is a way to show the relationships among various members of one or more families. Use the tree as a visual reference to describe the succession of individuals who ruled England following Henry VIII’s death.

**Note:** The succession to the British throne following Henry VIII’s death is complicated. Students are not expected to memorize a list of the kings and queens who followed Henry VIII. The Tudor and Stuart Family Tree (AP 1.1) and the information included in this chapter are provided to give students a general sense of the succession as starting first with Henry VIII’s male heir, Edward VI, and then progressing to Henry’s remaining children on the basis of their ages.

Locate Henry VIII on the tree. After having two daughters (Mary and Elizabeth) by two different wives, Henry finally had a son in his marriage to Jane Seymour. His son, Edward VI, who was a Protestant, became king after Henry’s death and ruled for six years. Be sure students understand that even though Edward was one of Henry’s younger children, he inherited the right to rule before his older sisters because he was a male.

After Edward VI died, Henry’s oldest daughter, Mary, a Catholic, ruled for five years. Tell students that in this chapter they will read about an important change regarding who would rule England when Mary died.

Call attention to the Big Question, and encourage students to look for ways that Elizabeth I managed the conflicts between Catholics and Protestants in England.

**Guided Reading Supports for “Elizabeth I”**

When you or a student reads aloud, always prompt students to follow along. By following along, students may acquire a greater understanding of the content. Remember to provide discussion opportunities.
“Long Live the Queen,” Pages 148–150

Scaffold understanding as follows:

**Invite a volunteer to read the three paragraphs of “Long Live the Queen.”**

**SUPPORT**—Display the Tudor and Stuart Family Tree (AP 1.1). Have students find Mary and Elizabeth. Explain to students why Elizabeth inherited the English throne after Mary. (*Because there were no other male heirs, the crown passed to each of Henry’s other children on the basis of their ages.*)

**After the volunteer reads the text, ask the following question:**

**EVALUATIVE**—What are at least two things suggested about Elizabeth’s personality and character that you can infer from this section?

*Possible responses: Elizabeth was educated; Elizabeth was religious; Elizabeth was glad to become queen.*

“A Dress of Gold and a Velvet Cape,” Pages 150–152

Scaffold understanding as follows:

**Invite a volunteer to read the first two paragraphs of “A Dress of Gold and a Velvet Cape” on page 150.**

**CORE VOCABULARY**—Point out the vocabulary term *coronation* and its definition at the bottom of the page. Tell students that Elizabeth I used her *coronation*, or the ceremony at which she was crowned queen, to show her power and position as the new queen.

**Have students read the rest of the section on pages 150–152 quietly to themselves or with a partner, being sure to look carefully at the illustration on page 151.**
After students read the text, ask the following questions:

**LITERAL**—For her coronation, what did Elizabeth do to show her power as a monarch?

» She marched to London with more than one thousand people she had chosen as advisers and servants. She also made sure her coronation would be unforgettable by wearing extravagant clothing and a gold crown that looked like what only a queen or king would wear.

**LITERAL**—What did Elizabeth do during the coronation ceremony to send a signal of peace and acceptance to both Catholics and Protestants?

» She included both Catholic and Protestant elements in the ceremony. The bishop who performed the ceremony was Catholic, but he read from the Protestant version of the Bible.

**“A Dangerous Situation” and “Queen of her People, Bride of Her Nation,” Pages 152–155**

Scaffold understanding as follows:

**CORE VOCABULARY**—Read aloud the first paragraph of the section “A Dangerous Situation” on page 152, stopping to explain the vocabulary word *annul*.

Invite volunteers to take turns reading aloud the rest of the section “A Dangerous Situation” on pages 152–155.

**CORE VOCABULARY**—Pause to explain the vocabulary terms *persecute*, *ritual*, and *custody* as they are encountered in the text.

**SUPPORT**—After reading the section “A Dangerous Situation,” display the Tudor and Stuart Family Tree (AP 1.1), and have students find the two Marys mentioned in this section: Mary Tudor and Mary Stuart (Mary Queen of Scots). Ask students how each Mary was related to Elizabeth and what they had in common. Why might Elizabeth have felt threatened by them?

» Mary Tudor was Elizabeth’s half sister; Mary Stuart was Elizabeth’s cousin. Both Marys were Catholic, and Elizabeth was Protestant. Mary Tudor had imprisoned Elizabeth for several months while Mary was queen. After Elizabeth became queen, Mary Queen of Scots made it clear she thought she should become queen instead of Elizabeth.

**CORE VOCABULARY**—Read aloud the section “Queen of Her People, Bride of Her Nation” on page 155, stopping to explain the Core Vocabulary term *English Parliament*. 
The number of people in Queen Elizabeth's court was enormous—up to 500! Some people were there for the honor of hosting her. Aristocrats even added extra rooms to their houses or added buildings to their estates in preparation for their queen's arrival! The Queen and her advisors continued to conduct the business of the kingdom.

In the largest city in Europe at that time, London, there was no regular garbage collection. With so many people in one place, the area quickly became filthy and even unhealthy. People had to clear out so that the area could be cleaned up. There was no plumbing, sewers, or easy way to dispose of garbage. With so many people in one place, unclean conditions spread disease. But they did know that the city was unhealthy in the summer.

Frequently in summer, Queen Elizabeth I and her court left London on journeys into the countryside. One reason was that she needed to connect with her subjects, both noble and common. She traveled to escape the heat, dirt, and smell of London, and to meet the common people. She traveled to see how they lived, and listen to their concerns.

After the students read the text, ask the following questions:

**LITERAL**—What are two reasons Elizabeth traveled through the English countryside?

» She traveled to escape the heat, dirt, and smell of London, and to connect with her subjects, both noble and common.

**LITERAL**—What did the people do to honor Elizabeth during her visits?

» They held presentations and put on plays and pageants.

**EVALUATIVE**—Do you think it was wise for Elizabeth I to journey frequently throughout the countryside?

» Possible response: It was wise as she was able to meet the common people, see how they lived, and listen to their concerns.
Scaffold understanding as follows:

Read aloud the section “Glorious Reign” on pages 158–159.

After you read the text, ask the following questions:

**LITERAL**—How did Elizabeth combine practices of the Catholic and Protestant churches?

» In the Protestant Church of England, she had the priests wear robes as Catholic priests did, but they could marry. The Protestant services were in English, not Latin.

**INFERENTIAL**—Mary I, who was queen before Elizabeth, was described as “Bloody Mary” because she persecuted Protestants who did not follow the Catholic Church. How would you describe Elizabeth I as a ruler?

» Students might describe Elizabeth as fair, practical, or tolerant. They should be able to identify examples in the text to support their answers.

**LITERAL**—Why might Elizabeth's rule of England and this time period in history be called the “Elizabethan Age”?

» Elizabeth unified and strengthened her kingdom. Her reign was a time of great literature and exploration, including the works of William Shakespeare and the exploits of Sir Francis Drake.

**Timeline**

- Show students the two remaining Chapter 1 Timeline Image Cards. Read and discuss the captions.
- Review and discuss the Big Question: “How did Queen Elizabeth I manage the conflicts between the Catholics and the Protestants?”
- Post the images to the Timeline under the date referencing the 1500s; refer to the illustration in the Unit 6 Introduction for guidance on the placement of each image card to the Timeline.

**Check for Understanding 10 min**

Ask students to:

- Write a short answer to the Big Question: “How did Queen Elizabeth I manage the conflicts between the Catholics and the Protestants?"

  » Key points students should cite include: she included aspects of both the Catholic and Protestant religions in her coronation; she did
not persecute her subjects for their religious beliefs; she combined and introduced aspects of both the Catholic Church ceremony and the Protestant Church of England ceremony into the new Church of England she established in her reign.

• Choose one of the Core Vocabulary words (coronation, annul, persecute, ritual, custody, English Parliament, aristocrat, or pageant), and write a sentence using the word.

To wrap up the lesson, ask several students to share their responses.

Additional Activities

“Biography of William Shakespeare” (RI.5.1) 25 MIN

Materials Needed: Sufficient copies of “Biography of William Shakespeare” (NFE 1)—Use this link to download the CKHG Online Resources for this unit, where the specific link to the nonfiction excerpt may be found:

www.coreknowledge.org/ckhg-online-resources

Background for the Teacher: For background information, download the CKHG Online Resource, “About Shakespeare.”

Call on student volunteers to read the “Biography of William Shakespeare” (NFE 1) aloud. After students finish reading the excerpt, post the following questions, and have students write their responses:

1. What is one way that people refer to Shakespeare without using his name? Why do you think he received this nickname?
   » People call him the Bard of Avon or the Bard. He probably received this nickname because of his popularity and the quality of his writing.

2. Why do some people believe William Shakespeare did not write his plays?
   » He did not attend a university. Some argue that he was not educated well enough to write such amazing plays.

3. Why did William Shakespeare move to London?
   » He wanted to become an actor.

4. What caused many theaters to close? What did William Shakespeare do at this time?
   » The bubonic plague forced many theaters to close. Shakespeare wrote sonnets during this time.
5. How would you describe the audience at the Globe Theater?

> The audience at the Globe Theater was very diverse. Wealthy people paid for seats in upper balconies that were shielded from the weather. People of lesser means sat on the ground. The crowd often grew rowdy and threw things at the performers.

6. What impact has William Shakespeare had on daily life and popular culture?

> Shakespeare is credited with having invented more than one thousand words. His works are still enjoyed today in their original form and as adaptations.

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**Exploring A Midsummer Night’s Dream (RL.5.1, RL.5.10)**

**Activity Length Flexible**

**Materials Needed:** Sufficient copies of From *A Midsummer Night’s Dream* (FE 1), highlighters, signs with the characters’ names that students can wear. Use this link to download the CKHG Online Resources for this unit, where the specific link to the fiction excerpt may be found:

[www.coreknowledge.org/ckhg-online-resources](http://www.coreknowledge.org/ckhg-online-resources)

**Background for the Teacher:** For background information, download the CKHG Online Resource “About Shakespeare.”

**Note:** Students will benefit from multiple readings of this excerpt from *A Midsummer Night’s Dream*, first listening to the excerpt read aloud by the teacher and then reading it aloud themselves, with different students assigned the roles of different characters.

Distribute copies of From *A Midsummer Night’s Dream* (FE 1). Read aloud the excerpt, as students follow along.

- As you read, it may be helpful to write each character’s name on the board or chart paper as he or she is encountered, being sure to explain the relationships among the various characters.
- As you read aloud actual dialogue, read with the drama, rhythm, and intonation called for by the text to enhance students’ understanding of the text and the many comic misunderstandings.
- Call attention to the actual dialogue of specific characters, noting the quotation marks, and pause to help students translate Shakespeare’s archaic language into modern language.
- Pause to explain challenging vocabulary as it is encountered.
- Call attention to the fact that this excerpt is actually “a play within a play.”

After you have finished reading, ask the following questions and have students respond orally:
1. What is the setting of the story?
   » The story takes place in Athens, Greece.

2. Why are Hermia and Helena upset?
   » Hermia is in love with Lysander but is supposed to marry Demetrius. Helena is in love with Demetrius, but Demetrius is in love with Hermia.

3. Who else is in the woods, and what are they doing?
   » A group of tradesmen are in the woods practicing for a performance for the duke. Titania, Oberon, and Puck (fairies) are also in the woods. Titania and Oberon are fighting, while Puck helps Oberon play a trick on Titania.

4. What trouble does Puck cause?
   » Puck mistakenly gives a love potion to Lysander, causing him to fall in love with Helena. He also gives Bottom, one of the actors, the head of a donkey. When Puck gives Titania a love potion, she falls in love with the donkey-headed man.

5. How is the conflict in the story resolved?
   » Puck and Oberon undo the effects of the love potion on Lysander so he returns to loving Hermia. They give Demetrius a love potion so he loves Helena. Then Hermia and Lysander and Helena and Demetrius are very content, and the duke allows them to marry on the same day as his own wedding.

Assign character roles and sections of the excerpt to students. The following characters have speaking parts:

- Egeus
- Duke Theseus
- Hermia
- Lysander
- Helena
- Demetrius
- Francis Flute/Thisbe
- Oberon
- Titiana
- Puck
- Nick Bottom/Pyramus
- Snug
- Director (of the play within the play)
You may also assign one or more students the role of Narrator, to read the portions of the excerpt that are not dialogue, or you may prefer to take on this role.

The following characters have non-speaking parts but may be assigned to students to act out:

- Snout
- Athenians

Allow students time to practice their parts in small groups.

**Note:** It may be helpful to prepare signs with each character’s name that students can wear as they practice and act out their part. You might also suggest that students use a highlighter to mark any dialogue that they will read.

Allow time for students to read and act out the excerpt in front of their classmates. As time permits, allow different students to take on and act out different roles, so that all students have a chance to participate.

### The Language of Shakespeare (L.5.1)  20 min

**Materials Needed:** Sufficient copies of The Language of Shakespeare (AP 1.3)—Use this link to download the CKHG Online Resources:

[www.coreknowledge.org/ckhg-online-resources](http://www.coreknowledge.org/ckhg-online-resources)

**Background for the Teacher:** For background information, download the CKHG Online Resource “About Shakespeare.”

Distribute copies of The Language of Shakespeare (AP 1.3) and read aloud to students. Students may complete the activity individually or with partners.
Britannia Rules the Waves

The Big Question: Why might the Catholics in England have chosen to be loyal to their Protestant queen, rather than support King Philip of Spain?

Primary Focus Objectives

✓ Describe Sir Francis Drake’s activities and his importance to Queen Elizabeth and England. (RI.5.2)
✓ Summarize British exploration during the Elizabethan era, including voyages to North America. (RI.5.2)
✓ Summarize the defeat of the Spanish Armada. (RI.5.2)
✓ Understand the meaning of the following domain-specific vocabulary: galleon, nobleman, ambassador, dub, resin, and current. (RI.5.4)

What Teachers Need to Know

For background information, download the CKHG Online Resource “About the English Navy”:

www.coreknowledge.org/ckhg-online-resources

Materials Needed

Activity Pages

• Display and individual student copies of Tudor and Stuart Family Tree (AP 1.1)
• Display and individual student copies of World Map (AP 1.2)

Core Vocabulary (Student Reader page numbers listed below)

galleon, n. a large sailing ship, used as a warship or for trade (160)

Example: In the 1500s, Spanish galleons sailed the world’s oceans.
Variation(s): galleons

nobleman, n. a person of the upper class; an aristocrat (162)
Example: The nobleman welcomed Queen Elizabeth I to his estate during her travels. Variation(s): noblemen

**ambassador, n.** a person who is an official representative of his or her government in another country (162)

Example: The ambassador of France often visited Queen Elizabeth’s court in England. Variation(s): ambassadors

**dub, v.** to officially make someone a knight (162)

Example: The king dubbed the soldier a knight in recognition of his bravery. Variation: dubbed

**resin, n.** a sticky substance that comes from trees and can be lit (164)

Example: Along the coast, Englishmen watching for invading ships burned resin to create warning lights for the inland towns.

**current, n.** the ongoing movement of water, within a larger body of water, such as in a river or ocean (166)

Example: The strong current made swimming in the ocean difficult and dangerous. Variation: currents

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**THE CORE LESSON  35 MIN**

**Introduce “Britannia Rules the Waves”  5 MIN**

Explain to students that it was Henry VIII who started building England’s navy, but it was Elizabeth I who used it. An important contributor to the increasing strength and presence of England’s navy on the world’s oceans was Francis Drake. Remind students that they already met Sir Francis Drake when they studied the Age of Exploration. Display Timeline Card 5 and post it on the Timeline, in the 1500s section. Use the image on the card to prompt student recollections of Drake.

Tell students that Drake played an important role in England’s dealings with Spain, a country with which England was increasingly in conflict. Display AP 1.2 and point out the locations of England and Spain. Ask students to describe the relative location of each nation. Call students’ attention to the Big Question, and have them keep the question in mind as they read about the conflicts between Spain and England.
Guided Reading Supports for “Britannia Rules the Waves”  

30 MIN

When you or a student reads aloud, always prompt students to follow along. By following along, students may acquire a greater understanding of the content. Remember to provide discussion opportunities.

“Sir Francis Drake,” Pages 160–162

Scaffold understanding as follows:

First read aloud the chapter title, “Britannia Rules the Waves,” explaining that Britannia is another name for the country of England. Ask students to discuss what the chapter title might mean. Then, read aloud “Sir Francis Drake” on pages 160–162.

CORE VOCABULARY—Review with students the meaning of the words galleon and nobleman as they are encountered.

After you read the text, ask the following questions:

LITERAL—What did Francis Drake and other English sailors do to Spanish ships traveling back from the Spanish colonies to Spain?

» They attacked and robbed the Spanish ships of their riches.

LITERAL—What did the English and Queen Elizabeth think of Francis Drake?

» Queen Elizabeth and the English thought Drake was a brave and skilled sea commander, a hero.

LITERAL—What did many of the Spanish think of Francis Drake?

» The Spanish thought of Drake as a thief and a pirate.

LITERAL—Was Francis Drake disliked by all of the Spanish who encountered him? How do you know?

» No, not all Spanish people disliked him. One Spanish nobleman described Drake as a “great navigator and commander,” saying that Drake treated his fellow sailors well and earned their respect.

“Our Golden Knight,” Pages 162–163

Scaffold understanding as follows:

CORE VOCABULARY—Preview with students the meaning of the words ambassador and dub, using the image on page 163 of Elizabeth dubbing Sir Francis Drake as support.
After students read the text, ask the following questions:

**LITERAL**—Why did Elizabeth I make Francis Drake a knight?

» He brought back to England riches he’d taken from Spanish ships.

**LITERAL**—What did the Englishmen who explored the Pacific Ocean hope to do?

» They hoped to establish trade routes that would bring riches to themselves and England.

**LITERAL**—What did explorer Walter Raleigh do for Elizabeth I and England?

» He tried to start a colony in North America.

**Scaffold understanding as follows:**

Read aloud the first two paragraphs of the “The Invincible Armada” on pages 163–164.

**After reading these passages, ask students these questions:**

**LITERAL**—How did the explorations of Englishmen such as Drake and Raleigh affect Spain?

» The explorations of Drake and Raleigh provided competition for Spain as it attempted to increase the Spanish empire and continue to control the seas. Drake and other Englishmen also stole the treasures that Spanish ships were carrying.
LITERAL—What was one other reason for the tension and conflict between Spain and England?

» Mary Queen of Scots named the Spanish King Philip II as her successor to the English throne, and the pope offered King Philip gold if he conquered England.

CHALLENGE—Display a copy of AP 1.1. Why do you think Mary Queen of Scots named the Spanish King Philip II as her successor to the English throne?

» Possible response: Philip was Catholic, like Mary Queen of Scots, and Mary wanted the English throne to be occupied by a Catholic monarch. Philip II had also been married to Mary I, who held the English throne before Elizabeth. Mary Queen of Scots may have thought that the throne should have passed to Mary I’s husband instead of her half sister.

Read aloud the last four paragraphs of the “The Invincible Armada” on pages 164–166.

CORE VOCABULARY—Review with students the meaning of the words resin and current as they are encountered in the text. Tell students that resin is a natural substance found on trees and is often called the “sap” or “gum” of a tree.

SUPPORT—After reading the last paragraph of this section, display the World Map (AP 1.2). Have students locate Spain, the English Channel, England, Scotland, and Ireland. Ask students to refer to these locations as they explain the role of the weather in the defeat of the Spanish Armada.

After you read the text, ask the following questions:

LITERAL—What event led Spain’s King Philip to decide to invade England?

» Sir Francis Drake led a surprise attack and destroyed ships in a Spanish harbor.

EVALUATIVE—Why do you think the pope backed Philip’s plans to invade England?

» He wanted to see England returned to Catholicism.

EVALUATIVE—How did the English sailors’ knowledge of the currents help them fight the Spanish fleet?

» Because the English knew the currents of the waters where the battles took place, they could set empty ships on fire and let the ocean currents carry them toward the armada.
EVALUATIVE—What other advantage did the English have, and how did it help them defeat the armada?

» The English ships were small. They were easier to control and move than the large Spanish ships, which were huge and hard to move.

“Prayer and Thanksgiving,” Pages 166–167

Scaffold understanding as follows:

Have students read the two paragraphs of “Prayer and Thanksgiving” to themselves or with a partner.

After students read the text, ask the following questions:

LITERAL—What did Elizabeth do after the defeat of the Spanish Armada?

» Elizabeth declared a day of thanksgiving and urged people to go to church to thank God for the defeat of the Spanish, as she did.

INFERENTIAL—What does it tell you, knowing that English Catholics did not rise up against Elizabeth during the battle of the Spanish Armada?

» It suggests that Elizabeth had made progress in healing the conflicts between the Catholics and the Protestants in England.

Timeline

- Show students the Chapter 2 Timeline Card of the Spanish Armada. Read and discuss the caption.
- Review and discuss the Big Question: “Why might the Catholics in England have chosen to be loyal to their Protestant queen, rather than support King Philip of Spain?”
- Post the image of the Spanish Armada on the Timeline in the 1500s section; refer to the illustration in the Unit 6 Introduction for guidance on the placement of each image card to the Timeline.
Ask students to:

• Write a short answer to the Big Question: “Why might the Catholics in England have chosen to be loyal to their Protestant queen, rather than support King Philip of Spain?”
  
  Key points students should cite include: Elizabeth I did not persecute Catholics; she combined both Catholic and Protestant practices in the new Protestant Church of England that she developed; English Catholics may have been fearful of rule by a foreign king, even though he was Catholic.

• Choose one of the Core Vocabulary words (galleon, nobleman, ambassador, dub, resin, or current), and write a sentence using the word.

To wrap up the lesson, ask several students to share their responses.
CHAPTER 3

The Civil War

The Big Question: Why did Parliament distrust Charles I and his wife Henrietta?

Primary Focus Objectives

✓ Describe who the Separatists and Puritans were and their different approaches to resolving their unhappiness with the Church of England. (RI.5.3)

✓ Summarize the events involving Charles I, his subjects in Scotland, and the English Parliament that led to the English Civil War. (RI.5.2)

✓ Identify and describe who the Cavaliers and Roundheads were. (RI.5.2)

✓ Understand the meaning of the following domain-specific vocabulary: alliance, official, civil war; and of the phrases “divine right of kings” and “country estate.” (RI.5.4)

What Teachers Need to Know

For background information, download the CKHG Online Resource “About the English Civil War”:

www.coreknowledge.org/ckhg-online-resources

Materials Needed

Activity Pages

- Display and individual student copies of Tudor and Stuart Family Tree (AP 1.1)
- Display and individual student copies of World Map (AP 1.2)

Core Vocabulary (Student Reader page numbers listed below)

“divine right of kings,” (phrase) the belief that kings and queens have a God-given right to rule and that rebellion against them is a sin (168)

Example: Many of Europe’s kings believed in the “divine right of kings” and refused to share their power with their subjects.

alliance, n. an agreement between nations in which they work together toward a common goal or fight on the same side in a war (171)

Example: Marriage between royalty from two different countries was one way to create an alliance between those countries.

Variation: alliances
official, n. a person who carries out a government duty (173)

*Example:* As an election official, it was Jose’s job to make sure voters obeyed election laws.

*Variation:* officials

civil war, n. a war between people who live in the same country (174)

*Example:* The English Civil War lasted for four years.

*Variation:* civil wars

“country estate,” (phrase) a large home located on a large piece of land in the countryside (174)

*Example:* During her travels across England, Elizabeth I often stayed at her nobles’ country estates.

*Variation:* country estates

**THE CORE LESSON 35 MIN**

**Introduce “The Civil War”** 5 MIN

Read aloud the title of this lesson and define the term “civil war.” *(a war between people who live in the same country)* Explain that countries and their leaders face two different kinds of conflicts: external conflicts (conflicts with parties outside the country) and internal conflicts (conflicts between parties within the country). The Spanish Armada, which students read about in the previous chapter, was an example of an external threat and drew the people of England together.

What happens, however, when people are divided by an internal disagreement? Tell students that they will be learning more about what happened in England when it was faced with internal disagreements. Have students consider the Big Question and look for details about Parliament and Charles I as they read.

**Guided Reading Supports for “The Civil War”** 30 MIN

When you or a student reads aloud, *always* prompt students to follow along. By following along, students may acquire a greater understanding of the content. Remember to provide discussion opportunities.

**“After Elizabeth,” Page 168**

Scaffold understanding as follows:

**Read aloud “After Elizabeth” on page 168.**

**SUPPORT**—Display the Tudor and Stuart Family Tree (AP 1.1), and have volunteers locate Elizabeth I and James VI of Scotland. Guide students to understand the family relationship between the two monarchs. *(They were cousins.)*
After you read the text, ask the following questions:

**LITERAL**—Whom did Elizabeth I name as her successor as she was dying?

» She named King James VI of Scotland, who in England was called James I.

**INFERENTIAL**—Why might that have been a surprise to many people?

» He was the son of her old enemy, Mary Queen of Scots.

“King James I,” Pages 168–171

Scaffold understanding as follows:

**CORE VOCABULARY**—Preview with students the meaning of the phrase “divine right of kings.”

**Invite volunteers to read aloud “King James I” on pages 168–171.**

**SUPPORT**—Review the differences between the Separatists (who became known as the Pilgrims when they settled in Plymouth, Massachusetts) and the Puritans. Point out the relationship between the words *purify* and *Puritan* as a way of helping students remember these differences.

After the volunteers read the text, ask the following questions:

**LITERAL**—What was the King James Bible?

» It was the new translation of the Bible ordered by King James I.

**EVALUATIVE**—How were the two groups of English colonists who settled in what is now New England different?

» The Separatists wanted to separate from the Church of England, and they became known as Pilgrims. The Puritans wanted to purify or change the Church of England, and they lived daily life in plain and simple ways.

“Trouble All Around,” Pages 171–173

Scaffold understanding as follows:

**SUPPORT**—Display the Tudor and Stuart Family Tree (AP 1.1) and have volunteers locate James I of England (James VI of Scotland) and Charles I. Guide students to understand the family relationship between the two monarchs. (*They were father and son.*)

**CORE VOCABULARY**—Preview the meaning of the vocabulary word *alliance.*
Have students read “Trouble All Around” on pages 171–173 silently.

**SUPPORT**—After students read the text, draw students’ attention to the end of the section and the word *Presbyterians*. Remind students that they learned about the Presbyterian Church in their study of the Reformation. While Presbyterians were Protestant, they did not share the beliefs of the Church of England. Instead, the Presbyterians were Calvinists—they followed the ideas of John Calvin—which gave them more in common with England’s Puritans.

Then ask the following questions:

**LITERAL**—What did Charles I fail to understand that Elizabeth I understood so well?

» The ruler of England needed the support of the people to stay on the throne.

**LITERAL**—Why did Charles I marry Henrietta Maria?

» He married her to form an alliance with France, the country ruled by her father.

**LITERAL**—How did Charles’s marriage create problems in the English government?

» Members of England’s government were angered by the number of priests and other Catholics that Charles’s wife brought with her to England.

**INFERENTIAL**—What was the significance of Parliament having more Puritans or men who agreed with Puritan ideas?

» The Puritans, once having had little power, now had become a powerful group.

“A Prayer Book and a Civil War,” Page 173

Scaffold understanding as follows:

Ask students to read “A Prayer Book and a Civil War” on page 173 with a partner, referring to the vocabulary box with the meaning of the word *official* if needed.

**SUPPORT**—After students read the text, display the World Map (AP 1.2). Have students locate England and Scotland. Point out the location of London on the inset map and the region of northern England. Note that when Charles I fled, he positioned himself between two enemies: Scotland to his north and Parliament in London to his south.
Then ask the following questions:

**LITERAL**—What happened when Charles I ordered Presbyterians in Scotland to use the prayer book like the one used in the Church of England?

» A Scottish army marched into England.

**LITERAL**—Why did Charles flee London?

» He realized he had few supporters in Parliament and it was not safe for him to stay in London.

**INFERENTIAL**—What effect do you think Parliament’s refusal to give money to Charles I had on his power as king?

» It weakened the king’s power.

**“Roundheads and Cavaliers,” Pages 174–175**

Scaffold understanding as follows:

Read aloud “Roundheads and Cavaliers” on pages 174–175.

**CORE VOCABULARY**—Review with students the meaning of the terms *civil war* and *country estate* as they are encountered

After you read the text aloud, ask the following questions:

**LITERAL**—Who were the Cavaliers? Who were the Roundheads?

» The Cavaliers were Royalists or supporters of King Charles. The Roundheads were those who supported Parliament.

**LITERAL**—How did the English Civil War worsen the daily lives of the people of England?

» Soldiers lived in crowded, dirty conditions. Diseases often started with the soldiers and then spread to nearby towns. Soldiers also demanded taxes, food, and livestock from English villagers.

**Timeline**

- Show students the four Chapter 3 Timeline Image Cards. Read and discuss the captions, making particular note of any dates.

- Review and discuss the Big Question: “Why did Parliament distrust Charles I and his wife Henrietta?”
• Post the four images to the Timeline in the 1600s section. Refer to the illustration in the Unit 6 Introduction for guidance on the placement of each image card to the Timeline.

✅ CHECK FOR UNDERSTANDING 10 MIN

Ask students to:

• Write a short answer to the Big Question: “Why did Parliament distrust Charles I and his wife Henrietta?”

  Key points students should cite include: Henrietta was a Catholic and brought a large group of priests and French Catholics to wait on her; many Puritans were members of the English Parliament, and Puritans distrusted Catholics.

• Choose one of the Core Vocabulary words (alliance, official, or civil war) or phrases (“divine right of kings” or “country estate”), and write a sentence using the word or phrase.

To wrap up the lesson, ask several students to share their responses.

Additional Activities

Domain Vocabulary: Chapters 1–3 (RI.5.4, L.5.6) 30 MIN

Materials Needed: Sufficient copies of the Domain Vocabulary: Chapters 1–3 (AP 3.1)

Distribute AP 3.1, Domain Vocabulary: Chapters 1–3, and direct students to match the definitions to the vocabulary terms they have learned in their reading about England in the Golden Age.

This activity may be assigned for homework.
The Puritan Ruler

The Big Question: Why might Oliver Cromwell have once earned the reputation of being a dictator?

Primary Focus Objectives

✓ Describe how the Puritan Oliver Cromwell rose to power in England. (RI.5.2, RI.5.3)
✓ Explain what led to the execution of Charles I. (RI.5.2)
✓ Summarize Oliver Cromwell’s rule as Lord Protector. (RI.5.2)
✓ Understand the meaning of the following domain-specific vocabulary: gentry, rank, treason, monarchy, republic, dissolve, dictator; and of the phrase “public policy.” (RI.5.4)

What Teachers Need to Know

For background information, download the CKHG Online Resource “About Oliver Cromwell”:
www.coreknowledge.org/ckhg-online-resources

Materials Needed

Activity Page

• Display copy of Tudor and Stuart Family Tree (AP 1.1)

AP 1.1

Core Vocabulary (Student Reader page numbers listed below)

**gentry, n.** people who own land and have high social standing but no titles of nobility (176)

*Example:* Oliver Cromwell’s family was part of the English gentry.

**rank, n.** a position in a group or organization (178)

*Example:* As one of the debate club’s best speakers, Jason held a high rank in the club.

**treason, n.** the crime of being disloyal to one’s own country (180)

*Example:* In the 1600s, King Charles I was found guilty of treason and executed.
monarchy, n. a government led by a king or queen (182)

Example: After the death of Queen Elizabeth, England and Scotland shared a monarchy with King James I as its leader.

republic, n. a government in which people elect representatives to rule for them (182)

Example: The United States became a republic after the American Revolutionary War.

“public policy,” (phrase) laws or rules, both written and unwritten, that govern society (182)

Example: After the English Civil War, Cromwell enacted strict public policies based on Puritan beliefs.

Variation: public policies

dissolve, v. to end something, such as an organization (183)

Example: The students at school voted to dissolve the rowing club.

Variation: dissolves, dissolved

dictator, n. a ruler who has total control over the country (183)

Example: Because Oliver Cromwell held so much power and ruled so strictly, many historians think he was a dictator.

THE CORE LESSON 35 MIN

Introduce “The Puritan Ruler” 5 MIN

Explain to students that in this lesson they will be reading about the outcome of the English Civil War and the direction England took in the years that followed the war.

Direct students to the Big Question: Why might Oliver Cromwell have once earned the reputation of being a dictator? Tell students to note all of Cromwell’s actions as ruler of England.

Guided Reading Supports for “The Puritan Ruler” 30 MIN

When you or a student reads aloud, always prompt students to follow along. By following along, students may acquire a greater understanding of the content. Remember to provide discussion opportunities.

“The End of the War” and “Young Oliver Cromwell,” Pages 176–178

Scaffold understanding as follows:

Read aloud “The End of the War” and the first paragraph of “Young Oliver Cromwell” on page 176.
CORE VOCABULARY—Review with students the meaning of the word *gentry* as it is encountered. Explain that the gentry were similar to a “middle class.” They had land and some social status, which put them above commoners on the social ladder, but they lacked the high status and titles of the nobility.

 Invite a volunteer to read aloud the last two paragraphs of “Young Oliver Cromwell” on page 178.

 After the volunteer reads the text, ask the following questions:

**INFERENCE**—How did the fact that the soldiers on both sides were poorly trained affect the outcome of the English Civil War?

 » Possible responses: The war dragged on for four years; the fact that soldiers and even commanders had so little experience may have made Cromwell stand out even more.

**LITERAL**—How did Cromwell’s family get their land?

 » Henry VIII had rewarded a Cromwell family ancestor with a large land grant for being his adviser.

“Cromwell in the Civil War,” Pages 178–180

Scaffold understanding as follows:

**CORE VOCABULARY**—Preview with students the meaning of the vocabulary word *rank*.

Then ask students to read the section “Cromwell in the Civil War” on pages 178–180 quietly or with a partner.

After students read the text, ask the following questions:

**LITERAL**—How did Cromwell rise in rank in the civil war?

 » He was good at organizing and leading the fighting troops, and his soldiers won battles.

**EVALUATIVE**—How did Cromwell’s leadership reflect his Puritan beliefs and values?

 » Possible responses: He exercised strict discipline. He did not allow swearing or drunkenness among his men.
“Treason!” Pages 180–181

Scaffold understanding as follows:

**CORE VOCABULARY**—Point out the word *treason* in the section title and explain its meaning.

**Note:** Students in Core Knowledge schools may recall the word *treason* from their reading about Benedict Arnold and the American Revolution in Grade 4.

Have students read the section with a partner.

**SUPPORT**—Direct students’ attention to the first sentence of the section, “Charles I believed that God meant for him to rule.” Ask students what name is given to that belief. (*divine right of kings*)

After students read the text, ask the following questions:

**LITERAL**—What did Charles I promise the Scots in return for their support?

» He made a secret deal that he would share power with them if he regained the throne.

**LITERAL**—Why was putting Charles I on trial for treason shocking to many English people?

» Many people believed in the divine right of kings. They could not accept that a king chosen by God to rule a country could betray that country and be tried for treason.

**LITERAL**—What was the verdict of the king’s trial?

» He was found guilty.

**INFERENTIAL**—What can you conclude from the fact that Cromwell’s army prevented men opposed to the king’s trial from attending the trial?

» Possible response: Cromwell was determined that the king be found guilty; Cromwell had risen to great power.

“The Ax Falls,” Pages 181–182

Scaffold understanding as follows:

Read aloud “The Ax Falls” on pages 181–182.

**SUPPORT**—Remind students that never before had a European king or queen been tried and executed by his or her own people. That, in part, is why Charles I’s conviction and execution were so shocking to many people.
After you read the text, ask the following question:

LITERAL—Why did Charles wear two shirts to his execution?

» It was a cold January day, and he did not want to shiver and cause the crowd to think he was afraid to die.

Scaffold understanding as follows:

Ask student volunteers to read aloud the section “Lord Protector” on pages 182–183.

CORE VOCABULARY—Pause to explain the meaning of the terms and phrase monarchy, republic, “public policy,” dissolve, and dictator.

Note: Students in Core Knowledge schools may recall the terms republic and dictator from their Grade 3 study of Ancient Rome.

SUPPORT—Review the differences between a monarchy and a republic. Students might recall studying the Roman Republic. While they have studied about many kings and queens, the term monarchy may be new to them. Use the term monarchy in reference to kings and queens they have already studied. When King Ferdinand and Queen Isabella ruled Spain, the type of government was known as a monarchy.

After students read the text, ask the following questions:

LITERAL—How did Cromwell become Lord Protector?

» The army made him head of the country after he refused to become king.

EVALUATIVE—Why might Cromwell’s rule have been considered harsh?

» He implemented strict laws based on Puritan beliefs. He imposed harsh, often violent, policies on Catholics in Ireland.

LITERAL—For about two hundred years after his death, how was Cromwell remembered? How is he remembered by historians today?

» He was remembered as the man who executed a king and ruled as a dictator. Today, historians believe Cromwell helped England move toward a more democratic system.

LITERAL—How did Cromwell help move England toward a more democratic government?

» He tried different forms of government.
Timeline

- Show students the three Chapter 4 Timeline Image Cards. Read and discuss the captions, making particular note of any dates.
- Review and discuss the Big Question: “Why might Oliver Cromwell have once earned the reputation of being a dictator?”
- Post the images to the Timeline in the 1600s section. Refer to the illustration in the Unit 6 Introduction for guidance on the placement of each image card to the Timeline.

✔ Check for Understanding 10 min

Ask students to:

- Write a short answer to the Big Question: “Why might Oliver Cromwell have once earned the reputation of being a dictator?”
  
  » Key points students should cite include: he organized the trial and execution of King Charles I; he was harsh to Catholics in Ireland; he dissolved Parliament.

- Choose one of the Core Vocabulary words (gentry, rank, treason, monarchy, republic, dissolve, or dictator) or the phrase “public policy,” and write a sentence using the word or phrase.

To wrap up the lesson, ask several students to share their responses.
Merry Monarch and Brother

The Big Question: Why did many people not want James II to be king?

Primary Focus Objectives

✓ Summarize the events that led to the Restoration. (RI.5.2)
✓ Explain the increased power of Parliament. (RI.5.1)
✓ Understand the meaning of the following domain-specific vocabulary: fugitive, Restoration, compromise, disband, convert, and bubonic plague. (RI.5.4)

What Teachers Need to Know

For background information, download the CKHG Online Resource “About the Restoration”:

www.coreknowledge.org/ckhg-online-resources

Materials Needed

Activity Pages

• Display and individual student copies of the Tudor and Stuart Family Tree (AP 1.1)
• Display and individual student copies of the World Map (AP 1.2)

Core Vocabulary (Student Reader page numbers listed below)

fugitive, n. a person who runs away or hides to avoid capture (186)

Example: When he was little more than a teenager, Charles II, the son of Charles I, was a fugitive from Parliament.

Variation: fugitives
**Restoration, n.** the historical period during which the monarchy was reestablished (187)

*Example:* Tired of the army’s strict rule, many people hoped that the Restoration would bring peace to England.

**compromise, n.** when each side in a dispute gives up some of its demands to reach an agreement (187)

*Example:* The two arguing brothers reached a compromise over which TV programs they would watch.

**disband, v.** to end a group or organization; dissolve (187)

*Example:* Because it had so few members, the chess club decided to disband.

*Variations:* disbands, disbanded

**convert, v.** to change from one belief or religion to another (189)

*Example:* He was raised as a Protestant, but as an adult, James decided to convert to Catholicism.

*Variations:* converts, converted, converting

**bubonic plague, n.** a deadly disease spread by fleas on infected rodents (190)

*Example:* The bubonic plague killed hundreds of thousands of Europeans.

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**The Core Lesson 35 min**

**Introduce “Merry Monarch and Brother” 5 min**

Ask students to recall the public policies of Cromwell’s Puritan government. *(Possible answers: strict keeping of the Sabbath; harsh punishments for swearing, gambling, and drinking)* Remind students that even though Cromwell did not strictly enforce these laws, people were still largely expected to obey them. Tell students that in this chapter they will read about what happened in England when people became tired of these strict laws.

Call their attention to the Big Question: Why did many people not want James II to be king? Encourage students to look for how the old religious conflict in England continued following Oliver Cromwell’s death.

**Guided Reading Supports for “Merry Monarch and Brother” 30 min**

When you or a student reads aloud, always prompt students to follow along. By following along, students may acquire a greater understanding of the content. Remember to provide discussion opportunities.
“The Fugitive King,” Pages 184–186

Scaffold understanding as follows:

Read the title “The Fugitive King” aloud, and explain the meaning of the word *fugitive*. Then ask student volunteers to read aloud “The Fugitive King” on pages 184–186.

**SUPPORT**—The text describes Charles II as “a tall young man two yards high, with hair deep brown to black.” Have students examine the portrait of Charles II on page 185. Does it match the description? (No. In the portrait, he has white hair instead of dark hair.) Explain that during this time period, it was the fashion for men to wear white, or powdered, wigs. Therefore, Charles II is likely wearing a wig in his portrait. If you look at his eyebrows, you can see they are dark, as his natural hair was.

**SUPPORT**—Display the World Map (AP 1.2) and have students locate France. Tell students that by this time France was the most powerful Catholic country in Europe. Remind students that Charles I had married a French princess. That is why Charles II fled there.

After students read the text, ask the following question:

**LITERAL**—Why did Charles II become a fugitive?

» With the Scots, he fought against Cromwell and his government.

“‘The End of ‘Sword Rule’” Page 186

Scaffold understanding as follows:

Invite a volunteer to read aloud the section “The End of ‘Sword Rule.’”

After the volunteer reads the text, ask the following questions:

**LITERAL**—Why did the English people call Cromwell’s government “sword rule”?

» Cromwell’s army practically controlled the government.

**LITERAL**—Why did Parliament invite Charles II back to rule England as king?

» Cromwell’s successor, his son Richard, was not a strong leader, and many English people wanted to return to a government of a king and Parliament.
Parliament did not give up all its power when Charles arrived.

The nation had a king again, but there was no doubt about how Parliament had invited the king back, and the king had arrived. Parliament had invited the king back, and the king had arrived. Parliament had invited the king back, and the king had arrived. Parliament had invited the king back, and the king had arrived. Parliament had invited the king back, and the king had arrived. Parliament had invited the king back, and the king had arrived. Parliament had invited the king back, and the king had arrived. Parliament had invited the king back, and the king had arrived. Parliament had invited the king back, and the king had arrived. Parliament had invited the king back, and the king had arrived. Parliament had invited the king back, and the king had arrived. Parliament had invited the king back, and the king had arrived. Parliament had invited the king back, and the king had arrived. Parliament had invited the king back, and the king had arrived. Parliament had invited the king back, and the king had arrived. Parliament had invited the king back, and the king had arrived. Parliament had invited the king back, and the king had arrived. Parliament had invited the king back, and the king had arrived. Parliament had invited the king back, and the king had arrived. Parliament had invited the king back, and the king had arrived. Parliament had invited the king back, and the king had arrived.
LITERAL—What groups were considered Dissenters?

» Puritans, Quakers, and other Protestants who were not members of the Church of England were considered Dissenters.

"Plague, Fire, and Trouble," Pages 189–190

Scaffold understanding as follows:

Ask students to read “Plague, Fire, and Trouble” on pages 189–190 to themselves or with a partner, encouraging them to refer to the vocabulary box for the term *bubonic plague* if needed.

Note: Students in Core Knowledge schools might recall the plague from their study of Medieval Europe in Grade 4.

LITERAL—What two catastrophic events happened during the reign of Charles II?

» An outbreak of bubonic plague and the great London fire occurred. The plague killed hundreds of thousands of people, and the London fire left thousands homeless.

LITERAL—What additional problem did Charles II face?

» He and his wife, the queen, had no children.

SUPPORT—Display the Tudor and Stuart Family Tree (AP 1.1), and have students locate Charles II and James II. Explain that usually, when a king dies, the throne passes to one of his children. In this case, the throne passed to the king's brother. Why? *(Charles II had no children. His brother James was his closest surviving relative.)*

"James II," Page 191

Scaffold understanding as follows:

Invite volunteers to take turns reading aloud the section "James II" on page 191.

After volunteers read the text, ask the following questions:

LITERAL—Why were people in England concerned about having James II on the throne?

» James II was Catholic, and Protestants feared he would persecute them. Their fears grew when his Catholic wife became pregnant.

EVALUATIVE—Which previous Catholic English ruler do you think may have contributed to the English people’s fear about a Catholic ruler?

» Students might name Mary Tudor, who earned the nickname “Bloody Mary” for her persecution of Protestants.
LITERAL—Who were the Immortal Seven?

» They were seven important leaders in Parliament.

Timeline

- Show students the two Chapter 5 Timeline Image Cards. Read and discuss the captions, making particular note of any dates.
- Review and discuss the Big Question: “Why did many people not want James II to be king?”
- Post the two Timeline Image Cards in the 1600s section; refer to the illustration in the Unit 6 Introduction for guidance on the placement of each image card to the Timeline.

CHECK FOR UNDERSTANDING 10 MIN

Ask students to:

- Write a short answer to the Big Question: “Why did many people not want James II to be king?”
  
  » Key points students should cite include: James II had converted to Catholicism; after his first wife died (she was a Protestant, as were her children), he married an Italian Catholic princess. When she became pregnant, there was great concern over a line of Catholic monarchs being established.

- Choose one of the Core Vocabulary words (fugitive, Restoration, compromise, disband, convert, or bubonic plague), and write a sentence using the word.

To wrap up the lesson, ask several students to share their responses.

Additional Activities

Domain Vocabulary: Chapters 4–5 (RI.5.4, L.5.6)  

Materials Needed: Sufficient copies of the Domain Vocabulary: Chapters 4–5 (AP 5.1)

Distribute AP 5.1, Domain Vocabulary: Chapters 4–5, and direct students to match the definitions to the vocabulary terms they have learned in their reading of England in the Golden Age. Have them place the words in the correct crossword puzzle boxes.

This activity may be assigned for homework.
CHAPTER 6

The Glorious Revolution

The Big Question: Why was a foreign ruler invited to invade England?

Primary Focus Objectives

✓ Explain why Parliament invited William of Orange to England. (RI.5.2)
✓ Describe the Glorious Revolution. (RI.5.2)
✓ Summarize the key points of the English Bill of Rights. (RI.5.2)
✓ Understand the meaning of the following domain-specific vocabulary: English Channel, heir, bail, and petition. (RI.5.4)

What Teachers Need to Know

For background information, download the CKHG Online Resource “About the Bill of Rights”:

www.coreknowledge.org/ckhg-online-resources

Materials Needed

Activity Pages

- Display and individual student copies of World Map (AP 1.2)
- Display and individual student copies of Tudor and Stuart Family Tree (AP 1.1)

Core Vocabulary (Student Reader page numbers listed below)

**English Channel, n.** a body of water between southern England and northern France that connects the North Sea and the Atlantic Ocean (194)

*Example:* The English Channel separates England from the mainland of Europe.

**heir, n.** a person who will legally receive the property of someone who dies; the person who will become king or queen after the current king or queen dies or steps down (196)

*Example:* Elizabeth I was recognized as heir to the throne many years after her father, Henry VIII, died.

*Variation:* heirs
**bail, n.** money posted to free a prisoner until his or her trial begins (198)

*Example:* In the English Bill of Rights, high bails are prohibited.

**petition, v.** to ask a person, group, or organization for something, usually in writing (198)

*Example:* The English Bill of Rights gives all English people the right to petition the king.

*Variation:* petitions

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### THE CORE LESSON 35 MIN

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**Introduce “The Glorious Revolution”** 5 MIN

Ask students to recall what happened when important members of the English Parliament decided that they were unhappy with Charles I. *(A civil war broke out that resulted in the execution of the king.)* Remind students of the public reaction to the execution of King Charles I and the aftermath that involved Puritan rule and the New Model Army practically running the government.

As students read in the previous chapter, Parliament was once again unhappy with a king: James II. Tell students that a clue to how Parliament handled the situation is in the Big Question: Why was a foreign ruler invited to invade England? Encourage students to look for the answer to this question as they read.

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**Guided Reading Supports for “The Glorious Revolution”** 30 MIN

When you or a student reads aloud, **always** prompt students to follow along. By following along, students may acquire a greater understanding of the content. Remember to provide discussion opportunities.

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**“William and Mary,” Pages 192–193**

Scaffold understanding as follows:

**Read aloud “William and Mary” on page 192.**

**SUPPORT**—Display the Tudor and Stuart Family Tree (AP 1.1), and have students find Mary, the older daughter of James II by his first wife. Remind students that James II had Protestant children by his first wife and Mary was one of these children.
After you read the text, ask the following questions:

**LITERAL**—Who did Parliament invite to invade England?

» William of Orange

**INFERENTIAL**—Why do you think the Immortal Seven chose William of Orange to invite to England?

» Parliament, including the Immortal Seven, were Protestant, and William of Orange was a Protestant hero in Europe. He was also married to the daughter of the English king, James II.

**“William’s Motives,” Pages 194–195**

Scaffold understanding as follows:

Ask volunteers to read aloud the section “William’s Motives” on pages 194–195.

**CORE VOCABULARY**—Review with students the meaning of the term *English Channel*. Use the World Map (AP 1.2) to point out the location of the English Channel.

**SUPPORT**—Display the World Map (AP 1.2). Point out the location of Holland on the inset map. Explain that Holland is now called The Netherlands. It will be referred to as Holland throughout this unit because that’s what it was called at the time of the Glorious Revolution. Have students trace the route William of Orange probably took sailing to England.

After volunteers read the text, ask the following questions:

**LITERAL**—What were two concerns William had about going to England?

» He thought France would invade Holland in his absence, and he was concerned that England’s Catholic King, James II, was an ally of Catholic France.
LITERAL—What did King James II do when William landed in England?

» He and his wife fled to France.

INFERENTIAL—Do you think the outcome of William landing in England was part of the original plan of the Immortal Seven?

» No, the text says the Immortal Seven had wanted to scare James II into giving up the Catholic religion and grant Parliament more power. They did not think James II would flee.

“A King and a Queen,” Pages 195–196

Scaffold understanding as follows:

CORE VOCABULARY—Preview the meaning of the word heir. Point out that because Mary was the daughter of the English king, she, not her husband, was the heir to the throne.

NOTE: Students in Core Knowledge schools may recall the word heir from their study of Medieval Europe in Grade 4.

Have students read “A King and a Queen” on pages 195–196 to themselves.

After the students have finished reading the text, ask the following questions:

LITERAL—How did Parliament solve the problem of succession to the throne?

» They offered the crown to William and Mary together.

EVALUATIVE—Do you think in the 1600s it was unusual for a king and queen to rule together as equals?

» Possible response: Yes, it was. Even though previous monarchs had been married, they had ruled alone—not with their spouses.

“An Unusual Coronation,” Pages 196–197

Scaffold understanding as follows:

Invite volunteers to read aloud “An Unusual Coronation” on pages 196–197.

After volunteers read the text, ask the following questions:

LITERAL—What laws and religion did William and Mary promise to uphold at their coronation?

» They promised to uphold the laws of Parliament, not the laws of their ancestors. They also promised to uphold the Protestant religion.
The transfer of power from James II to William and Mary became known as the "Glorious Revolution" or the "Bloodless Revolution". The Glorious Revolution was important because it was the first time a ruler agreed to uphold Parliament's laws, not laws made by previous royalty. It also showed that rulers could be removed from power without war or execution.

**The Bill of Rights**

In 1689, Parliament passed the English Bill of Rights, which made it clear that Parliament had gained important powers. The Bill of Rights put limits on the power of the monarch and gave important powers to Parliament. Since 1689, Parliament has met every year.

**Important Points of the English Bill of Rights**

- A ruler is not allowed to set aside laws made by Parliament.
- Parliament must meet frequently.
- The ruler must be a Protestant and cannot marry a Catholic.
- The ruler cannot maintain a standing army in times of peace.
- The ruler cannot interfere with the election of members to Parliament.
- All subjects have the right to petition the king.
- A ruler cannot interfere in freedom of speech and debate in Parliament.
- Parliament can have sessions in its natural form.
- A ruler cannot levy money without the consent of Parliament.
- A ruler cannot imprison anyone without the consent of Parliament.
- A ruler cannot charge anyone with the crime of treason.
- A rule cannot violate the freedom of speech and debate in Parliament.
- Parliament can have sessions in its natural form.
- A ruler cannot charge anyone with the crime of treason.
- A ruler cannot imprison anyone without the consent of Parliament.

The Bill of Rights was an important step in limiting the power of kings and in creating a more democratic government in England.

**Timeline**

- Show students the two Chapter 6 Timeline Image Cards. Read and discuss the captions, making particular note of any dates.
- Review and discuss the Big Question: "Why was a foreign ruler invited to invade England?"
- Post the images of William and Mary and William and Mary with the Bill of Rights to the Timeline in the 1600s section; refer to the illustration in the Unit 6 Introduction for guidance on the placement of each image card to the Timeline.
**CHECK FOR UNDERSTANDING 10 MIN**

**Ask students to:**

- Write a short answer to the Big Question: “Why was a foreign ruler invited to invade England?”
  » Key points students should cite include: James II’s inability to work with Parliament; James II’s Catholicism and the birth of his son by his Catholic second wife; the fear of his reestablishing a line of Catholic monarchs.

- Choose one of the Core Vocabulary terms (*English Channel, heir, bail, or petition*), and write a sentence using the word.

To wrap up the lesson, ask several students to share their responses.

**Additional Activities**

**Match the Monarchs (RI.5.2) 30 MIN**

**Materials Needed:** Sufficient copies of Match the Monarchs (AP 6.1)

This activity can be done in class, followed by a class discussion, or assigned as homework. Students can complete the activity individually or work in pairs. If the activity is done in class, review with the class and correct any misinformation the students might have regarding the monarchs named in the activity.
Teacher Resources

Unit Assessment: *England in the Golden Age* 275

Performance Task: *England in the Golden Age* 279
- Performance Task Scoring Rubric 280
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Activity Pages
- Tudor and Stuart Family Tree (AP 1.1) 283
- World Map (AP 1.2) 284
- Domain Vocabulary: Chapters 1–3 (AP 3.1) 285
- Domain Vocabulary: Chapters 4–5 (AP 5.1) 286
- Match the Monarchs (AP 6.1) 288

Answer Key: *England in the Golden Age* 289

The following fiction and nonfiction excerpts and related activity page can be found and downloaded at:

www.coreknowledge.org/ckhg-online-resources

Fiction Excerpts
- From *A Midsummer Night’s Dream* (FE 1)
- The Language of Shakespeare (AP 1.3)

Nonfiction Excerpt
- “A Biography of William Shakespeare” (NFE 1)
Unit Assessment: *England in the Golden Age*

A. *Circle the letter of the best answer.*

1. Elizabeth I was the daughter of  
   a) Charles I.  
   b) Henry VIII.  
   c) Charles II.  
   d) James I.

2. Which statement describes Elizabeth I’s religious policies?  
   a) She persecuted Catholics.  
   b) She persecuted Protestants.  
   c) She combined Catholic and Protestant practices in the Church of England.  
   d) She tolerated Catholics and Protestants in England but punished Catholics in Ireland.

3. Elizabeth I’s travels were  
   a) banquets at which she moved from one table to another.  
   b) journeys of her court from one aristocrat’s castle to another.  
   c) reports that she delivered to her subjects once a year.  
   d) charts on which she kept track of her increasing wealth.

4. Which of the following was not accomplished by Sir Francis Drake?  
   a) attacked Spanish ships to steal treasure  
   b) sailed around the world  
   c) led a surprise attack that destroyed dozens of ships in a Spanish harbor  
   d) began the first successful English colony in North America

5. Who explored North America?  
   a) the English navy  
   b) Walter Raleigh  
   c) James I  
   d) Charles I

6. Who was the winner in the battle of the Spanish Armada?  
   a) England  
   b) Spain  
   c) France  
   d) Holland
7. Why was England’s defeat of the Spanish Armada a surprise?
   a) The English ships were smaller but quicker than the Spanish ships.
   b) English sea captains were more familiar with currents in the English Channel than Spanish captains were.
   c) English sea captains used fire ships to attack the Spanish fleet.
   d) Spain was the greatest sea power in the world at the time.

8. Which event triggered the English Civil War?
   a) the king’s order that Scottish Presbyterians use a new prayer book
   b) the flight of Charles II to France
   c) the creation of a Protestant colony in Northern Ireland
   d) the death of Elizabeth I

9. What names were given to the sides in the English Civil War?
   a) Scots and Royalists
   b) Roundheads and Cavaliers
   c) Nobles and Gentry
   d) the New Model Army and the Merry Olde Forces

10. Oliver Cromwell was a
   a) member of Parliament.
   b) Catholic.
   c) priest.
   d) nobleman.

11. Which of the following happened after the English Civil War ended?
   a) Religious tensions in England disappeared.
   b) Oliver Cromwell was driven out.
   c) Charles I was executed.
   d) The king of Scotland became king of England.

12. Oliver Cromwell
   a) became king.
   b) became Catholic.
   c) was named Lord Protector.
   d) was accused of treason.

13. The period of English history that began in 1660, when Charles II became king, is known as the
   a) Civil War.
   b) Glorious Revolution.
   c) Armada.
   d) Restoration.
14. Many people in England were worried about James II because he
   a) was Catholic.
   b) was Puritan.
   c) came from France.
   d) had no children.

15. William of Orange came to England from
   a) Spain.
   b) France.
   c) Holland.
   d) Ireland.

16. The Glorious Revolution got that name because it
   a) involved no bloodshed.
   b) brought great wealth to England.
   c) restored a king to the throne.
   d) united England, Scotland, and Holland.

17. William and Mary were chosen to rule by
   a) birth.
   b) the Immortal Seven.
   c) James II.
   d) the voters.

18. Which of the following describes the English Bill of Rights?
   a) It limits the power of the monarch.
   b) It limits the power of Parliament.
   c) It brought religious freedom to England.
   d) It guaranteed that all people were equal.
B. Match each term to its definition.

<table>
<thead>
<tr>
<th>Terms</th>
<th>Definitions</th>
</tr>
</thead>
<tbody>
<tr>
<td>19. _____ persecute</td>
<td>a) the belief that kings and queens have a God-given right to rule and that rebellion against them is a sin</td>
</tr>
<tr>
<td>20. _____ English Parliament</td>
<td>b) to treat people cruelly or unfairly</td>
</tr>
<tr>
<td>21. _____ “divine right of kings”</td>
<td>c) a person who believed that the Church of England needed to be “purified”</td>
</tr>
<tr>
<td>22. _____ civil war</td>
<td>d) a war between people who live in the same country</td>
</tr>
<tr>
<td>23. _____ Puritan</td>
<td>e) the original law-making branch of the English government that is made up of the House of Lords and the House of Commons</td>
</tr>
<tr>
<td>24. _____ monarchy</td>
<td>f) a government in which people elect representatives to rule for them</td>
</tr>
<tr>
<td>25. _____ republic</td>
<td>g) a government led by a king or queen</td>
</tr>
</tbody>
</table>
Performance Task: *England in the Golden Age*

**Teacher Directions:** Most of the major political events in England during the 1500s and 1600s were concerned with religious conflicts.

Ask students to write a brief essay that supports the idea that the events during this period were mainly conflicts among religious groups and their attempts to control the government of England. Encourage students to use their Student Reader to take notes and organize their thoughts on the Notes Table provided.

A sample table, completed with possible notes, is provided below to serve as a reference for teachers, should some prompting or scaffolding be needed to help students get started. Individual students are not expected to provide a comparable finished table. Their goal is to provide three to five specific examples of the influence of religious conflicts that shaped English history to use as the basis of their essay.

<table>
<thead>
<tr>
<th>Topic</th>
<th>Evidence supporting the claim that religious conflict influenced events in England in the 1500s and 1600s</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Henry VIII established the Church of England.</strong></td>
<td>Henry's action started a conflict in England that pitted Christian religious groups (Catholics, Protestants, Puritans, and even Dissenters) against each other as they worked and sometimes fought to control the government.</td>
</tr>
<tr>
<td><strong>Various Catholic rulers tried to reestablish a Catholic line of rulers.</strong></td>
<td>Queen Mary, known as “Bloody Mary,” tried to reestablish Catholicism and persecuted Protestants, Puritans, and Dissenters. Later Charles I and James II believed they were chosen to rule by God. Both married Catholic wives, which concerned Protestants, who thought they were trying to establish Catholic lineage to the throne.</td>
</tr>
<tr>
<td><strong>The Reign of Elizabeth I</strong></td>
<td>Resolving conflicts between Catholics and Protestants was a major issue for Elizabeth during her reign. She reestablished the Church of England and included parts of both Catholic and Protestant church practices. Elizabeth did not persecute Catholics, Puritans, or Dissenters. Catholic Spain attempted to invade Protestant England, but the English navy defeated the Spanish Armada.</td>
</tr>
<tr>
<td><strong>Puritan Rule</strong></td>
<td>Cromwell ruled England and forced Puritan laws on the entire population. He persecuted Catholics.</td>
</tr>
<tr>
<td><strong>The Glorious Revolution</strong></td>
<td>William and Mary were chosen by members of Parliament because they were Protestant.</td>
</tr>
</tbody>
</table>
**Performance Task Scoring Rubric**

**Note:** Students should be evaluated on the basis of their essays using the rubric.

Students should not be evaluated on the completion of the Notes Table, which is intended to be a support for students as they first think about their written responses.

<table>
<thead>
<tr>
<th>Category</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Above Average</strong></td>
<td>Response is accurate, detailed, and persuasive. The references clearly show what role religion played in the events in England in the 1500s and 1600s. The writing is clearly articulated and focused, and demonstrates strong understanding of the subjects discussed; a few minor errors may be present.</td>
</tr>
<tr>
<td><strong>Average</strong></td>
<td>Response is mostly accurate and somewhat detailed. The references show how religion played a role in the events in England in the 1500s and 1600s. The writing is focused and demonstrates control of conventions; some minor errors may be present.</td>
</tr>
<tr>
<td><strong>Adequate</strong></td>
<td>Response is mostly accurate but lacks detail. The essay helps show how religion played a role in the events in England in the 1500s and 1600s but references few details from the text. The writing may exhibit issues with organization, focus, and/or control of standard English grammar.</td>
</tr>
<tr>
<td><strong>Inadequate</strong></td>
<td>Response is incomplete and demonstrates a minimal understanding of the content in the unit. The student demonstrates incomplete or inaccurate background knowledge of historical events. The writing may exhibit major issues with organization, focus, and/or control of standard English grammar.</td>
</tr>
</tbody>
</table>
Performance Task Activity: *England in the Golden Age*

Consider the rulers and events during the 1500–1600s in English history. How were events during this period mainly conflicts among religious groups and their attempts to control the government of England? Give specific examples.

Use the table on the next page to take notes and organize your thoughts. You may refer to the chapters in *England in the Golden Age*.
England in the Golden Age Performance Task Notes Table

Use the table below to help organize your thoughts as you refer to England in the 1500s and 1600s. You do not need to complete the entire table to write your essay, but you should try to have three to five specific examples of religious conflict in England during the 1500s and 1600s.

<table>
<thead>
<tr>
<th>Topic</th>
<th>Evidence supporting the claim that religious conflict influenced events in England in the 1500s and 1600s</th>
</tr>
</thead>
<tbody>
<tr>
<td>Henry VIII established the Church of England.</td>
<td></td>
</tr>
<tr>
<td>Various Catholic rulers tried to reestablish a Catholic line of rulers.</td>
<td></td>
</tr>
<tr>
<td>The Reign of Elizabeth I</td>
<td></td>
</tr>
<tr>
<td>Puritan Rule</td>
<td></td>
</tr>
<tr>
<td>The Glorious Revolution</td>
<td></td>
</tr>
</tbody>
</table>
The Tudors 1485–1603

John, Duke of Lancaster (son of Edward III) (1340–99) + Katharine Swynford (c.1350–1403)

Margaret Beaufort + Earl of Richmond (c.1430–1556)


Catherine of Aragon (1485–1536) + Henry VIII (1491–1547)

Anne Boleyn (1500–36) + Jane Seymour (1509–37)

Edward VI (1537–53) + Catherine Howard (1521–42)

Mary I (1553–58) + Elizabeth I (1558–1603)

Anne of Cleves (1515–60) + Mary of Lorraine (1512–42)

Charles I (1600–49) + Henrietta Maria (1609–69)

James IV, King of Scotland (1473–1513) + Sophia of Denmark (1566–1625)

Mary II (1662–94) + William of Orange (1628–89)

James VI of Scotland and I of England (1566–1625) + Anne of Denmark (1574–1619)

The Stuarts 1603–1714

Henry Frederick, Prince of Wales (1594–1612) + Elizabet (1596–1662)

Frederick V, Elector of Palatine (1596–1632) + Sophia (1630–1714)

Emest Augustus, Elector of Hanover (1629–98) + George I (1660–1727)

Charles II (1660–85) + Mary (1662–94)

James II (1665–1714) + Anne (1665–1714)

William of Orange (1628–89) + Mary II (1662–94)

James II (1665–1714) + Anne (1665–1714)

William II (1650–1702) + Mary (1662–94)

Anne (1665–1714)
Activity Page 3.1

Domain Vocabulary: Chapters 1–3

For each term, write the letter of the definition.

<table>
<thead>
<tr>
<th>Terms</th>
<th>Definitions</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. _____ dub</td>
<td>a) to treat people cruelly or unequally</td>
</tr>
<tr>
<td>2. _____ annul</td>
<td>b) to officially state that a marriage never existed under the law</td>
</tr>
<tr>
<td>3. _____ English Parliament</td>
<td>c) imprisonment or protective care</td>
</tr>
<tr>
<td>4. _____ ritual</td>
<td>d) to officially make someone a knight</td>
</tr>
<tr>
<td>5. _____ persecute</td>
<td>e) an act or series of actions done in the same way in a certain situation, usually in a religious ceremony</td>
</tr>
<tr>
<td>6. _____ galleon</td>
<td>f) the original law-making branch of the English government that is made up of the House of Lords and the House of Commons</td>
</tr>
<tr>
<td>7. _____ alliance</td>
<td>g) a person of the upper or noble class whose status is usually inherited</td>
</tr>
<tr>
<td>8. _____ custody</td>
<td>h) a large sailing ship used as a warship or for trade</td>
</tr>
<tr>
<td>9. _____ “divine right of kings”</td>
<td>i) an agreement between nations in which they work together</td>
</tr>
<tr>
<td>10. _____ civil war</td>
<td>j) a war between people who live in the same country</td>
</tr>
<tr>
<td>11. _____ aristocrat</td>
<td>k) the ceremony or act of crowning a ruler</td>
</tr>
<tr>
<td>12. _____ coronation</td>
<td>l) the belief that kings and queens have a God-given right to rule and that rebellion against them is a sin.</td>
</tr>
</tbody>
</table>
Activity Page 5.1  Use with Chapter 5

Domain Vocabulary: Chapters 4–5

Use the items in the word bank to complete the crossword puzzle. Do not include spaces between words in puzzle boxes for answers that have more than one word.

bubonic plague  compromise  convert  dictator  disband
dissolve  fugitive  gentry  monarchy  public policy  rank
republic  Restoration  treason

Across
2. to end a group or organization; dissolve
4. a ruler who has total control over the country
5. to end something, such as an organization
8. people who own land and have high social standing but no titles of nobility
11. laws or rules, both written and unwritten, that govern society
12. the crime of being disloyal to one’s own country
13. a person who runs away or hides to avoid capture
14. to change from one belief or religion to another

Down
1. when each side in a dispute gives up some of its demands to reach an agreement
3. a deadly disease spread by fleas on infected rodents
6. a government led by a king or queen
7. a position in a group or organization
9. the historical period during which the monarchy was reestablished
10. a government in which people elect representatives to rule for them
Domain Vocabulary: Chapters 4–5

Activity Page 5.1 Continued

Use with Chapter 5

1

2

3

4

5

6

7

8

9

10

11

12

13

14
Match the Monarchs

The words and phrases in the box are related to some of the English monarchs you have studied in this unit. Some terms refer to only one monarch, and some refer to more than one, so you may use some words more than once.

Write each term in the correct squares below.

<table>
<thead>
<tr>
<th>Bill of Rights</th>
<th>Immortal Seven</th>
<th>Restoration</th>
<th>Catholic king</th>
<th>Cavaliers</th>
</tr>
</thead>
<tbody>
<tr>
<td>brother of Charles II</td>
<td>Holland</td>
<td>Sir Francis Drake</td>
<td>fire of London</td>
<td></td>
</tr>
<tr>
<td>Glorious Revolution</td>
<td>Roundheads</td>
<td>Lord Protector</td>
<td>Spanish Armada</td>
<td></td>
</tr>
<tr>
<td>Shakespeare</td>
<td>Merry Monarch</td>
<td>civil war</td>
<td>executed</td>
<td>Protestant wind</td>
</tr>
<tr>
<td>“sword rule”</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Elizabeth I  
Charles I  
Oliver Cromwell  

Charles II  
James II  
William and Mary
Answer Key: England in the Golden Age

Unit Assessment

Activity Pages

The Language of Shakespeare (AP 1.3) (used with FE 1)
1. Thou hast sung verses of feigning love, with feigning voice, at her window by moonlight.
2. Her house is removed seven leagues from Athens.
3. I will meet with thee, truly, tomorrow in that same place thou hast appointed me.
4. My Lysander and myself shall meet in the wood, where you and I were often wont to lie upon faint primrose beds, emptying our bosoms of their sweet counsel.
5. When thou dost wake, take what thou see'st for thy true love.
6. Tell me how it came that I was found tonight sleeping here, on the ground with these mortals.

Domain Vocabulary: Chapters 1–3 (AP 3.1) (page 285)
1. d 7. i
2. b 8. c
3. f 9. l
4. e 10. j
5. a 11. g
6. h 12. k

Domain Vocabulary: Chapters 4–5 (AP 5.1) (pages 286–287)

Across: Down:
2. disband 1. compromise
4. dictator 3. bubonic plague
5. dissolve 6. monarchy
8. gentry 7. rank
11. public policy 9. Restoration
12. treason 10. republic
13. fugitive
14. convert

Match the Monarchs (AP 6.1) (page 288)
Elizabeth I: Spanish Armada, Sir Francis Drake, Shakespeare
Charles I: civil war, executed, Cavaliers
Oliver Cromwell: civil war, Lord Protector, “sword rule,” Roundheads
Charles II: Restoration, fire of London, Merry Monarch, Catholic king, civil war
James II: Catholic king, Glorious Revolution, brother of Charles II
William and Mary: Protestant wind, Glorious Revolution, Bill of Rights, Holland, Immortal Seven
The Renaissance
Subject Matter Expert
Ann E. Mayer, PhD, Department of History, University of Pennsylvania

Illustration and Photo Credits
Cover Images: The Globe Theatre, English School, (12th century) / Private Collection / © Look and Learn / Bridgeman Images; Flying Machine, SuperStock/SuperStock
Adoration of the Magi (tempera on panel) (for detail see 315894), Botticelli, Sandro (Alessandro di Mariano di Vanni Filipepi) (1444/5–1510) / Galleria degli Uffizi, Florence, Italy / Bridgeman Images: 39
akg–images/akg-images/SuperStock: 93
akg-images/SuperStock: 15o
Andre Lebrun/age fotostock/SuperStock: 84
Art Archive/TheSuperStock: 29
Atlas, copy of a Greek Hellenistic original (marble) (detail), Roman / Museo Archeologico Nazionale, Naples, Italy / Bridgeman Images: 30
Barnes Foundation/SuperStock: 38
Cosimo de’ Medici (Il Vecchio) (1389–1463) 1518 (oil on panel), Pontormo, Jacopo (1494–1557) / Galleria degli Uffizi, Florence, Italy / Bridgeman Images: 15d, 47
DeAgostini/SuperStock: 14b
Don Quixote, English School, (20th century) / Private Collection / © Look and Learn / Bridgeman Images: 102
Effects of Good Government in City, detail from Allegory and Effects of Good and Bad Government on Town and Country, 1337–1433, by Ambrogio Lorenzetti (active 1285–34, fresco, Room of Peace, Palazzo Pubblico, Siena, Lorenzo; Ambrogio (1285–c.1348) / Palazzo Pubblico, Siena, Italy / DeAgostini Picture Library / G Dagli Orti / Bridgeman Images: 74c
Exterior view of S. Maria del Fiore, 1294–1436 (photo) / Duomo, Florence, Italy / Bridgeman Images: 48
Fine Art Images/Fine Art Images/SuperStock: 74, 102
Fine Art Images/SuperStock: 15i
berfotos/berfotos/SuperStock: 100
imageBROKER/imageBROKER/SuperStock: 84
Internal of a 16th century printing works, copy of a miniature from ‘Chants royaux sur la Conception couronne du Puy de Rouen’ (colour litho), French School, (16th century) (after) / Bibliothèque Nationale, Paris, France / Bridgeman Images: 15b, 67
Lorenzo de’ Medici (1449–92) surrounded by artists, admiring Michelangelo’s ‘faus’ (fresco), Manozzi, Giovanni (da San Giovanni) (1592–1636) / Museo degli Argenti, Palazzo Pitti, Florence, Italy / Bridgeman Images: 49
Martin Hargreaves: 33, 38
Melancholia, 1514 (engraving), Dürer or Duerer, Albrecht (1471–1528) / Private Collection / Bridgeman Images: 15s, 101
Merchants meeting to establish fish prices in Venice towards end of century, miniature from Venetian manuscript / De Agostini Picture Library / A. Dagli Orti / Bridgeman Images: 66
Ms Fr 2810 f.51, Transportation of spices to the west and unloading spices in the east, miniature from Livre des merveilles du monde, c.1410–12 (tempera on vellum), Boucicaut Master, (fl.1390–1430) (and workshop) / Bibliothèque Nationale, Paris, France / De Agostini Picture Library / J. E. Bullitt / Bridgeman Images: 15a
Peter Willi/Peter Willi/SuperStock: 92
Peter Willi/SuperStock: 15p
Pietà by Michelangelo (1475–1564), St Peter’s Basilica in Vatican City / De Agostini Picture Library / M. Camer / Bridgeman Images: 15n, 83
Pope Leo I (c.390–461) Repealing Attila (c.406–453) 1511–14 (fresco), Raphael (Raffaello Sanzio di Urbino) (1483–1520) / Vatican Museums and Galleries, Vatican City / Alinari / Bridgeman Images: 15g, 53
Portrait of Isabella d’Este (1474–1539), Titian (Tiziano Vecellio) (c.1488–1576) / Kunsthistorisches Museum, Vienna, Austria / Alinari / Bridgeman Images: 15j, 67
Portrait of Michelangelo, ca 1535, by Jacopino del Conte (1510–1598) / De Agostini Picture Library / Bridgeman Images: 15m
Portraits of Miguel de Cervantes Saavedra (1547–1615), Jaureguy Aguilar, Jaurez(1566–1641) / Private Collection / Bridgeman Images: 15s
Portrait of William Shakespeare (1564–1616) c.1610 (oil on canvas), Taylor, John (d.1651) (attr) / National Portrait Gallery, London, UK / Bridgeman Images: 15i
Portraits of Leo X (1475–1523), Cardinal Luigi de’Rossi and Guido de Medici (1478–1534) 1518 (oil on panel), Raphael (Raffaello Sanzio di Urbino) (1483–1520) / Galleria degli Uffizi, Florence, Italy / Bridgeman Images: 5S
Reconstruction of St. Peter’s Basilica and the Piazza from the Plans by Donato Bramante (1444–1514) (w/c on paper), French School, (20th century) / Archives Larousse, Paris, France / Bridgeman Images: 54
Recruitment of Venetian troops on the Mola, c.1562, Angelo del More, Gian Battista (1514–75) / Palazzo Ducale, Venice, Italy / Bridgeman Images: 66
Richard Cummins/SuperStock: 14a, 30
School of Athens, from the Stanza della Segnatura, 1510–11 (fresco), Raphael (Raffaello Sanzio di Urbino) (1483–1520) / Vatican Museums and Galleries, Vatican City / Bridgeman Images: 15c, 40
Self Portrait at the Age of Twenty-Eight, 1500 (oil on panel), Dürer or Duerer, Albrecht (1471–1528) / Alte Pinakothek, Munich, Germany / Bridgeman Images: 15q, 101
Self Portrait, c.1506 (tempera on wood), Raphael (Raffaello Sanzio di Urbino) (1483–1520) / Galleria degli Uffizi, Florence, Italy / Bridgeman Images: 15f
Self Portrait, c.1562–64 (oil on canvas), Titian (Tiziano Vecellio) (c.1488–1576) / Galleria degli Uffizi, Florence, Italy / Bridgeman Images: 15i
Sistine Chapel Ceiling: Libyan Sibyl, c.1508–10 (fresco (postrestoration), Buonarroti, Michelangelo (1475–1564) / Vatican Museums and Galleries, Vatican City / Bridgeman Images: 84
Sistine Chapel Ceiling: Libyan Sibyl, c.1508–10 (fresco), Buonarroti, Michelangelo (1475–1564) / Vatican Museums and Galleries, Vatican City / Alinari / Bridgeman Images: 82
Steve Vidler/SuperStock: 32
SuperStock/SuperStock: 73, 75, 84
The Banquet of the Monarchs, c.1579 (oil on canvas), Sanchez Coello, Alonso (c.1531–88) / Museo Narodowe, Poznan, Poland / Bridgeman Images: 91–92
The ‘Carta della Catena’ showing a panorama of Florence, 1490 (detail of 161573): 15e
The ‘Carta della Catena’ showing a panorama of Florence, 1490 (detail of 161573), Italian School, (15th century) / Museo di Firenze Com’era, Florence, Italy / Bridgeman Images: 46
The Globe Theatre, English School, (20th century) / Private Collection / © Look and Learn / Bridgeman Images: 101
The Miracle of the Relic of the True Cross on the Rialto Bridge, 1494 (oil on canvas) (see also 119437), Carpaccio, Vittore (c.1460/5–1523/6) / Galleria dell’Accademia, Venice, Italy / Bridgeman Images: 15h, 65
The Wool Factory, 1572 (slate), Cavelon, Mirabellino (1510/20–72) / Palazzo Vecchio (Palazzo della Signoria) Florence, Italy / Bridgeman Images: 47
Travel Pictures Ltd/Travel Pictures Ltd/SuperStock: 101
“View of St. Peter’s, Rome, 1665 (oil on canvas), Italian School, (17th century) / Galleria Sabauda, Turin, Italy / Bridgeman Images”: 53
Westend61/SuperStock: 15k
Westend61/Westend61/SuperStock: 73

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England in the Golden Age

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A Cavalier with a Grey Horse (oil on panel), Calraet, Abraham van (1642–1722) / Apley House, The Wellington Museum, London, UK / Bridgeman Images: 225c, 254
A Spanish Treasure Ship Plundered by Francis Drake (c.1540–96) in the Pacific (engraving) (later colouration), Dutch School, (16th century) / Private Collection / Bridgeman Images: 245
akg-images/SuperStock: 237
Arrival of Queen Elizabeth I at Nonsuch Palace, 1598 (hand coloured copper engraving) (detail), Hoefnagel, Joris (1542–1600) / Private Collection / Bridgeman Images: 237
Art Archive, The/SuperStock: 224b
Bryan Beus: 225d
Charles I of England (1600–49) and Queen Henrietta Maria (1609–69) (oil on canvas), Dyck, Anthony van (1599–1641) / Palazzo Pitti, Florence, Italy / Bridgeman Images: 225e, 253
Charles II dancing at a ball at court, 1660 (oil on canvas), Janssens, Hieronymus (1624–93) / Royal Collection Trust © Her Majesty Queen Elizabeth II, 2016 / Bridgeman Images: 225k, 265
Cromwell and his Ironsides, illustration from 'A History of England' by C.R.L. Fletcher and Rudyard Kipling, 1911 (colour litho), Ford, Henry Justice (1860–1941) / Private Collection / The Stapleton Collection / Bridgeman Images: 225h, 258
Daniel Hughes: 225a
Mary II (oil on canvas), Wissing, Willem (1656–87) (after) / Scottish National Portrait Gallery, Edinburgh, Scotland / Bridgeman Images: 225n, 270
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