

Visual Arts

Teacher Guide



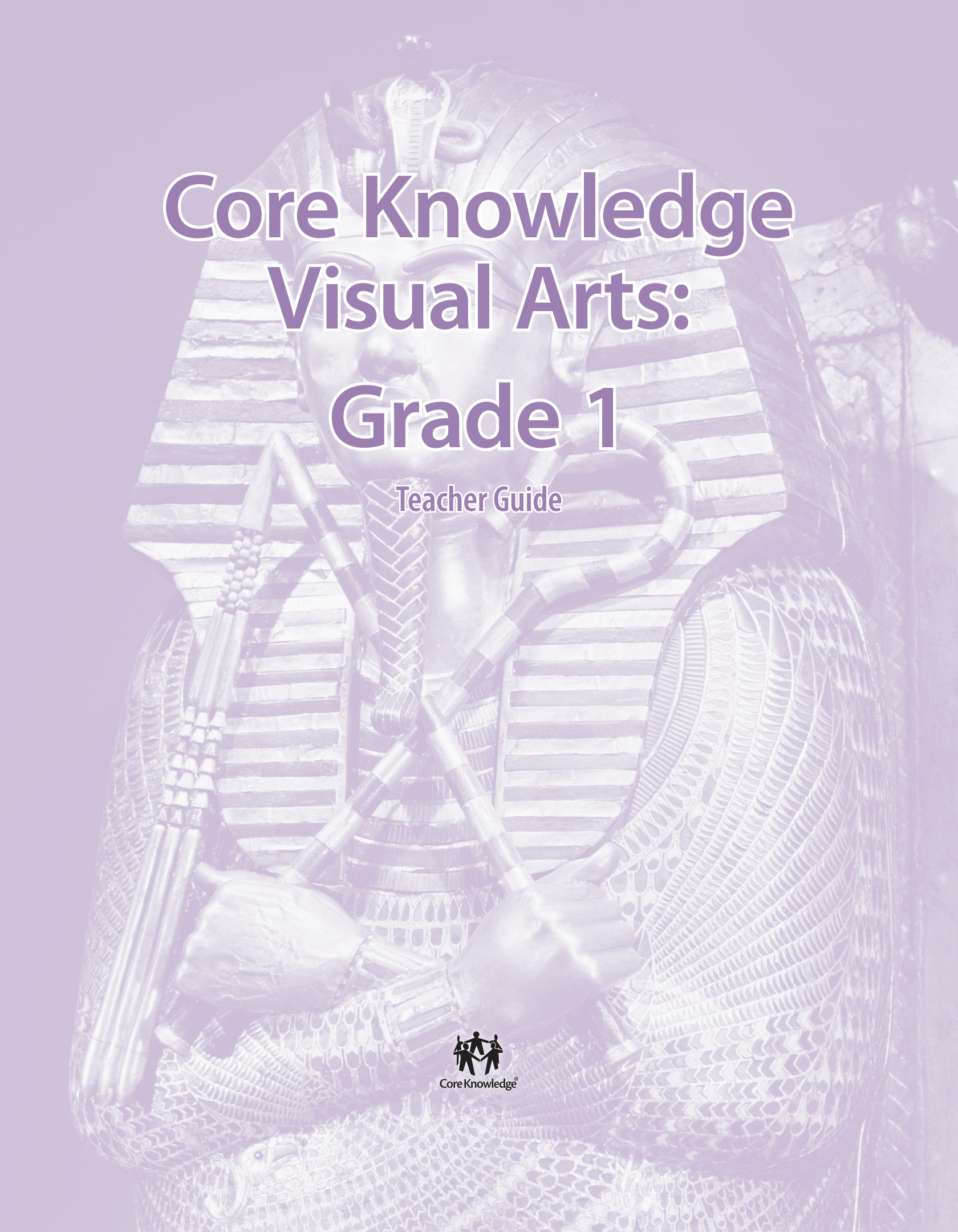
Tulips in Holland, Claude Monet



Self-Portrait, Horace Pippin

Students Creating Their Own Works of Art





Core Knowledge Visual Arts: Grade 1

Teacher Guide

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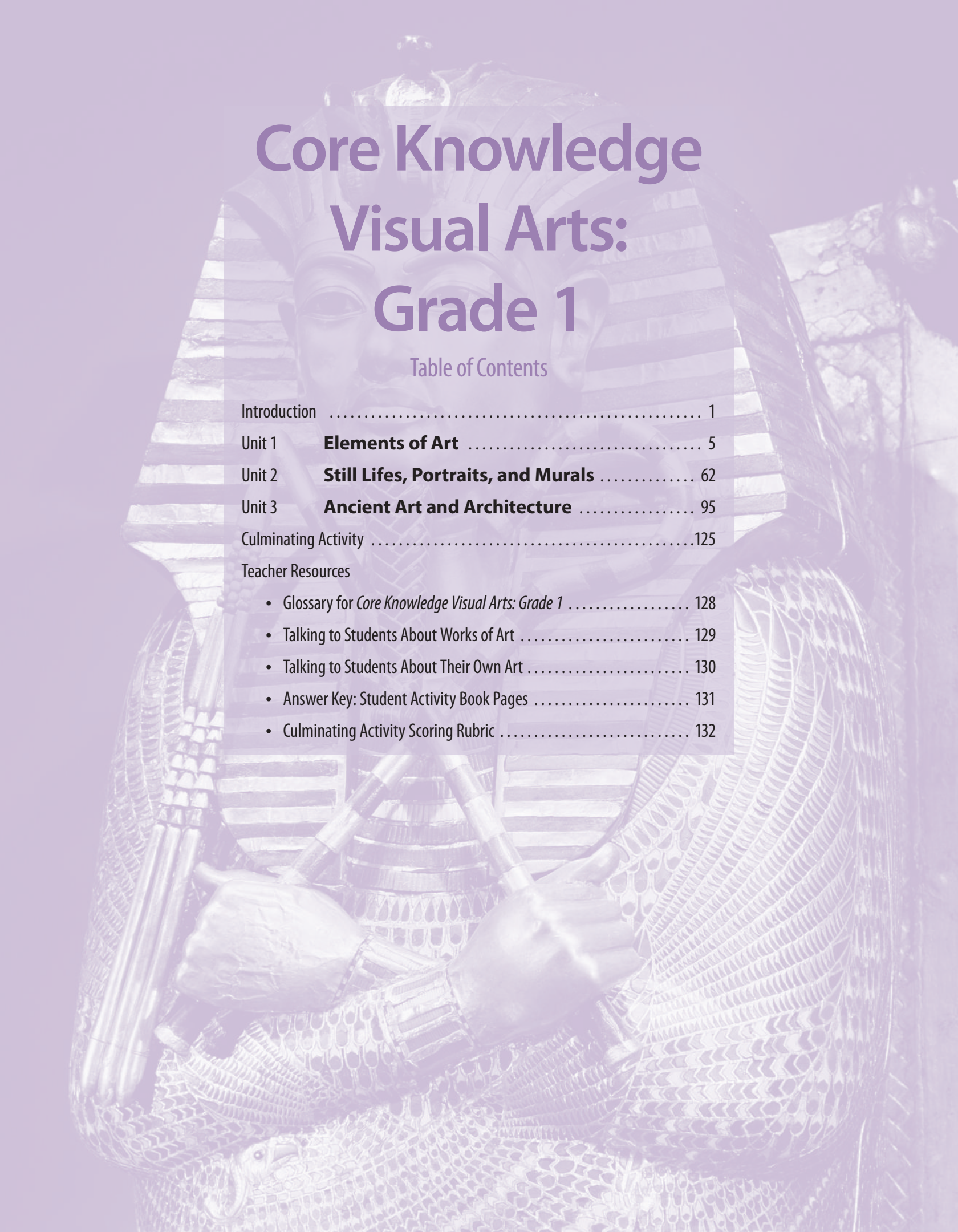
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ISBN: 979-8-88970-683-0

Core Art in CKVA Grade 1

Number	Title	Artist
1	<i>Tulips in Holland</i>	Claude Monet
2	<i>Arrangement in Grey and Black No. 1 (Whistler's Mother)</i>	James McNeill Whistler
3	<i>The Swan</i>	Henri Matisse
4	<i>Trumpeter Swan</i>	John Audubon
5	<i>Red Hill and White Shell</i>	Georgia O'Keeffe
6	<i>Stone City, Iowa</i>	Grant Wood
7	<i>Dada Head</i>	Sophie Taeuber-Arp
8	<i>The Little Fourteen-Year-Old Dancer</i>	Edgar Degas
9	<i>Young Hare</i>	Albrecht Dürer
10	<i>Mona Lisa</i>	Leonardo da Vinci
11	<i>Self-Portrait</i>	Vincent van Gogh
12	<i>Self-Portrait</i>	Horace Pippin
13	<i>Apples and Oranges</i>	Paul Cézanne
14	<i>Irises</i>	Vincent van Gogh
15	<i>The History of Medicine in Mexico: The People's Demand for Better Health</i>	Diego Rivera
16	Running Horses from the Cave of Lascaux	
17	Great Sphinx	
18	Tutankhamun's Coffin	
19	Bust of Queen Nefertiti	
20	Pyramids Around the World: Ziggurat of Ur in Ancient Mesopotamia, Great Pyramids of Giza, Teotihuacán: Pyramid of the Moon	



Core Knowledge Visual Arts: Grade 1

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Core Knowledge Visual Arts™:Grade 1
Teacher Guide

Introduction

Grade 1 Core Knowledge Visual Arts

This introduction provides the background information needed to teach the Grade 1 Core Knowledge Visual Arts (CKVA) program. Within, you will find guidance on how to use the program and its components, Pacing Guides and Core Vocabulary, and directions on how to make connections to other Core Knowledge Curriculum materials to enrich, enliven, and deepen student understanding of the visual arts and their context. Of note are the connections between CKVA and Core Knowledge Music (CKMusic). While each of these programs may be used independently, the content in each program has been intentionally designed to complement the other. Use of both sets of materials may enhance student understanding and allow for greater depth of knowledge.


The CKVA materials are aligned to the grade-level art topics in the *2023 Core Knowledge Sequence*. These materials have also been informed by the National Standards for Arts Education, available for download at <https://www.nationalartsstandards.org>.


Program Components


In Grade 1, the CKVA program consists of the following components, designed to be used together:

- The CKVA Teacher Guide
- The CKVA Art Slide Deck
- The CKVA Student Activity Book
- The CKVA Online Resources

The **Teacher Guide** is divided into units, consisting of individual lessons that provide background information, instructional guidelines and notes, and guidance for student activities. Refer to the Teacher Guide for lesson plans and guidance.

The **Student Activity Book** is a consumable workbook used by students to complete activities as directed in the Teacher Guide. Note that the Student Activity Book cannot be used without the accompanying directions in the Teacher Guide. You will also find color reproductions of the works of art studied in Grade 1 at the back of the Student Activity Book for students to view and use during instruction. These resources are indicated throughout the Teacher Guide by the icon .

The **Slide Deck** consists of PowerPoint slides showing images of each artwork for you to display to the class to explore and discuss with them. The Teacher Guide will prompt you, lesson by lesson, as to which images to display and when. The images will be a powerful learning tool, enabling you and your students to see and explore the elements of art and exemplary pieces of art together. These resources are indicated throughout the Teacher Guide by the icon .

The **Online Resources** provides additional links to other instructional and professional learning resources accessible online. These resources include, but are not limited to, videos, recordings, and other web resources that support content, along with links to art that has been selected to supplement instruction in this Teacher Guide. These resources are indicated throughout the Teacher Guide by the icon .

Art Supplies Needed in Each Unit

The individual art materials used in each lesson, beyond the Teacher Guide, Slide Deck, and Student Activity Book, are clearly indicated at the beginning of each lesson.

Teachers may find the listing below of art supplies used in each unit helpful in planning and securing the necessary materials in advance.

Unit 1 Elements of Art

6" paper plates	sensory items with a variety of textures (marbles, corrugated cardboard, stuffed animals, etc.)
air-dry clay	shells
beads of assorted sizes and textures	shoeboxes (4–6)
blank white paper, 8 ½ x 11 inches	string
cardboard tubes, flat cardboard	textured items for basket weaving (feathers, ribbons, etc.)
chart paper and markers	textured items for collaging (string, yarn, dried pasta, textured papers, beads, pebbles, tree bark, leaves, cotton balls, etc.)
colored pencils, crayons, markers, pencils	water vessels
construction paper	wooden beads
construction paper, crayons (black and white)	wooden skewers or chopsticks
glue sticks, or tape	woven baskets (variety of shapes and sizes)
old magazines, maps, or colorful paper to cut for collages	yarns (variety of widths, colors, textures)
paint (watercolor or washable tempera)	Optional: name tags
paintbrushes	
palettes	
scissors	

Unit 2 Still Lives, Portraits, and Murals

blank white paper, 8 ½ x 11 inches	paint (watercolor or washable tempera)
butcher paper, chart paper	paintbrushes
colored pencils, crayons, markers, pencils	three-dimensional small objects (leaves, erasers, miniature toys, etc.)
flowers (live or silk)	water vessels
mirrors	Optional: apples
paper bag	

Unit 3 Ancient Art and Architecture

air-dry clay	paintbrushes
cereal or other cardboard boxes	three-dimensional forms/manipulatives (blocks, triangular pyramids, cones, rectangular prisms)
crayons, pencils	toothpicks
glue, or masking tape	water vessels
kraft paper or brown paper bags	Optional: Conté crayons
paint (washable tempera)	

Icons in the Teacher Guide

The following icons are used in the Teacher Guide to draw teachers' attention to different types of pages or to places in the lesson where a supporting component should be used:



Online Resources



Elements of Art



Slide Deck



Student Activity Book



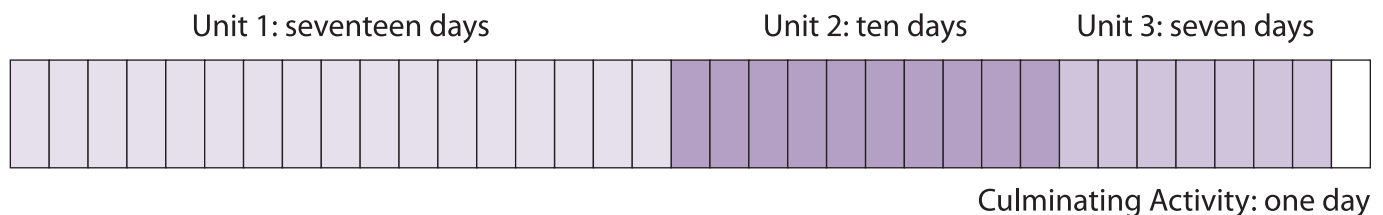
Time Period Reference

Pacing Guide

Each unit of the Teacher Guide includes a Pacing Guide. This Pacing Guide is presented to help you plan your lessons and allocate a suitable amount of instructional time to each topic. The Pacing Guides also includes several Looking Back features, each taking up to half a class day, that can be used for review and activities. The Teacher Guide ends with a Culminating Activity.

Over the course of the Grade 1 year, thirty-five class days are allocated for art, each with forty-five minutes of possible instruction time for the full-year program. Teachers may also choose to break the forty-five-minute lessons into smaller chunks of instruction as they deem appropriate.

There are a total of twenty-eight lessons in Grade 1, divided into three units. While each unit has its own Pacing Guide, we have provided a combined Pacing Guide for the whole year below:



Cross-Curricular Connections

The visual arts are strongly related to other subjects students will encounter as part of the Core Knowledge Curriculum. Teachers are encouraged always to look out for ways to engage students in appreciating art's place in the wider picture of human activity. The introduction to each unit includes a chart of cross-curricular connections to other strands of the Core Knowledge Curriculum. Wherever possible, connections are noted to the following:

- CK History and Geography (CKHG)
- CK Language Arts (CKLA)
- CK Math (CKMath)
- CK Music (CKMusic)
- CK Science (CKSci)

Where a connection exists, it will be noted in the chart as a reference to a named unit to enable you to quickly and easily find the referenced material.

Core Vocabulary

Core Vocabulary, identified throughout the Teacher Guide, is the words that are important for students to know and understand and for teachers to use when teaching the content. An understanding of the vocabulary of art is critical for student success in understanding, interpreting, and expressing themselves. Definitions for these terms are provided, and teachers are encouraged to take time to reinforce with students the meaning and use of these words. Core Vocabulary is shown in **bold** the first time it appears within lesson instruction.

The Core Vocabulary words, by unit, are:

Unit	Core Vocabulary
1	observational drawing, primary color, repetition, secondary color, shade, texture, tint
2	genre, mural, portrait, self-portrait, still life
3	bust, cave, prehistoric, pyramid, sphinx, ziggurat

TEACHER NOTE—The definitions for Core Vocabulary words are included in the unit in which they are introduced.

Constructive Speaking and Listening

Constructive speaking and listening means that people engaged in conversation will share their own perspectives while also finding ways to understand each other. Students using CKVA are encouraged to share their own opinions and participate in discussions. Before teaching the lessons in this book, teachers are encouraged to establish some rules for speaking, listening, and reacting to the opinions of others in a respectful and constructive manner. Tips about talking with students about art, including their own art, are included in the back of this book. Some additional resources to support classroom discussions in a sensitive, safe, and respectful manner are provided in the Online Resources: <https://www.coreknowledge.org/visual-arts/>

Elements of Art

Big Idea Color, line, shape, and texture are elements of art; they can be studied and observed in nature and in artwork.

Unit Introduction and Pacing Guide

This introduction includes the necessary background information to teach the *Elements of Art* unit. In this unit, you will teach students the basics of color, line, shape, form, and texture in art and prepare students for further exploration of these elements in their own creations and in viewing works of art. Students will explore and describe the ways in which artists use color, line, shape, form, and texture in works of art.

This unit contains fifteen lessons, split across seventeen class days. There will be half-day Looking Back reviews on Days 4, 9, and 13 and a unit assessment on Day 17. Each day will require a total of forty-five minutes. The teaching days can occur at a cadence that makes sense for your classroom. Many teachers may have one time per week set aside for art. In that case, you may teach the Day 1 lesson in the first week and then continue on to Day 2 the following week.

Day	Lesson
1	Lesson 1 Primary Colors and Secondary Colors
2	Lesson 2 Black, White, and Shades of Gray
3	Lesson 3 Colors and Feelings
4	Lesson 4 Talking About Color in Art*
5	Lesson 5 Lines and Repetition
6–7	Lesson 6 Lines and Animals
8	Lesson 7 Lines in Nature
9	Lesson 8 Lines as Motion*

* Looking Back

Day	Lesson
10–11	Lesson 9 Shapes and Forms
12	Lesson 10 Sculptures with Shapes and Forms
13	Lesson 11 Talking About Shape in Art*
14	Lesson 12 Texture Exploration
15	Lesson 13 Creating Texture on Paper
16	Lesson 14 Creating Textures in 3D
17	Lesson 15 Unit 1 Assessment

What Students Should Already Know

Students in Core Knowledge schools should be familiar with the following:

Kindergarten Unit 1: *Elements of Art*

- Observe how colors can create different feelings and how certain colors appear “warm” (red, orange, yellow) or “cool” (blue, green, purple).
- Identify and use different lines: straight, zigzag, curved, wavy, thick, thin.

What Students Need to Learn

In this unit, students will:

- Identify the primary and secondary colors;
- Identify tints and shades;
- Explain how colors in art create different feelings;
- Observe the use of color in works of art;
- Identify and use repeating lines;
- Identify how lines can be used to create animals and textures in art;
- Identify how lines can be used to show nature in art;
- Explain how lines can show motion;
- Observe different lines in works of art;
- Recognize basic shapes in nature, objects, and artworks;
- Differentiate between different kinds of shapes;
- Create irregular shapes;
- Make sculptures with shapes;
- Talk about different shapes in art;
- Describe qualities of textures we can touch and see;
- Explain how artists create the look of textures in their art; and
- Create textures in art.

What Students Will Learn in Future Grades

In future grades, students will review and extend their learning about the elements of art.

Grade 2 Unit 1: *Elements of Art*

- Recognize lines as horizontal, vertical, or diagonal.
- Observe the use of implied line/movement in artworks.

Vocabulary

observational drawing, n. the practice of looking closely at a scene or object and drawing what one sees **(33)**

Example: I love to sit outside and do observational drawing in the nice weather.

primary color, n. one of the colors red, blue, and yellow, which can be used to make all other colors. **(10)**

Example: The primary color red creates feelings of excitement in Diego Rivera's painting *La piñata*.

repetition, n. something that happens over and over again (24)

Example: The artist uses repetition of circles in her painting to show the raindrops falling everywhere.

secondary color, n. one of the colors orange, green, and purple, which results from mixing equal amounts of two primary colors (10)

Example: The artist mixed yellow and blue to make the secondary color green.

shade, n. a darker version of a color made by adding black (13)

Example: The artist added black to his paint to make a darker shade of purple.

texture, n. how an artwork feels or looks like it feels, such as rough, smooth, slippery, etc. (50)

Example: The artist created a rough texture by adding sand to her paint.

tint, n. a lighter version of a color made by adding white (13)

Example: The artist added more white to his paint to make a lighter tint of pink.

Cross-Curricular Connections

This unit contains the following connections to other strands of the Core Knowledge Curriculum. To enhance your students' understanding of the content and its context and enrich their understanding of these related subjects, please consult the following Core Knowledge materials:

CK History and Geography (CKHG)
Grade 1 Unit 6: <i>The Culture of Mexico</i>
Grade 1 Unit 10: <i>Lessons in Civics</i>
CK Math (CKMath)
Grade 1 Unit 7: <i>Geometry and Time</i>
CK Music (CKMusic)
Grade 1 Unit 1: <i>Elements of Music</i>
CK Science (CKSci)
Grade 1 Unit 2: <i>Plant and Animal Survival</i>

See the Core Knowledge website at <https://www.coreknowledge.org/download-free-curriculum/> to download these free resources, or find direct links to the units in the Online Resources.

Most Important Ideas

The most important ideas in Unit 1 are as follows:

- The primary colors are blue, yellow and red; secondary colors result when two primary colors are mixed together in equal proportions.
- Artists use black, gray, and white to create light, shadows, and depth in a work of art.
- Color can be used to create different feelings in art.
- Impressionists used primary and secondary colors to create works of art.
- Artists use different types of lines in their art.
- Color and line can be used to create shape in art, including animals.
- Lines can create shapes found in nature.

- Lines can create a sense of motion in works of art.
- Lines can be used to create different shapes.
- Shapes are used to create different sculptures.
- We can talk about the shapes that are used in art.
- We can see and feel textures.
- We can use lines as details that suggest texture in works of art.
- We can create texture in three-dimensional works of art.

What Teachers Need to Know

In art, red, yellow, and blue are called the primary colors. These are the three colors that, when mixed in different combinations, create all other colors. If you look at a basic color wheel, you'll find red, yellow, and blue along with three others. These three other colors are the secondary colors—or those created by mixing two primary colors together. A mixture of red and yellow in equal proportions makes orange, red and blue makes purple, and blue and yellow makes green.

Artists use line to describe both the inside and outside of items. Lines come in all shapes and sizes. They may appear as contour lines in a drawing or the thick legs of musicians marching in a parade. Lines, like colors, are all around us—in art and in the world.

Artists use all sorts of shapes, including basic geometric ones, such as squares, rectangles, triangles, circles, and ovals, in both their abstract and realistic work. Artists also use organic shapes with curved or irregular lines found in nature. In art, it is very important to remember that shape always refers to two dimensions and that form is connected to three dimensions. Thus, a golf ball is a form (sphere), not a shape; a circle is a shape because it is flat and has no depth.

Two and three dimensions also play a significant role in texture. Three-dimensional art made from various materials can be rough, smooth, bumpy, scratchy, slippery, and so forth. But artists can likewise create the illusion of texture in two-dimensional works, such as rendering animal fur or clothing in such exacting detail that you seem to “feel” the surface texture with your eyes.

Unit 1 Lesson 1

PRIMARY COLORS AND SECONDARY COLORS

TIME: 1 DAY

AT A GLANCE CHART

Lesson	Activity	Materials
DAY 1	Students will mix primary colors (red, yellow, blue) to make secondary colors (orange, green, purple).	<ul style="list-style-type: none">• Online Resources<ul style="list-style-type: none">• Image of color wheel• Photograph of tulips• Student Activity Book page 3, Color Wheel• Slide Deck slide 1 and Student Activity Book page 37<ul style="list-style-type: none">• Art 1, <i>Tulips in Holland</i>• Red, orange, yellow, green, blue, and purple colored pencils or crayons (1 of each per student)• Watercolor or washable tempera paints in red, yellow, and blue (enough for groups of students)• Paintbrushes (1 per student)• Blank white paper, 8½ × 11 inches (2 sheets per student)• Water vessels (1 per group of students)• Pencils (1 per student)• Palettes or paper plates (1 per student)• Student Activity Book page 1, Letter to Family

Lesson Objective

- Paint with primary colors to create secondary colors, and describe the use of color in *Tulips in Holland* by Claude Monet.

What Students Have Learned

Students who used this program in Kindergarten were introduced to “warm” and “cool” colors as well as the classification of red, yellow, and blue as primary colors. They also learned that artists can use colors to create different feelings.

DAY 1: PRIMARY COLORS AND SECONDARY COLORS

Introduce the lesson by having students free draw on blank paper using red, yellow, and blue crayons. Invite volunteers to share their drawings with the class. Prompt students to recall

that they learned about primary colors in Kindergarten. Ask, “What is special about the three colors you drew with?” Prompt students to recall what they learned in Kindergarten when they studied “warm” and “cool” colors. Then ask, “Which of these colors are warm?” (*red, yellow*) “Which color is cool?” (*blue*) Invite students to share other examples of warm colors (*orange*) and cool colors (*green and purple*) that they know. Invite students to play “I Spy . . .” to find warm and cool colors in the classroom.

Next, display the color wheel, which you can access through the Core Knowledge Visual Arts Online Resources. Ask students to identify the colors they see. Prompt students to identify the primary colors: red, yellow, blue. Then, have students identify the three other colors on the wheel: orange, green, purple.

Ask, “What do you notice about the colors orange, green, and purple?” Students may note that each color shares similarities with the colors immediately to the left and to the right. They may notice that orange is somewhere in the middle between red and yellow. They may also note that orange, green, and purple form a triangle on the color wheel.

Tell students that they will learn about **primary colors** and **secondary colors** today. Point to the three primary colors on the color wheel: red, yellow, and blue. Explain that these are primary colors. They cannot be made by mixing other colors together. *Primary* means first or earliest. Primary colors are the building blocks of color. They can be mixed to make all other colors in the rainbow.

Then explain that secondary colors are made by mixing two primary colors together. They are secondary colors because they are made of two primary colors. Redirect students back to the color wheel, and ask, “Which colors do you think are secondary colors?” (*orange, green, purple*)

Share with students the “formulas” to make the secondary colors, emphasizing that the amounts of each primary color in a given “formula” must be the same. For example, the teacher could say, “Equal parts of red added to equal parts of yellow will make orange” and then write “Equal Parts Red + Yellow = Orange” on the board. Continue with “Equal Parts Red + Blue = Purple” and “Equal Parts Blue + Yellow = Green,” pointing out that this is like an addition problem in math.

Activity



Page 3

Distribute the Student Activity Books, and explain your expectations for how students will use them in class this year. Invite students to turn to page 3, Color Wheel. Read the directions out loud for students. Distribute colored pencils or crayons, and have students color in the color wheel according to the labels on the wheel.

TEACHER NOTE—You may need to assist students in reading some of the color names.

Remind students that a color wheel is a way for us to see the relationship between primary colors and secondary colors. Each secondary color is made up of the colors to its left and right on the wheel.

Hands-On

Have students put away their Student Activity Books. Then transition to the color-mixing activity. Tell students that they will blend primary colors to make secondary colors. Show

students the materials they will be using: paint, a paintbrush, water, paper, and a palette or paper plate. Demonstrate your expectations for how students will use each of the materials.

Help students learn what happens when they mix equal parts of two colors.

- Draw a triangle on the paper using a pencil.
- Paint the primary colors (red, yellow, blue)—red at the top of the triangle, yellow at the lower-right corner of the triangle, and blue at the lower-left corner of the triangle.
- Point out that there is a space between each pair of primary colors. Explain that this is where the secondary colors will go.
- Have students blend the paints on a palette or paper plate to make each secondary color, beginning with red and yellow to make orange. Demonstrate how mixing equal amounts of each primary color will result in a secondary color.
- Repeat this process to make purple and green. Discuss and demonstrate what to do if students mix colors that are too blue, too red, or too yellow. For example, if a student has mixed a purple that is too blue, have them add more red. If their green is too yellow, have them add more blue. If their orange is too yellow, have them add more red. At the end, students should have their own color wheels.
- Have students share their color wheels with an elbow partner. Prompt students to share what they have learned and to compare the colors in their color wheels. Ask, “Do your secondary colors look the same as your partner’s? How are they similar or different?”

Allow sufficient time for cleanup, then transition students to looking at a famous work of art.

Art in This Lesson

Tulips in Holland, Claude Monet



1886, during the French impressionist movement



In *Tulips in Holland*, Claude Monet uses primary colors to show the tulips and the sky and secondary colors to show green areas and the roof of the house.

Background for Teacher

Though highly regarded today, the impressionists were scorned when they first appeared on the French art scene in the second half of the nineteenth century. The popular art of the time was strictly naturalistic and realistic. The label “impressionism” came from a critic who condescendingly dubbed one of Monet’s paintings a mere “impression” rather than a true work of art. Like other impressionist painters, Claude Monet (/mo*nay/) (1840–1926) sought a realism that did not imitate photography but rather captured the fleeting nature of light and color. When one stands close to a Monet painting, the brushstrokes are highly visible. But the brushstrokes meld color together more and more as one steps back, away from the composition—with the result that what is captured is the essence rather than the details of a scene.



Slide 1

Display Art 1, *Tulips in Holland*, for students, and have them turn to the corresponding page in their Student Activity Books. Invite students to look carefully at the painting and think about what they see. Tell students that Claude Monet is the name of the artist. Share that he painted pictures from his life and of the outdoors, especially flowers and water.



Page 37

SUPPORT—Now ask students to turn to Art 1 in the back of their Student Activity Books so that they are looking at the copy of *Tulips in Holland* as you ask the questions below.

After students have viewed the art, ask the following questions:

AN ARTIST'S QUESTIONS

What do you first notice when you look at the artwork? Look again. What do you notice now that you didn't see before?

- o Responses will vary. Possible response: First, I noticed the windmill. When I looked again, I noticed the small building in front of the windmill.

SUPPORT—Explain that windmills are common in Holland. Note that Holland is a region in the Netherlands, a country in Europe. In Europe, windmills were used to capture wind energy to pump water, grind grain, and perform other chores.

Where does Monet use the three primary colors?

- o He uses red and yellow for the tulips. He uses blue for the sky.

Which secondary color does Monet use the most in this painting? Where do you see it?

- o He uses green the most. It is in the grass and in the field of flowers.



SUPPORT—Share with students the photograph of tulips. Explain that these are the same type of flowers in Monet's painting. Invite students to note the similarities and differences they see between the photo and the painting. Explain that Monet was an impressionist. This means that his goal was not realism, or to paint exactly what he saw. Instead, he used different colors and brushstrokes to show the spirit or feeling of what he saw.

Check for Understanding

Engage in a short discussion with students to summarize primary and secondary colors. Have students recall which primary colors are used to make orange, green, and purple. Invite students to share what they learned first before offering your own summary of the day's lesson.

Unit 1 Lesson 2

BLACK, WHITE, AND SHADES OF GRAY

TIME: 1 DAY

AT A GLANCE CHART

Lesson	Activity	Materials
DAY 1	Students will use black and white crayons to create a work of art.	<ul style="list-style-type: none">• Online Resources Image of a value scale• Slide Deck slide 2 and Student Activity Book page 39<ul style="list-style-type: none">• Art 2, <i>Arrangement in Grey and Black No. 1 (Whistler's Mother)</i>• Student Activity Book page 4, <i>An Important Person in Black and White</i>• Black and white crayons (1 of each per student)

Lesson Objective

- Draw using black, white, and shades of gray after observing the use of black, white, and gray in *Arrangement in Grey and Black No. 1 (Whistler's Mother)* by James McNeill Whistler.

What Students Have Learned

In Lesson 1, students were introduced to primary and secondary colors and how to blend primary colors to make secondary colors. Remind students that the primary colors are red, yellow, and blue and that the secondary colors are orange, green, and purple.

DAY 1: BLACK, WHITE, AND SHADES OF GRAY



Page 3

Introduce the lesson by revisiting the color wheel in the Student Activity Book from the previous lesson. Have students identify each of the colors, then ask, “What other colors do you see on page 3 of the Student Activity Book that are not part of the color wheel?” (*black and white*)

Prompt students to recognize that the background of the page is white and that the text is black. Explain to students that black and white are not primary colors or secondary colors. However, they are still very important.

Artists add black to colors to make different **shades**. A shade is a darker version of the original color. By adding black, they can make colors in their artwork darker.

Artists add white to colors to make different **tints**. A tint is a lighter version of the original color. By adding white, they can make colors in their artwork lighter. Artists use white and black together to make shades of gray.



Display the image of the value scale from the Internet. Use this link to download the Core Knowledge Visual Arts Online Resources, where the specific link to the image may be found:

<https://www.coreknowledge.org/visual-arts/>

Ask, “Which shades of gray have more black than white in them? How can you tell?” (*The shades of gray at the top of the picture have more black than white in them. They are darker than the other shades of gray.*)

Then ask, “Which shades of gray have more white than black in them?” (*The shades of gray at the bottom of the picture have more white than black in them. They are lighter than the other shades of gray.*)

Explain that artists use black, white, and shades of gray to show areas that are in the light and areas that are in the shadows in a work of art.

Tell students that today they are going to learn about an artist who used black, white, and gray shades in his paintings.

Art in This Lesson

Arrangement in Grey and Black No. 1 (Whistler’s Mother), James McNeill Whistler



1871, during the postimpressionism movement



In *Arrangement in Grey and Black No. 1 (Whistler’s Mother)*, Whistler uses black, white, and gray to create the background, the woman’s clothing, and shadows in the painting.

Background for Teacher

Born in America, James McNeill Whistler (1834–1903) trained and lived in Europe. Although fascinated by color, like the French impressionists, he didn’t copy their broken brushwork or sunlit palette. Instead, Whistler used limited and subdued hues that he built up with layers of thin glaze consisting of semitransparent or transparent colors laid over a different color to intensify or change it. Many of Whistler’s titles refer to the colors in the composition, indicating his overriding concern for this key element of art.

Whistler’s famous *Arrangement in Grey and Black No. 1*, better known as *Whistler’s Mother*, traveled the world in 1934—when the image was reproduced on a stamp to commemorate Mother’s Day. Unlike the figure in a traditional portrait, Whistler’s mother becomes just another element within the overall composition. The figure, drapes, and picture all serve as the basis for his exploration of the placement or “arrangement” of gray and black shapes.



Slide 2



Page 39

Display Art 2, Whistler’s *Arrangement in Grey and Black No. 1 (Whistler’s Mother)*, for students, and have them turn to the corresponding page in their Student Activity Books. Share the name of the artist and explain that the painting is a portrait of his mother. Tell students that a portrait is a painting or drawing of a person. Invite students to look carefully at the painting and think about what they see. Encourage them to think about how Whistler uses color and black, gray, and white as they look at the painting.

After students have viewed the art, ask the following questions:

AN ARTIST'S QUESTIONS

What do you see in this painting? What do you think the woman is thinking or feeling?

- o I see an older woman sitting on a chair. She looks serious and does not look happy.

SUPPORT—Reiterate that this painting is of the artist's mother. Even though it has a longer title, many people call the painting *Whistler's Mother*.

What colors did the artist use most?

- o The artist mostly uses black, gray, and white.

SUPPORT—Explain that the artist used very thin layers of paint when making this work of art. This helped him create the different shades of black, gray, and white.

How does the artist portray his mother and from what angle? What is she holding? What is she wearing?

- o Whistler's elderly mother is sitting in profile in a chair with her hands folded, holding a white lace handkerchief. The bonnet on her head is also made of transparent lace. Her long-sleeve black dress fully covers her slender body.

Activity



Page 4

Transition to the art-making activity. Tell students that today they will create their own work of art using black, white, and shades of gray. Show students the materials they will be using: their Student Activity Book and crayons. Demonstrate your expectations for how students will use each of the materials.

Show students how they can overlap and blend the media to create various shades of gray. Explain that coloring inside the gray box will help the shades of the black and white crayons stand out on the page. Demonstrate lightly shading with the black crayon in one direction before shading with the white crayon in the opposite direction over the top, creating a crosshatched effect.

Encourage students to refer to the value scale as they plan and work on their drawing to include many ranges between black and white. Show how to gradually darken or lighten black crayon using varying pressure and blending with white to show light, medium, and dark grays.

Invite students to create a portrait of a significant person in their life. Point out to students that Whistler painted a portrait showing the entire figure of his mother. Sometimes, other artists, when creating portraits, focus only on the head, face, and shoulders of the person they are painting or drawing. Students may choose which type of portrait they want to create. Students can also include their own name in the title of their artwork (to reinforce the title of the painting studied), for example, "Julieta's Mother" or "Connor's Uncle."

Check for Understanding

Invite students to share their artwork with the class. Guide students in explaining how they used black and white to create a portrait of their significant person. Then, invite volunteers to summarize what they learned during the day's lesson.

Unit 1 Lesson 3

COLORS AND FEELINGS

TIME: 1 DAY

AT A GLANCE CHART

Lesson	Activity	Materials
DAY 1	Students will use color to show feelings.	<ul style="list-style-type: none">• Online Resources<ul style="list-style-type: none">• Image of a traffic light• <i>La piñata</i>• Student Activity Book page 5, <i>La piñata</i>• Crayons, markers, or colored pencils in a variety of colors

Lesson Objective

- Interpret feelings evoked by colors before observing the use of color in *La piñata* by Diego Rivera.

What Students Have Learned

In the previous lessons in this unit, students learned about primary colors and secondary colors. They learned how primary colors are blended together to make secondary colors. In the last lesson, they studied how artists use black and white to create different shades and tints, and they created their own portraits using black and white crayons.

DAY 1: COLORS AND FEELINGS



Introduce the lesson by displaying an image of a traffic light from the Internet. Use this link to download the Core Knowledge Visual Arts Resource Document, where the specific link to the image may be found:

<https://www.coreknowledge.org/visual-arts/>

Encourage students to look at the image and identify the primary colors (*red and yellow*) and the secondary color (*green*). Ask students, “What do each of these colors on the traffic light mean?” (*Red means stop, yellow means slow down, and green means go.*)

Explain that colors can also represent different feelings. Say, “Colors can remind us of different ideas or feelings. Red may make us think of feelings that are very strong, such as anger or love. But a color may mean one thing to you and something else to a friend. Yellow may remind you of the sun, summer, and fun. It may be a happy color to you. Perhaps to a friend it is a ‘nervous’ color and makes them feel anxious.”

Ask, “When you look at the color green, what feeling comes to mind?” (*Green may remind someone of feelings like happiness or joy. It may make someone else think of being calm or peaceful.*)

Tell students that artists use different colors to show feelings in their art. Remind students that in Kindergarten they learned about warm colors and cool colors. Ask, “What colors are warm?” (*red, orange, and yellow*) “What colors are cool?” (*green, blue, and purple*)

Explain that artists often use warm colors to show happy feelings. And they may use cool colors to show something that is sad or calm. Tell students that colors can also mean different things to different cultures and groups of people around the world.

Tell students that today they are going to learn what responding to art looks and sounds like. They’ll use these new skills to respond to the work of an artist who used colors to show feelings.

Art in This Lesson

La piñata, Diego Rivera



Mid-twentieth century in Mexico



In *La piñata*, Diego Rivera uses vibrant primary and secondary colors—especially reds and oranges—to express the joy of children during a celebration.

Background for Teacher

Diego Rivera (1886–1957) was a Mexican modern artist known for his vibrant murals. In *La piñata*, Rivera uses color to build a coherent, circular sense of movement.

The reds, particularly, swirl and sweep, describing the children’s billowing clothing and the curving red bricks. Red ribbons also float clockwise as the piñata breaks apart. Rivera conveys the children’s enthusiasm for the small gifts, candies, fruits, and sugar cane contained in the piñata that the blindfolded boy frees from the decorated papier-mâché vessel. The spiraling focus draws our eyes to the central action and the children’s quest for treats. Rivera’s careful placement of warm color underscores the joyful essence of the scene even more than his composition, which he reduced and abstracted from the recognizable world.

Cross-Curricular Connection

Students will study piñatas in CKHG Grade 1 Unit 6: The Culture of Mexico. The piñata is a special part of Christmas and other celebrations for children. It is a large container, sometimes in the shape of an animal, made from paper and glue and brightly decorated. It is filled with candies, small toys, and coins and is fastened to a rope. The rope is tied to a tree branch or otherwise suspended from above. While blindfolded, children take turns trying to break it open by hitting it with a long pole or stick.

Piñatas first appeared in Italy during the Renaissance. The use of piñatas in celebrations moved across Europe, and the Spanish made the piñata a part of their Easter festivities. When the Spanish established their colonies in the Americas, this custom again traveled. In time, Mexicans made it part of their Christmas celebrations and added it to games played at birthday parties.

Responding to Art



Display *La piñata* for students. Invite students to look carefully at the painting and think about what they see. Tell students that Diego Rivera is the name of the artist. He painted many pictures that showed his Mexican culture.

Tell students that they are going to respond to the painting *La piñata*. Explain that responding to art means to look at a work of art and then use your different senses to describe it and share your feelings about it.

Model responding to *La piñata*: “First, I look at all the parts of the art. I see that it is a painting with a piñata at the top and children below. I see that the artist has used primary colors like red, blue, and yellow.” Invite students to keep responding aloud with you.

Say, “After I study the artwork and observe how it was painted with warm and cool colors, I can relate to what is happening in the artwork and think about how it makes me feel. My favorite part of this painting is the piñata.

After students have viewed the art, ask the following questions:

AN ARTIST’S QUESTIONS

What is happening in the painting?

- o Children have broken open a piñata and are scooping up candy.

SUPPORT—Remind students that they may have learned about piñatas in their CKHG class. Explain that piñatas are used during celebrations. Ask, “What kind of celebration do you think Diego Rivera is showing in his painting?” (*Possible response: a Christmas celebration or a birthday*)

What color or colors does Rivera use most in his painting? What kinds of feelings do the color(s) help show?

- o Rivera uses red, orange, and yellow the most. These colors give the painting a sense of fun. They show us that exciting things are happening.

Can you find all the areas where Rivera uses red in his painting? Look for dark reds and light reds.

- o Possible responses: Red is on the piñata, the girl’s skirt, the boy’s sleeves, and the stripes on the boy’s poncho. You can also see red brushstrokes on the wall behind the piñata.

Activity



Page 5

Have students turn to page 5 in their Student Activity Books. Explain that they will respond to Diego Rivera's painting *La piñata*. First, they will answer questions about the painting. Read each question aloud to the class. Before they write, students can share an answer out loud with an elbow partner. When they are ready, students can draw or write their answers on the activity page. Encourage students to use warm colors and cool colors to share their feelings. If time permits, invite volunteers to share their responses with the class.

Check for Understanding

Engage in a short discussion with students that summarizes how warm and cool colors can show certain feelings in art. Connect these concepts to how Diego Rivera uses colors to create feelings of joy and excitement in *La piñata*. Invite volunteers to offer their input first before offering your own summary of the day's learning.

Unit 1 Lesson 4

TALKING ABOUT COLOR IN ART

TIME: 1 DAY

AT A GLANCE CHART

Lesson	Activity	Materials
DAY 1	Students will talk about the use of color in different works of art.	<ul style="list-style-type: none">• Online Resources<ul style="list-style-type: none">• <i>Explosion Florale</i>• <i>La Baronne Emile d'Erlanger</i>• Alebrijes• Retablos• <i>Popocatepetl volcano, Mexico</i>• Student Activity Book page 6, <i>Popocatepetl Volcano</i>• Crayons, markers, or colored pencils in a variety of colors

Lesson Objective

- Talk about how artists use colors in a variety of artworks.

What Students Have Learned

Previously in this unit, students were introduced to primary and secondary colors, black, white, and shades of gray. In the previous lesson, they explored how an artist uses colors to create feelings and responded to how an artwork made them feel.

DAY 1: TALKING ABOUT COLOR IN ART

Introduce the lesson by inviting students to share what they have learned about colors so far. Students should identify the three primary and three secondary colors. They should recall that the primary colors can be mixed to make other colors, called secondary colors; these secondary colors are made from mixing equal parts of two primary colors together. Review how artists may use black, white, shades, and tints in their artwork, too. Encourage students to make the connection between warm colors, cool colors, and feelings in a work of art.

Next, remind students about what it means to respond to a work of art. You may choose to share a work of art students have already studied in Unit 1, such as, *Tulips in Holland* by Claude Monet. Invite student volunteers to model responding to the work of art for the class.

Remind students that responding to a work of art means using our senses—especially seeing—and our words to tell about the art and what it makes us feel. Explain that there are many different words that we can use to help us talk about art, especially the colors in art. Tell students that they already know some of the words to talk about colors in art: *primary*,

secondary, shade, tint, warm, and cool. As a class, generate a list of other words they can use to talk about color in art. Some possible words include *bright, dark, pale, dusty, deep, light, delicate, and bold.* Where possible, share examples of what each of these words mean.

Tell students that in this lesson, they will talk about color in different works of art.

Looking Back



Remind students of the Big Idea statement for this unit: *Color, line, shape, and texture are elements of art; they can be studied and observed in nature and in artwork.* Discuss with them how the activities they have participated in so far added to their understanding of the Big Idea.

Review each of the works of art they have studied and the concepts associated with each: the use of primary and secondary colors in *Tulips in Holland* by Claude Monet, the use of black, white, and shades of gray in *Whistler's Mother* by James McNeill Whistler, and the use of color to create excitement and happy feelings in *La piñata* by Diego Rivera.

Display for students the following works of art, which you may access through the links provided in the Core Knowledge Visual Arts Online Resources:

- *Explosion florale* by Etel Adnan
- *La Baronne Emile d'Erlanger* by Romaine Brooks
- Alebrijes by Pedro Linares (Note: This is a video in Spanish with English subtitles. Depending on students' needs, you may prefer to play the video silently and read the subtitles or play the video with sound once and then again while reading the subtitles.)
- Retablos
- *Popocatepetl volcano, Mexico* (1940) by Dr. Atl (Gerardo Murillo)

Ask students to identify what each image shows about what they have learned about color. Encourage students to use what they learned about responding to art as they view each image.

SUPPORT—Note for students that so far, they have looked at paintings. Today, they will look at the use of color in different works of art. *Explosion florale* is a tapestry, a type of art made by weaving threads together to make cloth. Alebrijes are carved and brightly painted sculptures. Retablos are paintings, sculptures, or often a combination of the two.

Activity



Display *Popocatepetl volcano, Mexico* by Dr. Atl while students complete the page in their Student Activity Books.



Page 6

Have students turn to page 6 in their Student Activity Books. Tell students that they will respond to one of the artworks they saw today, *Popocatepetl volcano, Mexico*. Read each question aloud to the class. Students can respond by drawing and/or writing. Encourage students to use primary colors, secondary colors, black and white, shades and tints, and warm and cool colors to share their feelings. If time permits, invite volunteers to share their responses with the class.

Check for Understanding

Engage in a short discussion with students that summarizes the use of colors in art. Encourage students to connect what they learned to the works of art they studied in earlier lessons and the art they looked at today. Invite volunteers to offer their input first before offering your own summary of the day's learning.

Unit 1 Lesson 5

LINES AND REPETITION

TIME: 1 DAY

AT A GLANCE CHART

Lesson	Activity	Materials
DAY 1	Students will draw lines with repetition.	<ul style="list-style-type: none">• Online Resources<ul style="list-style-type: none">• <i>Parade</i>• Video of a parade• “When the Saints Go Marching In,” track 22 of the CKMusic Grade 1 Playlist• Student Activity Book page 7, Drawing Repeating Lines• Pencils (1 per student)• Chart paper or whiteboard and markers (for teacher use)

Lesson Objective

- Draw different types of lines with repetition before observing the use of lines in *Parade* by Jacob Lawrence.

What Students Have Learned

In the previous lessons in this unit, students were introduced to primary and secondary colors, black and white, grays or values, tints and shades, how colors in art show feelings, and how to respond to art. In the last lesson, they talked about color in art by viewing and responding to paintings, a tapestry, and sculptures.

DAY 1: LINES AND REPETITION

Introduce the lesson by drawing two dots on a whiteboard or large chart paper. Invite a volunteer to connect the two dots—explain that they just made a line. Discuss what students know about lines; students who used the CKVA materials in Kindergarten may remember details about various types of lines.

Draw a straight line, and ask, “What kind of line is this?” (*straight*) Then, draw a zigzag line, and ask, “What kind of line is this?” (*zigzag*) Repeat this process for curved, wavy, spiral, thick, and thin lines. Invite students to share what else they may notice about these lines.

Explain that even though lines are flat, they are not boring! Lines can be used to draw shapes. They can also move in different directions. Demonstrate by drawing examples of straight, zigzag, curved, wavy, and spiral lines. Invite students to play “I Spy . . .” and find different types of lines they see around the classroom.

Tell students that today they will learn about an artist who used lines and **repetition** to tell a story. Repetition means that something repeats, or happens over and over again. Explain that sometimes artists use lines and repetition to share different ideas and meanings.

Activity



Page 7

Have students turn to page 7 of their Student Activity Books. Tell students that today, they will draw different kinds of lines. Show students the materials they will be using: Student Activity Books and pencils. Demonstrate your expectations for how students will use the materials.

Begin the activity by having students draw a horizontal straight line and then repeat the line nearby as exactly as possible four or five times. Demonstrate this action for the class. Have students repeat the process with vertical straight, curved, zigzag, wavy, and spiral lines. Have students examine their efforts and describe which line group they like best and why.

Explain that next they will study the painting *Parade* by Jacob Lawrence to see how he used lines and repetition.

Art in This Lesson

Parade, Jacob Lawrence



1960, United States, during the Civil Rights Movement



In *Parade*, Jacob Lawrence repeats different types of lines to express the rhythm of a band marching in a parade. In *Parade*, virtually every colored shape establishes some type of vertical line—whether thick or thin, short or long. Lawrence also creates many implied lines at the boundaries where his single-colored shapes meet.

Background for Teacher

Jacob Lawrence (1917–2000) was an African American modern artist who regularly portrayed daily life for Black Americans in both urban and rural settings. Lawrence started his art training as a child, beginning with after-school classes. In his paintings and children's books, Lawrence is best known for subjects dealing with African American history, culture, and daily life. He skillfully combined color, shape, and line to capture the essence of a scene—its feel and atmosphere—rather than the realistic details.



Display *Parade* for students. Invite students to look carefully at the painting and think about what they see. Tell students that Jacob Lawrence is the name of the artist. He painted many scenes from the lives of African Americans.

Ask children if they have ever been to a parade. What did it feel like? What did they see? Where can they see the same things in this painting? If students have not attended a parade, you may choose to play a video of a marching band in a parade, such as the one you may access through the link provided in the Core Knowledge Visual Arts Online Resources. Focus on the colors, sights, and sounds of a parade.

Cross-Curricular Connections

For a fun extension and to add to the excitement, you may wish to play the song “When the Saints Go Marching In” while students look at *Parade*. Students learn this song in CK Music Grade 1 Unit 1: *Elements of Music*. You can access this song on the CK Music Grade 1 Spotify Playlist.

Students will learn that the Fourth of July is a U.S. holiday that celebrates American independence during CKHG Grade 1 Unit 10: *Lessons in Civics*. Explain that communities sometimes have parades to celebrate holidays, such as the Fourth of July, Veterans Day, and Lunar New Year.

After students have viewed the art, ask the following questions:

AN ARTIST’S QUESTIONS

How would you describe the costumes worn by each group of marchers?

- o Their costumes are colorful. Their costumes are black, yellow, and red.

How do the colors show this is an exciting event?

- o The colors are very bright. There are also lots of primary colors, like red, yellow, and blue.

Where do you see lines?

- o There are lines in the swords, the folds in the fabric of people’s clothing, the windows, and the marchers’ legs.

Do you see more repeating vertical (up and down) or horizontal (side to side) lines in *Parade*?

- o There are more vertical lines that travel up and down in the painting.

SUPPORT—Facilitate a conversation about why artists might use repetition in their artwork. Explain that repeating lines can help move our eyes across the painting. In *Parade*, this helps show the viewer how the marchers are moving in the parade. Repetition can also be used to create a sense of harmony or unity in a work of art. The repeating lines in *Parade* show how the marchers are moving together in unison. Encourage students to imagine what they might hear, see, and smell if they were inside the painting.

Check for Understanding

Engage in a short discussion by asking the following questions:

- How do the lines in *Parade* make you feel like you’re in the painting?
- If you were in the painting, what would you be doing?
- How would you be moving?

Encourage volunteers to share what they notice about the way the lines in *Parade* create a feeling of movement. Invite volunteers to offer their input first before offering your own summary of the day’s learning.

Unit 1 Lesson 6

LINES AND ANIMALS

TIME: 2 DAYS

AT A GLANCE CHART

Lesson	Activity	Materials
DAY 1	Students will compare lines in paintings of animals.	<ul style="list-style-type: none">• Online Resources<ul style="list-style-type: none">• <i>She's Wearing a Dead Bird on Her Head!</i>• Evening Bonnet• Slide Deck slides 3–4 and Student Activity Book pages 41–43<ul style="list-style-type: none">• Art 3, <i>The Swan</i>• Art 4, <i>Trumpeter Swan</i>• Student Activity Book page 8, Comparing Swans• Chart paper and markers (for teacher use)
DAY 2	Students will draw animals, focusing on using lines in their art.	<ul style="list-style-type: none">• Chart paper drawing of fish from Day 1• Construction paper (1 sheet per student)• Black, gray, green, red, and pink markers• Teacher-created example drawing

Lesson Objective

- Compare how artists use lines in *The Swan* by Henri Matisse and *Trumpeter Swan* by John Audubon, and use paints to explore different lines in animals.

What Students Have Learned

In previous lessons in this unit, students learned about primary and secondary colors; black, white, and shades of gray; the connection between colors and feelings; and strategies to respond to art. In the last lesson, they focused on lines and repetition.

DAY 1: LEARNING ABOUT LINES AND ANIMALS

Introduce the lesson by drawing a simple line drawing of a fish on large chart paper. Use different types of lines to draw the body, scales, gills, fins, etc. Invite students to call out what they think you're drawing as the artwork is in progress. Ask, "What details helped you know what I was drawing?" Guide students to make a connection between the different types of lines and the parts of the fish.

Tell students that today, they will learn about how lines can be used to draw different types of animals. Explain that artists use different lines for many different reasons. Some lines are used to outline, or define the outside edges of parts within the art. These lines are called contour lines. Return to your line drawing of the fish, and emphasize the lines that outline the animal. Other lines are used to describe other parts of the animal. Return to your line drawing of the fish, and emphasize the repeating lines used to represent scales.

Introduce two artists who used different types of lines to draw animals.

Cross-Curricular Connection

In CKSci Grade 1 Unit 2, students learn that animals use their body parts in different ways to see, hear, grasp objects, protect themselves, move from place to place, and seek, find, and take in food, water, and air. Help students connect their knowledge of animal parts with their investigation of the art in this lesson.

Art in This Lesson

The Swan, Henri Matisse



Early 1930s, during the beginning of the modernism movement



In *The Swan*, Henri Matisse uses line and repetition to create an elegant swan in an unexpected and visually compelling pose. The neck, body, and feathers are made of curved lines.

Background for Teacher

Henri Matisse (/en*ree/mah*teess/) (1869–1954) was one of the most famous twentieth-century European artists. Matisse abandoned his initial study of law to pursue painting. While he is best known for his expressive use of joyous, vibrant colors in his painting and collage, Matisse skillfully used line as well. In *The Swan*, the repetition of line adds to the bird's grace and a sense of movement that fills the page.



Page 41

Display Art 3, *The Swan*, for students, and have them turn to the corresponding page in their Student Activity Books. Invite students to look carefully at the artwork and think about what they see. Tell students that Henri Matisse is the name of the artist. He created art in many ways, including drawing, painting, and collage.



Slide 3

Explain that *The Swan* is not a drawing or a painting but a print. A print is an artwork created by transferring an image from one surface to another, typically a piece of paper. Give students examples of prints, and connect the technique to their personal experiences. For instance, ask if they've ever used rubber stamps and ink to print designs on paper. If so, they've created a print.

Students who used the CKVA program in Kindergarten may also recall their study of the printmaking of Käthe Kollwitz and their own artworks from Kindergarten where they engaged with this medium.

After students have viewed the art, ask the following questions:

AN ARTIST'S QUESTIONS

Look at the artwork. What do you see?

- o I see a swan.

How did Matisse make the swan?

- o He used only lines.

Count all the lines on the swan. How many do you see? How would you describe the lines?

- o There are nineteen curved lines. There are about thirty straight lines. All the lines are thin.

Art in This Lesson

Trumpeter Swan, John Audubon



1838, during American westward expansion and the Romantic era



In *Trumpeter Swan*, John Audubon uses a variety of repeated lines to create a detailed illustration of a swan in its natural habitat. The artist also uses the primary color blue for the sky and the secondary color green for the grasses surrounding the swan. The artist's rendering of the swan itself shows skill in incorporating subtle value shades from white on the chest and rear to various grays on the neck and feathers to dark black for the shadow of the neck at the top of the bird's body, the top of its head, its eye, its claw, and its beak. The dark shadows beneath the shaded swan further show the image of the bird in its full three-dimensional form.

Background for Teacher

John Audubon (1785–1851) was born in present-day Haiti and developed a love for nature and the arts at a young age. When he was eighteen, he moved to Philadelphia, Pennsylvania, where he began studying the nesting habits of birds. Beginning in the 1820s, Audubon began traveling the United States to paint portraits of birds, resulting in the publication of his highly detailed book *The Birds of America* in 1838.



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Slide 4

Display Art 4, *Trumpeter Swan*, for students, and have them turn to the corresponding page in their Student Activity Books. Invite students to look carefully at the painting and think about what they see. Tell students that John Audubon is the name of the artist. He drew and painted pictures of different wildlife, but he is best known for his artwork of birds.

After students have viewed the art, ask the following questions:

AN ARTIST'S QUESTIONS

What does the picture show?

- o It shows a swan on the water. It also shows a butterfly next to the swan.

SUPPORT—Explain that John Audubon's paintings are still important today. They helped other people discover their love for birds. The National Audubon Society, an organization named after John Audubon, helps protect bird species around the world.

What elements of art do you see in *Trumpeter Swan*?

- o I see different kinds of lines in the swan and water. I see that the artist mostly used cool colors.

How would you describe the lines you see in the painting?

- o The lines on the feathers are curved and straight. Some lines in the water are wavy.

Teaching Idea



Display the evening bonnet image, and have students note the feathers used to decorate the fancy dark hat. Ask them how this fashion trend might relate to Matisse's *The Swan* and Audubon's *Trumpeter Swan* artworks. Explain that people from this period sometimes wore feathers and even whole birds on items such as hats. Over time, demand for birds and their feathers caused many animals to become endangered. Explain that John Audubon's work helped inspire bird lovers and nature lovers to put a stop to this practice. Share with students the story *She's Wearing a Dead Bird on Her Head!*, written by Kathryn Lasky and illustrated by David Catrow. Connect the content to what they have learned about John Audubon and his work *Trumpeter Swan*. As you read, invite students to note the elements of art they have learned about so far as they view the illustrations.

Use this link to download the Core Knowledge Visual Arts Online Resources, where the specific link to the bonnet image and to the book may be found:

<https://www.coreknowledge.org/visual-arts/>

Activity



Page 8

Transition to the reflection activity. Have students turn to page 8, Comparing Swans, in their Student Activity Books. Tell students that they will be thinking about how the artworks they looked at today was alike and different. Read aloud each of the questions on the page. Then, have students reflect on which painting they preferred more and why. If time permits, invite volunteers to share their responses with the class.

Check for Understanding

Conclude the session by having students describe how *The Swan* and *Trumpeter Swan* are alike and different. Encourage students to describe and compare the different types of lines that each artist used in their work. Invite volunteers to offer their input first before offering your own summary of the day's learning.

DAY 2: CREATING ANIMALS

Introduce this part of the lesson by reviewing how artists use lines to draw animals. Referring to the line drawing of the fish from Day 1, review with students how some lines can be used as outlines (the body of the fish). Ask students to share different lines and their uses in the drawing of the fish e.g., (curved lines to represent the scales of the fish).

Invite volunteers to share what they remember about *The Swan* by Henri Matisse and *Trumpeter Swan* by John Audubon. Ask, "How are the two works of art alike?" (*They both show a swan. They use straight lines and wavy lines.*) "How are they different?" (*The Swan does not have color. It uses more straight lines than Trumpeter Swan. It does not have a background, like trees or water.*)

Tell students that today they will explore lines and animals by making their own animal art.

Activity

Transition to the art-making activity. Tell students that today they will create their own animal artworks of zebras. Show students the materials they will be using: paper and markers. Demonstrate your expectations for how students will use each of these materials.



Begin by showing students how they will make their animal's body. Say, "I'm going to make a zebra by first tracing my hand with a marker. Notice how I am drawing around each finger and my palm."

Next, demonstrate rotating the paper so your fingers are pointing downward. Say, “The palm of my hand is the zebra’s body, and my fingers are the zebra’s neck and legs.”

Demonstrate using a marker to draw eyes, a nose, and a mouth on the thumb on your paper so it looks like the zebra’s neck and head. Then show students how to use the markers to add a tail and ears.

Say, “Now I’m going to use the black marker to add lines on the zebra’s legs and body.”

Encourage students to add other details to their zebra. For example, say, “You can add many other details to make your zebra special. One way is by adding a mane to its neck or a tuft to its tail.” Demonstrate finishing the art by using a green marker at the bottom to represent grass.

Guide students to complete their own art, displaying your work as an example. Encourage students to use different types of lines on the zebra’s body. If time and resources permit, you may allow students to use their hands, markers, and paper to create pictures of other animals of their choice.

Allow sufficient time for cleaning up the supplies used in the lesson.

Check for Understanding

Conclude the session by inviting student volunteers to share their marker drawings with the class. Ask students to describe the types of lines that they see in their peers’ artworks, such as straight lines, zigzag lines, and wavy lines.

Unit 1 Lesson 7

LINES IN NATURE

TIME: 1 DAY

AT A GLANCE CHART

Lesson	Activity	Materials
DAY 1	Students will draw a shell using observational drawing techniques.	<ul style="list-style-type: none">• Online Resources Photograph of a shell• Slide Deck slide 5 and Student Activity Book page 45<ul style="list-style-type: none">• Art 5, <i>Red Hill and White Shell</i>• Student Activity Book page 9, Drawing from Observation• Colored pencils in a variety of colors• Shells (1 or more for student observation)

Lesson Objective

- Draw using lines and implied lines after observing the use of lines in *Red Hill and White Shell* by Georgia O'Keeffe.

What Students Have Learned

In the previous lessons in this unit, students were introduced to primary and secondary colors, tints and shades, how color can be used to show feelings, how to respond to art, and repetition in lines. In the last lesson, they learned about different kinds of lines and focused on how lines can be used to draw and paint animals.

DAY 1: LINES IN NATURE

Introduce the lesson by inviting volunteers to review the different types of lines they have learned about in this unit: horizontal, vertical, straight, curved, wavy, zigzag, spiral.

Invite volunteers to share examples of places where they have seen lines in nature; this can include plants, animals, and the land.

Explain that art often reflects the world around us. In nature, we often see lines that are curved or irregular. They may not be so easy to categorize as other types of lines, such as straight, zigzag, or thin.

Draw for students what an irregular line in nature may look like.

Tell students that today they are going to learn about an artist who uses different kinds of lines to paint nature.

Art in This Lesson

Red Hill and White Shell, Georgia O'Keeffe



1928, during the modernist movement



In *Red Hill and White Shell*, Georgia O'Keeffe uses shades of black and white and curved lines to create the gentle spiral of a shell. The painting uses warm colors in the background (red, yellow, and pink) as well as warm colors on parts of the shell.

Background for Teacher

Georgia O'Keeffe (1887–1986) was a pioneering American modern artist. O'Keeffe is perhaps best known for her extreme close-up views of interiors of flowers and animal bones and shells. Although O'Keeffe's compositions are based on the visible world, they slide into abstract compositions that explore line, color, and shape. She often painted her small subjects, such as an inch-long shell, on a bigger scale. By enlarging her image, O'Keeffe focuses our attention on the work's abstract qualities rather than its adherence to realism. This painting is one in a series of shell paintings by the artist.



Slide 5



Page 45

Display Art 5, *Red Hill and White Shell*, for students, and have them turn to the corresponding page in their Student Activity Books. Invite students to look carefully at the painting and think about what they see. Tell students that Georgia O'Keeffe is the name of the artist. She drew and painted things from nature, such as flowers, shells, and animal bones. Often, she made very large paintings of very tiny things.

After students have viewed the art, ask the following questions:

AN ARTIST'S QUESTIONS

What type of line does O'Keeffe use in her painting?

- o She uses spiral lines.

What happens to the lines and color as the line moves into the center of the spiral?

- o The lines get closer, and the color gets darker.

Activity



Page 9

Transition to the art-making activity. Have students turn to page 9, Drawing from Observation, in their Student Activity Books. Tell students that today they will create their own drawings of shells using different types of lines.



Introduce the concept of **observational drawing**. Observational drawing means looking closely at a scene or object and drawing what you see. When artists draw from observation, they spend time looking first, then they draw a little bit and look again. They repeat this process until their drawing is done.

Show students the medium they will be using: colored pencils. Demonstrate your expectations for how students will use this medium.



Invite students to draw a shell (either from life or from the photograph available through the link in the Core Knowledge Visual Arts Online Resources). Have students describe the types of lines they see in the exterior and interior of the shell before they begin drawing.

Check for Understanding

Engage in a short discussion that summarizes lines in nature, providing opportunities for students to share their observational drawings. Invite volunteers to offer their input before offering your own summary of the day's learning.

Unit 1 Lesson 8

LINES AS MOTION

TIME: 1 DAY

AT A GLANCE CHART

Lesson	Activity	Materials
DAY 1	Students will view and reflect on lines in artworks.	<ul style="list-style-type: none">• Online Resources<ul style="list-style-type: none">• Photograph of a snail shell• <i>El baño</i>• <i>Fire Hydrant</i>• <i>La presa</i>• Mata Ortiz pottery• Slide Deck slide 4 and Student Activity Book page 43<ul style="list-style-type: none">• Art 4, <i>Trumpeter Swan</i>• Student Activity Book page 10, <i>La presa</i>• Crayons, markers, or colored pencils in a variety of colors

Lesson Objective

- Describe how artists can use lines to suggest motion before reflecting on lines in artworks such as Elizabeth Catlett's *La presa*.

What Students Have Learned

In the previous lessons in this unit, students were introduced to primary and secondary colors, tints and shades, how color can be used to express feelings, how to respond to art, repetition in art, and lines and animals. In the last lesson, they learned about how different kinds of lines appear in nature and how lines are used in artworks about nature.

DAY 1: LINES AS MOTION



Introduce the lesson by showing students a snail shell. Ask students to think back to the previous lesson, when they explored *Red Hill and White Shell* by Georgia O'Keeffe. Have students draw the lines of the shell in the air, using their finger. Tell students that lines often make us feel like something is moving, even if the object isn't actually going anywhere. Help students physically experience the motion or gesture of line with the following kinesthetic activity. Ask students to examine a shell and describe the types of lines they see. (*spiral, curved*) Have them specifically note the way it twists inward (or outward) and is tighter at the center than at the end.

Next, have students stand in an open space and decide how they can translate the spiral line into a gesture, using their whole body. For example, they might start in a crouch and slowly spiral up to a standing position, ending with their arms lifted above them in a V shape.

You may also want to play music and encourage students to explore using their torso, head, arms, and legs in their gesture and to decide if they will be in motion or remain stationary. Finish by asking students if they notice anything new about the lines on the shell after having physically explored a spiral line.



Slide 4

Explain to students that artists can use lines to show movement in their work. Show students the image of *Trumpeter Swan* by John Audubon once again. Direct their attention to the lines in the water. Ask, “What do these lines help you know about the swan?” (*The lines help us know the swan is moving through the water.*) Help students understand that the lines show the water moving around the swan, similar to how water looks in real life. Ask, “What direction is the swan moving in? How can you tell?” (*The swan is moving to the left. I can tell because the lines show the water moving from left to right.*)

Looking Back



Remind students of the Big Idea statement for this unit: *Color, line, shape, and texture are elements of art; they can be studied and observed in nature and in artwork.* Discuss with them how the activities they have participated in so far have added to their understanding of the Big Idea specific to line. Review each of the works of art they have studied so far and the concepts associated with each: the use of repetition in *Parade*, the use of lines and animals in *The Swan* and *Trumpeter Swan*, and lines in nature in *Red Hill and White Shell*. Display for students the following works of art:

- *El baño* by Lola Álvarez Bravo
- *Fire Hydrant* by Leonard Freed
- *La presa* by Elizabeth Catlett
- Mata Ortiz pottery by Juan Quezada Celado

As you display each image, ask students to identify what it shows about what they have learned about lines. Have students identify different types of lines and examples of repetition, lines in animals and nature, and lines as movement they might see. Encourage students to use what they learned about responding to art as they view each image.

SUPPORT—Note for students that during their lessons on lines, they have looked at paintings, sculptures, a tapestry, and a print. Today, they will look at the use of lines in different kinds of art. *El baño* and *Fire Hydrant* are photographs. *La presa* is a print. The Matiz Ortiz pottery pieces by Juan Quezada Celado are ceramic art, or pottery.

Activity



Page 10

Have students turn to page 10 in their Student Activity Books. Tell students that they will respond to the print *La presa* by Elizabeth Catlett. Have students use crayons, markers, or colored pencils to draw the types of lines they see as well as draw how the work of art made them feel. Encourage students to use different lines to express their feelings. If time permits, invite volunteers to share their responses with the class.

SUPPORT—Explain that *La presa* is a print like *The Swan*. Remind students that a print is an artwork created by transferring an image from one surface to another. *La presa* is a woodblock print. When making a woodblock print, an artist first carves an image onto a block of wood. The block is then rolled with ink and pressed onto a piece of paper.

Ask, “How is a print different from other types of art?” (*The block can be used to make many pieces of art, not just one.*)

Check for Understanding

Engage in a short discussion with students that summarizes the use of lines in art. Encourage students to connect what they learned to the works of art they studied in earlier lessons and the art they looked at today. Invite volunteers to offer their input first before offering your own summary of the day’s learning.

Unit 1 Lesson 9

SHAPES AND FORMS

TIME: 2 DAYS

AT A GLANCE CHART

Lesson	Activity	Materials
DAY 1	Students will create irregular shapes using string.	<ul style="list-style-type: none">• Online Resources<ul style="list-style-type: none">• Photograph of irregular shapes• Map of the United States• Photograph of Iowa farmland• Slide Deck slide 6 and Student Activity Book page 47<ul style="list-style-type: none">• <i>Art 6, Stone City, Iowa</i>• Student Activity Book page 11, Drawing Shapes• String, cut into 6-inch segments (1 per student)• Pencils or crayons in a variety of colors• Chart paper and markers for teacher use
DAY 2	Students will create shapes in collages.	<ul style="list-style-type: none">• Slide Deck slide 6 and Student Activity Book page 47<ul style="list-style-type: none">• <i>Art 6, Stone City, Iowa</i>• Teacher-created example collage• Construction paper, old magazines, and/or maps• Pencils (1 per student)• Paper for the base of the collage, 8½ × 11 inches (1 sheet per student)• Scissors (1 per student)• Glue sticks (1 per student)

Lesson Objective

- Compare different types of shapes, then create shapes in collages after observing the use of shapes in *Stone City, Iowa* by Grant Wood.

What Students Have Learned

In the previous lessons in this unit, students learned about colors (primary and secondary colors, shades and tints, how colors can communicate feelings, and how to talk about color in art) and lines (lines and repetition, lines and animals, lines in nature, and lines as motion). In the last lesson, they analyzed the use of lines in different works of art.

DAY 1: SHAPES

Introduce the lesson by inviting several volunteers to draw on the board or on large chart paper. Instruct each student to begin by drawing a line. Tell students to draw the line in any direction they want for as far as they want before making the line connect back to itself (creating an enclosed figure). Ask the class, “What do each of these drawings have in common?” (*They are all shapes.*)

Explain to students that each of these drawings are **shapes** because they are two-dimensional images created by lines that meet. Explain that a shape has an enclosed area; demonstrate what it means for something to be enclosed by tracing your finger around the outline of the shapes. If one of the drawings is not enclosed, explain why it is considered a line and not a shape. Ask, “What are some examples of other shapes you know?” (*Possible responses: circle, square, triangle, rectangle*) Invite students to play a short game of “I Spy . . .” to identify examples of these shapes in the classroom.

Cross-Curricular Connection

In CKMath Grade 1 Unit 7, *Geometry and Time*, students explore and reason about attributes of two-dimensional shapes, including a square, rectangle, and triangle.

Shapes in Art

Tell students that artists use a large vocabulary of shapes. Circles, ovals, squares, rectangles, and triangles are shapes that we use in math. Draw examples of these shapes on chart paper as you describe them.

Artists may use these shapes to show human-made things and to show things in nature. These shapes are often made up of curved and irregular lines. Refer back to students’ drawings on the board, and call out any examples using curved and irregular lines.

Tell students that sometimes, artists use different colors and shading to make their artwork seem more lifelike. Tell students that today they are going to learn about an artist who used shapes and shading to create beautiful paintings.

Art in This Lesson

Stone City, Iowa, Grant Wood



1930, post–World War I, during the regionalist movement that rejected modern abstract European styles to emphasize small-town Midwest American life, history, and heroes



In *Stone City, Iowa*, Grant Wood uses a variety of shapes—including ovals, circles, rectangles, and triangles—to show a small town and surrounding farmland. The painting also uses irregular shapes to show some of the vegetation and the rolling hills. There are also examples of a variety of lines, including zigzag lines on the tree in the lower-left corner.

Background for Teacher

Born to Quaker parents on a small farm in Iowa, Grant Wood (1891–1942) was largely self-taught; he trained in the United States and traveled to Europe, where he was impressed by the early fifteenth century Flemish masters' love of detail, which is reflected in Wood's own fascination with minute detail. Wood transformed Midwest vistas into crisp, abstract designs of densely colored shapes. While depicting actual places, he presented tranquil, idealized compositions that suggested the perfection of an agrarian lifestyle.



Page 47

Display Art 6, *Stone City, Iowa*, for students, and have them turn to the corresponding page in their Student Activity Books. Invite students to look carefully at the painting and think about what they see. Tell students that Grant Wood is the name of the artist. He painted scenes of actual towns and farmland in the United States.



Slide 6

After students have viewed the art, ask the following questions:

AN ARTIST'S QUESTIONS

What do you see in this painting?

- o I see farms, fields, open land, a bridge, buildings, trees, and plants.



SUPPORT—Locate the state of Iowa for students on the map of the United States. You may also choose to show where students live in relation to Iowa.

Where do you see patterns in the painting?

- o I see circular and oval trees, plants and crops in a line, and lines for the hills.

SUPPORT—Call out the use of shading around the edges of some shapes to make them look like they are very lifelike, including the trees, bushes, and hills.

What shapes did the artist use?

- o He used shapes like circles and ovals for the bushes and trees, and he used triangles, rectangles, and squares for the buildings.



SUPPORT—Show students a photograph of farmland in Iowa. Invite volunteers to share what they notice about this image, including any similarities and differences with *Stone City, Iowa*.

Ask, “Based on this photograph, do you think Stone City looked exactly like the artist painted it?” (*Some things might be the same. But the hills, plants, and other parts are very simple and do not look real.*)

Activity



Page 11

Transition to the shape-making activity. Show students the materials they will be using: string and pencils or crayons. Demonstrate your expectations for how students will use each of the materials.

First, distribute a length of string to each student. Review the definition of a shape—a two-dimensional image created by lines that meet. Help them tie the two ends of their string together and place it flat on the table. Ask students to move different sections of the string to create shapes with all sorts of interesting, curved, and irregular outlines.

Next, have students use pencils or crayons to draw many shapes on page 11 of their Student Activity Books. Challenge students to fill the drawing box with shapes. Afterward, invite students to share their reactions to each other’s shapes. Discuss whether the shapes are totally unique or resemble a familiar form, such as an object or animal.

Check for Understanding

Engage in a short discussion with students that summarizes what students have learned about different shapes that are used in art, including named shapes they know and irregular shapes that they may find in nature. Provide sufficient time for students to share the art they created. Invite volunteers to offer their input first before offering your own summary of the day’s learning.

Advance Preparation

Prior to the next class in this lesson, create an example collage by drawing a variety of shapes on magazine pages, cutting them out, arranging them as a collage, and gluing them on a backing paper.

DAY 2: CREATING SHAPES IN COLLAGES

Introduce this part of the lesson by briefly reviewing what students learned the day before. Invite volunteers to share what a shape is and some shapes they know. Remind students that in the previous art class, they made their own shapes using string and pencils or crayons. They also looked at a painting by Grant Wood called *Stone City, Iowa*.

Create a Collage

Display your own collage of different shapes as an example and visual reference before explaining the day's project.

Tell students that today they will make their own works of art similar to *Stone City, Iowa* by cutting and gluing shapes to create a paper collage. Explain that a paper collage is a type of art made by cutting shapes from paper—including magazines, newspapers, old maps, photographs, and construction paper—and gluing the shapes together on a surface to make a new artwork.

Show students the materials they will be using: magazines/maps/construction paper, pencils, glue sticks, scissors, and white paper. Demonstrate how to draw shapes on the paper using the pencils and then how to safely cut out the shapes. Show students how to arrange their shapes on the backing paper and then glue down their work using the appropriate amount of glue.

You may choose to display the image of *Stone City, Iowa* for inspiration, or you may wish to search for and display an image of a local landscape or community for students to depict using the style of Grant Wood. Invite students to create their Grant Wood collage. Allow students to explore different kinds of shapes through collage.

Allow sufficient time for cleaning up the supplies used in this lesson.

Check for Understanding

Conclude the session by inviting students to share their collages with the class. Encourage students to use what they learned about responding to art as they view each other's work. Ask students to share what types of shapes they find most interesting in the collages and why.

Unit 1 Lesson 10

SCULPTURES WITH SHAPES AND FORMS

TIME: 1 DAY

AT A GLANCE CHART

Lesson	Activity	Materials
DAY 1	Students will create sculptures with a variety of shapes and forms.	<ul style="list-style-type: none">• Online Resources<ul style="list-style-type: none">• Statue of Liberty• Bust of Nefertiti• <i>Maman</i>• Olympic Sculpture Park• Slide Deck slide 7 and Student Activity Book page 49<ul style="list-style-type: none">• Art 7, <i>Dada Head</i>• Student Activity Book page 12, Shapes in My Sculpture• Small sculpture (for students to view and/or touch)• Wooden skewers or chopsticks (1 per student)• Air-dry clay (golf ball-sized, 1 ball per student)• Cardboard cut into an assortment of shapes (enough for students to each use 6–12 pieces)• Cardboard toilet paper or paper towel tubes cut into small pieces and rings ½ to 2 inches wide (enough for students to each use 4–6 pieces)• Washable tempera paints in a variety of colors• Paintbrushes (1 per student)• Water vessels (1 per group of students)• Teacher-created example sculpture

Advance Preparation

- Prior to class, cut the flat cardboard into shapes, and punch several holes in each piece of cardboard so students can thread it on to their skewers.

Lesson Objective

- Create a sculpture using different shapes after observing the use of shapes in *Dada Head* by Sophie Taeuber-Arp.

What Students Have Learned

In the previous lessons in this unit, students learned about colors (primary and secondary colors, tints and shades, how colors can communicate feelings, and how to talk about color in art) and lines (lines and repetition, lines and animals, lines in nature, and lines as motion). In the last lesson, they focused on different kinds of shapes in art and created paper collages using different shapes.

DAY 1: SCULPTURES WITH SHAPES AND FORMS

Explain to students that a sculpture is a three-dimensional work of art. When an artist makes a sculpture, they use different kinds of shapes, such as squares, circles, and triangles. Explain that they also include irregular shapes; for example, a sculpture of a person would use forms that look like arms, legs, a torso, etc.



Share with students your example of a sculpture, or display the images of sculptures around the world. Invite students to share their observations about the sculpture(s). Do they see shapes in the sculptures? What do they think the sculptures are made from?

Explain that sculptures come in all shapes and sizes; some sculptures may be very small, and others can be as tall as buildings, such as the Statue of Liberty. Artists also make sculptures out of many different materials, such as metal, wood, stone, clay, and cardboard. Invite volunteers to share examples of sculptures that they have seen in their communities or places they have visited.

Tell students that today they are going to learn about an artist who used different shapes to make a three-dimensional sculpture.

Art in This Lesson

Dada Head, Sophie Taeuber-Arp



1920, post-World War I, during the avant-garde and Dada movements



In *Dada Head*, Sophie Taeuber-Arp uses bold primary and secondary colors, along with black, and different shapes to create an abstract head.

Background for Teacher

Sophie Taeuber-Arp (1889–1943) was born in Davos, Switzerland. She studied design in Munich, Germany, then returned to Switzerland to teach at the School of Applied Arts in Zurich in 1914. Taeuber-Arp was a multidisciplinary artist who worked with a variety of mediums and in a variety of disciplines, including architecture, interior design, and illustration. After World War I, Zurich became a center of the Dada movement; artists like Taeuber-Arp challenged the traditional rules of art, instead pushing the boundaries of the making and viewing of art. From 1918 to 1920, Taeuber-Arp created a series of headlike sculptures. The “heads” are wooden, abstract, and ovoid sculptures perched on thin “necks.” Each is decorated with bold colors and shapes. With their abstraction and uniqueness, they represent a challenge to more accepted forms of traditional sculpture.



Page 49



Slide 7

Display Art 7, *Dada Head*, for students, and have them turn to the corresponding page in their Student Activity Books. Invite students to look carefully at the sculpture and think about what they see. Tell students that Sophie Taeuber-Arp is the name of the artist. She drew, painted, embroidered, sketched, and sculpted how she saw the world around her.

After students have viewed the art, ask the following questions:

AN ARTIST'S QUESTIONS

What do you think this sculpture represents?

- o Responses will vary. Possible responses include a head, light bulb, or bubble.

SUPPORT—Tell students the title of the sculpture. Explain that *Dada* or *Dadaism* describes a type of art that was made during the early 1900s. Dada was a period when artists were finding different ways to make art, often in a funny, silly, or even sad manner. They did not always follow the rules of art and experimented or played with materials like everyday objects and collage. This created different reactions to their creative artworks.

What kinds of shapes or parts of shapes do you see?

- o I see parts of squares and circles.

How does this sculpture make you feel?

- o Responses will vary but could include the following feelings: surprised, excited, confused, or happy.

Activity

Transition to the art-making activity. Have students put away their Student Activity Books for now. Tell students that today they will create their own sculpture using different shapes. Show students the materials they will be using: wooden skewers, air-dry clay, cardboard, paint, paintbrushes, and water. Demonstrate your expectations for how students will use each of the materials.

Say, “We’re going to start by making a base for our sculptures using clay. The base will make sure that our sculptures can stand up on their own.” Demonstrate by making a sphere with a ball of clay and flattening the bottom by gently tapping it on the table. Next, model inserting the skewer vertically into the clay, pinching the clay around the skewer as needed so that it stays upright. Say, “The clay and the skewer make up the structure of our sculpture. Let’s test to make sure our sculptures can stand on their own!” Confirm that the students’ sculpture bases with skewers are standing upright. Say, “Now I’m going to build my sculpture using different shapes.” Then model stacking different cardboard pieces on the skewer to create a sculpture.

Have students select different pieces of cardboard to stack onto their wooden skewers. To make the sculptures more interesting and three-dimensional, provide cardboard pieces that vary in thickness, size, and shape. Students should also be encouraged to glue pieces of cardboard

together with their holes aligned for ease of stacking. Corrugated cardboard can be stacked vertically with the wooden skewer inserted in the space between the corrugation.

Students can also choose to paint their sculptures after they are assembled them and the clay is fully dried. Encourage students to be as creative as possible as they incorporate different shapes and colors into their work. Display your example sculpture.

Allow sufficient time for cleaning up the supplies used in this lesson.



After students complete their sculptures, direct them to page 12 in their Student Activity Books. Prompt students to identify the shapes they used in their sculptures.

Page 12

Check for Understanding

Conclude the session by asking students to respond as you name each shape they may have used in their sculpture. For example, “If you used a square in your sculpture, put your hands on your head.” Invite students to name shapes for their classmates to respond similarly.

Unit 1 Lesson 11

TALKING ABOUT SHAPE IN ART

TIME: 1 DAY

AT A GLANCE CHART

Lesson	Activity	Materials
DAY 1	Students will talk about the ways artists use shapes in their work.	<ul style="list-style-type: none">• Online Resources<ul style="list-style-type: none">• <i>Elizabeth</i>• <i>Nothing New Under the Sun</i>• <i>The Family</i>• Slide Deck slide 6 and Student Activity Book page 47<ul style="list-style-type: none">• <i>Art 6, Stone City, Iowa</i>• Student Activity Book page 13, Shape in Art• Crayons, markers, or colored pencils in a variety of colors

Lesson Objective

- Review how shape is used in art, and reflect by sharing your opinions about shapes in art.

What Students Have Learned

In the previous lessons in this unit, students learned about colors (primary and secondary colors, tints and shades, how colors can communicate feelings, and how to talk about color in art) and lines (lines and repetition, lines and animals, lines in nature, and lines as motion). In the last two lessons, they focused on shapes, creating paper collages using different shapes and creating sculptures using shapes.

DAY 1: TALKING ABOUT SHAPE IN ART

Begin the lesson by reminding students that in an earlier lesson, they learned what responding to art looks and sounds like. Say, “We can use what we know about responding to art to talk about the shapes we see.” Remind students that when they respond to shapes in art, they should follow these steps:

- Ask, “What do you see?”
- Use your eyes to look at all parts of the art.
- Look again. What do you notice that you did not see at first glance? Use your words to describe what you see. Ask questions to help find your words: “What kinds of shapes do I see? Do the shapes help me imagine real life?”
- Use your words or pictures to describe how you feel.

SUPPORT—As a class, generate a list of words that students can use while responding to shapes in art. These may include descriptions of shapes and “feeling” words that tell about their emotional response to the art (or what they think the emotions of the artist/subject are).



Page 47

Help students practice responding to shapes in art by guiding them through a response to *Stone City, Iowa* by Grant Wood. Tell students that they will look at and respond to how artists use shapes in other works of art.



Slide 6

Looking Back

Remind students of the Big Idea statement for this unit: *Color, line, shape, and texture are elements of art; they can be studied and observed in nature and in artwork.* Discuss with them how the activities they have participated in so far added to their understanding of the Big Idea. Review each of the works of art they have studied so far related to shapes and the concepts associated with each, namely, the use of shapes in *Stone City, Iowa* by Grant Wood and in *Dada Head* by Sophie Taeuber-Arp.



Display for students the following works of art:

- *Elizabeth* by Chuck Close
- *Nothing New Under the Sun* by Amy Bennett
- *The Family* by Marisol

Ask students to identify what each image shows about what they have learned about shape. Encourage students to use what they learned about responding to art as they view each image.

Activity



Page 13

Have students turn to page 13 in their Student Activity Books. Tell students that they will reflect, or think about, the works of art that they have seen that use different kinds of shapes. First, they will answer question about a work of art they have seen. Read the question aloud to the class. Students may write or draw their answers. Then students will use crayons, markers, or colored pencils to draw how one work of art made them feel. Encourage students to use different shapes to share their feelings. If time permits, invite volunteers to share their responses with the class.

Check for Understanding

Engage in a short discussion with students that summarizes the use of shapes in art. Encourage students to connect what they created to the works of art they studied in earlier lessons and the art they looked at today. Invite volunteers to offer their input first before offering your own summary of the day's learning.

Unit 1 Lesson 12

TEXTURE EXPLORATION

TIME: 1 DAY

AT A GLANCE CHART

Lesson	Activity	Materials
DAY 1	Students will create art with different textures.	<ul style="list-style-type: none">• Slide Deck slide 8 and Student Activity Book page 51<ul style="list-style-type: none">• Art 8, <i>The Little Fourteen-Year-Old Dancer</i>• Student Activity Book page 14, Which Textures Did I Use?• 4–6 “sensory boxes” (shoeboxes or other enclosed boxes with textured items inside)• Construction paper (1 sheet per student, plus extras)• Glue sticks (1 per student)• Items with assorted textures for student collage (string, yarn, dried pasta, textured papers, beads, pebbles, tree bark, leaves, cotton balls, faux fur, faux leather, etc.)• Crayons in assorted colors

Advance Preparation

Before the lesson, create a series of “sensory boxes” made of shoeboxes for student exploration by placing an item or group of items with distinct textures inside each box. Close the lid, and cut a hole for students to reach in and touch each item. You may wish to use items such as marbles, corrugated cardboard, or a stuffed animal. Ensure that items inside the box are appropriate for students with allergies and other sensitivities.

Lesson Objective

- Create art with a variety of textured materials after observing the use of texture in *The Little Fourteen-Year-Old Dancer* by Edgar Degas.

What Students Have Learned

In the previous lessons in this unit, students learned about colors (primary and secondary colors, tints and shades, how colors can communicate feelings, and how to talk about color in art), lines (lines and repetition, lines and animals, lines in nature, and lines as motion), and shapes. In the last lesson, they focused on responding to how artists use shapes in their work.

DAY 1: TEXTURE EXPLORATION

Introduce the lesson by having students place one hand on their desk or table and one hand on the top of their head. Ask, “Do they feel the same?” (*no*) Explain that their desks and the tops of their heads have different **textures**. Tell students that a texture describes how something feels. Examples of textures are rough, smooth, slippery, fuzzy, bumpy, or prickly. Invite students to share other examples of textures they may know.

Teaching Idea

During the lesson, encourage students to reach into the sensory boxes and investigate the texture of the item in each box. Have students describe what they are feeling and guess what is inside each box before revealing its contents.

Explain that artists can explore texture in many ways. One way they do this is by using different textured materials. Tell students that today they are going to learn about an artist who used different materials to create texture in his work.

Art in This Lesson

The Little Fourteen-Year-Old Dancer, Edgar Degas



1880s, 1920s during the impressionist movement



In *The Little Fourteen-Year-Old Dancer*, Edgar Degas uses mixed media to create a variety of textures. The body of the girl appears smooth while the dress is fluffy.

Background for Teacher

In 1881, many people were outraged that Edgar Degas (1834–1917) included ordinary materials such as fabric and ribbon in his sculpture *The Little Fourteen-Year-Old Dancer*. Viewers were used to sculptures that depicted grand themes in stone or metal. Degas’s subject herself was considered equally distasteful and improper, with one critic claiming she was “most odiously ugly . . . the very bottom of the barrel of the dance school.”

Degas not only used everyday materials like fabric and ribbon but also created unsentimental portrayals of Parisian street life and theater—focusing on the awkward moments behind the scenes rather than the romanticized glamour of the stage. Likewise, Degas’s many charcoal and pastel sketches and final wax model for *The Little Fourteen-Year-Old Dancer* succinctly captured the ungraceful adolescent body and defiant teenage stance of his ballet model, a student at a Parisian dance school.



Slide 8



Page 51

Display Art 8, *The Little Fourteen-Year-Old Dancer*, for students, and have them turn to the corresponding page in their Student Activity Books. Invite students to look carefully at the sculpture and think about what they see. Tell students that Edgar Degas (/deh*gah/) is the name of the artist. He drew, painted, and sculpted things he observed during his life.

After students have viewed the art, ask the following questions:

AN ARTIST'S QUESTIONS

What do you think the dancer is feeling? Explain your answer.

- o Possible responses: She's resting. She feels proud.

What textures do you see?

- o Possible response: I see smooth textures on the face and body. I see a rough texture on the tutu.

SUPPORT—Tell students that when working in bronze, artists first model their images in wax, which are then transformed into a more permanent bronze sculpture. In the 1880s, Degas fashioned his original dancer out of wax (tinted to look like the dancer's skin), adding a human hair wig, a silk ribbon, a gauze tutu, a linen bodice, and ballet slippers. A famous Parisian bronze founder cast over twenty versions of the sculpture when the wax model was found in Degas's studio after his death. Degas's original beeswax sculpture can be found in the National Gallery of Art in Washington, D.C.

Why do you think Degas used a real ribbon and a real tutu in his sculpture?

- o Possible response: He wanted his art to look more like real life.

Activity



Page 14

Transition to the art-making activity. Have students put away their Student Activity Books for the first part of the activity. Tell students that today they will create their own textured collages using items with different kinds of textures. Show students the materials they will be using: construction paper, glue stick, crayons, and textured items. Demonstrate your expectations for how students will use each of the materials.

Demonstrate how to create the textured collage by gluing different items to the construction paper. Explain that students may choose to create patterns, shapes, or more realistic images with the textured items they are using. Tell students they may also add color elements to their images using the crayons.

Allow sufficient time for cleaning up the supplies used in this lesson.

After students complete their textured collages, have them turn to page 14 in their Student Activity Books. Students should identify the different types of textures they used in their collages.

Check for Understanding

Engage in a short discussion with students that summarizes textures. Provide time for students to share the art they created. Invite volunteers to offer their input first before offering your own summary of the day's learning.

Unit 1 Lesson 13

CREATING TEXTURE ON PAPER

TIME: 1 DAY

AT A GLANCE CHART

Lesson	Activity	Materials
DAY 1	Students will use colored pencils to create the appearance of texture on paper.	<ul style="list-style-type: none">• Slide Deck slide 9 and Student Activity Book page 53<ul style="list-style-type: none">• Art 9, <i>Young Hare</i>• Student Activity Book page 15, Lines as Texture• Crayons in a variety of colors• Colored pencils in a variety of colors• Teacher-created example artwork of animal with exaggerated textures• Page from a magazine depicting people or animals

Lesson Objective

- Create implied texture on paper with drawn lines after observing the use of lines as texture in *Young Hare* by Albrecht Dürer.

What Students Have Learned

In the previous lessons in this unit, students learned about colors (primary and secondary colors, tints and shades, how colors can communicate feelings, and how to talk about color in art), lines (lines and repetition, lines and animals, lines in nature, and lines as motion), and shapes. In the last lesson, they explored different textures and created a textured collage.

DAY 1: CREATING TEXTURE ON PAPER

Introduce the lesson by reminding students that in the last lesson, they learned that texture is what a surface actually feels like, such as the textures they felt in the sensory boxes. Explain that in art, texture can also be how a surface *looks* like it feels. Share with students the images from a magazine of people or animals. On the board or large chart paper, make a two-column chart. In one column, record all of the things the students observe in the image from the magazine (eyes, ears, lips, teeth, clothing, etc.). In the other column, have students use adjectives to describe the texture of each item. Then, have students run their hands over the actual image on the magazine page. Ask them to describe the texture of the paper. (*The texture of the image is smooth.*) The texture seems like it is one thing, but it is actually another.

Explain that when artists create surfaces in art such as paintings, drawings, photos, and prints, the textures are suggested. This means that the artist makes it *seem* like the textures are there, even if they are not actually there. One way artists can make their work seem like it

has texture is by using different kinds of lines. Invite volunteers to share what they remember about lines from earlier in Unit 1.

Tell students that today they are going to learn about an artist who used lines to create the look of texture in art.

Art in This Lesson

Young Hare, Albrecht Dürer



1502, during the Renaissance period



In *Young Hare*, Albrecht Dürer uses a variety of short curved and straight lines to imply the texture of a hare's fur. He also uses different browns, grays, and oranges to show different areas of the animal.

Background for Teacher

German artist Albrecht Dürer (/door*er/) (1471–1528) was a master with watercolor pigments, transparent paint made by mixing powdered colors with a binding agent (gum arabic) and water. For opacity, Dürer used gouache—made from the same materials as watercolors, with the addition of chalk to make the pigments more opaque. (See white brushstrokes in the reproduction of *Young Hare*.) Dürer elevated these media during a time when most artists employed them only for preliminary sketches, which they eventually threw away. The fact that watercolors and gouache dry quickly made them ideal for artists' initial drafts. Dürer strove to describe every nuance of his subjects, whether working on secular themes—such as animals, portraits, and self-portraits—or painting religious altarpieces. His precise observation and realism typified the Northern Renaissance style. Dürer used line and color to capture great detail, for instance, indicating every hair in *Young Hare* rather than simply painting the creature's coat as a single mass. Dürer valued all his art, works on paper as well as more substantive paintings.

Cross-Curricular Connection

Students may have background knowledge of animals from CKSci Grade 1 Unit 2 *Plant and Animal Survival*. In that unit, students explore concepts that include the following:

- All organisms have external parts.
- Different animals use their body parts in different ways to see, hear, grasp objects, protect themselves, move from place to place, and seek, find, and take in food, water, and air.
- Animals have body parts that capture and convey different kinds of information needed for growth and survival.
- Animals respond to these inputs with behaviors that help them survive.
- Young animals are very similar to but not exactly like their parents.

Ask students to think about what they already know about animals when they look at and respond to this art.



Page 53

Display Art 9, *Young Hare*, for students, and have them turn to the corresponding page in their Student Activity Books. Invite students to look carefully at the painting and think about what they see. Tell students that Albrecht Dürer is the name of the artist. He drew, painted, and etched (created prints of) scenes from his life.



Slide 9

After students have viewed the art, ask the following questions:

AN ARTIST'S QUESTIONS

How would you describe the texture of the rabbit's fur?

- o The rabbit's fur looks soft and fuzzy.

What elements of art did Dürer use to create the soft-looking fur?

- o He used line and color. He made the fur look soft through short lines made with brushstrokes and different colors (white, brown, tan, black).

SUPPORT—Explain that Dürer used watercolors and gouache to make this painting. Tell students that gouache is like watercolor paint except it has chalk added to it so it is not as see-through. Note that gouache is a lot like the tempera paints they have used in class.

Do you think the hare's nose is the same texture as its fur?

- o No, the hare's nose is smooth.

SUPPORT—Call attention to the artist's signature and the date on the image. Explain that signing and dating one's work was an uncommon practice when the painting was made over five hundred years ago. Dürer wanted his society to take art and artists more seriously, which is why he added these details. For an extra challenge, students can create their own artist's signature with their initials like Dürer did.

Activity



Page 15

Transition to the art-making activity. Have students turn to page 15, Lines as Texture, in their Student Activity Books. Tell students that today they will create texture on paper by using different kinds of lines, just like Albrecht Dürer. Show students the materials they will be using: their Student Activity Books, colored pencils, and/or crayons. Demonstrate your expectations for how students will use each of the materials. Then, display your example artwork that uses lines to imply texture.

Invite students to draw a picture of a rabbit (like *Young Hare*) or another animal using lines that imply textures. Allow students to explore the medium of colored pencils and/or crayons through different line types and repetition. Note that sharpened colored pencils will make finer lines than crayons. By examining the lines that they can draw with crayons compared to those drawn with colored pencils, students will be able to directly observe the different characteristics and capabilities of different materials.

Allow sufficient time for cleaning up the supplies used in this lesson.

Check for Understanding

Engage in a short discussion with students that summarizes how artists can create the look of textures in art by using lines. Provide time for students to share the art they created. Invite volunteers to offer their input first before offering your own summary of the day's learning.

Unit 1 Lesson 14

CREATING TEXTURES IN 3D

TIME: 1 DAY

AT A GLANCE CHART

Lesson	Activity	Materials
DAY 1	Students will create a textured basket.	<ul style="list-style-type: none">• Online Resources<ul style="list-style-type: none">• “DIY Woven Basket Craft ” instructions from Alachua County Library District• <i>Marea azul</i>• <i>In the Beginning Was Chaos</i>• Pomo baskets• Slide Deck slides 8–9 and Student Activity Book pages 51–53<ul style="list-style-type: none">• Art 8, <i>The Little Fourteen Year Old Dancer</i>• Art 9, <i>Young Hare</i>• Baskets of different shapes and sizes• Crayons or colored pencils in assorted colors• 6” paper plates (1 per student)• Tape• Yarns in a variety of widths, colors, and textures (approximately 3 yards of yarn per student)• Assorted beads in different sizes and textures• Other textured elements (e.g., feathers, ribbons)

Advance Preparation

Before class, prepare for the art-making activity by cutting paper plates to prepare sufficient basket “bases” for students. Divide each plate into five roughly equal sections by cutting five equally spaced, thin V shapes from the edge of the plate inward approximately halfway to the center of the plate. Fold the sections up toward the center of the basket to make a bowl shape.

Create an example basket by weaving yarn in and out around each section. Decorate the basket as you weave by stringing different beads onto the yarn. Repeat this process until you reach the top of the bowl. Secure the bottom piece of yarn with tape and the top piece of yarn by weaving it in or by hot gluing it. You may also add additional textured objects after weaving, such as feathers.



You may wish to access the Alachua County Library District website, where you will find step-by-step directions with images to create this craft.

Use this link to download the Core Knowledge Visual Arts Online Resources, where the specific link to the website may be found:

<https://www.coreknowledge.org/visual-arts/>

Lesson Objective

- Create a textured basket after observing the use of textures in a variety of artworks.

What Students Have Learned

In the previous lessons in this unit, students learned about color, line, shape, and texture as elements of art. In the last lesson, they explored textures and how lines can be used to create the look of textures in art.

DAY 1: CREATING TEXTURES IN 3D



Pages 51, 53



Slides 8, 9

Introduce the lesson by asking students to share what they have learned about texture so far. Students should recall that, in art, texture is the way something feels or the way it looks like it feels. Review with students the use of textures in *Little Fourteen-Year-Old Dancer* and *Young Hare*. Invite students to describe the artists' use of real and suggested textures in their work. Ask, "How did each artist create texture?" (*Degas used different materials to make different textures. Dürer used paint and lines to make the painting look like it has texture.*)



Then display *Marea azul* by Olga de Amaral, which you may access through the Core Knowledge Visual Arts Online Resources.

SUPPORT—Note that the word *azul* is Spanish for "blue." Encourage students to find the blue in Amaral's work. Ask, "What do you think the blue is supposed to be?" (*Possible response: It is supposed to be a river.*)

Ask, "What textures do you see in *Marea azul*?" (*Possible response: I see smooth and bumpy textures.*) What materials do you think the artist used to make these textures?" (*Possible response: She used string.*) Encourage students to use what they know about responding to art to share their opinions and feelings about what they see.



Display *In the Beginning Was Chaos* by Lina Iris Viktor.

SUPPORT—Explain that the actual title of Viktor's work is *En archē en khaos*; this is a sentence in Greek that describes a myth about how the world was created. For this artwork, the artist used actual pure gold on linen to create its surface textures and lines.

Ask, “What textures do you see?” (*Possible responses: smooth, spiky, bumpy, rough*)” Do you think the textures are real or just look real?” (*real*)

Tell students that artwork such as pottery, sculpture, and mobiles all have textures. Share with students a collection of baskets, allowing them to handle and touch each one if possible. Then, have students describe what they notice about each of the baskets, including their colors, any lines and shapes they see, and their textures.



Share with students the images of Pomo baskets. Ask, “How are baskets you have seen like and different from the Pomo baskets?” (*Responses will vary.*)” What textures do the Pomo baskets have?” (*Possible response: The Pomo baskets look like they have a slightly bumpy texture.*)

Tell students that today they will have the chance to explore texture through weaving baskets.

Activity

Show students the materials they will be using: paper plate, yarn, beads, tape, and other textured elements. Demonstrate using yarn to weave in and out of sections, around the basket. Show students how to add beads as they weave. If you choose to use hot glue to help students finish the baskets, emphasize that this is for teacher use only and that students should not touch it themselves.

Invite students to weave a basket using a variety of colors and textures of yarn. Encourage students to explore three-dimensional textures as they weave and add feathers or other textural elements after they finish weaving. Display your example basket for students. Allow sufficient time for cleaning up the supplies used in this lesson.

Check for Understanding

Engage in a short discussion with students that summarizes textures in art, including what it means for there to be texture you can feel in art. Provide time for students to share their completed baskets.

Unit 1 Lesson 15

UNIT 1 ASSESSMENT

TIME: 1 DAY

AT A GLANCE CHART

Lesson	Activity	Materials
DAY 1	Students will participate in a gallery walk to examine and describe the elements of art in an artwork created by a classmate.	<ul style="list-style-type: none">• Student Activity Book page 16, Gallery Walk• Pencils (1 per student)• Colored pencils or crayons in a variety of colors• Name tags for student art (optional)

Advance Preparation

Prior to the class session, invite students to select a work of art they created during this unit to display in a classroom art gallery. Display the work around the room for students to participate in a gallery walk. Place a name tag in front of each student's work of art to identify its creator, as well as the title of the artwork, year completed, and mediums used (as in an actual gallery). For example, "Susan Jones. *My Cat Snowflake*, 2025. Colored Pencil on Paper."

Lesson Objective

- Assess student mastery of content presented in Unit 1.

Preparation for Assessment

Prior to teaching this lesson, you should take time to review student work in the Student Activity Books as well as your own notes regarding student understanding and achievement of the lesson objectives. Focus on the needs of your students and choose those objectives and activities that best meet their needs.

Review

Review with students the lesson objectives from Unit 1:

- Identify the primary and secondary colors.
- Identify tints and shades.
- Identify values, the value scale/grayscale, and shades of gray between black and white.
- Explain how colors in art create different feelings.
- Observe the use of color in works of art.
- Identify and use repeating lines.
- Identify how lines can be used to create animals and textures in art.
- Identify how lines can be used to show nature in art.
- Explain how lines can show motion.

- Observe different lines in works of art.
- Recognize basic shapes in nature, objects, and artworks.
- Differentiate between different kinds of shapes.
- Create irregular shapes.
- Make sculptures with shapes.
- Talk about different shapes in art.
- Describe qualities of textures we can touch and see.
- Explain how artists create the look of textures in their art.
- Create textures in art.

Revisit the Big Idea of this unit: *Color, line, shape, and texture are elements of art; they can be studied and observed in nature and in artwork.* Discuss with students the activities they did in this unit.

- We blended primary colors to make secondary colors using paints.
- We explored black, white, tints, and shades using colored pencils.
- We responded to how colors in art make us feel.
- We talked about how artists use primary and secondary colors in their art.
- We drew different kinds of lines using pencils.
- We drew shells with different lines using crayons and colored pencils.
- We used our bodies to explain how lines show motion.
- We created sculptures using different shapes.
- We talked about how artists use different shapes in art.
- We made collages using different kinds of textures.
- We made textures in drawings by drawing lines with crayons and colored pencils.
- We created a textured artwork by weaving a basket with yarn.

Assessment



Page 16

Have students turn to page 16 in their Student Activity Books. Students will complete the assessment activity for this unit.

Say, “Today, we are going to have a gallery walk. This means you have a chance to walk around the classroom to look at art made by your classmates. After you have looked at everyone’s artwork, choose one artwork that you would like to study more closely. Then, in your Student Activity Book, you will describe the different elements of art that you see: primary and secondary colors, lines, shapes, and textures.”

Have students identify the colors, lines, shapes, and textures they see in the artwork they are studying using colored pencils or crayons. Read each question aloud, and give students time to respond by writing or drawing before moving on to the next question.

Congratulate students on their learning and art making in this first unit of art class this year.

Additional Recommended Resources

Consider using the following trade books that discuss elements of art for students:

- Anholt, Laurence. *Degas and the Little Dancer: A Story About Edgar Degas*. Barrons Juveniles, 1996.
- Johnson, Crockett. *Harold and the Purple Crayon*. New York: HarperCollins Juvenile Books, 1981.
- Mayhew, James. *Katie Meets the Impressionists*. Orchard Books, 1999.
- Raczka, Bob. *No One Saw: Ordinary Things Through the Eyes of an Artist*. Millbrook Press, 2002.
- Venezia, Mike. *Monet*. Children's Press, 1990.
- Walsh, Ellen Stoll. *Mouse Paint*. Voyager, 1995.

Consider using the following resources for teachers and parents:

- Blizzard, Gladys. *Come Look with Me: World of Play*. Lickle Publishing, 1993.
- Brookes, Mona. *Drawing with Children*. J. P. Tarcher, 1996.
- Evans, Joy, and Tanya Skelton. *How to Teach Art to Children*. Evan-Moor Corporation, 2001.
- Hablitzel, Marie, and Kim Stitzer. *Draw Write Now, Book 6: Animals & Habitats*. Barker Creek Publishing, 1999.
- Mulhberger, Richard. *What Makes a Monet a Monet?* Viking Children's Books, 2002.

Still Lives, Portraits, and Murals

Big Idea Art can be described by the subject in it or the surface on which it is created.

Unit Introduction and Pacing Guide

This introduction includes the necessary background information to teach the *Still Lives, Portraits, and Murals* unit. In this unit, you will teach students that art can be described in a variety of categories. First, you will teach the concept of genres, focusing on portraits (including self-portraits) and still lifes. You will prepare students for further exploration of these genres in their own creations and in viewing works of art. You will also introduce students to murals, focusing on the surfaces they are created on and their community-wide audience.

This unit contains eight lessons, split across ten class days. There will be a half-day Looking Back review on Day 6 and a unit assessment on Day 10. Each day will require a total of forty-five minutes. The teaching days can occur at a cadence that makes sense for your classroom. Many teachers may have one time per week set aside for art. In that case, you may teach the Day 1 lesson in the first week and then continue on to Day 2 the following week.

Day	Lesson
1	Lesson 1 Introduction to Portraits
2–3	Lesson 2 Self-Portraits
4	Lesson 3 Introduction to Still Life
5	Lesson 4 Still Life with Flowers

* Looking Back

Day	Lesson
6	Lesson 5 Portrait or Still Life?*
7	Lesson 6 Introduction to Mural
8–9	Lesson 7 Create a Class Mural
10	Lesson 8 Unit 2 Assessment

What Students Should Already Know

Students in Core Knowledge schools should be familiar with the following:

Kindergarten Unit 1: *Elements of Art*

- Observe, identify, and use different colors and lines.
- Look and talk about a range of artworks and artists.

What Students Need to Learn

In this unit, students will:

- Identify the characteristics of portraits;
- Distinguish self-portraits from portraits;
- Identify and create still-life images;
- Observe and talk about still-life images, including distinguishing between portraits and still lifes;
- Identify the characteristics of murals; and
- Plan and create a classroom mural.

What Students Will Learn in Future Grades

In future grades, students will review and extend their learning about genres of art.

Grade 2 Unit 3: *Landscapes*

- Recognize and discuss the genre of landscape painting.

Vocabulary

genre, n. a category or type of art (66)

Example: The artist was known for his paintings in the portrait genre; most of his works showed people he knew in real life.

mural, n. a painting on a wall or ceiling; generally large and created for a public building (85)

Example: The mural on the museum wall showed the history of famous scientists.

portrait, n. an image in any medium of a specific person (66)

Example: The artist painted a portrait of her best friend.

self-portrait, n. an artist's depiction of themselves (71)

Example: The self-portrait showed the artist sitting in her studio, with her pet monkey on her shoulder.

still life, n. an image of arranged inanimate objects (76)

Example: The still life showed many objects on a table, including fruit, flowers, and small toys.

Cross-Curricular Connections

This unit contains the following connections to other strands of the Core Knowledge Curriculum. To enhance your students' understanding of the content and its context and enrich their understanding of these related subjects, please consult the following Core Knowledge materials:

CK History and Geography (CKHG)
Grade 1 Unit 5: <i>Early Civilizations of the Americas</i>
Grade 1 Unit 6: <i>The Culture of Mexico</i>
CK Science (CKSci)
Grade 1 Unit 2: <i>Plant and Animal Survival</i>

See the Core Knowledge website at <https://www.coreknowledge.org/download-free-curriculum/> to download these free resources, or find direct links to the units in the Online Resources.

Most Important Ideas

The most important ideas in Unit 2 are as follows:

- Genres are categories or types of art.
- A portrait is an artwork of a person.
- A self-portrait is an artist's portrait of themselves.
- A still life is an artwork of objects that are not alive.
- We can create a still life of flowers.
- We can compare portraits and still lifes.
- A mural is a large painting that is made on a wall or ceiling.
- We can plan and create a class mural.

What Teachers Need to Know

Any image that depicts the characteristics of a person is a portrait. Portraits may be two-dimensional or three-dimensional, extremely realistic or abstract, using color, shape, and line in a way that tangentially refers to the model but is not strictly naturalistic. People have wanted visual records of themselves and others throughout most of human history.

In the late Egyptian dynasties, portraits of rulers showed royal rulers in a fairly lifelike manner. The ancient Greeks created classical, idealized views of the figure. The Romans, however, turned toward naturalism, conveying the nuances of the sitter's actual features in great detail. Roman portraits typically depicted the wealthy and powerful—those of the ruling class who had the money to commission such pieces.

Portraiture flourished in Europe during the Renaissance. Through paintings, royalty and aristocrats still peer back at us from centuries ago. Portraiture finally reached the middle class in seventeenth-century Holland, as newly rich merchants adorned their homes with portraits of themselves instead of faces of the aristocracy, royalty, or religious figures.

Folk art took root in eighteenth-century America, alongside European-style portraiture. Folk artists traveled from town to town, often painting the subject's face on an already painted body. A greater number of people could afford these partially ready-made portraits, which cost far less than professional commissions.

By the middle to late nineteenth century, the relatively inexpensive and immediate medium of photography opened up portraiture to an even broader public. By the early twentieth century, modern art trends began to appear in portrait painting.

Today, portraits, in any number of mediums and styles, honor the living and the dead, the famous and the familiar. Portraits serve as mementos, documentation, and artistic visions. They appear on our money and as snapshots of loved ones in our wallets and gaze out at us from magazines, newspapers, and advertisements. With the widespread use of smartphones, technology, social media, and apps, people take and post portraits of themselves, or *selfies*, regularly.

Still life, like portraiture, has its own evolution in Western art. However, from its beginnings until the sixteenth century, the genre had a relatively insignificant status. The images were always incorporated into larger compositions rather than standing on their own. Ancient Greek artists painted lifelike depictions of food and plants on wall frescoes. In the early Christian, Byzantine, and medieval periods, still lifes functioned as symbols; for instance, a vase of lilies might represent the Virgin Mary. In northern Europe during the late Gothic period (1400–1500), artists began to include small, closely observed details of nature in their work on illuminated (decorated) manuscripts.

By the sixteenth century in the north, Dutch and Flemish artists propelled still life toward becoming an independent art genre. Over time, northern artists pushed still lifes from minor background elements in religious scenes toward the foreground.

Today, artists create still lifes in many styles, following old traditions and venturing into new territories, reimagining what a still life can be. The objects are not limited to those from nature but often include discarded, manufactured, and commercial elements as well. Cereal boxes, soup cans, cosmetics, and even rusted automobile parts have all been rendered. Still lifes can also be symbolic or tell a story. Often, contemporary artists use a still life to open up a window into their daily life.

Murals are paintings that artists paint on walls. They may paint subjects such as everyday objects, people, or historical scenes. Artists have painted on walls since the beginning of human history, starting with cave interiors during prehistoric times. Ancient Egyptians adorned their walls with linear images and writing, describing the lives of their pharaohs and many gods. Ancient Roman villas, including surviving examples from Pompeii, carry depictions of plants, buildings, and deities on the walls.

During the Italian Renaissance, Michelangelo became perhaps the most famous muralist of all time when he covered the Vatican's Sistine Chapel ceiling with biblical scenes. During the seventeenth and eighteenth centuries in Europe, the wealthy elite hired artists to paint murals that gave the illusion of dissolving into and beyond a building's actual architecture. The muralist tradition waned in western Europe in the nineteenth century but sprang up in Mexico starting in the 1920s. Artists such as Diego Rivera revived the technique but updated the subject matter with images of modern Mexican society, history, and heroes, as well as references to the people's ancient Indigenous roots. Murals are like public addresses, communicating ideas to an audience. The typically large scale of murals also amplifies their "voice," and thus they serve as an appropriate art form for artists' social and political messages.

Unit 2 Lesson 1

INTRODUCTION TO PORTRAITS

TIME: 1 DAY

AT A GLANCE CHART

Lesson	Activity	Materials
DAY 1	Students will identify the characteristics of and draw a portrait.	<ul style="list-style-type: none">• Online Resources<ul style="list-style-type: none">• <i>Frida Kahlo</i>• <i>Sun Flower</i>• Marble Bust of a Man• Slide Deck slide 10 and Student Activity Book page 55<ul style="list-style-type: none">• Art 10, <i>Mona Lisa</i>• Student Activity Book page 17, Draw a Portrait• Crayons, markers, or colored pencils in a variety of colors

Lesson Objective

- Draw a portrait after observing the characteristics of a portrait in *Mona Lisa* by Leonardo da Vinci.

What Students Have Learned

In Unit 1, students learned about elements of art, including color, line, shape, form, and texture.

DAY 1: INTRODUCTION TO PORTRAITS

Introduce the lesson by writing two headings on the board: “Fiction” and “Nonfiction.” Students should be familiar with these terms from language arts. Invite students to come up with examples of each, including books, movies, or television shows that they may know. Write the examples they provide under each header. You may choose to give students a few examples to get them started.

Explain that these two categories are also called **genres**. Tell students that art—just like the books we read and the things we watch—also has genres, or different categories that art falls under. Explain that in Unit 2, they will learn about two different genres of art, starting with **portraits**.



Next, display each of the three examples of portraits, which you may access through the Core Knowledge Visual Arts Online Resources. Invite students to study the images for a few moments, then ask, “What do these images have in common?” (*They all show a person.*) “How are they different?” (*They are made with different materials.*) Explain that these are all portraits.

A portrait is an image created in any medium of a person or an animal. Say, “If you have ever taken a photo of a person, you’ve made a portrait. If you’ve ever had your photo taken, then someone has made a portrait of you!”

Note that portraits can be paintings, drawings, prints, and photographs. They can also be sculptures.

Remind students that they have seen examples of portraits in Unit 1. Invite students to share what portraits they recall, before noting that *Whistler’s Mother* and *Little Fourteen-Year-Old Dancer* are examples of portraits.

Tell students that people have been making portraits for thousands of years. Ask, “Why do you think people make portraits?” Lead a brief class discussion around the prompt. (*Possible responses: People make portraits to remember people they love and to celebrate or honor important people.*)

Note that portraits can be very realistic; remind students that the painted subject in *Whistler’s Mother* looks very similar to how she actually appeared in real life. This was a purposeful choice the artist made. Explain that artists can make portraits that use colors, lines, and shapes in interesting ways to depict a person.

Tell students that today they are going to learn about an artist who created a very famous portrait.

Art in This Lesson

Mona Lisa, Leonardo da Vinci



1503–1506, during the Italian Renaissance



In *Mona Lisa*, Leonardo da Vinci uses dark, earthy colors to create a moody background. Irregular lines depict a natural landscape behind the subject.

Background for Teacher

Leonardo da Vinci (1452–1519) was the epitome of a Renaissance man—a great artist of his time who also excelled in engineering, architecture, military science, geology, aerodynamics, optics, hydraulics, botany, music, and literature. His *Mona Lisa* is perhaps the most well-known portrait in the Western world. Her enigmatic smile has confounded scholars for generations. Why is the woman smiling? For whom is she smiling? Did Leonardo want her gaze to meet ours or not?

Leonardo da Vinci’s fascination with the science of light and nature affected his art. He noticed that objects were not really made of lines but of shadows and highlights. He also observed that objects in the far distance appear less distinct, so he employed a technique called *sfumato*. *Sfumato*, which means “smoky” or “blurred” in Italian, is evident in *Mona Lisa*’s background. The hills, trees, water, and land are painted with soft strokes that blend into one another and recede into deep, hazy space. He also used *chiaroscuro* (/ke*ar*e*skyoor*o/), a technique in which the dark and light areas of a painting are exaggerated for contrast and drama.



Page 55



Slide 10

Display Art 10, *Mona Lisa*, for students, and have them turn to the corresponding page in their Student Activity Books. Invite students to look carefully at the painting and think about what they see. Tell students that Leonardo da Vinci is the artist. He is known for his many paintings and drawings. But he is known for more than just art; he was also an engineer, an architect, an inventor, a writer, a musician, and a scientist!

SUPPORT—Leonardo was born in Vinci, a town in Tuscany that is near Florence. The name *Leonardo da Vinci* actually means Leonardo from Vinci. For this reason, when we talk about the artist, we use his full name or just *Leonardo*.

After students have viewed the art, ask the following questions:

AN ARTIST'S QUESTIONS

What does this painting show?

- o This painting shows a woman looking at us directly with her body posed to our left. There is a landscape behind her in the background.

When do you think this woman lived? How do you know?

- o She lived a long time ago. Her fancy dress or gown and robe seem to be from a long time ago.

SUPPORT—Tell students that *Mona Lisa* was painted over five hundred years ago.

What is the brightest area of Leonardo's painting?

- o The woman's face is the brightest part. That might be because the artist wanted us to notice it the most.

How do you think the subject in *Mona Lisa* is feeling? Why?

- o I think she is feeling calm and maybe a bit happy. Her hands look relaxed, and she has a small smile.

Activity



Page 17

Transition to the art-making activity. Have students turn to page 17 in their Student Activity Books, Draw a Portrait. Tell students that today they will create their own portrait of a classmate, a friend, or another important person in their life. Show students the materials they will be using: crayons, colored pencils, or markers. Demonstrate your expectations for how students will use the materials. You may also wish to create an example portrait as a class demonstration, narrating your actions for the class.

Invite students to draw a portrait using the elements of art they learned in Unit 1 (color, line, shape, and texture). Allow students to explore the portraiture genre using what they know about art and the materials at hand.

As students are preparing to draw, ask the following questions:

- Whom will you choose as your subject for this portrait?
- What do you want the viewer to know about your subject?
- What lines, shapes, and colors will you use?
- What details (such as clothing) might you draw to help the viewer understand who your subject is? What a person is wearing can give clues to the viewer about the time period in which the portrait was created. In *Mona Lisa*, the woman's dress was from the early 1500s in Italy. In your portrait, how will you give clues to the present day?

Allow sufficient time for cleaning up the supplies used in this lesson.

Check for Understanding

Engage in a short discussion with students to summarize the genre of portraiture, including how and why portraits are made. Invite students to offer their input first before offering your own summary of the day's learning.

Unit 2 Lesson 2

SELF-PORTRAITS

TIME: 2 DAYS

AT A GLANCE CHART

Lesson	Activity	Materials
DAY 1	Students will respond to self-portraits by Van Gogh and Pippin.	<ul style="list-style-type: none">• Slide Deck slides 11–12 and Student Activity Book pages 57–59<ul style="list-style-type: none">• Art 11, <i>Self-Portrait</i> (Vincent van Gogh)• Art 12, <i>Self-Portrait</i> (Horace Pippin)• Student Activity Book pages 18–19<ul style="list-style-type: none">• <i>Self-Portrait</i> (Van Gogh)• <i>Self-Portrait</i> (Pippin)• Colored pencils or crayons in a variety of colors
DAY 2	Students will paint a self-portrait.	<ul style="list-style-type: none">• Online Resources<ul style="list-style-type: none">• <i>Manuel Osorio Manrique de Zuñiga</i>• <i>Self-Portrait with Thorn Necklace and Hummingbird</i>• <i>The Make Believer (Monet's Garden)</i>• Pencils (1 per student)• Mirrors (1 per student)• Painting paper, 8½ × 11 inches (1 sheet per student, plus extra)• Paintbrushes (1 per student)• Watercolor or tempera paints in a variety of colors• Water vessels (1 per group of students)• Teacher-created example self-portrait

Lesson Objective

- Paint a self-portrait after responding to a variety of self-portraits, including works by Vincent van Gogh and Horace Pippin.

What Students Have Learned

Remind students that in the last lesson, they learned about genres in art and about portraits. They studied a portrait and then drew a portrait of their own.

DAY 1: INTRODUCTION TO SELF-PORTRAITS

Remind students that a portrait is a work of art that shows a person. Artists create portraits of other people for many reasons. They may make a portrait to show their love for a family member or friend. They may make a portrait of a famous person or an important person from history. Sometimes, people pay artists to have their portraits made.

Some artists choose to create artwork that shows themselves. These are called **self-portraits**. Artists also have reasons for making self-portraits. One reason is to show how they look and feel in a moment in time. Artists include details in their self-portraits that are like clues for the viewer. They can show us the artist's emotions. They can show us what the artist might be thinking about and how they like to spend their time. They can also show us what the artist likes and dislikes.

Invite students to share some ideas about clues they can look for in self-portraits to learn about the artist. Some examples include the colors and lines they use to create different feelings, facial expressions, and any actions they are doing.

Tell students that today they are going to learn about two artists who made self-portraits.

Art in This Lesson

Self-Portrait, Vincent van Gogh



1889, during the Impressionist movement



In *Self-Portrait*, Vincent van Gogh uses cool colors to create a sad and haunting self-portrait. Wavy lines help convey his unsettled emotional state.

Background for Teacher

Dutch-born Vincent van Gogh (/vin*sent/van/go/) (1853–1890) used energetic colored lines to animate his canvases. People, landscape elements, and even nonspecific backgrounds, as seen in his *Self-Portrait* of 1889, vibrate with their own independent life. He is best known for his memorable colors, which he used to evoke moods and feelings rather than closely describing the observable world. The acid-green shadows in his 1889 *Self-Portrait* create a haunting tone—an unsettling emotional portrayal of himself at age thirty-six. One of the most admired nineteenth-century European artists today, Van Gogh died in poverty, having sold only one painting during his lifetime.



Page 57

Display Art 11, Van Gogh's *Self-Portrait*, for students, and have them turn to the corresponding page in their Student Activity Books. Invite students to look carefully at the painting and think about what they see.



Slide 11

Tell students that Vincent van Gogh is the name of the artist. Note that they will study another one of his paintings later in Unit 2.

Call students' attention to the vigorous and moving brushwork of the painter. Also note the painting's title, *Self-Portrait*. Explain that Van Gogh painted many images of himself as the subject because he was poor and could not pay to have a model pose for him. Emphasize that Van Gogh's self-portraits also record his feelings about himself as an artist. Students can also focus on his direct eye contact with the viewer, his beard, his calm mood, and his outfit of a shirt, vest, and jacke, all rendered with swirling strokes of blue, teal, and white.

After students have viewed the art, ask the following questions:

AN ARTIST'S QUESTIONS

How would you describe almost all the lines in this portrait?

- o Almost all of the lines are curved or wavy.

Which two cool colors did Vincent van Gogh use in this painting?

- o He used blue and green.

Activity



Page 18

Direct students to page 18, *Self-Portrait* (Van Gogh) in their Student Activity Books. Tell students that they will look at and think carefully about the artwork. Read each question aloud before students answer the prompts.

Art in This Lesson

Self-Portrait, Horace Pippin



1941, during World War II and the folk art revival



In *Self-Portrait*, Horace Pippin uses primary colors, black and white, a variety of straight and curved lines, and different shapes to create a serene and contemplative self-portrait.

Background for Teacher

Horace Pippin (1888–1946) was born in West Chester, Pennsylvania, and later moved to New York with his family at the age of two. He left school after the eighth grade and found work in New Jersey before enlisting in the New York National Guard in 1917. Pippin served in France during World War I; during that time, he received a wound in his shoulder that disabled his right arm.

Horace Pippin's love for art began as a child; a self-taught artist, he began experimenting with woodburning and oil painting during the mid-1920s. Pippin's work caught the eye of Pennsylvania artist N. C. Wyeth, who helped organize a solo exhibition for his work. Horace Pippin's strong use of color and line made him a popular artist during the 1930s and 1940s folk art revival. Pippin's body of work is varied and drew inspiration from history, African American life, popular culture, and the Bible. *Self-Portrait*, painted in 1941, is the first of two self-portraits painted by the artist.



Page 59



Slide 12

Display Art 12, Pippin's *Self-Portrait*, for students, and have them turn to the corresponding page in their Student Activity Books. Invite students to look carefully at the painting and think about what they see. Tell students that Horace Pippin is the name of the artist. He painted portraits and other scenes from his life, stories, and history.

After students have viewed the art, ask the following questions:

AN ARTIST'S QUESTIONS

Think back. What kinds of lines did Vincent van Gogh use in his self-portrait?

- o He used straight lines, wavy lines, and curved lines.

What kinds of lines did Horace Pippin use in his painting?

- o He used straight lines, curved lines, and some wavy lines.

How is Horace Pippin's self-portrait similar to Vincent van Gogh's self-portrait?

- o Both artists are looking at the viewer and wear a jacket and a shirt. The background in both self-portraits is a blue color. Both artists reveal their feelings about themselves as artists by focusing on their facial features and expression.

SUPPORT—Explain that Horace Pippin served in the military during World War I. His right shoulder was injured, which meant he couldn't use his right arm or hand in the same way he did before. In this painting, Pippin shows himself above his shoulder in a black suit and striped tie looking directly out at the viewer. He does not show his injuries or wounds but focuses on the basic features and expression of his face.

Activity



Page 19

Direct students to page 19, *Self-Portrait* (Pippin), in their Student Activity Books. Tell students that they will reflect on how Horace Pippin painted himself. Review each of the questions as a class before students answer the prompts.

Check for Understanding

Conclude the session by asking students to compare and contrast portraits and self-portraits. Allow time for students to share their reflections to *Self-Portrait* by Vincent van Gogh and *Self-Portrait* by Horace Pippin. Invite volunteers to offer their input first before offering your own summary of the day's learning.

DAY 2: PAINTING SELF-PORTRAITS

Introduce the lesson by inviting volunteers to share what they remember about self-portraits. Tell students that portraits and self-portraits come in all shapes and styles. Some can be very

realistic, and others can use the elements of art to show the person in the image in a more creative way.



Display the following artworks for students:

- *Manuel Osorio Manrique de Zuñiga* by Francisco Goya
- *Self-Portrait with Thorn Necklace and Hummingbird* by Frida Kahlo
- *The Make Believer (Monet's Garden)* by Amy Sherald

Tell students that the first painting is a portrait, the second is a self-portrait, and the third is a portrait. Engage students in a brief discussion about what they notice about each painting.

How are they similar? (*They each show a person.*) How are they different? (*The first painting is of a child. The other two paintings are of women. The first painting shows the entire body, and the third artwork shows all but the woman's legs. The second painting is just the top half of the artist.*) What does each painting show about the subject? (*Possible response: The first and second portraits show that the subjects love animals.*) How does the artist make their subject stand out? (*Possible response: In the third portrait, the artist makes the subject stand out by using bright colors. The background is a bright orange, and her dress is a bright green.*)

Point out elements that emphasize reality and elements that are magical or abstract. Encourage students to use what they know about responding to art as they reflect on each image. Emphasize that a person is the focus of each painting and that this is what makes it a portrait.

Tell students that today they will have the opportunity to paint their own self-portraits.

Activity

Transition to the art-making activity. Tell students that today they will paint their own self-portraits. Show students the materials they will be using: mirror, pencil, paper, paintbrush, paint, and water. Demonstrate your expectations for how students will use each of the materials.

Invite students to paint a self-portrait using the mirror to observe. Students may first sketch their likeness on the paper or begin with painting. Allow students to explore the genre of self-portraiture, encouraging them to use the elements of art they know (color, line, shape, and texture). Display your example artwork of a self-portrait.

Note to Teacher: Self-portraits can be challenging for even seasoned professionals. Encouragement is key here. Tell students not to be discouraged if their self-portrait is not what they had hoped. Urge students to continue to observe and practice drawing self-portraits.

As students are preparing to draw, ask the following questions:

- What do you want the viewer to know about you?
- What lines, shapes, and colors will you use? Where might you want to try to add texture?
- What details (such as clothing or the background) might you draw to help the viewer understand who you are?

Allow sufficient time for cleaning up the supplies used in this lesson.

Check for Understanding

Conclude the session by inviting volunteers to share their self-portraits with the class. Remind students to be respectful and supportive when observing their classmates' self-portraits. Encourage students to use what they know about responding to art as they look at their classmates' work. Then engage in a short discussion with students that summarizes the genre of portraiture. Invite volunteers to offer their input first before offering your own summary of the day's learning.

Unit 2 Lesson 3

INTRODUCTION TO STILL LIFE

TIME: 1 DAY

AT A GLANCE CHART

Lesson	Activity	Materials
DAY 1	Students will draw a still life of three-dimensional objects.	<ul style="list-style-type: none">• Online Resources <i>Table with Cloth, Salt Cellar, Gilt Standing Cup, Pie, Porcelain Plate with Olives and Cooked Fowl</i>• Slide Deck slide 13 and Student Activity Book page 61<ul style="list-style-type: none">• Art 13, <i>Apples and Oranges</i>• Student Activity Book page 20, Draw a Still Life• Paper bag (1 for teacher use)• Assortment of small, three-dimensional objects, such as leaves, flowers, erasers, bottle caps, and miniature toys (1 per student)• Crayons or colored pencils in assorted colors

Lesson Objective

- Arrange and draw a still life of three-dimensional objects after learning about the still-life genre and observing the painting *Apples and Oranges* by Paul Cézanne.

What Students Have Learned

In the previous lessons in this unit, students were introduced to genres of art and the genre of portraiture. In the last lesson, they painted self-portraits.

DAY 1: INTRODUCTION TO STILL LIFE



Introduce the lesson by telling students that today they will learn about another genre of art. Display *Table with Cloth, Salt Cellar, Gilt Standing Cup, Pie, Porcelain Plate with Olives and Cooked Fowl* by Clara Peeters, and allow students a few moments to study the image.

Ask the following questions: What do you see in the painting? (*a table, plates, a glass, a pie, an orange, olives, and roasted fowl*) What do the objects in the painting have in common? (*None of them are moving or alive.*) How is this painting different from a portrait? (*It does not have any people, living animals, or living things in it.*)

Tell students the name of the painting. Explain that this genre of art is called **still life**. A still life is an image made up of inanimate objects, or things that are not alive and cannot move.

Invite students to discuss how painting, drawing, or photographing a still life might be different from making a portrait or self-portrait. Students should recognize that the subject

of a portrait or self-portrait may have to sit very still for a long period of time, which can be very challenging. The subjects of a still life, on the other hand, do not move around or change unless the artist moves them. Tell students that still lifes can include any kind of inanimate object, for example, flowers, animal skulls, cereal boxes, and even rusty parts of old cars.

Tell students that today they are going to learn about an artist who created many still-life paintings.

Art in This Lesson

Apples and Oranges, Paul Cézanne



1899, during the postimpressionism and early modern movements



Paul Cézanne was fascinated by the interplay of color and shape. In his painting, flat surfaces appear to tilt and slide, deliberately overriding traditional perspective. He used strong black outlines to emphasize the shapes of his objects. Overall, the painting uses warm colors; the fruits appear in shades of red, orange, and yellow.

Background for Teacher

Paul Cézanne (/say*zahn/) (1839–1906) was an important postimpressionist and pioneer of modernism. Cézanne created still lifes throughout his career, painting over two hundred of these compositions.



Page 61

Display Art 13, *Apples and Oranges*, for students, and have them turn to the corresponding page in their Student Activity Books. Invite students to look carefully at the painting and think about what they see. Tell students that Paul Cézanne is the name of the artist. He painted over two hundred still lifes during his career.



Slide 13

After students have viewed the art, ask the following questions:

AN ARTIST'S QUESTIONS

What things do you see in the still life?

- o There are apples, oranges, a pitcher, a bowl, a plate, and a plain and a patterned cloth.

What two things are similar about the apples and oranges in this painting?

- o Both the apples and the oranges are round and are painted with warm colors.

Do you think the artist spent a lot of time arranging the objects to paint? What makes you think so?

- o Yes. The fruit and the cloth look like they were placed carefully.

SUPPORT—Tell students that Cézanne's *Apples and Oranges* of 1899 is one in a series of six still lifes in which he used the same pitcher, dishes, and cloth. Lead students in a brief discussion about why an artist might want to paint the same items or scene more than once.

Activity



Page 20

Tell students that today they will arrange their own still lifes and make an observational drawing. Remind students of the observational drawings they completed of the shell in Unit 1. Show students the materials they will be using: Student Activity Books; small, three-dimensional objects; colored pencils or crayons. Demonstrate your expectations for how students will use each of the materials.

Divide the class into groups of four students, with group members evenly spaced around a table. Circulate with the paper bag filled with small, simple, three-dimensional objects, and have each student select one item from the bag. Invite the groups to arrange their selected objects into a single display on the table. Prompt students to consider the color, size, and texture of the items to come up with a visually interesting arrangement.

After groups have finished arranging their objects, have students create their still-life drawings on page 20 of their Student Activity Books. Encourage students to depict the color, size, and texture of each object accurately as they draw. Reinforce the idea of observational drawing, and remind students to pause frequently while drawing to look closely at their objects.

Allow sufficient time for cleaning up the supplies used in this lesson.

Check for Understanding

Conclude the session by inviting each group to share their still-life drawings. Discuss how each member's drawing is slightly different (even though they're describing the same scene) because of where each student sat in relation to the still life. Facilitate conversations about how the artworks differ due to each student's artistic choices about how to use line, shape, color, and texture. Also emphasize that artistic choices are important as students continue to learn about more artists and their artwork. The concept of artistic choices can help students think more critically and talk more descriptively and confidently about how an artwork was created and why. While a student may not have chosen to depict a subject in the same way as the artist, they can still appreciate the artist's purpose, creativity, and choices in the execution of the artwork.

Then, engage in a short discussion with students that summarizes still lifes. Invite volunteers to offer their input first before sharing your own summary of the day's learning.

Unit 2 Lesson 4

STILL LIFE WITH FLOWERS

TIME: 1 DAY

AT A GLANCE CHART

Lesson	Activity	Materials
DAY 1	Students will draw a still life of flowers.	<ul style="list-style-type: none">• Slide Deck slides 1 and 14 and Student Activity Book pages 37 and 63<ul style="list-style-type: none">• Art 1, <i>Tulips in Holland</i>• Art 14, <i>Irises</i>• Student Activity Book page 21, Draw a Still Life with Flowers• A bouquet or vase of live or silk flowers (1 or more so all students can see it clearly)• Colored pencils or crayons in a variety of colors

Lesson Objective

- Draw a still life of flowers after observing *Irises* by Vincent van Gogh.

What Students Have Learned

In the previous lessons in this unit, students were introduced to genres of art and the genre of portraits. In the last lesson, they learned about the characteristics of still life and drew a still life of three-dimensional objects.

DAY 1: STILL LIFE WITH FLOWERS



Page 37



Slide 1

Introduce the lesson by revisiting *Tulips in Holland* by Claude Monet. Invite students to imagine walking through this landscape and bending down to smell one of the tulips. Ask, “What would the tulip look like up close?” (*It would have more detail than the painting.*) How much visual information did Monet provide?” (*He did not provide much information.*) Note that Monet’s painting shows the flowers as large blocks of color. Explain that in still lifes, however, artists often use much more detail to show their subjects, such as flowers.

Tell students that today they will revisit an artist from earlier in Unit 2 to see how they showed detail in still-life paintings of flowers.

Art in This Lesson

Irises, Vincent van Gogh



1890, during the expressionist movement



Each flower in *Irises* has a personality of its own. The blooms are at once abstract and real. Although Van Gogh's style is not photographic, he captured the essence of his subjects using a variety of lines and expressive brushstrokes, contrasting them against the flat planes of the green tabletop and background wall.

Background for Teacher

Vincent van Gogh's (1853–1890) passion and intensity seem to permeate his art. Van Gogh worked constantly, even when hospitalized in an asylum, believing that if he could paint, he would be in better mental health. He used high-key colors and animated lines and shapes to infuse his compositions with life.



Page 63



Slide 14

Display Art 14, *Irises*, for students, and have them turn to the corresponding page in their Student Activity Books. Invite students to look carefully at the painting and think about what they see. Tell students that this painting was made by Vincent van Gogh. Remind students that they studied Vincent van Gogh's painting *Self-Portrait*. Note that Vincent van Gogh painted and drew many different subjects and genres of art.

After students have viewed the art, ask the following questions:

AN ARTIST'S QUESTIONS

What do you see in the picture? Does it look like real life?

- o I see flowers. Some parts of the painting look similar to how they appear in real life. Others do not.

What do you think the artist wants you to notice?

- o I think the artist wants you to notice the colors of the flowers, the lines made by the leaves, and the shape of the vase.

SUPPORT—Note how the irises seem to emerge out of the canvas and into the viewer's space. Explain that Vincent van Gogh did this on purpose. He and other artists in France borrowed this way of making art from Japanese artists who lived over two hundred years before them.

What do you think an artist might learn by painting flowers?

- o I think an artist can learn about color, line, shape, texture, and the details of each flower. They can also learn to look closely in order to make their paintings lifelike.

Cross-Curricular Connection—Students may have studied the parts of plants closely in CKSci Unit 2 *Plant and Animal Survival*. Elicit connections from students as they study the image.

SUPPORT—Tell students that in *Tulips in Holland*, Claude Monet painted his tulips as a mass of color on purpose. Vincent van Gogh, like Monet, loved color, but they used it in different ways. Monet painted colors as he saw them in nature. Vincent van Gogh, on the other hand, sometimes changed real-life colors to create different feelings and views for people who looked at his art. For example, note how Van Gogh uses the same color green in the flowers' leaves as on the table. It is unlikely that the table was the exact same color as the leaves in real life.

Activity



Page 21

Transition to the art-making activity. Have students turn to page 21, Draw a Still Life with Flowers, in their Student Activity Books. Tell students that today they will create their own still life of flowers. Show students the materials they will be using: real or silk flowers, crayons or colored pencils. Demonstrate your expectations for how students will use each of the materials.

Invite students to draw a still-life picture of the flowers in the style of Vincent van Gogh's *Irises*. Reinforce the idea of observational drawing, and remind students to pause frequently while drawing to look closely at their objects. Allow students to creatively explore the use of color, line, and texture as they draw their still lifes. Display example artwork of a still life of flowers. Allow sufficient time for cleaning up the supplies used in this lesson.

Check for Understanding

Conclude the session by inviting students to share their still-life drawings of the flowers. Expand on the previous lesson's discussion about how each drawing is slightly different because of where each student sat in relation to the flowers. Facilitate conversations about how the artworks differ due to each student's artistic choices about how to use line, shape, color, and texture. Then, engage in a short discussion with students that summarizes what they have learned about still lifes.

Unit 2 Lesson 5

PORTRAIT OR STILL LIFE?

TIME: 1 DAY

AT A GLANCE CHART

Lesson	Activity	Materials
DAY 1	Students will compare and contrast the genres of still life and portrait.	<ul style="list-style-type: none"> • Online Resources <ul style="list-style-type: none"> • <i>La Baronne Emile d'Erlanger</i> • <i>Still Life with Earthenware and Bottles</i> • <i>Fire Hydrant</i> • <i>Anaya with Oranges</i> • <i>Elizabeth</i> • <i>Table with Cloth, Salt Cellar, Gilt Standing Cup, Pie, Porcelain Plate with Olives and Cooked Fowl</i> • <i>Basket of Fruit</i> • Slide Deck slides 2, 8, 12, 13 and Student Activity Book pages 39, 51, 59, 61 <ul style="list-style-type: none"> • Art 2, <i>Arrangement in Grey and Black No. 1 (Whistler's Mother)</i> • Art 8, <i>The Little Fourteen-Year-Old Dancer</i> • Art 12, <i>Self-Portrait</i> (Horace Pippin) • Art 13, <i>Apples and Oranges</i> • Student Activity Book page 22, Draw a Portrait and a Still Life • Apples, toy cars, flowers (optional) • Colored pencils or crayons in a variety of colors • Chart paper and markers

Advance Preparation

Prior to teaching this lesson, gather a sufficient number of the following objects so each student will have one to observe: apples, toy cars, and flowers

Lesson Objective

- Compare, contrast, and differentiate between a portrait and a still life by observing a variety of artworks.

What Students Have Learned

In the previous lessons in this unit, students were introduced to genres of art and the specific genres of portraiture and still life. In the last lesson, they drew a still life of flowers in the style of Vincent van Gogh's *Iris*.

DAY 1: PORTRAIT OR STILL LIFE?

Introduce the lesson by reviewing the characteristics of portraits and still lifes. On the board or on large chart paper, draw a Venn diagram with "Portrait" on one side and "Still Life" on the other. Invite volunteers to share what they recall about each art genre. Build consensus to determine if a characteristic is shared or belongs in the "Portrait" or "Still Life" circles. Fill in the Venn diagram accordingly. (*Possible responses for "Portrait": shows a person; can show the artist; can be a sculpture. Possible responses for "Still Life": shows objects that are not alive; shows flowers and fruit. Possible responses for shared section: can be made with different materials, such as paint or pencils.*) Lead students in a brief discussion of how these two genres are similar and how they are different.

Tell students that today they will put their knowledge of portraits and still lifes to the test by playing a collaborative game.

Looking Back



Remind students of the Big Idea statement for this unit: *Art can be described by the subject in it or the surface on which it is created.* Discuss with them how the activities they have participated in so far added to their understanding of the Big Idea.



Slides 2, 8,
12, 13

Explain that in this activity, they will look at works of art from Units 1 and 2 as well as some artwork they have never seen before:

- *La Baronne Emile d'Erlanger; Still Life with Earthenware and Bottles; Fire Hydrant; Anaya with Oranges; Elizabeth; Table with Cloth, Salt Cellar, Gilt Standing Cup, Pie, Porcelain Plate with Olives and Cooked Fowl; Basket of Fruit; Art 2, Arrangement in Grey and Black No. 1 (Whistler's Mother); Art 8, The Little Fourteen-Year-Old Dancer; Art 12, Self-Portrait (Horace Pippin); and Art 13, Apples and Oranges.*

Arrange students in groups of three or four. Tell students that as you show each image, they will have a few moments to discuss quietly as a group whether they think it is a portrait or a still life. The group will give one thumbs-up for portrait and will put a hand on their head for still life. Invite groups to share how they reached their answer.

TEACHER NOTE—Remind students that portraits and still lifes can be made in a variety of mediums. Note that *Anaya with Oranges* by Bisa Butler is made with fabric. The artist uses fabric to make quilted portraits of people.

Activity



Page 22

Direct students to page 22, Draw a Portrait and a Still Life, in their Student Activity Books. Explain that they will use their knowledge of portraits and still lifes to create their own original drawings. Show students the materials they will be using: colored pencils or crayons. Demonstrate your expectations for how students will use each of the materials. Use the chart paper and markers to create an example drawing of each genre as you explain the directions to students.

Display the objects you collected prior to the lesson for students to directly observe for this activity. Students may also draw from the images on the page if necessary.

Invite students to pick one or two of the objects and circle them. In the first box, they will draw a portrait of a person who is holding an object such as an apple, a car, a flower, or another item.

In the second box, they will draw a still life that includes the apple, car, flower, or other item. Display your example artwork of a portrait and a still life. Allow sufficient time for cleaning up the supplies used in this lesson.

Check for Understanding

Conclude the session by inviting students to share their drawings of portraits and still lifes with an elbow partner. Encourage students to use what they know about responding to art as they discuss the drawings. Then, ask students to share what they found most interesting about portraits and still lifes. Ask, “Which genre of art do you like viewing better, and why? Which genre do you prefer to create, and why?” Lead students in a brief discussion of the prompt.

Unit 2 Lesson 6

INTRODUCTION TO MURAL

TIME: 1 DAY

AT A GLANCE CHART

Lesson	Activity	Materials
DAY 1	Students will respond to a mural.	<ul style="list-style-type: none">• Online Resources<ul style="list-style-type: none">• <i>Girl with Balloon</i>• <i>Etnias</i>• Virtual tour of the Sistine Chapel from Musei Vaticani• Slide Deck slide 15 and Student Activity Book page 65<ul style="list-style-type: none">• Art 15, <i>The History of Medicine in Mexico</i>• Student Activity Book page 23, <i>The History of Medicine in Mexico</i>• Pencils (1 per student)• Crayons or colored pencils in a variety of colors

Advance Preparation

- Prior to the lesson, research murals local to your school community. Prepare a few images from the Internet or take a few photographs of local murals to share with students. If suitable local murals are not available, you may use the resources linked in the CKVA Online Resources for the lesson.

Lesson Objective

- Learn about the murals, then respond to an image of *The History of Medicine in Mexico: The People's Demand for Better Health* by Diego Rivera.

What Students Have Learned

In the previous lessons in this unit, students were introduced to genres of art and the genres of portraits and still life. In the last lesson, they differentiated between portraits and still lifes.

DAY 1: INTRODUCTION TO MURAL

Introduce the lesson by asking, “What is the largest work of art you have ever seen? Where was it? What did it show? What was it made from?” Invite volunteers to share their responses and experiences with the class. If none of the students mention seeing a mural, ask, “Has anyone seen a painting made on a wall or on the side of a building?” (*Responses will vary.*) Explain that this type of artwork is called a **mural**.

Tell students that murals are painted directly on the wall and/or on the ceiling instead of on paper or canvas. Murals can be on the inside or outside of a building. Explain that in addition to describing art by its genre, such as portrait or still life, we can also describe art by the surface on which it is created.

Teaching Idea



If available, share the images of murals in your school community that you have prepared. Invite students to respond to the images. Then, share the examples of murals from the Online Resources, starting with *Girl with Balloon* and *Etnias*, then moving on to the virtual tour of the Sistine Chapel. Note the subject matter in each, and call attention to the variation in size and composition. Encourage students to describe the elements of art they see in each mural. Note that murals are like public speeches or videos—they share ideas with many people. Invite students to share what messages they think these murals share.

SUPPORT—Explain that the mural *Etnias*, created to celebrate the Olympic Games in Rio de Janeiro, Brazil, holds a world record for being the largest work of graffiti art in the world. The mural shows the unity between the peoples of the world.

Use this link to download the Core Knowledge Visual Arts Online Resources, where the specific link to the images and virtual tour may be found:

<https://www.coreknowledge.org/visual-arts/>

Tell students that today they are going to revisit an artist from Unit 1 who was known around the world for his beautiful murals.

Cross-Curricular Connection

Students may have learned about the early civilizations of Mexico, including the Aztec, in CKHG Grade 1 Unit 5 *Early Civilizations of the Americas* and Unit 6 *The Culture of Mexico*.

By 1325 CE, the Aztec (who called themselves the Mexica) had moved south to Lake Texcoco (/təsh*ko*ko/) in the Valley of Mexico. They were a nomadic group of some ten thousand people. A warrior culture, they were able to dominate their neighbors and establish an empire that in time encompassed southern and central Mexico. They did not directly govern other groups but established a tribute system in which the conquered states had to send goods to the conqueror. In order to maintain some level of independence, the subjugated peoples paid taxes and labor to the Aztec. The Aztec Empire was run as a union of city-states. The tribute system and the military alliances forged by the Aztec gave their rulers power, though that power was hard to maintain.

The Aztec were governed by a ruler whom they called the chief of men and who, over time, was considered divine. When the Spanish arrived, the ruler was Moctezuma II (also spelled Montezuma). The ruler was assisted by a council of advisers. Then came a class of nobles—priests and wealthy merchants, as well as war chiefs. Most Aztec were farmers, but there were also traders and craftspeople. At the bottom of the social structure were captives taken in battle.

Art in This Lesson

The History of Medicine in Mexico, Diego Rivera



1953, in Mexico City, Mexico



In *The History of Medicine in Mexico*, Diego Rivera uses bold colors, lines, and shapes to show medical treatment during the time of the Aztec on the right side and modern medicine on the left side. The boldest parts of the mural are painted with primary colors, and the individual characters are painted in more muted colors.

Background for Teacher

Diego Rivera (1886–1957) provided a visual history of ancient and modern medicine in *The History of Medicine in Mexico*. Rivera mingled his art and politics. Beginning in the 1920s, he and fellow artists initiated the modern Mexican muralist tradition. Rivera portrayed his people's struggle, including the country's 1910 revolution and the hardships Mexicans suffered at the hands of dictators and the Catholic Church. His politics made him controversial both in Mexico and in the United States, where he also worked on several large-scale commissions. Rivera's style was as emphatic as his politics. He used large, simplified figures and bold colors to describe scenes of social content on the walls of public buildings, the perfect format for reaching a mass audience. The impact of Rivera's mural derives from its narrative complexity and engulfing size, twenty-four by thirty-five feet (7.4 by 10.8 m).



Page 65

Display Art 15, *The History of Medicine in Mexico*, for students, and have them turn to the corresponding page in their Student Activity Books. Invite students to look carefully at the mural and think about what they see.



Slide 15

After students have viewed the art, ask the following questions:

AN ARTIST'S QUESTIONS

What do you see in this mural?

- o There are many things: people, trees, the sky, dark rooms, and a huge design in the middle of the mural.

SUPPORT—Ask students to imagine how it would feel to stand in front of this work. Explain that the mural is as long as a school bus and as tall as a light pole. If you stand next to the mural, the people in it are nearly life-size.

What kinds of things do you see on the left side?

- o There are doctors in white coats, machines, nurses, and an operating room.

What kinds of things do you see on the right side?

- o There are people in simple clothing making people feel better by touching them or holding them.

SUPPORT—Explain that Diego Rivera painted a goddess in the center of the mural. According to the Aztec, this goddess has the power to make things clean and healthy simply by touching them.

Activity



Page 23

Have students turn to page 23 in their Student Activity Books. Explain that they will be reflecting on Diego Rivera's mural *The History of Medicine in Mexico*. Read each question aloud before having students respond.

Check for Understanding

Engage in a short discussion with students that summarizes murals. Allow enough time for students to share their responses. Invite volunteers to offer their input first before offering your own summary of the day's learning.

Unit 2 Lesson 7

CREATE A CLASS MURAL

TIME: 2 DAYS

AT A GLANCE CHART

Lesson	Activity	Materials
DAY 1	Students will plan a class mural.	<ul style="list-style-type: none">• Student Activity Book page 24, Plan a Class Mural• Pencils (1 per student)• Colored pencils, crayons, or markers in a variety of colors
DAY 2	Students will create a class mural.	<ul style="list-style-type: none">• Student Activity Book page 25, Class Mural Reflection• Butcher paper divided into 6 equal sections, such as a 2 × 3 grid• Markers in a variety of colors

Lesson Objective

- Work collaboratively to plan and create a class mural.

What Students Have Learned

In the previous lessons in this unit, students were introduced to genres of art and the genres of portraits and still life, including differentiating between the two. In the last lesson, they learned about murals and responded to a print of a mural.

DAY 1: PLAN A CLASS MURAL

Introduce the lesson by reminding students that murals are large paintings that are made on walls and/or ceilings. Many murals are public art, such as those painted on the outside of buildings. This means that anyone can come and look at them. Artists often share messages or big ideas called themes in their murals. Other murals show important people, events in history, and information about their cultures. Remind students that in the last lesson they looked at *Etnias* by Eduardo Kobra. The big idea in his mural was unity, the idea that people from all over the world have much in common.

Tell students that today they will begin planning their own class mural.

Activity

Tell students that they will be working in groups to create a mural for their entire class. Each group will be responsible for planning and creating their part of the mural. But first, they will decide as a class what they want their mural to be about. Ask students the following guiding questions:

- Whom is our mural for?
- Who will view our mural?

- What do we want our mural to be about?
- Will it show an important event or activity that our class participated in this year?
- Will we each paint our own self-portrait?
- Will we paint portraits of our classmates?
- Are there any ideas or messages we want our mural to communicate or convey to the viewer?

SUPPORT—Provide students with examples as needed. For example: People in our school will look at our mural. One message our mural could say is “Welcome to Our Classroom.” Note that students may include text in the mural or just imagery, depending on their preference.

Divide the class into six groups. Invite the groups to discuss each of these questions to generate a list of ideas to include in the mural. Then have each group share their ideas with the class. Keep track of the ideas on the board or on large chart paper. After each group has shared, have students vote on which idea they would like to base their mural on.



Page 24

Have students turn to page 24 in their Student Activity Books. In their groups, have students brainstorm their individual contribution to the mural based on the theme, message, or subject selected by the class. Then ask students to combine their ideas with the other members in their group. Encourage groups to honor each member’s ideas and sketches as they plan their collaborative artwork. Students should map out the colors, lines, shapes, and textures they will use in their part of the mural before sketching their ideas using crayons, colored pencils, or markers.

Allow sufficient time for cleaning up the supplies used in this lesson.

Check for Understanding

Conclude the session by inviting groups to share their sketches. Ask each group how their sketches connect to one another, as well as to the theme, message, or subject of the class mural. Encourage students to share any questions they may have about murals and making the class mural.

Advance Preparation

Before the next class, prepare the mural surfaces for each group. Ensure you have at least one piece of butcher paper for each group and an extra to demonstrate your expectations. Divide each one into six equal sections using a pencil so that it is visible but can be erased later.

DAY 2: CREATE A CLASS MURAL

Introduce this part of the lesson by reviewing with students what they accomplished in the previous class period. Review with students the theme, subject, or message of their mural. Tell students that today they will put their mural planning and sketches into action by creating their class mural.

Activity

Transition to the art-making activity. Tell students that today they will use their planning and sketches from the previous class period to create their group's portion of the class mural. Show students the materials, the butcher paper and markers, they will use for this art project. Demonstrate your expectations for how students will use each of the materials.

In advance of the student activity, divide and cut up the butcher paper accordingly so that each of the six groups has their piece ready. Give each group of students one of the six equal sections of butcher paper. Explain to the class that the mural will be about all the genres and art elements they have studied so far: 1) portraits and self-portraits, 2) still lifes, 3) shapes and forms, 4) lines, 5) textures, and 6) colors: primary, secondary, tints, shades, and values. Tell the students that this project will showcase six topics for six groups all contained within a mural that the whole school could view. Assign each group a mural topic. Invite students to bring their sketches to life on the butcher paper. Remind students that this is a collaborative project; this means that they should be respectful of each other's space and artwork as they work together to create something as a class. Encourage students to incorporate the elements of art they have learned about in their work.

Allow sufficient time for cleaning up the supplies used in this lesson.

Reflection



Page 25

Once students are finished, hang the mural on the wall for them to view. On page 25 in their Student Activity Books, review the reflection questions before having students respond to the mural and reflect on their experience.

Check for Understanding

Engage in a short discussion about students' experiences creating a classroom mural. Ask, "What were your favorite parts of creating the mural? What did you find challenging? How does our mural connect to the genres we've learned about during this unit?" Invite volunteers to offer their input before offering your own summary of the day's learning.

Unit 2 Lesson 8

UNIT 2 ASSESSMENT

TIME: 1 DAY

AT A GLANCE CHART

Lesson	Activity	Materials
DAY 1	Students will be art guides to show their knowledge of Unit 2 concepts.	<ul style="list-style-type: none">• Student Activity Book page 26, Unit 2 Assessment• Pencils (1 per student)

Lesson Objective

- Assess student mastery of content presented in Unit 2.

Preparation for Assessment

Prior to teaching this lesson, you should take time to review student work in the Student Activity Books as well as your own notes regarding student understanding and achievement of the lesson objectives. Focus on the needs of your students and choose those objectives and activities that best meet their needs.

Review

Review with students the lesson objectives from Unit 2:

- Identify the characteristics of portraits.
- Distinguish self-portraits from portraits.
- Identify and create still-life images.
- Observe and talk about still lifes, including distinguishing between portraits and still lifes.
- Identify the characteristics of murals.
- Plan and create a classroom mural.

Revisit the Big Idea of this unit: *Art can be described by the subject in it or the surface on which it is created.* Discuss with students the activities they did in this unit.

- We identified the characteristics of portraits and drew a portrait.
- We drew a self-portrait.
- We identified the characteristics of still lifes and drew a still life of three-dimensional objects.
- We drew a still life of flowers in the style of Vincent van Gogh's *Irises*.
- We compared and contrasted portraits and still lifes by playing a game.
- We identified the characteristics of murals and responded to a mural by Diego Rivera.
- We planned and created a class mural of our own.

Assessment



Page 26

Students will act as guides/docents in a museum. Display the images that represent the works from Unit 2 around the classroom. Assign each student or a group of students to be in charge of a work of art. Explain to students that often, if you visit a museum to look at works of art, there are guides, known as docents, who will show you around the museum and provide you with more information about the art.

Ask students to turn to page 26 of their Student Activity Books. Students will complete the assessment activity for this unit by describing the things they learned about each artwork. Then, invite a group into the classroom—teachers, parents, or other students—and have students share their knowledge about the various pieces of art.

You may also choose to use one or more of the following activities to assess students' understanding and encourage them to explore the art ideas they learned in the unit.

- Play a game where students quickly draw a portrait or a still life and other students have to guess what type of art genre they are creating.
- Have a class discussion comparing and contrasting the creation of portraits and still lifes. After their experiences in this unit, ask students which type of artwork is harder to create and why.
- Make connections between the history and culture of Mexico and the murals of Diego Rivera.

Additional Recommended Resources

Consider using the following trade books that discuss portraits, still lifes, and murals for students:

- Anholt, Laurence. *Camille and the Sunflowers: A Story About Vincent van Gogh*. Barron's Juvenile, 1994.
- Anholt, Laurence. *Small Stories of the Greatest Artists*. Cologne, Taschen, 2024.
 - o “Cézanne and the Apple Boy” pp. 160–203
 - o “Van Gogh and the Sunflowers” pp. 6–39
- Mayhew, James. *Katie and the Sunflowers*. Orchard Books, 2001.
- Visconti, Guido. *The Genius of Leonardo*. Barefoot Books, 2000.
- Walsh, Ellen Stoll. *Mouse Paint*. Voyager, 1995.

Consider using the following resources for teachers and parents:

- Clark, Kenneth. *Leonardo da Vinci*. Penguin, 1993.
- Evans, Joy, and Tanya Skelton. *How to Teach Art to Children*. Evan-Moor Corporation, 2001.
- Muhlberger, Richard. *What Makes a Leonardo a Leonardo?* Viking Children's Books, 1994.
- Van Gogh Museum website, www.vangogh.museum.nl

Ancient Art and Architecture

Big Idea People have created art and architecture since the beginning of human history.

Unit Introduction and Pacing Guide

This introduction includes the necessary background information to teach the *Ancient Art and Architecture* unit. In this unit, you will teach students about cave paintings, ancient Egyptian monuments and tombs, and pyramids around the world. Students will explore ways that humans have created art over time and identify the elements of art used by different cultures.

This unit contains five lessons, split across seven class days. There will be a half-day Looking Back review on Day 4 and a unit assessment on Day 7. Each day will require a total of forty-five minutes. The teaching days can occur at a cadence that makes sense for your classroom. Many teachers may have one time per week set aside for art. In that case, you may teach the Day 1 lesson in the first week and then continue on to Day 2 the following week.

Day	Lesson
1	Lesson 1 Cave Art
2–3	Lesson 2 Ancient Egypt
4	Lesson 3 Pyramids Around the World*

* Looking Back

Day	Lesson
5–6	Lesson 4 Creating Art Like Long Ago
7	Lesson 5 Unit 3 Assessment

What Students Should Already Know

Students in Core Knowledge schools should be familiar with the following:

Kindergarten Unit 3: *Types of Art: Sculpture and Architecture*

- Recognize and discuss sculptures.
- Explore different architectural shapes and lines in buildings.

What Students Need to Learn

In this unit, students will:

- Identify the features of prehistoric cave art and create their own cave art–inspired drawings;
- Draw a mummy case using shapes and lines to represent ideas;
- Compare and contrast art and architecture made by different civilizations;

- Compare and contrast pyramids around the world and build their own pyramids; and
- Create art in the style of art and architecture from the past.

What Students Will Learn in Future Grades

In future grades, students will review and extend their learning about art made around the world, explore additional art forms, and study additional works of art.

Grade 2 Unit 2: *Sculpture*

- Observe shape, form, and line in sculptures.

Grade 2 Unit 5: *Architecture*

- Understand architecture as the art of designing buildings.
- Understand symmetry and line of symmetry, and observe symmetry in the design of buildings.
 - o Differentiate symmetry from asymmetry.
- Differentiate interior spaces from exterior spaces.
- Note line, shape, and special features such as columns and domes.

Vocabulary

bust, n. a sculpture of the upper part of a person, including the face, chest, and shoulders. **(109)**

Example: The bust of Queen Nefertiti shows her beautiful face and a necklace around her neck.

cave, n. a naturally hollowed-out rock **(100)**

Example: When the boys walked into the cave, they were surprised to find drawings and paintings on the rock walls.

prehistoric, adj. before written history **(100)**

Example: Instead of writing about their lives, prehistoric people painted pictures to show what was important to them.

pyramid, n. a structure with a square base and four triangular sides that meet in a point **(112)**

Example: The students walked around the four sides of the pyramid before looking up at its point high in the sky.

sphinx, n. a creature with a lion's body and the head of a man, worshipped in ancient Egypt **(105)**

Example: After finding the head and face of the Great Sphinx, archaeologists were surprised to find that his long body was in the shape of a lion.

ziggurat, n. a pyramid-shaped Mesopotamian temple built to honor a god or goddess **(114)**

Example: The visitors climbed all three levels of the ziggurat before reaching the very top, where the moon goddess was celebrated by the Sumerians.

Cross-Curricular Connections

This unit contains the following connections to other strands of the Core Knowledge Curriculum. To enhance your students' understanding of the content and its context and enrich their understanding of these related subjects, please consult the following Core Knowledge materials:

CK History and Geography (CKHG)
Grade 1 Unit 2: <i>Mesopotamia</i>
Grade 1 Unit 3: <i>Ancient Egypt</i>
Grade 1 Unit 5: <i>Early Civilizations of the Americas</i>
CK Language Arts (CKLA)
Grade 1 Domain 4: <i>Early World Civilizations</i>

See the Core Knowledge website at <https://www.coreknowledge.org/download-free-curriculum/> to download these free resources, or find direct links to the units in the Online Resources.

Most Important Ideas

The most important ideas in Unit 3 are as follows:

- People have created artwork since the beginning of human history.
- Art in earlier times usually served a purpose in society; it was not just for decoration.
- Art in ancient Egypt communicated the idea of power and wealth.
- Architecture designed by different civilizations around the world has many similarities and differences.

What Teachers Need to Know

Art existed long before the written word. From the earliest times, humans have used images to convey important messages—to communicate with one another and the powers beyond this world. The term *prehistoric* does not mean before history; rather, it means before humans began writing it down in words. Thus, cave paintings, made some thirty thousand years ago, existed before humans wrote down in words a record of the events around them.

Early people devoted great care, skill, and time to producing visual images that have survived the centuries. Many scholars believe that the earliest artists didn't create images solely for visual enjoyment. Their drawings might have been tied to rituals and ceremonies meant to secure the group's survival. Large animals, such as horses and bison that dominate cave art found in France, Spain, and the United States, may have been drawn to ensure or possibly give thanks for a successful hunt.

People drew images with natural, ground pigments derived from the earth and plants—applying them with their hands or with brushes made of moss, twigs, grass, and reeds. Some scholars think that the pigments were spit or blown through reed blowpipes onto walls, sometimes using the artist's hand as a stencil. Figures were also incised, or scratched, on cave walls.

The ancient Egyptians used art to convey messages about power and religious beliefs. Their pyramids, coffins, statues, jewelry, and other artifacts remain dazzling testaments to artists' skills. All the art was meant to impress—with expensive materials, grandeur of scale, and intricate beauty of design. Artists had little artistic freedom in ancient Egypt. In early dynasties, some

artists were enslaved. In later eras, however, artists came from higher classes and had somewhat more autonomy. Overall, artists adhered to the prescribed style of the time. Portrait styles evolved over the course of ancient Egyptian history, moving from idealized depictions to those that eventually made passing reference to the actual distinguishing physical characteristics of the subjects. Nonetheless, those who commissioned an artwork generally retained the power to control the impression it was intended to evoke.

One of the most recognizable architectural structures around the world is the pyramid. Civilizations through time have constructed pyramids or pyramid-like structures.

- Ancient Mesopotamians built ziggurats, a type of tiered temple, between 2200 and 500 BCE. Each tier of the ziggurat was smaller than the one directly beneath it, creating a type of stepped pyramid. Ziggurats were typically square, 170 feet squared (50 meters squared) at the base, or rectangular, 125 feet by 170 feet (40 by 50 meters) at the base.
- The ancient Egyptians built pyramids with a large square base with four sloping, triangular sides. These structures were built as tombs for pharaohs. The first Egyptian pyramid, the Step Pyramid built around 2780 BCE, was staggered like the Mesopotamian ziggurats. Smooth-sided pyramids later emerged between 2680 and 2560 BCE.
- Mesoamerican cultures, including the Olmec, Maya, and Aztec, built their own four-sided stepped structures. These pyramids had a platform or temple at the very top that was used for religious purposes, including ceremonies.

Unit 3 Lesson 1

CAVE ART

TIME: 1 DAY

AT A GLANCE CHART

Lesson	Activity	Materials
DAY 1	Students will draw animals in the style of cave art.	<ul style="list-style-type: none">• Online Resources<ul style="list-style-type: none">• Shanidar Cave• Hawaiian lava tube• Virtual tour of Lascaux from Musée d'Archéologie nationale• "The Rock Art of the Chauvet Cave" gallery from the Bradshaw Foundation• Slide Deck slide 16 and Student Activity Book page 67<ul style="list-style-type: none">• Art 16, Running Horses from the Cave of Lascaux• Student Activity Book page 27, Draw Cave Art• Conté crayons (optional: available for purchase online) or brown, red, and black crayons (enough for each student)

Lesson Objective

- Draw animals in the style of cave art after observing depictions of running horses from the Cave of Lascaux.

What Students Have Learned

In previous units, students learned about elements of art (color, line, shape, form, and texture) and about art genres (portraiture, still life, and mural).

DAY 1: CAVE ART

Introduce the lesson by asking the following questions:

- What do you like to draw? Why do you like to draw these things?

Lead a brief discussion about what students like to draw, making the connection between their preferred subjects and what that might show about them, their lives, and the time and place where they live.

Now, ask students to imagine they are in a time machine. Encourage students to close their eyes and think about the sights and sounds they would experience if they traveled back to the past.

Tell students that they will be going seventeen thousand years into the past—a time when wild animals such as woolly mammoths and saber-toothed cats freely roamed Earth! As their time machine comes to a stop, encourage students to describe what they may and may not see around them as they exit their time machine.

Tell students that people have been making art for many thousands of years. In fact, people were making art long before humans invented reading and writing. We call art made during this time **prehistoric**. These early artists painted and drew pictures about their lives and the things that were important to them, just like artists do today. They also may have made art as a part of ceremonies or rituals.



Tell students that much of what we know about prehistoric art comes from **cave** art. A cave is a rock that is naturally hollowed out. Prehistoric people used caves as shelter—the paintings that they made deep inside caves have lasted for thousands of years because they are far away from the sun's rays and harsh weather. Share with students the images of Shanidar Cave and the Hawaiian lava tube, which can be accessed via the Online Resources, to help them visualize what a cave looks like.

Explain that in 1940, almost one hundred years ago, four teenage boys were exploring a cave in France called the Cave of Lascaux (/las*ko/). They made a very exciting discovery—they found over six hundred images of animals that were made thousands of years ago.

Tell students that today they will observe a painting from inside the Cave of Lascaux. After exploring the painting from the Cave of Lascaux, students will draw animals in the style of prehistoric cave art.

Art in This Lesson

Running Horses from the Cave of Lascaux



c. 17,000 BCE, during the Paleolithic Era



This scene from the Cave of Lascaux shows a large horse. The colors are warm, with reds, browns, and golds. The painting uses straight and curved lines to outline the bodies of the animals.

Background for Teacher

The term *prehistory* refers to the period before written records existed. Archaeologists, anthropologists, and other scientists study physical evidence such as fossils, rock carvings, artifacts, and other clues to try to understand life in the prehistoric era. The Paleolithic period, or the Old (or Early) Stone Age, began around 2.5 million years ago, when early humans first appeared.

A unique aspect of the Paleolithic period is the presence of artwork inside caves dating to between fourteen thousand and forty thousand years ago. Numerous examples of cave art can be found on all continents except Antarctica. The majority of the paintings, usually made with red or black pigment from natural sources such as hematite and charcoal, feature animal figures that were familiar to early hunters. Many of the animals represented are now extinct—cave lions, mammoths, woolly rhinoceroses, and cave bears. Others, including horses, bison, deer, and ibex, still exist today. A few faceless humans or body parts such as hands are found in some of the images, but these figures are crude and lack the level of detail given to the animals. A famous painting in the Lascaux cave, *Man with Bison*, shows a mighty bison complete with hair, horns, eyes, nostrils, and a plumed tail while the human is a flat stick figure.

Humans stopped drawing and painting in caves around ten thousand years ago. This coincides with the beginnings of the Agricultural Revolution during the Neolithic Period, when humans shifted from a nomadic lifestyle of hunting and gathering to a more settled lifestyle, growing crops and domesticating animals. The art remained hidden and forgotten for millennia. Discoveries in the nineteenth and twentieth centuries—first the Altamira caves in the late 1800s, later the Lascaux cave in the 1940s—revealed these lost treasures to the modern world. Many theories consider the cave paintings to be religious or symbolic. No one alive today knows for sure the purpose of these ancient paintings.

On September 12, 1940, four teenage boys in France made a remarkable discovery—the art-filled walls of the Lascaux caves, covered with nearly six hundred animals’ images, created thousands of years ago. The prehistoric artists must have drawn and painted the extraordinary depictions from memory, because none of the animals could have been inside the caves. They skillfully used color and line to render animals in lifelike motion. Where would artists have found light to paint by within the deep recesses of a dark cave? It turns out that many small stone lamps discovered in Lascaux and fueled by animal fat lit on fire illuminated the caves so prehistoric artists could work. The lamps created no soot and could be powered for a twenty-four-hour period on a pound of animal fat. However, the quivering light produced from the small lamps was dimmer than candlelight.



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Slide 16

Display Art 16, *Running Horses* from the Cave of Lascaux, for students, and have them turn to the corresponding page in their Student Activity Books. Invite students to look carefully at the painting and think about what they see. Tell students that unlike other art they have looked at, we do not know the name of the artist who made this painting. The artist or artists who made these horses lived over seventeen thousand years ago.

After students have viewed the art, ask the following questions:

AN ARTIST’S QUESTIONS

Explain that this artwork was painted on the wall of a cave a long time ago.

What do you see in this painting?

- o Answers will vary. Students may name various animals, including horses.

SUPPORT—Ask, “What kinds of materials do we use to make art today?” (*Possible responses: crayons, markers, colored pencils, clay, paint, paintbrushes*)

Explain that prehistoric peoples did not have these types of art supplies. Instead, they had to make their own art supplies. They drew with pigments, or colors, that they found in the earth and made from plants. Then they used their hands or brushes made from moss, twigs, grass, and reeds to paint.

Point out the black pigments on the drawing. Explain that this color comes from soot, a black powdery substance that was made from the wood that the early prehistoric artists burned to light the cave as they worked.

Why do you think prehistoric people drew and painted animals?

- o Animals were an important part of their lives. People had to hunt them for food and defend themselves against animals.

What are the animals doing?

- o They are running.

SUPPORT—Briefly review with students the different types of lines they learned about in Unit 1. Invite students to demonstrate with their hands or bodies the types of lines they see in this painting. For example, students might wiggle their arms like a snake to show wavy lines or stand straight up and down like a pencil to show straight lines.

Activity



Page 27

Transition to the art-making activity. Have students turn to page 27, Draw Cave Art, in their Student Activity Books. Tell students that today they will draw their own cave art in the style of the Cave of Lascaux. Show students the materials they will be using: brown, red, and black crayons on paper. Demonstrate your expectations for how students will use the materials.

Invite students to draw a picture (or pictures) of animals using the colors and lines that prehistoric peoples would have used. Encourage students to draw animals with which they are familiar and that are significant to their lives, just as prehistoric peoples did. Allow sufficient time for cleaning up the supplies used in this lesson.

Teaching Idea



Take students on virtual tours of the Cave of Lascaux and the Cave of Chauvet. Guide students through the virtual tour of the Cave of Lascaux, reading the subtitles aloud as necessary. Encourage students to identify the animals they see on the walls.

After taking the virtual tour of the Cave of Lascaux, share with students the images from the Chauvet Cave.

SUPPORT—Direct students to image 4, Red Hand & Mammoth, on the Chauvet Cave website. Ask students to consider how the artist may have made the handprint on the wall. Explain that some scholars think that prehistoric artists used their hands as stencils. The artist placed their hand on the wall, and then they may have blown pigments—their homemade paint—through a reed (a type of hollow stick) around their palm and fingers.

Use this link to download the Core Knowledge Visual Arts Online Resources, where the specific link to the tours may be found:

<https://www.coreknowledge.org/visual-arts/>

Check for Understanding

Conclude the session by having students share their cave art–inspired drawings. Then lead students in a brief discussion about what they found most interesting about cave art. Invite volunteers to offer their input first before offering your own summary of the day’s learning.

Unit 3 Lesson 2

ANCIENT EGYPT

TIME: 2 DAYS

AT A GLANCE CHART

Lesson	Activity	Materials
DAY 1	Students will design a mummy case using shapes and lines.	<ul style="list-style-type: none">• Online Resources<ul style="list-style-type: none">• Virtual tour of the Great Sphinx from Mused• Virtual tour of Tutankhamun's tomb from Mused• "Mummy Mystery: King Tut" web page from National Geographic Kids• Slide Deck slides 17–18 and Student Activity Book pages 69–71<ul style="list-style-type: none">• Art 17, Great Sphinx• Art 18, Tutankhamun's Coffin• Student Activity Book page 28, Design a Mummy Case• Markers in a variety of colors• Teacher-created example artwork of a mummy case
DAY 2	Students will reflect on artwork from ancient Egypt.	<ul style="list-style-type: none">• Slide Deck slide 19 and Student Activity Book page 73<ul style="list-style-type: none">• Art 19, Bust of Queen Nefertiti• Student Activity Book page 29, Egyptian Art Reflection• Pencils (1 per student)• Markers in a variety of colors.

Lesson Objective

- Describe the art of ancient Egypt, and design a mummy case using different types of lines.

What Students Have Learned

In previous units, students learned about elements of art (color, line, shape, form, and texture) and about art genres (portraiture, still life, and mural). In the last lesson, students learned about prehistoric cave art and drew their own cave art–inspired drawings of animals.

DAY 1: THE GREAT SPHINX AND KING TUTANKHAMUN'S COFFIN

Introduce the lesson by having students imagine that they are back in their time machines. They previously viewed the art in the Cave of Lascaux made seventeen thousand years ago.

Now, they are going to travel forward in time to two thousand years before today and learn about the ancient Egyptians. Students may already be familiar with the ancient Egyptians from CKHG Grade 1 Unit 3 *Ancient Egypt*. Invite volunteers to share what they'd expect to see as they exit their time machine.

Tell students that today they will learn about some of the art and architecture in ancient Egypt.

Art in This Lesson

Great Sphinx



c. 2500 BCE, in the Old Kingdom period of ancient Egypt, during the reign of King Khafre



The sculptors of the Great Sphinx used their knowledge of line and shape on a grand scale. The structure is made of blocks and stone, with some areas having smooth textures and others appearing rough. Distinct lines can be seen on the Sphinx's face and headdress, including both smooth and curved lines.

Background for Teacher

The Great Sphinx is a massive sculpture of a crouching lion with the head of a man, sculpted out of bedrock. The sculpture is 240 feet long (73 meters) and 66 feet tall (20 meters); its face is 13 feet wide (3.9 meters) and 6 feet tall (1.8 meters).

The lion is a symbol for kings, and the crouching position symbolized a guardian of sacred places. The Great Sphinx guards the three Great Pyramids, each of which once contained treasures like those found in King Tutankhamun's tomb. The sphinx seems to have originated in Egypt as a sun god. Scholars disagree about whether the Great Sphinx itself personifies the sun god, is a figure meant to worship the deity, or represents a pharaoh. Nonetheless, the Great Sphinx faces the rising sun, staring not at humanity but far off into the horizon.



Page 69

Display Art 17, the Great **Sphinx**, for students, and have them turn to the corresponding page in their Student Activity Books. Invite students to look carefully at the photograph and think about what they see. Tell students that the Great Sphinx is one of the largest sculptures in the world. It was carved out of rock 4,500 years ago.



Slide 17

After students have viewed the art, ask the following questions:

AN ARTIST'S QUESTIONS

What do you see in this picture? What types of living things make up the Great Sphinx?

- o The Great Sphinx has a lion's body and a human head.

How can you tell the Great Sphinx is very old?

- o Some of the Great Sphinx is falling apart. Its face is very worn.

SUPPORT—Explain the size of the Great Sphinx to students. To give students a point of reference, ask them to imagine they are standing on a football field or soccer field. Explain that the Great Sphinx is nearly as long as the field. Explain that it is about as tall as a building that has six floors.

What does the size of the Great Sphinx tell you about ancient Egypt?

- o Responses will vary. It tells us that Egypt was a very proud and powerful civilization. It had enough money to make large works of art.

Teaching Idea



Take students on a virtual tour of the Great Sphinx. Allow students to direct where they “go” on the tour. Ask students to compare the visual information from the tour to the photo they observed of the Great Sphinx. What details can they see in the tour that are not in the photo?

Use this link to download the Core Knowledge Visual Arts Online Resources, where the specific link to the tour may be found:

<https://www.coreknowledge.org/visual-arts/>

Egyptian Beliefs

The ancient Egyptians, like many other early civilizations, were polytheistic. They believed in a wide variety of gods and goddesses. At the center of this principle was the idea that a person’s actions affected not only themselves but others as well. A person who lived in harmony with others would be rewarded in the afterlife.

The idea of an afterlife, or an existence beyond death, played a key role in ancient Egyptian religion. Because of this, Egyptians were often buried with some of their belongings. Ordinary Egyptians might be buried with a few items that were of importance to them. Pharaohs were buried with a far greater number of more valuable objects. Everything they believed they would need or want in the afterlife was placed with them in their tombs, including food and treasures.

The ancient Egyptians believed that a person’s soul and body would be reunited and that therefore, it was important to preserve the body after death. Pharaohs and those wealthy enough to afford it ensured this by going through an elaborate mummification process. Ordinary Egyptians without those resources were buried in the desert, possibly in burial pits, without being mummified. The elaborate process of mummification was part medicine, part ritual. A funerary mask was placed over the face of the deceased, and the body was placed in a sarcophagus, which was placed in the tomb with mummified animals and the desired grave goods.

Art in This Lesson

Tutankhamun's Coffin



c. 1351 BCE, in the New Kingdom period of ancient Egypt



Tutankhamun's coffin is made of wood covered with inlaid gold and blue, red, green, and black semiprecious stones. (Note that gold, a precious material connected with the divine in Egypt, was also used for *In the Beginning Was Chaos* by Lina Iris Viktor.) The second of three nesting coffins, it features a detailed depiction of King Tutankhamun holding a flail (right to left) and a crook (left to right), which were symbols of royal power. The face features curved lines while his headdress, flail, and crook are decorated with thick, straight lines.

Background for Teacher

In the early 1900s, Howard Carter searched for Tutankhamun's (/toot*angk*amen/) burial site in Egypt's Valley of the Kings, where thirty-three royal tombs had already been discovered. In 1922, after five years of searching and with funds virtually at an end, Carter discovered the entrance. Amazingly, earlier grave robbers had left over three thousand objects intact. King Tutankhamun's elaborately decorated mummy case is just one of a series that nest inside a sarcophagus, with the innermost case of solid gold. The tomb held everything ancient Egyptians believed Tutankhamun would need to live royally in his next life—statues, thrones, chairs, ornaments, chests, clothes, paintings, and everywhere gold, gold, gold!



Page 71



Slide 18

Display Art 18, Tutankhamun's Coffin, for students, and have them turn to the corresponding page in their Student Activity Books. Invite students to look carefully at the photograph and think about what they see. Tell students that this is the coffin, or mummy case, of King Tutankhamun, an Egyptian ruler who lived over three thousand years ago. Explain that a coffin is the container used for the burial of a body.

After students have viewed the art, ask the following questions:

AN ARTIST'S QUESTIONS

How can you tell that King Tutankhamun was important?

- o His coffin is very beautiful. It has many decorations, including old and precious jewels.

SUPPORT—Tell students that King Tutankhamun was buried in three coffins. The biggest coffin was on the outside. The coffin they are looking at now is the second coffin. Then there was a smaller coffin inside of this one that held King Tutankhamun's mummy. This means that his dead body was preserved and wrapped in cloth.

Do you think King Tutankhamun really looked like this?

- o Responses will vary. Possible response: No, he did not look like this. The coffin makes him look like he is not a real human but a pharaoh or king.



SUPPORT—Review with students the element of line. Ask them to point out the many different lines on King Tutankhamun’s coffin, looking for examples of lines that are thick, thin, curving, straight, short, vertical, horizontal, diagonal, etc. Note that lines appear everywhere—in the headdress, outlining the eyes and brows, and along the mantle. The small repeated colored shapes throughout the body also form both vertical and horizontal lines. The central vertical strip with hieroglyphics establishes a line that evenly divides the figure down the middle.

Activity



Page 28

Transition to the art-making activity. Have students turn to page 28, Design a Mummy Case, in their Student Activity Books. Explain that today they will design ancient Egyptian coffins using different types of lines. Show students the materials they will be using: markers. Demonstrate your expectations for how students will use the materials.

Invite students to design a mummy case for another Egyptian king using different types of shapes and lines. Encourage students to think about what feelings or ideas a king might have wanted to have shown on their mummy case, such as power or peace. Encourage students to draw shapes and lines that communicate those feelings or ideas. Display your example artwork of a mummy case. Allow sufficient time for cleaning up the supplies used in this lesson.

Teaching Idea



Take students on a virtual tour of the King Tutankhamun’s coffin. Allow students to direct where they “go” on the tour. Ask students to compare the visual information from the tour to the photo they observed of the coffin. What details can they see in the tour that are not in the photo?

Then, have students view the “Mummy Mystery: King Tut” web page from National Geographic Kids. Ask students what they learned about the mystery surrounding King Tut’s early death as a boy.

Use this link to download the Core Knowledge Visual Arts Online Resources, where the specific links to the tour and web page may be found:

<https://www.coreknowledge.org/visual-arts/>

Check for Understanding

Conclude the session by inviting students to share their drawings. Then guide a brief discussion using the following questions: What did you find most interesting about today’s lesson? How does the information you learned today connect to what you already know about ancient Egypt? Invite volunteers to offer their input first before offering your own summary of the day’s learning.

DAY 2: BUST OF QUEEN NEFERTITI

Introduce this part of the lesson by inviting students to share what they remember about portraits. Students should recall that a portrait is a representation of a person’s face. Tell students that portraits can be made of many different materials and can be paintings,

drawings, or even sculptures. Explain that the ancient Egyptians, like other ancient peoples, made portraits of important leaders. Today they will observe a special kind of portrait called a **bust**, or a sculpture of the upper part of a person that includes the face, chest, and shoulders.

Art in This Lesson

Bust of Queen Nefertiti



c. 1360 BCE, in the New Kingdom period of ancient Egypt



The bust of Queen Nefertiti is a head-and-shoulders sculpture of the ancient Egyptian queen. The sculpture features an ornate inlaid necklace and a tall, black crown with gold and inlaid details. Straight lines can be seen in both the necklace and the crown, and the necklace is made up of a variety of irregular shapes.

Background for Teacher

In ancient Egypt, royal portraits, meant to last through the ages, were carved in stone. Portraits of less important people were mostly created in the more fragile mediums of wood and clay (although sometimes in bronze as well). The vast majority of surviving ancient Egyptian figures portray the elite, because they were created in stone.

The Egyptian queen Nefertiti (/nef*er*tee*tee/), who reigned in the fourteenth century BCE, was renowned both for her beauty (*Nefertiti* means “the beautiful one is come”) and for her marriage to Akhenaten (/ah*ken*ah*ten/). Nefertiti and her husband were devout followers of the sun god Aten. According to the Aten religion’s concept of creation, the king and queen were viewed as the “first pair”—hence, the origin of humankind.



Slide 19



Page 73

Display Art 19, Bust of Nefertiti, for students, and have them turn to the corresponding page in their Student Activity Books. Invite students to look carefully at the picture of the sculpture and think about what they see. Tell students that the bust was made over three thousand years ago and shows a famous ancient Egyptian queen named Nefertiti.

After students have viewed the art, ask the following questions:

AN ARTIST’S QUESTIONS

What makes Nefertiti look like a queen?

- o She is wearing fancy jewelry and a crown. She seems to be wearing beautiful makeup.

What elements of art do you see in her necklace?

- o I see primary and secondary colors, shapes, and straight and curved lines.

How is the bust of Nefertiti different from the coffin of King Tutankhamun?

- o The bust looks more like a real person.

SUPPORT—Read to students the following poem about Nefertiti:

*And the heiress, great in the palace, fair of face, adorned with the double plumes,
mistress of happiness, endowed with favours, at hearing whose voice the king rejoices,
the chief wife of the king, his beloved, the lady of the two lands, Nefertiti, may she love
for ever and always.*

Explain to the students the meaning of this poem, which shows Nefertiti's equal status as ruler of Egypt with King Akhenaten.

- Double plumes were an ancient Egyptian symbol of royalty showing the union of Upper and Lower Egypt.
- Tell students that this poem was engraved on a stele, a tall piece of stone, near where her husband was buried.
- The poem tells about how much her husband, King Akhenaten, loved Nefertiti.
- Explain that the bust was made while King Akhenaten was alive.

Ask students to consider how the bust of Nefertiti might show how King Akhenaten felt about her.

Reflection: Egyptian Art



Page 29

Have students turn to page 29, Egyptian Art Reflection, in their Student Activity Books. Explain that students will reflect on the ancient Egyptian art that they have observed. Review each question as a class before having students complete the activity independently or with a partner.

Check for Understanding

Conclude the session by leading a discussion around the following questions: What did you find most interesting during the lesson, and why? Which artwork we observed was your favorite, and why? Invite students to share their responses, feelings, and understanding of the lesson before offering your own input.

Unit 3 Lesson 3

PYRAMIDS AROUND THE WORLD

TIME: 1 DAY

AT A GLANCE CHART

Lesson	Activity	Materials
DAY 1	Students will observe pyramids around the world and then build a pyramid.	<ul style="list-style-type: none">• Online Resources<ul style="list-style-type: none">• Virtual tour of the Giza Plateau from Digital Giza• Ziggurat 3D model• Virtual tour of Teotihuacán from Archaeology News• "Ziggurat of Ur" article from Smarthistory• Slide Deck slide 20 and Student Activity Book page 75<ul style="list-style-type: none">• Art 20, Pyramids Around the World: Ziggurat of Ur in Mesopotamia, Great Pyramids of Giza, Teotihuacán: Pyramid of the Moon• Student Activity Book page 30, Build a Pyramid Reflection• Three-dimensional manipulatives, such as blocks, triangular pyramids, cones, and rectangular prisms (enough for 5 to 6 groups of students)• Pencils (1 per student)

Lesson Objective

- Build a step pyramid collaboratively after observing pyramids from around the world.

What Students Have Learned

In previous units, students learned about elements of art (color, line, shape, and texture) and about art genres (portraiture, still life, and mural). In the last lesson, students observed ancient Egyptian art, designed a mummy case using different kinds of lines and shapes, and reflected on ancient Egyptian art.

DAY 1: PYRAMIDS AROUND THE WORLD

Introduce the lesson by having students imagine that they are back in their time machines. They've recently seen the art of ancient Egypt. Today they will travel back in time to see architecture in ancient Egypt and Mesopotamia before speeding forward in time to visit an important site in Mexico.

Tell students that they will be looking at the same type of architecture in all three civilizations. Invite students to guess what type of structure they will be observing. If your students use

CKMath, you may give them a clue that it's based on a three-dimensional shape they learned about in CKMath.

Tell students that today they will be observing **pyramids** around the world. Tell students that ancient pyramids had a square base with four triangular sides. Each civilization built their pyramids in a slightly different way. They also created and used them for different reasons. Today they will get the chance to see those similarities and differences.

Looking Back



Slides
16, 17, 18, 19

Remind students of the Big Idea statement for this unit: *People have created art and architecture since the beginning of human history.* Discuss with them how the activities they have participated in so far added to their understanding of the Big Idea.

Engage students in a brief game by showing them each of the artworks they have viewed so far. Invite students to share what they know about each image as you show the slide.

Art in This Lesson

Great Pyramids of Egypt



c. 2575–2465 BCE, in the Old Kingdom period of ancient Egypt during the reigns of Khufu, Khafre, and Menkaure



Three large stone pyramids stand in the background of the image, with two smaller pyramids in the foreground. Each face of the pyramids is made up of a triangle, with the sides comprising straight lines.

Background for Teacher

Egypt's Old Kingdom began around 2600 BCE with the reign of the pharaoh Djoser. Djoser was the first pharaoh to build a pyramid, beginning what would eventually be called the Age of the Pyramids. Djoser's pyramid was built at Saqqara, and it is unique because it is a step pyramid. It is also the first tomb built of stone. (Previous tombs were built with mud bricks.) These innovations were developed by Djoser's architect, Imhotep.

The first true pyramid, as we think of them, was built by the pharaoh Snefru. Snefru actually commissioned three pyramids. The first collapsed. The second is "bent" because of an error in calculations during the building process. The third is called the Red Pyramid, from the color of the limestone used to build it.

Snefru's son Khufu built the archetypal Egyptian pyramid, the Great Pyramid at Giza. Considered one of the Seven Wonders of the Ancient World, the Great Pyramid was the tallest human-made structure on Earth for several centuries.

The second-largest pyramid at Giza was built by Khufu's son Khafre, but Khafre's best-known commission is the Great Sphinx.

The third and smallest pyramid at the Giza complex was built by Khafre's son Menkaure. One reason for the pyramid's smaller size may have been a decline in available resources. Whatever the reason, Menkaure's complex was unfinished at the time of the pharaoh's death. The Old Kingdom collapsed in the 2100s BCE, leading to a period of decentralization, famine, and local violence.



Page 75



Slide 20

Display the photograph of the Great Pyramids of Giza from Art 20 for students, and have them turn to the corresponding page in their Student Activity Books. Invite students to look carefully at the image and think about what they see. Tell students that these pyramids were built in ancient Egypt. They were burial places for ancient Egyptian pharaohs, or kings.

After students have viewed the art, ask the following questions:

AN ARTIST'S QUESTIONS

What shapes do you see in the picture?

- o I see squares and triangles.

What texture are the pyramids?

- o The pyramids have a rough texture.

SUPPORT—Tell students that the largest pyramid in the picture is called the Great Pyramid. The length of each side of its base is 755 feet (230 meters) long; that's more than two football fields. The pyramid used to be 481 feet (147 meters) tall.

Teaching Idea



Take students on a virtual tour of the Great Pyramids of Giza. Allow students to direct where they “go” on the tour. Explain that this is a digital re-creation of the pyramids—not photos. Ask students to compare the visual information from the tour to the photo they observed of the Great Pyramids. What details can they see in the tour that are not in the photo? What does the virtual tour tell them about life in ancient Egypt?

Use this link to download the Core Knowledge Visual Arts Online Resources, where the specific link to the tour may be found:

<https://www.coreknowledge.org/visual-arts/>

Art in This Lesson

Ziggurat of Ur



c. 2100 BCE, in ancient Mesopotamia (present-day Iraq), built by the Sumerians during the rule of King Ur-Nammu to honor Nanna, the moon goddess



The Ziggurat of Ur is composed of two original tiers with two visible staircases leading to the second tier. The structure is made from red-gold bricks, which stand out against the bright blue sky. The texture of the structure appears rough. The sides of the structure are made up of straight lines, and discernible shapes include triangles, rectangles, and trapezoids.

Background for Teacher

Religious beliefs and practices played an important role in the lives of the ancient Mesopotamians. With limited means to explain naturally occurring phenomena, ancient peoples often interpreted what was happening in the world around them as the result of actions of various gods and goddesses. For example, according to Mesopotamian religious beliefs, storms were caused by the god Ishkur (sometimes called Adad).

Each Mesopotamian city was associated with its own deity. The temple in each city—called a ziggurat—was built as the dwelling place for the patron god or goddess of that city. Offerings of food were made daily by the priests who tended the temple. Festivals to honor the gods were held on special days.

The Ziggurat of Ur was constructed around the year 2100 BCE and is one of twenty-five ziggurats that remain today. The interior structure was built from mud bricks layered with soil and reeds, and the outer layers were made with glazed bricks. The original ziggurat had three tiers with a temple at the very top; three staircases led to the temple. The building was maintained and expanded through time, including the addition of four tiers in the sixth century BCE. Today, the Ziggurat of Ur has just two of its original tiers.



Page 75



Slide 20

Display the photograph of the Ziggurat of Ur from Art 20 for students, and have them turn to the corresponding page in their Student Activity Books. Invite students to look carefully at the image and think about what they see. Tell students that they have sped forward in time about four hundred years after the Great Pyramids of Giza were built and have now landed in ancient Mesopotamia. Explain that this building is called a **ziggurat**, a pyramid-shaped Mesopotamian temple built to honor a god or goddess.

After students have viewed the art, ask the following questions:

AN ARTIST'S QUESTIONS

What do you see in this image?

- o I see a large building made from bricks.

How is the Ziggurat of Ur different from the Great Pyramids?

- o The Ziggurat of Ur does not come to a point. It does not have smooth sides.

SUPPORT—Explain that the Ziggurat of Ur used to be much bigger. It had three tiers, or layers, with a temple at the very top. Call attention to the staircases at the front of the building. Explain that the original Ziggurat of Ur had three sets of stairs that led to the very top of the temple.

Teaching Idea



Display the Ziggurat 3D model, which is a rendering of what the Ziggurat of Ur may have looked like when it was first built. Explain that this is an artist's imaginative interpretation of the ziggurat—not a photo. Ask students to compare the visual information from the model to the photo they observed of the Ziggurat of Ur. What details can they see in the model that are not in the photo? Is this model more similar to the Great Pyramids of Giza? Why or why not?

Use this link to download the Core Knowledge Visual Arts Online Resources, where the specific link to the model may be found:

<https://www.coreknowledge.org/visual-arts/>

Art in This Lesson

Pyramid of the Moon



c. 250 CE, pre-Aztec, possibly constructed by the Toltec or Totonac cultures



The Pyramid of the Moon is a stepped structure with four tiers and a central staircase that leads to a platform at the top. The structure is made from gray-brown bricks, which stand out against the bright blue sky. The texture of the structure appears rough. The sides of the structure are made up of straight lines, and discernible shapes include triangles, trapezoids, and squares.

Background for Teacher

The Pyramid of the Moon was constructed by the Teotihuacán (/tee*oh*tee*wah*con/) civilization around the year 250 CE. Little is known about the Teotihuacanos, though some scholars believe that the Pyramid of the Moon may have been constructed by the Toltec or Totonac cultures. Regardless of the pyramid's origins, archaeologists have concluded that Teotihuacán was home to a mix of Mesoamerican cultures, including the Maya. The site was first settled around 400 BCE, and the city reached its peak around 500 CE before a fire destroyed much of the area around 750 CE. The site later became significant to the Aztec people (from whom the name *Teotihuacán* comes.)

The Pyramid of the Moon sits at one end of the site's main thoroughfare, called the Street of the Dead. The Pyramid of the Sun sits at the opposite end. The Pyramid of the Moon is 426 feet by 511 feet (130 meters by 146 meters) at its base and is 140 feet (43 meters) tall. Inside the pyramid, archaeologists have found a tomb, grave goods, and animal sacrifices.



Page 75

Display the photograph of the Pyramid of the Moon from Art 20 for students, and have them turn to the corresponding page in their Student Activity Books. Invite students to look carefully at the image and think about what they see. Tell students that they have sped forward in time about two thousand years after the Ziggurat of Ur was built. They have now landed in the ancient city of Teotihuacán, located in what is now Mexico.



Slide 20

Explain that this building is called the Pyramid of the Moon. It was made by a civilization called Teotihuacán. The Teotihuacanos came before the Aztec but lived at the same time as the Maya civilization. Share with students that the Pyramid of the Moon was used for ceremonial and burial purposes.

After students have viewed the art, ask the following questions:

AN ARTIST'S QUESTIONS

What do you see in the photo?

- o I see a large pyramid made of stone bricks.

How many tiers does the pyramid have?

- o It has four tiers.

Is the Pyramid of the Moon more like the Great Pyramids or the Ziggurat of Ur? Why?

- o The Pyramid of the Moon is more like the Ziggurat of Ur because it has tiers. It does not have smooth sides. It also had steps.

Teaching Idea



Take students on a virtual tour of Teotihuacán. Allow students to direct where they “go” on the tour. Have students look at the Pyramid of the Moon from its base and then from one of its tiers. Prompt students to imagine what it would feel like to stand at the top of the pyramid. Ask, “Why do you think the Pyramid of the Moon is so much bigger than the other buildings?”

Use this link to download the Core Knowledge Visual Arts Online Resources, where the specific link to the tour may be found:

<https://www.coreknowledge.org/visual-arts/>

Build a Pyramid Using Different 3D Solids

Transition to the pyramid-building activity. Tell students that today they will create their own pyramids using different 3D solids, such as spheres, triangular pyramids, cones, and rectangular prisms. Show students the materials they will be using, and demonstrate your expectations for how students will use them.

Have students work in groups to construct pyramids using the various solids. Encourage students to try an assortment of forms in their building process and to make note of the 3D solids that work best and why. Allow sufficient time to clean up the supplies used in this lesson.

Activity



Page 30

Have students turn to page 30, Build a Pyramid Reflection, in their Student Activity Books. Explain that students will work with their group to reflect on their pyramid-building experience. Review the directions and read each sentence aloud before students complete the task.

Check for Understanding

Conclude the session by having each student group share their completed pyramid. Then lead a brief discussion about the shapes that worked best in their buildings and why. Encourage students to connect the building activity with the long-lasting nature of pyramid structures. Explain to them that these structures ancient peoples used to build were not only common and popular in the past but also structurally sound. For example, triangular pyramids make a more sturdy monument than a spherical solid because of their flat, as opposed to curved, base. Invite volunteers to offer their input first and record their ideas before offering your own summary of the day's learning.

Unit 3 Lesson 4

CREATING ART LIKE LONG AGO

TIME: 2 DAYS

AT A GLANCE CHART

Lesson	Activity	Materials
DAY 1	Students will review art and architecture from the unit, then prepare to create art.	<ul style="list-style-type: none"> • Slide Deck slides 16–20 and Student Activity Book pages 67–75 • Art 16, Running Horses from the Cave of Lascaux • Art 17, Great Sphinx • Art 18, Tutankhamun’s Coffin • Art 19, Bust of Queen Nefertiti • Art 20, Pyramids Around the World • Student Activity Book page 31, Plan Your Project • Large brown shopping bags or kraft paper • Brown, black, white, red, green, yellow, and blue washable tempera paint • Paintbrushes (1 per student) • Water vessels • Air-dry clay • Toothpick or clay incising tool • Cereal boxes (or other cardboard boxes in assorted sizes, at least 2 per student) • Glue and/or masking tape • Teacher-created art project examples (cave art–inspired painting, clay bust, ziggurat)
DAY 2	Students will create artwork in the style of prehistoric or ancient art or architecture.	<ul style="list-style-type: none"> • Student Activity Book page 31, Plan Your Project • All materials from Day 1

Lesson Objective

- Review artworks and architecture from long ago before planning and creating artwork in the style of prehistoric art, ancient art, or ancient architecture.

What Students Have Learned

In previous units, students learned about elements of art (color, line, shape, and texture) and about art genres and surfaces (portraiture, still life, and mural). Earlier in the unit, students observed prehistoric cave paintings and ancient Egyptian art. In the last lesson, they observed pyramids from civilizations around the world and built their own pyramids.

DAY 1: PLAN YOUR PROJECT



Slides 16, 17,
18, 19, 20

Introduce the lesson by dividing the class into seven groups, one for each of the artworks or buildings observed in Unit 3. Assign an image to each group. Tell students that they are going to be experts on their assigned artwork or building. Have students work together to recall all of the details they remember about their assigned image. Details should include what the image is made of, the elements of art it includes, and who made it. As you display each slide for the class, invite the group members to come to the front of the class and talk about their image.

Then, lead students in a brief discussion about which artwork or building they enjoyed learning about the most or which one they found most interesting. Tell students that they will have the chance to make their own artwork, just like people from long ago.

Activity



Page 31

Have students turn to page 31, Plan Your Project, in their Student Activity Books. Explain that they may choose between three different projects to work on:

- Creating a collaborative painting inspired by the Cave of Lascaux (group activity)
- Making their own ziggurats using different-sized boxes (group activity)
- Sculpting their own bust like the bust of Queen Nefertiti using clay (individual activity)

Guide students to complete the prompts in the Student Activity Book, allowing students sufficient time to plan their projects. You may show your example artwork to students at this time to help them choose which project they'd like to make and/or to serve as inspiration as they plan.

Once students choose their desired project, form groups for each activity based on the class count. As an example, groups of two or three students can work together for the collaborative projects.

SUPPORT—For students creating cave art–inspired paintings, tell them that they can include any animals and objects that are important to them, not just the types of animals that they saw in the Cave of Lascaux.

SUPPORT—For students building ziggurats, tell them that the Ziggurat of Ur was once very colorful. Its bricks were glazed, or covered, in black, red, and blue. Encourage students to use their own bright colors as they plan their temples. Students should paint their boxes first and let them dry before assembling them.

SUPPORT—For students sculpting their own bust sculptures, explain or model how to hand build a shape that resembles a human head and neck. Then, have students use a tool such as

a toothpick to incise facial features or patterns for hair. Last, after the clay work is dry, assist students as they paint their bust with paints of their choice.

TEACHER NOTE—Create three stations around the room, one for each project. For students creating prehistoric cave art, attach a large stretch of large brown paper shopping bags to the wall so that students may paint in a similar manner as prehistoric peoples. You can crumple the bags up a bit to create a rough surface. Be sure to cut the bags open in advance and carefully cut along the lines to make even rectangular work surfaces.

Start Making Your Project

Transition to the art-making activity. Tell students that they will now start working on painting, sculpting, or building their projects. Show students the materials they will be using.

- Students working collaboratively on a classroom “cave painting” will be using paint, a paintbrush, water, and paper.
- Students sculpting busts will be using air-dry clay, an incising tool, a paintbrush, and paint.
- Students building ziggurats will be using cardboard boxes, glue and/or masking tape, and paint.

Demonstrate your expectations for how students will use each of the materials. Invite students to begin working on their chosen artwork. Display your example artwork of a cave art-inspired painting, a bust, and a ziggurat.

Allow sufficient time for cleaning up the supplies used in this lesson.

Check for Understanding

Conclude the session by having students share their progress on the projects so far. Encourage students to ask questions and share successes and challenges they may have encountered so far.

DAY 2: CREATE YOUR PROJECT



Page 31

Introduce this part of the lesson by reviewing the expectations from the day before. You may choose to have students revisit their project plans on page 31 of their Student Activity Books. Then, have students return to their art stations to complete their projects. Allow sufficient time for cleaning up the supplies used in this lesson.

Teaching Idea

Have students participate in a gallery walk to display and respond to one another's work. You may choose to have one group stay at their station while the other two groups come to “visit.” Students can act as “artists in residence” (an opportunity where artists work and/or live in a specific location for a period and are provided with resources to produce art) and explain what they've created and how. Rotate the stations so each group has an opportunity to display and respond.

Check for Understanding

Conclude the session by leading a brief discussion about the following questions: “What did you enjoy most in this unit? Which work of art or building was your favorite, and why? Encourage students to connect what they've learned across units as they discuss art made long ago.

Unit 3 Lesson 5

UNIT 3 ASSESSMENT

TIME: 1 DAY

AT A GLANCE CHART

Lesson	Activity	Materials
DAY 1	Students will describe art and architecture from long ago.	<ul style="list-style-type: none">• Student Activity Book page 32, Guessing Game• Pencils (1 per student)• Crayons or markers in assorted colors• Printed images of Unit 3 artworks (enough for all students plus extras)

Advance Preparation

Print out images of each of the works of art and architecture studied in Unit 3: Running Horses from the Cave of Lascaux, the Great Sphinx, King Tutankhamun's coffin, the bust of Queen Nefertiti, the Great Pyramids of Giza, the Ziggurat of Ur, and the Pyramid of the Moon. There should be enough copies of the seven images so that each student receives one. You may choose to print the name of the art or architecture somewhere on each image.

Note that there will be repeats of images for students to demonstrate their "expertise." You could suggest that the students pick one special characteristic about the image and use that in one sentence (words) as they act it out (actions). This will give students opportunities to use creative and critical thinking as they try to share different characteristics about the artworks with the class.

Lesson Objective

- Assess student mastery of content presented in Unit 3.

Preparation for Assessment

Prior to teaching this lesson, you should take time to review student work in the Student Activity Books as well as your own notes regarding student understanding and achievement of the lesson objectives. Focus on the needs of your students and choose those objectives and activities that best meet their needs.

Review

Review with students the main ideas from each lesson in Unit 3:

- Prehistoric peoples created paintings and drawings on cave walls that showed animals important to their lives.
- The Great Sphinx is a large sculpture made by the ancient Egyptians.
- Different kinds of lines and shapes were used to make designs on King Tutankhamun's coffin.
- The bust of Queen Nefertiti is an example of a sculpture and portrait made by the ancient Egyptians.

- Many different ancient civilizations made pyramids, including the Egyptians, the Mesopotamians, and people in the Americas.
- Pyramids look different across civilizations and were built for different reasons.
- We can make our own art and architecture inspired by the past.

Revisit the Big Idea of this unit: *People have created art and architecture since the beginning of human history*. Discuss with students the activities they did in this unit; they identified the features of prehistoric cave art, drew or painted their own “cave art,” designed a mummy case using different kinds of lines and shapes, compared and contrasted pyramids around the world, built their own pyramids, and created art inspired by art and architecture from the past.

Assessment: Art and Architecture from Long Ago: A Guessing Game

Students may be familiar with charades and other types of guessing games in which one person acts out or describes a given topic while others have the opportunity to guess what it is.

Directions

Tell students that today they will play a guessing game to show what they know about art and architecture from long ago. Say, “Today, you will have the chance to be an expert about art and architecture from long ago. You will use your words and your actions to help your classmates guess what artwork or building you are describing—without saying its name!”

Using a work of art from an earlier unit, such as *Whistler’s Mother*, demonstrate expectations for the activity by acting out and describing the work of art that you are representing.

Model the types of questions students might ask to guess the correct artwork or building, such as “Which civilization is it from? What types of lines does it have? What colors is it made of?” Encourage students to ask questions and to guess what they are seeing and hearing.



Page 32

Ask students to turn to page 32, Guessing Game, in their Student Activity Books. Give each student the image that they will be acting out for the class. On their activity page, students will see prompts about their assigned artwork or building. Say, “The prompts on this activity page will help you remember important information about your building or artwork.”

Have students put away their Student Activity Books. You may choose to have students complete this activity as a class or assign students to smaller groups. Provide assistance and guidance as needed to help students as they act out characteristics about their artwork or building.

SUPPORT—If students are reluctant to speak up in a group, you may choose to reframe the activity to be a show-and-tell. The students already know that one person speaks at a time, and others should be ready to listen. The reluctant speaker might have more confidence in a more formal setting.

Additional Activities

You may also choose to use one or more of the following activities to assess students' understanding and encourage them to explore the ideas they learned in the unit.

- Make connections to CK Language Arts by having students write a poem for one of the artworks or buildings they observed in this unit, remind them of the poem about Queen Nefertiti.
- Show artwork from other ancient cultures, and discuss what it tells us about that civilization. Compare and contrast this artwork to the art and architecture students viewed in Unit 3.

Additional Recommended Resources

Consider using the following trade books that discuss art and architecture from long ago for students:

- Baby Professor. *The 7 Great Cities of Ancient Mesopotamia*. Ancient History Books for Kids, Children's Ancient History. Speedy Publishing, 2017.
- Carney, Elizabeth. *National Geographic Kids Readers: Mummies*. National Geographic Children's Books, 2009.
- Clements, Andrew. *Temple Cat*. HMH Books for Young Readers, 2001.
- Dorling Kindersley Limited. *Ancient Egypt*. DKfindout!. DK Children, 2017.
- Dorling Kindersley Limited. *Aztec, Inca & Maya*. DK Publishing, 2005.
- Dorling Kindersley Limited. *Maya, Incas, and Aztecs*. DKfindout!. DK Children, 2018.
- Drimmer, Stephanie Warren. *National Geographic Kids Readers: Ancient Egypt*. National Geographic Children's Books, 2018.
- Green, Jen, Fiona Macdonald, Philip Steele, and Michael Stotter. *The Encyclopedia of the Ancient Americas: The Everyday Life of America's Native Peoples*. Southwater, 2018.
- Marsh, Laura. *National Geographic Readers: Pyramids*. National Geographic Children's Books, 2017.
- Mehta-Jones, Shilpa. *Life in Ancient Mesopotamia*. Peoples of the Ancient World. Crabtree Publishing Company, 2004.
- Steele, Philip, and John Farndon. *Mesopotamia*. DK Eyewitness Books. DK Publishing, 2007.

Consider using the following resources for teachers and parents:

- Blizzard, Gladys S. *Come Look with Me: Animals in Art*. Lickle Publishing, 1992.
- Evans, Joy, and Tanya Skelton. *How to Teach Art to Children*. Evan-Moor Corporation, 2001.
- Knight, Margy Burns. *Talking Walls*. Tilbury House Publishers, 2003.
- Macaulay, David. *Pyramid*. Houghton Mifflin/Walter Lorraine Books, 1982.
- Roehrig, Catherine. *Fun with Hieroglyphs*. Penguin, 1990.
- Ruspoli, Mario. *The Cave of Lascaux: The Final Photographs*. Abrams, 1987.

Culminating Activity

GRADE 1 CULMINATING ACTIVITY

TIME: 1 DAY

AT A GLANCE CHART

Lesson	Activity	Materials
DAY 1	Students will review elements of art, art genres, and ancient art and architecture by creating a final artwork and participating in a gallery walk.	<ul style="list-style-type: none">• Slide Deck slides 13 and 18 and Student Activity Book pages 61 and 71• Art 13, <i>Apples and Oranges</i>• Art 18, Tutankhamun's Coffin• Student Activity Book page 33, What I Learned This Year• Crayons or markers in assorted colors

Lesson Objective

- Review elements of art; the art genres of portraiture, still life, and mural; and ancient art and architecture.

DAY 1: CULMINATING ACTIVITY

After a review of the concepts taught this year, students will have a final opportunity to create a work of art that encompasses the ideas they have studied throughout the year. Students have explored elements of art, art genres, and art and architecture from long ago. After creating their culminating artworks, students will participate in a gallery walk to discuss how their artwork reflects the Big Ideas of the units.

Review of the Year

Provide students with a brief summary of the material they covered during the course. Ask the following questions as you redisplay artwork from previous units.



Slide 13

Display Art 13, *Apples and Oranges* by Paul Cézanne.

Unit 1: Where do you see primary colors? (*I see red in the tablecloth and in the apples. I see yellow in the apples, and I see blue in the tablecloth.*)

Unit 1: Where do you see secondary colors? (*I see green on some of the fruit and on the tablecloth and pitcher. I see orange in the fruit.*)

Unit 1: What types of lines do you see? (*I see straight lines in the cloth and table. I see curved lines on the fruit, and I see wavy lines on the pitcher.*)

Unit 1: What shapes do you see? (*I see circles that are used to make the fruit.*)

Unit 2: What art genre is this painting? (*It is a still life.*)



Slide 18

Display Art 18, Tutankhamun's Coffin.

Unit 1: What types of lines do you see? (*I see straight lines and curved lines.*)

Unit 3: When was this artwork made? Who made it? (*It was made thousands of years ago by the ancient Egyptians.*)

Culminating Activity: Gallery Walk

Display students' artwork created throughout the year; depending on space, you may choose to display students' work on the walls, on shelves, or on desks. Invite students to take a gallery walk with a partner around the room to view their classmates' work. Prompt students to discuss the elements of art they see, the art genre (if applicable), and whether it is made in the style of a particular artist or time period (if applicable).

Options for Assessing

Choose one or more of the following activities to assess your students. The main activity should be assessed with the Culminating Activity Scoring Rubric on page 132.

- **Primary or Secondary Game**—Introduce the activity by reminding students of the elements of art they have used to study works of art. Say, "At the beginning of the year, we talked about the elements of art, including color. We learned that some colors are primary colors and that some are secondary colors." Play a quick color game, "Primary or Secondary." Say, "We are going to play a quick game about primary and secondary colors. I will point to a color in the classroom. If the color is primary, hold up one hand. If the color is secondary, hold up two hands." Work your way around the room pointing at objects that have primary colors (red, yellow, blue) and objects that have secondary colors (orange, green, purple). As a bonus, invite students to share which primary colors make up the secondary colors you point to.
- **Types of Lines**—Introduce the activity by reminding students of the elements of art they have used to study works of art. Say, "At the beginning of the year, we talked about different types of lines. We learned that lines can go in different directions, move in different ways, and come in different sizes." Play a game, "Types of Lines." Say, "We are going to play a quick game acting out different types of lines. I will call out a type of line, and you will show what that kind of line looks like using your bodies."

SUPPORT—If students are reluctant to act out the types of lines, invite students to use just their arms instead of their whole bodies or draw different kinds of lines in the air as you call them out.

- **Still-Life Activity**—Introduce the activity by reminding students that they studied different art genres during the year, including still life. Say, "A still life is a painting or drawing of objects that are not alive and do not move. We can make a still life out of any kind of inanimate object." Provide students with an assortment of three-dimensional objects in various sizes. Set a timer for ninety seconds, and have students arrange their items in a still-life composition. Then, have students view each other's compositions, making note of the different elements of art they see.
- **Reflection**—Have students look through their Student Activity Books to reflect on the art activities they have worked on this year. Separate students into small groups. Have

students think about the projects they have worked on this year. Ask the following questions:

- o Which project was the most difficult? Why was it difficult?
- o Which project was the easiest? Why was it easy?
- o Which page in your Student Activity Book do you like the best?
- o Which project would you like to do again? Why?

Reflection Activity



Page 33

Have students turn in their Student Activity Books to page 33. Say, “We learned so many interesting things this year. Close your eyes for a moment. Think about what you learned. You learned about primary and secondary colors and different kinds of lines, shapes, and textures. You learned about portraits, still lifes, and murals. You also learned about art and architecture from long ago. Now open your eyes. You will get to create a drawing that summarizes what you learned.”

Explain that the drawing they create can be about any of the artwork they studied. It can also come from their imagination. Say, “You get to decide what you will draw, what elements of art you will use, the art genre, and whether it is in the style of art and architecture from long ago.”

Use the Think Aloud technique to help students reflect on the artwork they have observed during the year. Say, “I learned about colors, lines, shapes, and textures. I also learned about portraits. I really liked the colors and lines in the self-portrait of Vincent van Gogh, and I also really liked the painting of the trumpeter swan. I will draw a picture of an animal using the wavy lines and colors that Vincent van Gogh used.”

Give students time to work on their drawings. When students are finished, have students gather in small groups to explain their drawings and tell what they have learned.

Check for Understanding

Conclude the session by having students discuss their favorite artworks or projects from the year. They should explain why the artwork or project was their favorite and how it helped them understand about the elements of art, art genres, or art and architecture from long ago.

Glossary for Core Knowledge Visual Arts: Grade 1

B

bust, n. a sculpture of the upper part of a person, including the face, chest, and shoulders

C

cave, n. a naturally hollowed-out rock

G

genre, n. a category or type of art

M

mural, n. a painting on a wall or ceiling; generally large and created for a public building

O

observational drawing n. the practice of looking closely at a scene or object and drawing what one sees

P

portrait, n. an image in any medium of a specific person

prehistoric, adj. before written history

primary color, n. one of the colors red, blue, and yellow, which can be used to make all other colors

pyramid, n. a structure with a square base and four triangular sides that meet in a point

R

repetition, n. something that happens over and over again

S

secondary color, n. one of the colors orange, green, and purple, which results from mixing equal amounts of two primary colors

self-portrait, n. an artist's depiction of themselves

shade, n. a darker version of a color made by adding black

sphinx, n. a creature with a lion's body and the head of a man, worshipped in ancient Egypt

still life, n. an image of arranged inanimate objects

T

texture, n. how an artwork feels or looks like it feels, such as rough, smooth, slippery, etc.

tint, n. a lighter version of a color made by adding white

Z

ziggurat, n. a pyramid-shaped Mesopotamian temple built to honor a god or goddess

Talking to Students About Works of Art

Talking to students about works of art is a vital part of building their knowledge and confidence about the subject. Structured discussions will help students become comfortable talking about art and will encourage them to develop and share their own interpretations.

When talking to students about works of art, it is important to bear in mind the following:

- Use descriptive, appropriate vocabulary, in context. Explain terms, and give examples.
- Refer to works of art by the title of the piece and the artist's name, to build familiarity.
- Ask questions that will encourage critical thinking about art. The best time to ask these questions is while viewing a piece of art together.

You can find supporting resources, including a list of vocabulary to use, in the Online Resources for this book: <https://www.coreknowledge.org/visual-arts/>

Talking to Students About Their Own Art

The aim of talking to students about their own art is to encourage reflection about the creative process and to build confidence in expressing themselves.

When talking to students about their own art, it is important to bear in mind the following:

- Encourage them to use their own words and express their own opinions about what they have made and how they made it.
- Encourage reflection with supporting questions and prompts, bearing in mind students may not remember exactly what they did. Older students can be guided to recount a process in chronological steps.
- Encourage students to think about the type of art they have created.
- Provide descriptive feedback about the basic elements of art.
- Avoid making judgmental comments.

You can find supporting resources to help guide these discussions in the Online Resources for this book: <https://www.coreknowledge.org/visual-arts/>

Answer Key: Student Activity Book Pages

Note: Some questions in the Student Activity Books are created to encourage student creativity and reflection and therefore have no correct answers. Below are those pages and questions that do have correct answers or expected responses.

Unit 1 *Elements of Art*

***La piñata* p. 5**

1. Students may circle happy or excited.

***Popocatepetl volcano, Mexico* p. 6**

1. Possible response: I think it would be mostly quiet because I don't see anyone around. Maybe I would hear the sounds of birds chirping because the yellow in the sky makes it look like the time of day is morning. I might see small animals moving around the rocks and bushes.

2. Possible response: I might feel calm or alone.

Unit 2 *Still Lives, Portraits, and Murals*

***Self-Portrait (Van Gogh)* p. 18**

1. Students may circle angry or frustrated.

***Self-Portrait (Horace Pippin)* p. 19**

1. Students may circle calm or happy.

***The History of Medicine in Mexico* p. 23**

1. yellow, brown, red, white, green
2. Students may circle angry or disappointed.
3. Students may circle calm or happy.
4. Possible response: He uses cool colors on the left side and warm colors on the right side.

Unit 3 *Ancient Art and Architecture*

***Egyptian Art Reflection* p. 29**

1. Possible responses: Color: yellow or brown; Line: curved and straight; Shape: squares and triangles; Texture: rough and smooth

Culminating Activity Scoring Rubric

Note: Students should be evaluated on their participation in gallery walk discussions and how their artwork displays knowledge gained throughout the course, using the rubric.

Exemplary	<p>Response is accurate and detailed. Student demonstrates strong understanding of elements of art, art genres, and ancient art and architecture by including three correct details, which may include the following:</p> <ul style="list-style-type: none">• Identify and use primary and secondary colors.• Identify and use a variety of lines.• Identify and use a variety of shapes.• Identify and use a variety of textures.• Distinguish two-dimensional shapes from three-dimensional forms.• Identify the characteristics of portraits, still lifes, and/or murals.• Identify the purpose and characteristics of ancient art and architecture.• Identify the civilizations associated with ancient art and architecture.
Accomplished	<p>Response is mostly accurate and somewhat detailed. Student demonstrates solid understanding of Grade 1 art concepts, noting two correct details.</p>
Developing	<p>Response is mostly accurate but lacks detail. Student demonstrates a very basic understanding of Grade 1 art concepts, noting one correct detail.</p>
Limited	<p>Response is incomplete and demonstrates a minimal understanding of the content.</p>



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